

**CHORAL COMPETITIONS : A CRITICAL APPRAISAL
OF THEIR RELEVANCE TO MUSIC
EDUCATION IN KWAZULU**

BY

**SIPHO JUSTICE NZIMANDE
B.A. MUS. (UNIZUL), B.A. MUS. (HONS) (N.U.)**

**SUBMITTED IN FULFILMENT OR PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR THE
DEGREE OF
MASTER OF EDUCATION IN MUSIC
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AT THE
UNIVERSITY OF ZULULAND**

**SUPERVISORS: PROFESSOR A J THEMBELA
 PROFESSOR L J NEW**

KWA-DLANGEZWA

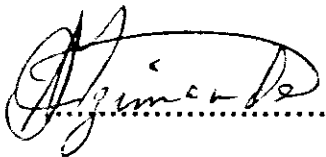
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DEDICATION

This work is dedicated to my mother, GRACE THOKO NZIMANDE,
for her love and concern with my progress.

DECLARATION

I, SIPHO JUSTICE NZIMANDE, hereby declare that this dissertation represents my own work in conception and execution.

A handwritten signature in black ink, appearing to read 'Sipho Justice Nzimande', written over a dotted line.

JANUARY 1993 : KWADLANGEZWA

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My wife, Sibongile, and my two daughters, Zamalinda and Nokwanda, for their warmth, sacrifice and understanding.

SUMMARY

A big question for the researcher is whether the current school choir competitions have positive or negative effects on the choristers and the rest of the community. Therefore the aim of this study is to look for the possibilities of enriching this choral practice or drawing everyone's realisation to the effects that exist in choral competitions. The procedure of interviews and questionnaires has been employed because not much information about this study has been investigated and preserved.

The habit of competitions is retraced back from the Zulu culture, where there exists a non-musical competition. Speech and melody, harmony and rhythm is cited with the nature and African tendencies in mind.

The NATAL AFRICAN TEACHERS' UNION is an organisation that has made and kept school competitions going.

Four regions of NATAL have been used as a field of study. This is because each of these regions has a college, and colleges also serve as a source of information. Questions used during research have been justified with an intention of making it possible for the researcher to get information related to attitude, experience, amount of participation and the level of literacy.

OPSOMMING

'n Groot vraag vir die navorser is of die huidige skool-koorkompetisies positiewe of negatiewe gevolge het op die koorlede en die res van die gemeenskap. Die doel van hierdie ondersoek is dus om na die moontlikhede van die verryking van hierdie kooroefening te soek of om almal se besef tot die effekte wat in koorkompetisies heers, te trek. Die prosedure van onderhoude en vraelyste is gebruik want nie veel navorsing oor inligting oor hierdie studie is gedoen en behou nie.

Die gewoonte van kompetisies word van die Zulu kultuur herlei waar nie - musikale kompetisie te vinde is. Spraak en melodie, harmonie en ritme word met die aard en Afrika tendense in gedagte genoem.

Die NATAL AFRICAN TEACHERS' UNION is 'n organisasie wat die skoolkompetisies gestig en aan die gang gehou het.

Vier streke in Natal is as studieveld gebruik. Dit is omdat elk van hierdie streke 'n kollege het en kolleges dien ook as 'n inligtingsbron. Vrae wat gedurende die navorsing gebruik is, is geregverdig met die doel om dit vir die navorser moontlik te maak om inligting wat verwant is aan houding, ervaring, omvang van deelname en geleerdheidsvlak te bekom.

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CHAPTER I

1. STATEMENT OF THE PROBLEM

1.1 INTRODUCTION

The aim of this study is to investigate problems that arise in school choral competitions in the Zulu community. The role, status and quality of music in the Zulu community will be investigated with the purpose of establishing whether the modern activity of choir competitions is relevant to music education. The topic coined for the purpose of investigating problems (to be later defined) is:

CHORAL COMPETITIONS : A CRITICAL APPRAISAL OF THEIR RELEVANCE TO MUSIC EDUCATION IN KWA-ZULU.

The choral competitions referred to are those which are organised by and for schools; hence the employment of the concept "music education". Choral competitions will be investigated, while weighing their strengths and weaknesses that are related to education. As music education is a wide field of study, in this work it has been narrowed down to possible educational values that an individual acquires through being attached to choral competitions.

1.1.1 Definition of the problem

The phenomenon of choral music competitions in the African society in general and African schools in particular, raises the main question

which faced the researcher: Do school choral competitions make any useful contribution to music and the development of positive social values?

Other questions that are to be answered in order to arrive at a base that will coherently be related to the topic are: How do the traditional competitions differ from the western kind of competitions? Can school choral competitions be replaced by other musical activities which will have more relevant and positive values? The purpose of this study is to look into the problem defined and posed in the first paragraph. In answering the three above-mentioned questions, the 'concept' of competitions will be defined, and the purpose of choir singing will be made clear. Suggested techniques and methods of teaching choir singing will be stated under recommendations. The eventual purpose will be to show the relevance of school choir competitions, by naming its direct advantages to the chorister(s).

In order to arrive at recommendations to be later tabulated, the procedure for collecting information will be from four sources:

- (a) From the school choir conductors,
- (b) From the college music lecturers,
- (c) From the choristers themselves, and
- (d) From the observations and experiences of the researcher.

For (a) , (b) and (c), questionnaires will be used. Some of the ideas, especially in chapter 2 have been obtained through informal interviews with people who were incapable of responding on a paper designed.

1.1.2 Background and significance

The incorporation of the concept "music education" is to arrive at certain important musical contacts. They are:

- (a) Musical contact which takes place in class and which measures class achievement in terms of tests and examinations.
- (b) Direct musical contact which results in the development of a rich and wide appreciation, whether the student becomes a professional musician, a gifted amateur, or a responsive member of the audience (The New Oxford Companion to Music, 1984, p610).

The researcher therefore intends to investigate school choir competitions in the light of (a) and (b) above.

The investigation has been confined to school choral music because choral music as a musical style, has been practised for a long time in Zulu society. The researcher, therefore, aims to investigate whether the chorister acquires understanding and grasp of what has been taught to him through music, and makes it his own, thus becoming

educated (Duminy, 1990 p3).

At the moment, most of the music in schools is choral music.

A short study of traditional competitions which throws light on the background and the significance of competitions as understood in traditional Zulu society has been made. Before going any further with this discussion, the term traditional will be defined. When paraphrased:

... that which can be handed down from generation to generation, it can be opinions, beliefs, customs, etc.(Oxford Dictionary, 1986. p.10).

Therefore, the term carries the function of also describing the type of people who are going to be discussed in this chapter. Generally, Zulu society is or has at least three distinctive classes; amabhinca (the traditionalists), amagxagxa (the semi-skilled class of workers), (Vilakazi, 1965, p137) and izifundiswa (the educated or the elite class). The insiders tend to view one another as practising different styles instead of the "superior-inferior" assumption (Vilakazi, 1965, p.137).

The traditionalists are thus people who have been able to resist western civilisation and the influence of education to a certain degree. Therefore, by looking into their life-style, it will be discovered whether competition is a western concept or if it existed before the influence of the missionaries.

1.2 Limitations of the study

Very little reference or nothing at all has been written about traditional competitions and their relevance to music education. As a result, this study is limited by the availability of written material and findings from interviews. Most of the material obtained is based on what other people have experienced, that is, African music teachers\educators, choir conductors, choristers and from the researcher's experience as a chorister and as a choir conductor.

The researcher has also limited his scope of research to school choirs. Although school choir competitions go concurrently with adult choir competitions, school choirs were chosen as a main field of study because the membership of adult choirs is mostly drawn from school choirs.

Because the Zulus are predominantly found in Natal province, the researcher has also limited his study to Zulu society distributed in the four main regions of Natal: southern region, southern coastal region, northern region and the central region. (see map in the appendix 1)

A further limitation of this study arises from the fact that all school music competitions are controlled by the Natal African Teacher's Union and no comparisons can be made with the other organisations.

1.3 RESUME'

The problem which posed a big question for the researcher is whether the current school choir competitions have positive or negative effects on the choristers and the rest of the community that participates.

The aim of this study is to look for the possibilities of enriching this choral practice or drawing everyone's realization to the effects (whether negative/positive) that exist in choral competitions. The procedure to be followed has been stated to be in four parts.

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CHAPTER II

2 INTRODUCTION TO THE TRADITIONAL CONCEPT OF COMPETITION IN TRADITIONAL ZULU SOCIETY

2.1 DEFINITION OF TERMS

2.1.1 Zulu person

This is a member of the Zulu society, whose identity as a Zulu is shown by the culture, customs and language which he promotes. The word Zulu belongs to a chief, son of Malandela and Nozidiya, after whom the Zulu nation was named (Vilakazi, 1949, p.900).

2.1.2 Zulu society

It will be important to start by defining what in this case is meant by Zulu society. It refers to the social way of living in so far as it obtains among the Zulu people. In this way, an emphasis is laid, inter alia, on how the Zulu people live together as an organised and civilised community. However, the domain of community is broader because Zulus of today do not live together in one compact geographical setting. This community is predominantly found in the province of Natal. They are spread between urban and rural areas, and of course, the tendency is to leave the rural areas for urban areas.

The Zulus were formerly of warrior culture, and as a consequence of their military culture, competitions in Zulu society are an old tradition.

A successful Zulu gets to power because he has worked his way up and because he has proved to be the strongest. He receives respect because he has proved to be strong in acquiring the position. A spirit of rivalry has always existed but in an entirely healthy sense, because your rival is not your enemy. The defeated rival accepts defeat quite graciously and with an open heart.

2.1.3 Traditionalist

This is a class of people who are still attached to their traditional habits, customs and general tribal way of life. They have been able to resist civilization and have remained 'uncontaminated' by the new style of living. They are still attached to cultural beliefs, because the presence of ancestors forms the basic pillar of their life. They are totally uninfluenced or influenced to a limited extent by the western kind of religion.

2.1.4 Inggwele

Inggwele is usually a young man, who, because of his outstanding stick-fighting skill, achieves this name. He receives respect not only from his peer group of his village, but also from the rest of the district.

2.1.5 Ubhedu

This is a portion of a heart which the boys usually have to fight for. It is usually placed in the centre where everybody will have to see it. Other boys stand around it with sticks, waiting for the one who might be brave enough to go for it.

2.1.6 Ukuthela ngamaqubu

This is a Zulu saying referring to the ambitiousness of a young man who acquires more wives when his elders have a lesser number. Before the arrival of the missionaries there existed only one type of marriage, i.e. the traditional marriage. These days, the Zulu people have a choice of either marrying traditionally or by Christian rites. Both of these are legal. The term "umshado wephoyisa" refers to the traditional marriage because it requires the presence of a Government official to officiate. This type of marriage is popular amongst the non-christians, because it includes the right to have more than one wife.

2.1.7 Umbhidi

This is a person who leads a group singing wedding songs or "umbholoho". In a western sense, he plays the role of a conductor. He does exaggerated movements which are partly to encourage his group and poke fun. To command his group, he uses a whistle, which he blows whilst indicating what he wants his group to do.

2.1.8 Umaskanda

This word originally comes from an Afrikaans word musikant, meaning musician. In Zulu the word refers to a self-accompanying soloist on a guitar or concertina. These musicians seem to have two sources of inspiration for composing. Firstly, instrumental improvisation which suggests certain words for the performer. This results in a new, irrelevant text derived from the instrumental sounds. Secondly, the singer composes as a result of his prevailing emotions at the given time (Mthethwa, 1979, p.12).

2.1.9 Indlela

In western sense, this is a path. It can only exist in relation to the other parts in the overall polyphony (Mthethwa, 1984, p.4).

2.1.10 Isiga

This term refers to a rhythm initiated from the spoken words. The words are spoken articulatively, following a certain rhythmic pattern. Usually there are two groups. A group or person that calls, and a group that responds. The Zulu saying: Ukukhuza isiga, refers to the responderial effects initiated by the caller. A certain part of isiga is repeated by way of concluding. The repeated section is sometimes danced to in a traditional manner. Isiga is never to be omitted during royal gatherings, or in spots where young men of the same village are gathered.

2.1.11 I-Toi-Toi

The term refers to a jumping movement done by a group of people, usually those who stand up to express their agitations against their superiors. This movement can be done in a uniform movement. Songs which express their intention of staging such an action are sung to these movements. This action song was started by prisoners somewhere in Johannesburg who used to do it as an expression of anger against the body-search routine by their guards (Interview, Prof K V Mngoma).

2.2 COMPETITION IN NON-MUSICAL EVENTS IN RURAL AREAS

2.2.1 Competition among the boys

This kind of competition still takes place in rural areas where the boys are herding cattle. They always want to know which bull is the strongest in each herd. The bulls are made to fight in order to discover the strongest. The boys also make clay-bulls, the horns are made stronger and sharper because they are the defending weapons. These clay-bulls are hand-operated. The clay-bull that has been able to destroy all other clay-bulls without much destruction to itself, causes the owner to be the hero of the day.

2.2.2 Stick-fighting

This is another non-musical event which exists in rural areas. Males

always promote this kind of competition. A young man who defeats all other men of his age in his district is known as ingqwele. A young man acquires his praise-songs through his ability to prove strong and unbeatable. While fighting, praise-songs are sung by those who know the fighters. This rouses fighters to great efforts and they become more determined to defeat the adversary. Among other occasions where fighting takes place, the fight starts after a cow has been slaughtered and its portion of the heart, known as ubhedu, is put at stake for the young men to fight for. The winner in the occasion will be called ingqwele. The winner also receives respect from all the members of the village.

2.2.3 Marriage and polygamy

Polygamy, which still takes place mainly in rural areas, bestows a higher social status upon a man. Therefore when a young man marries two wives, his other brothers feel humiliated and they try to acquire more wives. The Zulu saying: ukuthela ngamaqubu, is used to show that they have been humiliated and thus challenged.

The wives of one man always compete to be the first to bear a son. The successful wife becomes the favourite of her husband because she has produced the heir (indlalifa) to the man's estate or riches, which is always in the form of cattle.

Sometimes the wife even suggests to her husband the idea of him

taking another wife. This she does if she realises that her husband is paying more attention to the other wives. By encouraging him to take another wife, who would be younger and lovelier, the husband's attention will automatically be taken away from others. Usually the wife who comes with the suggestion always make sure that the husband will not find it difficult to propose love to the prospective wife.

2.3 MUSICAL EVENTS

2.3.1 Weddings

This kind of group music making takes place predominantly in rural areas. The singing is competitive. At a wedding the bridal party and the groom party both sing a predetermined programme and a friendly competition takes place. Both parties ululate, and there were competitions with ululating. The watching crowd always determines the winner by the amount of response they show when applauding.

Although the style of singing at weddings can be regarded as traditional, it has a feature of western influence in that it has four-part harmonic texture. Like Scathamiva, it has choreography. The group is led by a conductor, umbhidi, and he always wears comical attire. His movements are exaggerated, and are partly to encourage singing and poke fun. The umbhidi, who, with his group, has been able to

win the favour of the day, may be garlanded by the ladies during the process of singing.

2.3.2 Competition among male voice choirs

Male voice choirs usually sing in a distinctive style known as isicathamiya, which was developed among the Zulus around the 1920's. This form of vocal music is thought to have started in the industrial zones of Natal, and coal mines. It was meant for recreational purposes. The choir is usually composed of 8 - 22 members. The leading voice is the tenor, followed by one soprano (high falsetto) and one alto. The rest sing bass. The fact of having the bass line as a strong part, is mainly, and this brings about intensity of seniority and a clear I-IV-V-I progression.

The singers were originally called ojazibhantshi, because of the long coats that the groups wore as their uniform. These long coats were fashionable at that time. The style later again became known as ingomabusuku, which means 'night songs'. This name was a result of the competitions which always took place at night. Later it became known as imbube, because of the bombing style that characterised its singing. Alexius Buthelezi, the late SABC Radio Zulu announcer, named it cothoza. This term means a neat cat-like manner of movement that is always incorporated in their choreography. The essence of this style of music has always been

competitions. Different groups compete for a prize isiteki, (usually a goat). The music is never prescribed, but it is chosen by the choir. The choice reflects the group's extent of musicianship, its musicality, their inventiveness and their taste, that is, their ability to choose material that is rich and varied in styles. Their repertoire includes nostalgic, political, topical and love songs.(see appendix II).

They are able to take defeat quite graciously. But there are of course moments where they feel that they have been robbed. Traditionally, participants are free to use extra musical aid to increase their chances of winning, so that there might be a greater element of gambling in that a group is allowed to have its own inyanga who will increase their chances of winning by casting his spells. The general belief was that if they do not win, in addition to them being limited in their talent (which is never admitted), it was because the medicine was not good enough.

2.3.3 A virtuoso instrumentalist

There is also competition amongst individual music makers, who are commonly known as omaskanda. The word originated from the Afrikaans word 'musikant', which in English means a 'musician'. Each tribal village has its own maskanda, who is known as inkunzi or igagu (a musical person). They are highly valued individuals who are respected by all, of course, by the up and coming maskandas. His

fans always deny the ability to play having been self-taught. Instead he would claim that his virtuosity was a gift from a previous deceased maskanda who passed his skill to him as a result of a number of visits to his grave. In a competition gathering, each player introduces his performance by firstly playing his tuning piece called izihlabo. Listeners are never to be made aware of the actual piece, they find themselves in the middle of the song. While singing, he introduces his own praise-songs. His praise-songs always narrate his own experience, his place of birth and his general achievements as a guitarist. It is all about him, which makes him a winner. The players perform in turns, and the crowd evaluate by applauding. The player who is responded to by the biggest applause is regarded as a winner.

2.4 AFRICAN CONCEPTUALIZATION OF SOME MUSICAL ELEMENTS

The elements of speech, harmony and rhythm are fundamental common concepts in both western and African music. Bongani Mthethwa's view (when interviewed) about melody and speech is:

... melody and speech cannot be separated, because the melody is vested in speech. The word is the song and given to musical sound it becomes music.

To the traditionalist, the melody is indlela, which means a path for song.

2.4.1 Speech and melody

Much of African music is mostly affected by speech. "African traditional deliberately treats songs as though they were speech utterance" (Nketia, 1977, p.177). Nketia explains that by saying African languages are 'tonal languages', which goes on to explain that "... languages in which tone is phonetic, or serves to distinguish words in much the same way as to vowel and consonants". He continues "... distortion of the intonation of phrases or bones of words create problems for the listener... " (Nketia, 1977, p.177). A practical example supportive of this statement by Nketia, can be derived from the Zulu word isende:

- (a) isende: can refer to the still remaining path to be covered, e.g.
isende indlela: the path\way is still too long.
- (b) isende: the term refers to a genital part of a male or animal.

In an African sense, a melody must not be independent, it must allow other melodies to join in. That is why when singing and allowing one's self to dominate you are regarded as ibhimbi, an unmusical person. Sing and leave pauses to allow others to come in, which is defined as ukuhlaba-izisele.

(a) Harmony

Harmony is thought to be of western invention, which is not true because harmony also exists in Zulu songs, which is called isigubudu. This word means a beast with converging horns. On the other hand, Zulu singers refer to harmonic music as that of pain and sorrow, umculo onosizi.

(b) Rhythm

For an African, it is the rhythm which invites responses, and this inspires bodily movement. The words may be meaningless, but the music must have a constant rhythm and a suggested dance. Nketia confirms by saying:

Since the African is predisposed towards percussion and percussive textures, there is an understandable emphasis on rhythms, for rhythmic interest often compensates for the absence of melody or the lack of melodic sophistication (Nketia, 1977, p.125).

What Nketia says above can be proved by quoting indlamu dancers, who actually have acquired the ability of percept rhythms. The song is started without drums or percussive instruments. When the leader feels that the tune has been well digested by the participants, he signals for the drums to join in. After that, singing then stops, as what becomes important now is rhythm, which rouses the performers and the audience. Variations in the dance dominate, as the words of the song become less important and disappear. For an example, in

indlamu dance, the rhythm plays an important role. The clapping of hands by the audience re-enforces and intensifies the rhythm and it is part of accompaniment. The significance of iziga; amongst Zulu men, has a rhythmic effect which automatically initiate a dance movement: For instance in the Zulu saying of iziga, the spoken words initiate a specific rhythm to which the leader and the audience react:

Leader:

Audience:

(This phrase is repeated again and again.)

The musical elements just discussed are the recognizable features in African notated songs which are used for competitions. The following chapter defines and exposes these features. The names of African pioneers in notated songs will be quoted together with the example of songs.

2.5

RESUME'

This chapter gives evidence in relation to why this study had to be started in the first place. Competition has been stated as an old phenomenon in the Zulu society. It is seen as a normal phenomenon also because the ability to achieve is measured by the amount of competition impact that the competitor has been able to shoulder and withstand.

Competitions have been divided into two, namely, a non-musical competition and a musical competition. The purpose of this division was to clarify the fact that the end pleasure conceived through competition remains the same from both competition kinds.

By citing the nature and influence of concepts like speech and melody, harmony and rhythm, the intention was to establish whether these concepts are viewed in a similar way in both worlds (African and western worlds). The concepts are described with an African belief, language, tendencies and music in mind. Amongst the three concepts, rhythm is seen as a dominating feature in the African music.

CHAPTER III

3.1 A STUDY OF LITERATURE ABOUT MUSIC COMPETITIONS IN KWAZULU AS THEY RELATE TO MUSIC EDUCATION

3.1.1 The history of music competitions in wider perspective

Competitions in music are not new. As early as the sixth century, musical battles between Phoebes and Pan were taking place. This practice went on until the 13th centuries, when it ran concurrently with festivals. Festivals took place in England, United States (1857-83), Germany and Austria. (HARVARD DICTIONARY OF MUSIC). In western society, competition in general, is described as an effort to stimulate man's love for sports with the interest of cultivating a refined ability or skill of his art (Oxford Dictionary,). It has affected the United States of America since the close of the First World War.

During the 20th century, musical competitions have been widely held. The movement swept even outside the British Empire. For an example, in Canada, competitions were highly organised, and the adjudicators from the British Isles were invited to grand festivals annually. This system of musical competitions has also taken a wide extension to countries like Australia, New Zealand (where this system has been developed), Jamaica and South Africa.

For a long time, music competitions in England were mainly amongst the brass bands. Around 1880's, the idea of competing was

extended to vocal performance, and this resulted in the establishment of the Straford Musical Festivals by Curwen. The purpose of encouraging musical competitions in Britain has been that of raising the standard of musical technique and the standard of music.

3.1.2 Music education in Zulu society

3.1.2.1 Before the coming of the missionaries

In traditional societies, music was never seen as a separate entity but was a part of everyday activities. The African learns about life and is disciplined through music. Through traditional songs and dances, young men and young women receive instructions in family life, customs and practices. Festivals, and music which has become an inseparable part of them, play an important role in giving Africans the feeling of kinship and loyalty in their community. Songs provide a strong means of social adjustment in an African community. A song is a means of expression; individuals may be publicly derided through a song, for some action performed contrary to the way of life in the community.

The researcher is employing the term African society or community, because in the different African societies , there exist different kinds of musical traditions. These traditions possess common margins and aspects where their music meet. Because of the modern distribution

of African people between the rural areas and cities, some musical activities are now rarely promoted. For an example, ritual music, AMAHUBO, which was the religious kind of music, is now rarely performed. Only during royal occasions, do we find warriors, AMABUTHO performing them for the purpose of making the occasion respectable.

Music making is a communal event in which children are not excluded. The singing is an integral part of the game, it is not a musical version of the game which might be played without the song (Jones, 1971, p.16).

Emphasis is placed on exposure to musical situations and that enables an individual to acquire musical knowledge gradually. During the time of performing whether a singer has or does not have a beautiful voice is irrelevant, it is rather the artistic use he makes of what he has (Small, 1977, p.51).

Children also learn to imitate what their parents are doing. This suggests therefore that learning and teaching of a song is informal. Sometimes songs may not be meant for their games, but they would go to the extent of including songs that belong to the music of the adults.

3.1.2.2 After the coming of the missionaries

During the Livingstone era (around the eighteen twenty's) and the advent of the evangelical missions, Africans were made to ignore their music and they were fed with influences of Wesleyan hymns. From their minds, the so-called 'evil' music which they had been practising through the promotion of their traditional practices, was completely erased. This resulted in African music being misunderstood, disparaged or ignored altogether. To the converts, the acquisition of western music gave higher social status, and it came with the blessings of literacy and medicine.

Urban influence also had a role to play in distancing an African from his music, because gramophones, radios, etc., helped to spread western music ideas. As a result, "imitation of the foreign European is still the hallmark of social success" (Tracy, 1966, p.52). Africans who were exposed to school life, became elite privileged middle-class. Actually, indoctrination by the missionaries divided Africans, and this of course, was the aim of the colonial government, so as to spread its system of ideas, values and loyalties which agreed with the government. By so doing, tribal African societies were undermined. Even so, surprisingly, educated black people were not treated as equals by the colonists themselves.

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The music of the Africans also suffered, because traditional dances and traditional instruments were regarded as heathen. As Nketia puts it:

In some cases the converts were not only prohibited from performing traditional African music, but even from watching it. Hence, active participation in community events - in festivals and ceremonies - was discouraged (Nketia, 1979, p.15).

The church and the school were closely related because the missionaries themselves served as teachers in the mission schools. In fact, translated hymns were sung both at school and in church. The music curriculum of western-style education introduced by the church emphasised western hymns, school music and art (Nketia, 1979, p.15). New forms of compositions with western derived harmonies, which were as a result of the early usage of church hymns, were born. The four-part compositions showed a fusion of western and African traits, because western harmonies were exploited. Surprisingly enough, the missionaries were not ready to appreciate African traditional music, because they had it in their minds that two musical systems could not exist in the same world and develop along separate lines. It was then their duty to give to native Christians their best base and deep comprehension of their western musical system. Inherent to hymns came to existence an African choral-written song.

During this period of missionary control of schools, competitions existed in different fields , such as competitions in hand-work. The school inspector would go from school to school collecting what could be exhibited on grand jubilee days. Each school was expected to produce its best work. The school with the best hand-work won. Competitions also existed in gardening. The inspector did the same action of collecting, and the school with the best garden produce won. There was also competition in drum-majorette, and hand writing (Interview, E T Z Mthiyane).

Competitions in football and basket ball were organised on different days, because team eliminations had to take place before the best school could remain. Competitions of this nature still take place even today, although it is now no longer the Department of Education which controls them. That responsibility has now been taken by private companies like Coca-Cola, Toyota, Clover, etc. The teachers\schools formed (and still do) teams to represent their schools, either in soccer or athletics, and companies provide sponsorship. Competitions in singing, which is today's dominant tradition, also took place.

3.2

DEVELOPMENT OF CHORAL COMPETITIONS FROM THE EARLIEST TIMES TO THE PRESENT

By the 1900's, industrialization was taking its course, and the result of this strong influence was a distinctive urban-working class.

Africans also had their culture affected, including their own music. The condemnation of traditional culture by the missionaries also had an indelible effect on educated Africans, who were trying their best to achieve "imposed civilization". This frustration caused Africans to create a Bantu National Music, for the purpose of eradicating the common imitation of Europe and for the revival of traditional music. On the other hand, there already existed three kinds of music in urban areas, ragtime, marabi and jazz, but many Blacks did not like this music. By the 1920's African teachers founded adult choirs. During the year 1931, Mark Radebe of Johannesburg and Hamilton Masiza of Kimberly founded the South African Bantu Board of Music (SABBM). The duty and the function of the Board was to organise provincial Eisteddfods for teacher's choirs. SABBM had also its two main objectives: 'to preserve and develop the individuality of native music, and concurrently, to encourage the finer refinement of European music (Coplan, 1985, p.16). Late in 1931, the first Eisteddfod was staged in Port Elizabeth and Johannesburg.

The SABBM was made of Black and White cultural promoters, hence the Eisteddfod provided competitions in athletics, performance activities for all African classes. The first Eisteddfod not only helped to reinforce middle-class musical standards, but to a certain extent also provided greater respectability to African traditional music.

3.2.1 The rise of a written African song

Initially, songs that were performed by amakwaya (choirs) were transmitted aurally. Amakwaya can be regarded as a combination of western and African practices. African composers wanted to modernise a traditional song so that its performance could be more refined. Trained choirs were used to perform four-part harmony songs. The upsurge of African nationalism also had a role to play. Educated Africans realised that the missionary idiom, that of condemning African tradition and culture, was becoming recognizable.

As a result, there was conscious effort among those who composed music, to include features in their music, which were distinctively African. Again, this effort was reinforced by the political philosophy of Black consciousness of the 1960's.

Some of the leading composers of choral compositions, who predominantly used songs notated in tonic solfa are inter-alia reflected in the appendix.

John Knox Bokwe, Ntsikana Gaba, J P Mohapeloa and Reuben Caluza, who were generally regarded as the leading innovators of African choral compositions, will be discussed. John Knox Bokwe, a product of Lovedale and at the same time a newspaper editor, did his

best to combine traditional melody, proper tone-tune relationships, and Xhosa patterns of accentuation with four-part harmony and the use of diatonic triads (Coplan, 1985, p.30). His pure expression of his political beliefs and philosophy is reflected in one of his songs; "Plea from Africa", (see appendix IVa) with music in the style of Scottish hymnody and lyrics by an unidentified 'Glasgow lady' (Coplan, 1985, p.30).

Ntsikana Gaba, a minor Xhosa chief and a Christian convert, was the first to use traditional music as an authentic African expression of Christianity. Bokwe in his tonic solfa arrangement of Ntsikana's hymns, notated one of Ntsikana's hymns 'Ulo Thix' omkhulu' (Thou Great God) (see appendix IVb) which has been transmitted orally among Xhosa Christians for a long time. Bokwe's transcription of Ntsikana's hymns in 1876, popularized Ntsikana's music.

J P Mohapeloa was born in 1908, and he grew up in the Lesotho which was then called Basutoland. For his compositions, he like others, notated his music in tonic solfa. His first collection of his compositions combined western and African principles of harmony and melody, which are antiphony, polyphony, pentatonic scale and his formal music tuition which he received from professor Kirby, helped him to write complex compositions in tonic solfa. In the appendix, is included one of his famous compositions 'Obe'. (see

appendix IVc)

Another of South Africa's greatest composers of choral music was Reuben T Caluza. His music, also in tonic solfa, had, besides the influence of mission bands and choral music, definite American ragtime influence. This is observed in the half note value that dominates almost all his songs. For example, the song, UMSHADO. This then made him the main promoter of the re-indigenization of music appealing to all classes of (educated and uneducated) music, which had deep effects even on working class music kinds. He and his contemporaries also praised his nationalist outlook in his compositions, and his ability to maintain a balance between western and African manners of composing. An example of his song 'umaconsana', which poke fun at shebeens which were and still are a common social feature in the African setting. (see appendix IVd).

3.3

RE-INDIGENIZATION OF A CHRISTIAN HYMN AND DIVERSIFICATION OF AFRICAN FOLK MUSIC

The imposition of western civilization did not only get the African to discard his indigenous first names and replace them with biblical names, but extended to indigenous music. Through the media, indigenous music was broadcasted as from 1940, the African intellectuals (the products of civilization) rejected those programmes. Their argument was that Blacks were freely exposed to this kind of music only to emphasize their difference and their "lowness"

compared to other South African citizens. But, Blacks in the rural areas, continued to practice this kind of music, that is, performing songs (AMAHUBO) in their ritual ceremonies.

The government's action of introducing apartheid in 1948 also left much to be desired, as indigenous identity as a result of political division became weakened. This was during the time when African intellectuals had a taste of civilization, and were unwilling to be excluded from it. Including the African composer, he also wanted to be as near as possible to western musical culture.

But the opposite happened around the 1960's, the upsurge of African nationalism and Black consciousness spirit was pandemic. Black intellectuals opted for those characteristics which identified them with their cultural heritage. It was also during this period that music became a vehicle for the Black's ventilation of political agitations. Through music political solidarity was effected. Toi-toi action music started in prison somewhere in Johannesburg. The prisoners expressed their political agitations through it. It is currently music for political expression (Interview, Prof K V Mngoma).

Indigenous music tendencies exposed themselves in the singing of these hymns, because singers brought embellishments by introducing antiphonal textures - to make the hymn more "lively". Bodily

movements which stimulate dancing were also incorporated in their singing. Whether the stresses after translation were distorted, it did not matter. The indigenisation of western hymns through their translation, distorted the original text meaning and rhythm.

The eclectic composers were bound to take the lead if he still wanted to be accepted both by the missionaries and the civilised communities to whom the music was dedicated. They employed tonic solfa notation because of its access (it was taught at school) and because it was easy to learn.

In this section, in trying to clarify some factors and elements, the researcher has decided to pick on the examples that have been given when discussing this chapter. In those compositions, the themes pertain to legendary occurrences, topical instances, African history and general communal life. These are as a result of the modification of the western hymns because the harmonies are triadic texture and have melodic lines like the structure of the Christian hymn. [refer : Appendix IV].

These compositions are meant for listening, as a result, they are dominated by harmony which is also a trait inherent in African singing. These African composers, compose music controlled by bar lines.

This of course, is against the poly-rhythmic feature of folk music. Folkloristic characteristics are therefore going to be discussed below.

The song 'ULO THIXO OMKHULU', (see appendix IVb) has its theme on the legend Ntsikana, the Xhosa convert. The song is based on Ntsikana's text and it is for SATB. C B Qwesha, in his composition based his theme on Ntsikana's prophesies. The song is dominated by antiphony. At some places, like in bar 1-10, the 'call' is from the soprano line. In other instances, the 'call' is from the bass line, like in 17-46. The song does not change its key. "Homna-homna" has been used by the composer for all parts at the end of the song. This is a Xhosa expression which does not say anything except to reinforce the rhythm of the music. It can also be explained to imitate the soft sound of "Dingdong", as the imaginative bells of Ntsikana sound it, although "Homna" has more power when compared to "Dingdong". The text goes:

Niyakhumbula ngexesha lookhokho,
 Niyakhumbula ngomfana kaGaba.
 Indodenkulu yayiprofethisha
 Igama layo inguNtsikana
 Umprofethi uNtsikana waqal'emdudweni,
 Ukucela nokuthetha ngoThix'osezulwini.

Waprofetha wathetha izinto zabanjalo,
 Wazixela iintlang'ezi-zakufika
 Homna! Homna! (sung by the basses)
 Ezivela eMpumalanga nomqulu
 Eziphethiqhosh' elingenantunja
 Inwele eziyephu yephu.

Wath'abantu abantsundu bophalala
 njengamanzi
 Wath'ilizwe likaPhalo lozaliswa
 zindlela zololiwe
 UloThix'omkhulu ngosezulwini
 Nguyena ikhakha lenyaniso
 Nguyena inqaba yenyano
 Ahomna! Homna! (for 8 bars)

Obe, (see appendix IVc) is a song from Mohapeloa's first publication. It is legendary and based on a story of a one-eyed beast. The song is for SABB. The bass line dominated all the music up to the end. The impression given by the bass is that one of a terrifying beast which frightens the children. The song has no modulation. It can be said that the song has antiphonic and polyphonic textures. The text of the bass is totally different from the text sung by the other parts, the singing of both texts is concurrent. The other text by SAT, has exclamations which imitate the cry of a terrified child, who at the time is begging for protection by the parents from the one-eyed and an ugly terrifying beast. The text goes:

OBE: (Bass) Jo! kalebona' nathoana'
 batho! Jo! Jo!
 Kea Thusoa ke mang? Jo! Mme, 'Mena
 Tsohang Le
 Nthuse Hle! Ntate oena! Tsohan Lethuse
 hle! Jo!
 Kalebona! K'eare mong oe! Ntate
 Tsohe hle!
 Ntate Ntho Keena. Hela ntate, K'ena
 enkuka! K'ena
 Jo! Ake Letsohang ntate? Nka, Nka
 koantsanyane le
 Molamo oa tsukulu, ue'o ebolaea! O E'
 oebola hle!
 Eka fariiki eohlo leleng, ekaaka khomo!

(Concurrently with the other part, the bass text goes)

Obe (x 3) ure uboneng?
 Obe (x 3) ngona 'Batho! Obe!
 Obe Tsebe lima ephoeepho! Jo! utlare
 mang oe?
 He utla re uboneng! Obe!
 Lose ihlo le leng phatleng! Ke seja
 bana
 Obe Selo selitsebetsebe! Obe! Tsebe
 limaephoepho!
 Obe kea tsamaea joale robalam He!
 Tlisa ebolaea. Ke E'e ebolaea hle!
 Ke'en? (x 3) JO! JO! JO!

The song UMACONSANA, (see appendix IVd) was composed by R T Caluza. It is a four part song (SATB). The song is about a certain kind of beer, brewed from the shebeens in the African urban society. The antiphonal kind of texture is exposed by the fact that the composer has tenors and basses (TTBB), singing against sopranos and altos (SSAA); this feature is also common in the African folk songs. The 'call' is from the females and the 'response' is from the males. The first section of the song has antiphonal singing (bar 17 - 56). The third section (bar 57 - 64) has the bass leading its melody. The next is the same but it is not sung simultaneously.

In the fourth section (bars 65 - 76), the male sings as a 'humming' accompaniment in unison against the female voices (SSA). This setting is maintained right up to the word "qedibhabhalazi", sung at a cadential point (bar 72). The song has a modulation (bar 33 - 39). The song does not have a straight melody by one part because of

'calls and responses'. In other words, the existence of a melody as a result of the response from the main section, which repeats the same text sung by the female section. The text goes:

Sanibona Zihlobo, Sanibonani bakithi
Saubona sisi, saubona bhuti, Ma noBaba
Siyejabul'ukunibona, thina
bas'eManzimtoti
Saubona bhuti, Saubona sisi, Ma noBaba
"Call" "Response"
Sesifikile thina Sesifikile
(SSA TTBB)

Sivel'esikoleni Sase Adams
Baphum'eJubhili Ejubhili
Thin'esidlaveleni Dlaveleni
Sizobona nina Nonke
(SSA TTBB)

Senziwa ukubona ukubusa
O! Sithokoza Sithokoza
Sithokoza 'eAdams
(SSA TTBB)

Sisaphephile Siphephile
(SSA TTBB)

Kumaconsana Maconsana
(TTBB)

Kugavini Kugavini
(TTBB)
Nesishimeyane
Umaconsan'ugavini nesishimeyan'siphelile
(SATB)
Kunjani lapha sisi Kunjani na?
(SSA TTBB)
Kunjani lapha bhuti Kunjani na?
(SSA TTBB)

(In this section the "call" is from the Bass line and the response is from the SETB).

Bhekani nangu "Mam' ethengumaconsan'
Bhekani nangu' Mame ethengisa ngogavini

Ukhuluphele njena ngokuphu'umaconsana'
Bhekan' indaba kamaconsan'

(In this section the males hum is a unison (TB)
accompanying the females (SSA).

Benzenjani' eGoli la sebephuz'
isigomfan'?
Benzenjani' eGoli la sebephuz' ugavini?
Benzenjani' eGoli la sebephuz'
umqombothi?
Bheka bethi baqed'ibhabhalazi.
(SATB)

3.4 THE FORMATION OF NATU (NATAL AFRICAN TEACHERS' UNION)

3.4.1 HISTORY OF NATU

Much of the history of this Union is lost to us all, because NATU had no archives. The introduction of Bantu Education, also had disastrous effects not only on education of children but even on the union itself. What the researcher has gleaned, is from oral testimony and a few written speeches and documents delivered during NATU celebrations.

Before NATU (then known as Natal Bantu Teachers Union, NBTU) was established in 1918, there existed two teacher's unions in Natal. They were the Northern Natal Teacher's Association (NNTA) and the Coastal Teacher's Association (CTA). The two bodies felt that they had common aims, goals and objectives and interests. They then decided to unite. A new body called Natal Bantu Teacher's Union (NBTU), was born.

The pioneers on NBTU felt that in order to strengthen their organisation, branches should be formed in various areas of the province in Natal. By 1920, out of 11095 teachers in the province, 306 were members of NBTU (Shandu, (MS), 1988, p2).

During this time, this body proved itself effective. It influenced the Natal Department to increase the number of bursaries tenable at Fort Hare. It also persuaded the department to introduce the matriculation course at Adams College. A committee set up by NBTU studied language, culture and music, which the education system did not advocate at that time. This innovation had more weight on music as it is today. What really established the stand of the union, was the successful fight to increase teachers' low salaries. Its other project was that of getting an insurance company to issue policies to Black teachers at competitive and unloaded premiums.

3.4.2 PRESENT DAY

Refer for brief history to paragraph 3.4.1.

3.4.2.1 ADMINISTRATION OF CHORAL COMPETITIONS - NATAL

The music committee is set up by the Central Executive Committee of the four regions of the Natal province. (see map appendix 1)

- (a) Southern Coastal Region
- (b) Northern Coastal Region
- (c) Northern Region

(d) Central Region

Its life lapses with that of the said Central Executive Committee. The representatives of each region, from the provincial Music Committee, under the convenorship of the Music Organiser. His main duties as the music organiser are:

- (a) To choose venues for provincial competitions
- (b) To make music (copies) available to school conductors
- (c) He determines, together with his committee, what to charge at the door
- (d) He selects adjudicators
- (e) He organises provincial work-shops, and seek venues for these workshops.

Music work-shops and seminars are usually held at Ashdown, Madadeni and the University of Zululand since the early seventies. In these seminars, competition songs of all levels, that is High Schools, Secondary Schools and Primary Schools, are studied and discussed. The provincial music organiser organises leaders to preside over these sessions separately. Conductors come with their representatives selected from the choristers. Conductors together with their choristers sing the songs. During this time, such problems pertaining to the prescribed songs, that is, legibility of photocopied music,

history and the style of performing the songs, are looked into.

The process of organising competitions, normally takes place from the lowest level. There are four levels which are strictly followed: Branch level, Zonal level, Regional level and the Provincial level. All these levels mentioned above have their own music committees with their own music organisers, who function and serve these levels. Regional music organiser and the provincial music organiser.

The Provincial Music Organiser, when drawing up the choral competition's programme for the year, studies the annual programme of the Union and prescribes dates which do not clash with those of the national body (ATASA) (African Teachers Association of South Africa) to which NATU is affiliated.

3.4.2.2 ADMINISTRATION OF EISTEDDFOD

The National Music Competition is formed by the music organisers of each province. All competitions basically end at provincial level. They are conducted in an alternative manner, that is, if colleges and primary schools go to Eisteddfod this year, the high schools and secondary schools proceed to Eisteddfod the following year.

3.4.2.3 SECTION OF MUSIC FOR PROVINCIAL AND EISTEDDFOD COMPETITIONS

For the Eisteddfod competitions, music is selected by the National

Music Committee. For the provincial purpose, the music is selected by the provincial music committee, and the lower classes that is, sub-standard A and B, competitions take place at branch level and the branch level committee is responsible.

A problem always exists in selecting music for the Higher Primary Schools, because these choirs do not have a strong bass line. One music organiser maintains that this problem has always been there, because they have always met problems when looking for music suitable for this level. In the appendix V, is included songs which have been prescribed for Higher Primary schools this year (1990). Most of these prescribed songs are sometimes extracted from popular works of either G F Handel or W A Mozart. For an example, the CORONATION MASS by Mozart, has had three of its items prescribed for high schools for the past three years. Due to scarcity of pianists, some of these songs are sung unaccompanied (a capella), thus flavour and the destiny of the song is lost.

The songs are distributed and are notated in tonic solfa. Usually the music organiser looks for somebody to transcribe the music from staff-notation to tonic solfa. Sometimes mistakes are committed during the transcription process, and it is during the music clinics that such problems are treated. Although this music organiser maintains that the committee usually scrutinises the music and its matching

standard before it is prescribed, recent song selection has disproved this assertion.

For an example, the song "Sing Ye To The Lord" from the work ISRAEL IN EGYPT - G F Handel, (see appendix VI) was prescribed for high schools in 1987, and it is a very demanding song for the high school children in all respects, because of melisma which is poorly executed and the high tessitura of the song.

3.4.2.4 SELECTION OF ADJUDICATORS

In most of the competitions organised by NATU, the issue of adjudicators has always been a sensitive and a contentious one, but up to this point and time it has never been looked into closely. This particular music organiser observes that the problem of adjudicators is an old one, he also admits that there exists no way for them to measure how musical the adjudicator is, but that the common allegations that adjudicators selected know nothing at all about music, is not true.

He goes on to say that a person who has been involved in choir competitions as a conductor, is a relevant one. He puts it as a problem that the society always demands more, by wanting to know what musical qualification the adjudicator has. He observes that because of the shortage of qualified adjudicators, they find

themselves compelled to use one and the same qualified adjudicators in different competitions. Thus they do not meet the demands of the choral music competition enthusiasts. Deducing from what he says, there usually is no prior consultation with the adjudicators. This has resulted in sometimes adjudicators being exposed to competition music for the first time, that is, during the time when the competition is in progress. The adjudicating material is always provided by the music organiser(s). It is usually a score sheet, with columns of points and remarks provided. A sample of a common score sheet used for school choral music competitions is provided in the appendix VII.

3.5

RESUME'

The role of music in the African society is a fact not to be denied. Social activities are more sensible to the community members because of the music that constantly affect their daily life practices. Songs are a means of expression, a means of social identification and a means of attachment to culture: Total participation of an audience by means of clapping for the dancers, signifies an equal importance of both parties (audience and the dancer). The children get to know the song during this activity of music making. They are never ostracized from joining the adults, just as an 'outsider' is not prevented from participating.

The rise of African nationalism saved what was left of African music

from being swamped by western influences and culture. African music was saved from being totally handicapped by western influence and its powerful perpetrators. The missionaries, who were also teachers at mission schools, were able to introduce tonic solfa notation to those africans who could afford to go to school.

Choir music came as a means of saving the worsening music situation, where-upon marabi music was almost completely taking over the music scene. Choir music became the music of the middle class. Media too, had an effect on restoring some musical traits that had been able to resist complete modification. Musical elements mentioned in chapter 1, became recognizable in the written songs that were notated by the first African music composers.

NATU, amongst other teachers' organizations, has been able to play a recognizable role in promoting choral competitions among the schools and adult choirs.

In the following chapter an attempt will be made to investigate the effects that choral music has on KwaZulu schools. The researcher's experience and observations, questionnaires and interviews will be used to make information available in this respect.

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CHAPTER IV

4. METHODS AND PROCEDURES

4.1 PROCEDURES FOR COLLECTING DATA

The field of this research covered Natal and KwaZulu, and the targets mentioned below are found in the four regions of Natal.

4.1.1 The music educators at colleges of education

1. Esikhawini College of Education
2. Kwa-Gqikazi College of Education
3. Madadeni College of Education
4. Ezakheni College of Education
5. Umbumbulu College of Education
6. Ntuzuma College of Education
7. Amanzimtoti College of Education
8. Eshowe College of Education

4.1.2 The school choir conductors, preferably those who are still active in choral music competitions. The following circuits were visited:

1. Mehlesizwe, Nseleni, Nkanyezi and Hlabisa.
2. Mahlabathini, Nongoma, Ubombo and Madadeni.
3. Umbumbulu and Umlazi (North and South).

4. Port Shepstone.
5. KwaMashu. (places around Durban)
6. Pietermaritzburg.
7. Bergville, Maphumulo, Nquthu and Nkandla.

(see appendix 1)

4.1.3 The choristers who are still active in school choir competitions. The data was therefore compiled through three research methods:

- (a) Interviews
- (b) From own self experience and observation
- (c) Questionnaire A and B

4.2 INTERVIEWS

An interview format was compiled and it was directed to the music educators at colleges of education.

(see appendix VIIa)

4.2.1 JUSTIFICATION OF THE THREE TOPICS USED IN THE FORMAT

4.2.1.1 On music education

- (a) Who is the music teacher?

The researcher wanted to establish if a music teacher is a person who deals with any aspect of music directly. The

direction of this question revolves around the relevance of a choir conductor who teaches a song with an implication that he\she is teaching music.

- (b) Do you think music really belongs to the school? The purpose of asking this question was to find out if the music educators feel that music be seriously taught at schools, and the pupils prepared for external examination purposes. Another purpose was also to find out if the music educators really prepare teachers at pre-service level, by equipping them with the basics for providing pupils with both theory and applied music.

- (c) What role do you think music has amongst the Zulu people ? The purpose was to find out if the Zulu people have another understanding of music other than it being for the purpose of enjoyment, also what music does to social values of the Zulu society.

- (d) What background should a music teacher have ? By this question, the researcher wanted to find out if wide background is important for a music teacher, and if growing in other music aspects, such as instrumental knowledge and the ability to sing, can facilitate his imparting of musical knowledge.

4.2.2 On choral music and procedures

(a) Do you think choral singing really encourages musical growth to pupils of all levels (Pre-school, Higher Primary, Secondary and High Schools)? The intention was to find out if methods used for the learning of a song (for a competition) leave the pupils enriched musically; does the memorisation of a song provide musical literacy.

(b) What is the role of choral music in KwaZulu schools?

This question was asked to find out from the music educators if competitions have done much to preserve the "spark" of musical love of the society as a whole; or has choral competitions been used as a means to an end, to eradicate what the society has as music for itself.

(c) What do you think of a choir that wears a traditional attire for a performance of an African composition? For an example, AMASIKO NEZITHETHE by Ngxokolo. The researcher intends to find out if the attire is relevant to music performance or not.

(d) How much time should be spent on each of the following during choral practices ?

1. Singing a song in tonic solfa notation
2. Interpretation of a song

The researcher is aware that these distinguished aspects depend upon a teacher (conductor) and his\her choristers; to the teacher because of his method of teaching a song effectively, and to the choristers because of their aptitude and uptake with relation to duration.

4.2.3 On school curriculum

This section demands of an interviewee to state unreservedly his hypothetical response as to what he sees can contribute in bringing about betterment to the existing music educators.

4.3 EXPERIENCE AND OBSERVATION

This part of the data is made up of specifically the researcher's musical experience encountered whilst still a student and his observations as a music teacher. Although this method can be regarded as subjective and unscientific, the researcher thought it wise to include it, because his interest towards this research was triggered by experiences and observations encountered whilst participating in school choir singing, and he did not want to draw conclusions of his own observations without comparing and relating them to other sources of research. The researcher's participation was in three folds; as a member of a school choir, as a school choir conductor and as a music lecturer\teacher. Participation of this kind is not common

because the last fold (music teacher\lecturer) is usually never achieved through experience and exposure, but to a formal situation of music teaching. The following places are where the researcher taught and attended school:

- (a) Durban - (Umlazi and KwaMashu) - as a student and choir conductor.
- (b) Eshowe College of Education - as a music student and as a teacher for singing and music.
- (c) Ongoye High School (in Zululand) - as a choir conductor.
- (d) University of Zululand - as a music student and a part-time choral technique tutor.
- (e) University of Natal - as a researching student.
- (f) Umtata in Transkei - as an adjudicator for school choirs.
- (g) Esikhawini College of Education - as a teacher for music and singing.

As a student, the researcher has observed the way school choral competitions have been so dominant at schools and also the attitude of many students towards choral competitions. He has also observed how choral competitions affected the tone of the school and ultimately the school examination results. The attitude of the pupils towards class music has been observed also.

The researcher has also observed what effects choral competitions have on the other teachers of the same school. As a conductor, the researcher has also observed the attitude of the choristers towards choral competitions.

Some observations also cover the researcher's experience as a music teacher\lecturer at colleges of education, which relates of the difficulties that the college entrants encounter as a result of an attitude. The relevance and adequacy of the college syllabus (for the STD). (see appendix III)

4.4 QUESTIONNAIRES

4.4.1 Questionnaire A (to the school conductors) - (see appendix VIIb)

This questionnaire has been compiled in such a way that it covers the conductor's background of music. his attitude towards choral competitions and all its effects, procedures pertaining to problems encountered during preparation for choral competitions and the method(s) used to teach a song.

4.4.1.1 Justification of the questions used. The first question has been asked to find out whether the musical background acquired, has been through experience and exposure to musical activities. A person who

has studied music will definitely understand the difference between music and singing. Therefore this question's purpose was to establish whether the actual music dearth in school was in teaching or in singing.

In question 2 and 3, the purpose was to find out what the conductor's attitude was. In fact, what was expected was to state the advantages and the disadvantages experienced as a result of choral competitions.

In question 4 and 5, the purpose was to find out what the attitude of the conductors is towards tonic solfa and staff notations, and how much music time should be spent on each of the above notations.

Question 6, was asked to find out about the attitude of the conductor, and to find out how much of competitive spirit has to be encouraged on school choral music.

Question 7 and 8, are slightly different from each other, because the purpose is to find out about difficulties encountered during preparation for choir competitions. The difference exists in the manner that the conditions mentioned in question 7, are what affect directly the progress of learning a song; and in 8, the conductor needed to mention problems encountered when teaching a song

solely for choral competitions.

Questions 9 and 10 were meant to be straight forward for which a conductor was to mention the positive and negative effects that the adjudication has on his choir. Question 11, required the conductor to mention problems he has encountered either from the choir or from the supporters of the choir.

Question 12 and 13 refer to whether competitions in music are doing any good to the school. The researcher also expected to hear how other conductors who are principals might react.

Question 14 was addressed to suggestions that a conductor might have. The question was asked with full awareness that a conductor who was not in favour of school choral competitions might not respond, therefore the conductor who was in favour of school choral competitions would respond because he would like to see his recommendations being implemented so that his attitude become more positive.

This question (15) deals with the procedures followed by the school conductors during early periods of forming a choir. Here, the conductor had to expose his criteria for the selection of his choir.

With the last question (16), the conductor is expected to explain how he would tackle each aspect reflected on the questionnaire. Basically it is the method that is expected of the conductor to describe.

4.4.2 Questionnaire B (to the choristers) (see appendix VIIc)

The aim of this questionnaire was to find out about the musical background and the attitudes of the choristers. It was to find out also whether songs taught to them do provide some musical literacy. This was to be investigated by including simple tonic solfa questions based on items that are commonly found in the songs that are generally prescribed in tonic solfa.

4.4.2.1 Justification of the questions.

- Question number one (1) was to find out if a chorister had a background either of music theory or practical music received formally.

Question 2 was asked to establish where the incentive for singing in the choir came from. The researcher was aware that this question involves intrinsic and extrinsic factors of motivation. In question 3, a clear response is expected, because the aim is to establish whether the length of time has anything to do with the capability and

incapability of a conductor to teach a song, or the receptive ability of choristers is also to be taken aware of.

For question 4, the response had to establish whether singing becomes meaningful because of competitions among schools, or whether singing for competitions leaves behind viable effects for the choristers to quote.

The purpose of question 5 was to find out if choral singing is the dominant musical activity at schools, which leaves the pupils with less room for the other kinds of music making.

Question 7 involved basic music literacy, with questions asked in tonic solfa and a few definitions of some terms that are commonly used in the music or songs encountered in almost all the music prescribed yearly by NATU. The last question (g), has been asked to find out if the chorister had any basics for simple harmonic progression. The researcher took it for granted that almost all the songs the chorister had sung had the following caption of a perfect cadence. The chorister had only to put in a note that belonged to his part\voice.

4.5 RESUME'

The method of research to be used in this chapter will be applicable in the four regions of Natal, namely, Southern region, Northern region, Central\Midlands region and the Northern region.

Each of these regions has a college, which makes it easier to get information from college music educators. The circuits visited also fall within the regions mentioned. These are also the circuits where the researcher does his work. People who are actively involved in school choral music were also used as source of information. These people who were once members of school choirs were also used as source of information because they are regarded as products of school choir singing. They form adult choirs because they were influenced during their schooling time.

The questions used have been justified with an intention of making it possible for the researcher to get information related to attitude, experience, amount of participation and the level of musical literacy.

CHAPTER V

5. FINDINGS OF THE RESEARCH

In this chapter, the findings of this study are to be presented in the form of percentages, but a short layout of the present music teaching situation in class will be presented.

Music teaching rarely exists in the classroom, because music periods are usually not observed. Sometimes, the music periods can be substituted by the lessons that the teacher wants to bring up-to-date with the students. (refer to research results in the appendix). Sometimes the music periods can be used for the purpose of cleaning school premises. It can be unfair to blame the schools about this deed, because music teachers are very scarce. Jeffrey Robinson observes:

There are few if any Black primary and secondary schools where music is being taught as a subject. Where time is usually for choir singing. I do not presume to understate the value of choir singing but as many of us know, this is being done less with a view to the student's benefit of their music development but with a view to the school's prospects of success in choir competitions (Robinson, 1984, p.56).

(a) The government syllabus

In the syllabuses attached (in the appendix III) obtained from the KwaZulu Music Adviser), is reflected:

A = Tonic Solfa Theory

- B = Staff Notation Theory, and
C = General Music Knowledge.

The above are the three main divisions into which the syllabus is divided. Choral singing does not feature. It becomes very doubtful whether the music syllabus itself is ever used for the purpose of music education.

In an interview with a Music advisor of the Kwa-Zulu schools, he put it that music although prescribed as such, is regarded as an extra-mural activity, and it not meant for external examination purposes. Teachers take advantage of this setting and teach competition songs or any subject.

(b) Tonic Solfa

The songs that are normally practised, are written in tonic solfa. If it happens that the song is available in staff notation, the conductor always finds a problem of how to make the music available to the school pupils.

(c) Teaching Aids

The widely used instrument for giving the key to the choir, is the melodica. Teachers are taught music at colleges during their pre-training, and it is generally assumed that instruments,

like melodicas or key boards, are taught to them. But this instrument has always given problems to the conductors. The mouth organ and the tuning fork have been dismissed as being old fashioned, but both have been used effectively since the beginning of school choral music among the Africans. Sometimes the use of a tuning fork demands the conductor's musicianship if a number of songs have to be performed using the same tuning fork. This is because a tuning fork has one pitch to which it is tuned, the conductor therefore has to establish different keys from the set one.

A thick paper (chart) is also used for writing songs for the choir. A single chart-copy for all, has always been a common traditional way of learning songs. The teacher or conductor has the attention of everyone at one focus and at one spot. Because of the reason just mentioned, song problems like phrasing, are solved jointly by all. When using the chart, such essentials as visibility of the written material, the colour of the chart itself and legibility of the text and notation, are taken care of. Sometimes singers get individual copies, and this is the method used today and has to a certain extent, proved to be advantageous in that members are able to make homework out of the song, by attempting difficult passages on their own. It is with the chart copy where the contact with a song and its

problems is only during the actual practices. The chart is left in the practice room.

Although using individual copies has proved to be more advantageous, such minor mistakes as the correct position of holding the copies, the correct posture of the head while singing, correct cuing by the conductor, are overlooked. Choirs that have not been properly taught may find it difficult to sing with copies just next to their faces fixed downwards. Sometimes it is possible to distinguish a choir that has used individual copies from the one that has used one copy for all. This is noticeable as a result of the posture of the heads and the way the eyes are focused.

5.1 FINDINGS FROM INTERVIEWS

5.1.1 On Music Education

(a) Who is the music teacher ?

For this question, responses were the same (100%). The college music educators explained that anybody in a school, who does or promote any musical activity, is called a music teacher.

(b) Do you think music really belongs to school ?

The response here was 100% yes. The unanimous supportive statement here was, that the school has a role of teaching music and exceed the boundaries and limitations of the music that the child encounters from outside the school.

(c) Do you think music education should be aesthetic education ?

The response was 100% yes. The aim of teaching music can be achieved, if music really becomes music for enjoyment. Anything introduced in a playing manner usually cannot be forgotten easily by the children. When music is taken for its practical valued, it ceases to be music for enjoyment. For a person to learn to be sensitive in music, the interviewees agreed, he needs to be schooled in music. The action of making the children memorise the music, and force them to sing is what kills this most important factor. If music it to be taken as aesthetic art subject, it means beauty will be exploited and thus enjoyed by the children or pupils.

(d) What role do think music education in the Kwa-Zulu society play ?

The interviewees agreed 100% that music makes people come to the understanding of themselves. Music is sometimes used in other activities not for aesthetic purposes, but as means to

an end. To support this statement, one respondent quoted a working song. Music is also a unifying factor in Zulu society, because it is used during certain ceremonies e.g. performance of ritual activities. It has the main function of binding people of one culture. Music is also used to make people respond either positively or negatively, because it is able to appeal to them emotionally.

(e) What background do you think a music teacher should have ?

The unanimous 100% response here was that a music teacher should be schooled in almost all different aspects of music. He also has to be open-minded, because if he teaches theory of music, it is not to be taught in isolation, but in relation to the music historical background and applied theory of music. A music teacher must also be someone prepared to grow in various aspects and genres of music.

5.1.2. On choral music and procedures

(a) Do you think choral singing really encourages musical growth to pupils of all levels ?

The response here was, 30% 'not completely'. The respondents stated that it depends upon the objectives of the music teacher in teaching choral music. The phrase 'to teach choral music', was discarded because the respondents think

what is done in schools is not teaching it. Seventy per cent (70%) indicated that choristers are drilled, and are made to memorise the songs without understanding. The choristers may be able to recall the song, but chances of growing in music are rare. The way songs are taught, pupils are not able to find correlation between the songs themselves. The way different music in elements were fused to give the music meaning, is another important factor. Unless the factors above are arrived at, choral music will undoubtedly make choristers grow in music.

(b) What is the role of choral music in the schools of Kwa-Zulu ?

Choral music is used as a means to an end, in the sense that children are not made to grow in music, but so that the conductor and the school could acquire fame. Music has not been used for the sole purpose of wanting the pupils to understand and enjoy music, thus grow musically ; and even relate such an ability to other school subjects.

(c) What do you think of a choir that wears a traditional attire for the performance of an African composition ?

Thirty percent (30%) responded by saying that if the choir in question, wears the attire not because it wants to impress the audience and the adjudicators, but because the conductor feels

that the attire is appropriate in the interpretation of a song. Of this 50% responded by saying that the attire also has to be appropriate to the situation where the song is performed. Twenty percent (20%) felt that if the choir gets into debt just because it wants to win, the use of such attire is out of the question.

(d) How much time should be spent on each of the following choral practices ?

1. Singing the words.

Here it was slightly difficult to respond because music is taught to students in two ways, as general music and as a specialization. There, this setting does not receive the same amount of time. Sixty per cent (60%) response was that, there is no need of taking too much time singing notes, because the words are important.

2. Interpretation.

Ten per cent (10%) responded by saying that the words are what inspired the composer to compose, and used music as a vehicle to communicate with the people. Fifteen per cent (15%) thought that it is important to sing notes for quite a long time, because tonic solfa notes have advantageous effects on voice production. About interpretation, 15% of the

respondents thought that this factor depends upon the teacher himself, whether he has an ear for interpretation, or the pupils are quick enough to catch whatever interpretation is taught to them.

5.1.3 Recommendations On music curriculum

One hundred per cent maintained that music should appear in the school curriculum as an examination subject. Music must be split into music which will be the general music appreciation, which is usually in the form of class singing where the two musical idioms of Western and African are treated. There must also be music which must be taken as "serious music", for those pupils who would like to delve into theory of music, choral or applied music.

5.2 FINDINGS FROM THE RESEARCHER'S EXPERIENCE AND OBSERVATIONS:

(a) As a member of a school choir:

As a chorister in the choirs of the schools mentioned in chapter III. The attitude of many students in the school is not always a positive one. This is because the clinging together of the choristers, even when solidarity is expected from them by the rest of the student body during the time of questioning the school administrators, proves to dismantle whatever unity is initiated by the negative leaders in the school. About the musical background received as preparatory basic for choir singing, the researcher does not remember even on one day when choir singing was associated with the principles of education. Music periods are used for other purposes, depending on what the teacher intends using them for.

It is a general observation that choir singing affects school results, but the researcher does not agree with this allegation. The reason is this that choral competitions take place during the first term of the year. Even during this period, if the choir is good enough, not all the time is used. It is only towards the competition date, when one finds the schools progress entirely interrupted because the aim is usually to perfect the choir. It is also during this period that other subject teachers complain about the choir. Because of the improper way music was introduced, which is only done during the time when the

music inspector's visit is nearing, the attitude of the pupils becomes negative. The term "izagila" (Knobkerries) refers to the staff notation symbols, and this expression is as a result of the negative attitude the pupils have towards the whole idea.

(b) As a conductor

Popularity is frequently gained through conducting a choir, more so if the choir wins competitions. Other teachers envy the conductor, which results generally in total lack of cooperation from their side. Sometimes it takes a long time to have the song mastered by the pupils because the pupils do not have basics of singing. At certain times, prescribed songs become too demanding for pupils, so that at some stage pupils go to their choir competitions having not mastered the song at all. Usually pupils of the choir enjoy singing in the choir, more especially if the conductor is a good one. But sometimes certain events have proved themselves that there can be many reasons for pupils to join the choir. One of the reasons can be that the boy joins the choir because the girl whose attention he wants to catch is in the choir.

(c) As a music teacher\lecturer

The researcher's experience of teaching has been mostly at college and for a short while at the University of Zululand.

College entrants, are usually as blank as the high school pupils themselves. According to the syllabus for STD college students, the content does not look adequate enough for a person at pre-service. The researcher has always found it rewarding to teach the music students beyond what is prescribed. According to the 1990 structure, the students start specializing from course I. The arrangement of periods is:

STD I - 2 periods a week

STD II - 7 periods a week

STD III - 7 periods a week

This time allocation has never been enough, because there is an additional extramural choral activity that the lecturer has to look after. It appears that the people who structure the curriculum are unaware of the work that the music lecturer has to shoulder, because in all these colleges offering STD, there is only one music lecturer, yet this course is regarded as a better course than the PTD course, where generally more than one music lecturers are found. (see appendix III).

Another important problem the music lecturer encounters is the unavailability of music rooms in which to teach music. The alternative becomes ultimately the college hall, which sometimes is used for holding internal meetings organised by subject advisors for local teachers.

5.3 FINDINGS FROM QUESTIONNAIRE A

5.3.1 Did you have any formal training in music ? If so, What ?

For the first question on the questionnaire, 20% of the conductors responded negatively. 80% of the respondents responded positively. The reason given for their positive response was this that whilst they were undergoing training as teachers, music was taught to them.

5.3.2 As a conductor, What positive effects, advantages, have you experienced as a result of choral competitions ?

Competitions, according to 30% of the respondents, contribute by improving the standard of singing. Ten percent (10%) thought that choristers develop faith in the conductor. Twenty five per cent (25%) said that the conductor himself develops self confidence after winning. More knowledge is obtained from the comments of the adjudicators, and also certain skills are learnt from the other experienced conductors. 15% of the respondents reacted by saying that good spirit of interrelationship is established among the pupils themselves as a choir. 10% of the respondents thought that pupils' love for music is revived and encouraged. The choir has a way of instilling discipline to the morals of the pupils. Only three (3) fifteen (15%) of the respondents did not respond.

5.3.3 As a conductor, what negative effects, disadvantages, have you experienced as a result of choral competitions ?

Hostility results among members of the staff as a result of the conductor and his choir does not receive any support from his colleagues, responded 70%. During the serious choral competitions, 15% responded by saying that the school work falls behind as all the attention had to concentrate on the choir. Only 15% did not respond.

5.3.4. To what extent do you think tonic solfa should be used in teaching a song rather than staff notation. ?

- A = Most of the time . (The response was 60%)
- B = Part of the time . (The response was 40%)
- C = Not at all . (There was no response)

5.3.5 To what extent do you think staff notation should be used in teaching rather than tonic solfa.

- A = Yes unreservedly . (The response was 35%)
- B = Yes reservedly . (The response was 60%)
- C = Not at all . (The response was 5%)

5.3.6 Are you in favour of school choral competition ?

- A = Great extent . (The response was 80%)
- B = Moderate extent . (Respondents were 20%)
- C = No extent . (There was no respondent)

Their supportive statements were: students learn to work cooperatively with one another which results in good relations. Theory learnt in class is translated into practice in their choir. The conductor and the students learn to acquire the ability to accept defeat.

5.3.7 State conditions under which you have to train your choir with reference to :

(a) Time adequacy :

For this question, respondents (10%) reacted by saying that sometimes the time is not convenient either for the teacher or the pupils themselves. Twenty per cent (20%) said that the time after school is also used, but it is never enough. Times of their practices differed, 10% take only 1 1/2 hours a day; 60% use time before and after school which amounts to 3 hours a day.

(b) Venue :

Five per cent (5%) of the respondents have practice rooms;

75% use school halls and 20% use a classroom for their choral practices.

(c) Attitudes of principal and staff :

Sixty five per cent (65%) were in favour of school choral competitions; 25% were not in favour, and only 10% did not respond.

(d) Attitudes of pupils :

Ninety per cent (90%) replied positively whilst 5% thought the pupils' attitude becomes negative if they have to be punished in order to comply. Of this 5% did not respond.

(e) Level of proficiency in tonic solfa :

Twenty per cent (20%) thought that the level of proficiency is weak. Of this 30% maintains that it is good, and 20% said that it is fair. Only 30% did not respond.

5.3.8 State problems that you have encountered when teaching a competition song.

Conductors were completely (100%) unanimous in putting their points. Unavailability of accompaniment during choir practices of western items was the main problem. An advancing or nearing problem being anticipated by the high school conductors, was that

the pupils are getting younger, which will make it impossible to attempt songs which are prescribed for high school pupils. Of course the latter reason has already started to affect urban areas.

It always takes a long time to drill tonic solfa notes into the pupils, because of lack of background. Sometimes music copies come late, and competition venues are announced late, so that pupils find it difficult to pay in time. At some stage, the conductor is forced to subsidize other pupils who cannot afford to pay in time. Music copies are sometimes not clear as a result of poor photocopying facilities.

5.3.9 What positive effect(s) do your choir members experience as a result of choral competitions ?

Pupils are encouraged to love music as a result their skills are improved, responded seventy per cent (70%). Sometimes music love makes them choose music as their career (15%). Pupils develop a sense of team-work, as a result of common exposure towards choir singing, responded 15%.

5.3.10 What negative effect(s) do your choir members experience as a result of choral competitions ?

Thirty five per cent (35%) of the respondents thought that there is no harm done to their choir members. Forty per cent (40%) mentioned that sometimes the pupils fail other subjects. Of this 20% maintains

that pupils are discouraged if they do not always win.

5.3.11 State problems that you have encountered as a result of competitions.

Forty per cent (40%) felt that adjudication is sometimes unfair. In some instances comments on the score sheet are very brief (20%), and that makes things difficult for the conductor who still has to proceed to the next level of the competition. Conductors (40%) maintain that the unfairness in adjudication is as a result of favouritism from the adjudicators.

5.3.12 What 2 positive effects has your choir received as a result of competitions ?

Respondents agreed 100% that winning somewhat enhances the image of the school.

5.3.13 What negative effects has your choir received as a result of competitions ?

They (100%) maintain that hatred results among the schools and also among conductors themselves.

5.3.14 Give one recommendation in connection with present state of competitions.

Adjudicators must not have coached schools as this causes problems

during choral competition performance, responded 10%, and 70% of the respondents unanimously maintained that songs must be distributed in time and clinics (5%) must also be conducted as this will help solve problems that might negatively affect performances. Fifteen per cent (15%) thought the standard was right, there should be nothing to add.

5.3.15

- (a) Do you conduct auditions for your prospective member ?
- For 'Yes', there were 25% respondents.
- For 'No', there were 35% respondents.
- For 'Sometimes' there were 40% respondents.
- (b) Are the members of your choir generally all of the same age ?
- For 'Yes' there were 70% respondents.
- For 'No' there were 15% respondents.
- For 'Sometimes' there were 15% respondents.
- (c) Do you base your choice selection on age rather than the ability to sing ?
- For 'Yes' there were 35% respondents.
- For 'No' there were 60% respondents.
- For 'Sometimes' there were 5% respondents.
- (d) Is register with names of the choir kept ?
- For 'Yes' there were 95% respondents.
- For 'No' there were 0 respondents.
- For 'Sometimes' there were 5% respondents.

- (e)
1. What is your school level ?

Primary schools	there were 20% respondents.
Secondary schools	there were 2% respondents.
High schools	there were 78% respondents.
 2. How is normally the range of your choristers before the singing programme starts for each year ?

(A) Poor	there were 75 % respondents.
(B) Fair	there were 5% respondents.
(C) Good	there were 20% respondents.
 3. How is the quality of their voices before the singing programme starts for each year ?

(A) Poor	there were 70 % respondents.
(B) Fair	there were 15% respondents.
(C) Good	there were 15% respondents.

5.3.16 The attached song. How would you teach it in preparation for a competition ?

DICTION

Respondents (85%), thought that the writing of the songs text on the board to speak if after the teacher, is the best method. Only 15% did not respond.

TONE

The response was 100% in saying that this aspect can be achieved

through voice exercises that are relevant.

BALANCE

The respondents (100%) agreed in saying that a powerful part can be reduced in order that it balances with the other parts. This also applies to a part that is overpowered, it could be reinforced by more members.

RHYTHM

Correct stressing of beats, i.e. stressing of the first beat for every measure, was thought by the respondents (80%) to be the best method. 20% did not respond.

INTONATION

Respondents agreed 100% that proper voice exercises could be the best method.

PHRASING

100% of the respondents thought that relevant voice exercises must be used to achieve this aspect.

5.4 FINDINGS FROM QUESTIONNAIRE B:

5.4.1 Have you ever been taught music ?

- (i) 35% had been taught music.
- (ii) 65% had not been taught music.

5.4.2 What made you sing in your choir ?

The unanimous response here was, it was because of love for music that they joined choirs.

5.4.3 Do you think choir practices take too long ?

- (i) 20% thought choir practices take too long.
- (ii) 80% thought it was not so.

5.4.4 Do you like singing for competitions ?

- (i) 95% liked singing for competitions.
- (ii) 5% did not like to sing for competitions.

5.4.5 Do your choir normally sing with a piano/organ ?

- (i) 5% normally sing with a piano.
- (ii) 95% do not sing to piano accompaniment.

5.4.6 Do you participate in any kind of music making except singing in a choir ?

- (i) 85% participate in other kinds of music other than choral music.
- (ii) 10% participate in choir singing only.
- (iii) 5% did not respond.

- 5.4.7
- (a) 1 = 95% got this answer correctly.
 - 2 = 5% thought this to be the correct answer.

- 3 = No response.
- (b) 1 = 20% chose this answer.
 2 = 55% chose this answer.
 3 = 25% chose this answer.
- (c) 1 = 5% chose this answer.
 2 = 40% chose this answer.
 3 = 55% chose this answer.
- (d) 1 = No response.
 2 = 5% chose this answer.
 3 = 85% chose this answer.
 4 = 10% did not respond at all.
- (e) About correct phrasing:
 1 = 5% chose this answer.
 2 = 80% chose this answer.
 3 = 10% chose this answer.
 4 = 5% did not respond at all.
- (f) 1 = No response.
 2 = 100% chose this answer.
 3 = No response.
- (g) (i) 80% put in wrong notes for their parts.
 (ii) 20% put in correct notes.

5.5

RESUME'

The reaction of the music educators at colleges of education was not predominantly based on percentage based responses, because what they were providing was merely views and suggestions which will eventually be used to support some of the researcher's recommendations in chapter V.

The responses from the choristers side proved total neglect of the singer by who ever is the director of the choir. Neglected in the sense that the singer is left uneducated in terms of basic and simple musical literacy. (refer to findings of questionnaire B) question 7 (g)) This definitely proves that the singer's sensibilities and his aptitude are never taken seriously during the creation of a singing situation.

The general evaluation of the responses from questionnaire A reflects a weak situation in terms of their background in music, enrichment by choral competitions and the aim of choral competitions in relation to the choristers' musical benefits. Some of the conclusions and observations are similar to those of the researcher, which justifies commonalities in choral music.

CHAPTER VI

6.1 CONCLUSIONS DRAWN FROM THE COLLECTED DATA

Following this investigation about critical appraisal of school choral competitions to music education in KwaZulu, the researcher arrived at the following conclusions:

6.1.1 Validity of school choral competitions

It definitely is a significant factor that school choral competitions have had a positive effect on the KwaZulu society. Quoting question 2 of questionnaire A, 35% of the respondents observed that the standard of choral singing is what it is today because of competitions. They are also in line with the researcher's conclusion that choristers learn quite a lot during choral practices: pupils are equipped with an ability to learn to cooperate, to face problems encountered during practice and overcome them and to appreciate what is good in music.

6.1.2 Administration of school choral competitions

6.1.2.1 The music organisers

The music organisers must be dutiful enough to know that songs to be prescribed also have to be taken somewhere else for a second opinion. The above statement is supported by the fact that sometimes songs prescribed are above the pupils' ability of singing,

in terms of range of key, technique and subtleties like key changes. Prescribed songs must reach schools early enough for the choirs to start without any haphazard haste. [5.3.14]

During the music clinics, possible adjudicators must also be present, either for the purpose of conducting the music clinic or to observe and agree on the intricacies of the prescribed songs. Sometimes one wonders what really is the criterion employed in selecting an adjudicator. While interviewing Prof. E. Sithole, (North Eastern Illinois University) an authority in ethnomusicology, he did mention in passing that the first person who thought choral competitions need at some stage to be alternated with choir festival, was Professor Thembela (President of NATU, once a music teacher and a veteran in choral music). Maybe this suggestion needs to be facilitated before it is too late, and also before the initial purpose of choral competition is eventually distorted.

6.1.2.2 Adjudication

Perhaps this part of the research really needs special and direct attention. Dissatisfaction has resulted from this problem of adjudication. An adjudicator must always take into consideration the fact that he deals with human beings, who have put serious efforts behind the whole activity. He, therefore, needs to be careful of how he criticizes those who are unable to win, but who have contributed

for the success of those who succeed. [5.3.14]

He must also understand the nature of the human voice, because this leads to the understanding of difficulties experienced in singing. He must be a dedicated student of singing and of music in general. He must be authoritative enough in deciding which choir wins, and why. Therefore, the adjudicator needs to make a decision as he hears the choir.

6.1.2.3 Selection of a composition\song

If the purpose is sincerely to uplift the standard of music in general, the choice is definitely wide, as there are many song styles which can be prepared for either competitions or festivals.

Sometimes, prescribed songs for competitions are a hindrance to some extent, because choirs sing only the required material for almost the first half of the year, and are left uneducated by the prescribed music. Better choral programmes have to cater for students to learn more about music and experience a broader range of music each year. [5.3.3]

6.2 CONCLUSIONS AND GENERAL RECOMMENDATIONS

6.2.1 A shift from the emphasis of solely singing without the approach to initial music teaching is what really needs special thought, time and

action, as prerequisite number one. This investigation shows that there is very little music at schools. [5.1.2] .

Another very important factor, is the need to draw many choral music enthusiasts away from the notion that emphasis on frequent choir competitions are the basis of musicianship [5.1.2 b] This is unfortunately what has developed over the past three decades and it might take much time and effort to dispel what has become rather an 'obsession'. However, if choir conducting, choir singing and choir training are to remain a significant aspect of music education in the KwaZulu society, training and guidance must be given for a general improvement in the whole activity. This improvement refers to: [6.1.2.3]

- (a) Music chosen for performance.
- (b) Guidance for choir conductors, and
- (c) Education of choral music enthusiasts in order that they become listeners for what is good in music.

6.2.2 The school curriculum

A curriculum needs to be reviewed in terms of how it affects all students in a particular school system or society. For example, a school that has a good choir and always wins, may have poor general school results as an indirect reaction. (Refer to findings of questionnaire A). Therefore, if the community is to be led to believing

that the quality of a good school can be measured by the glory acquired through the choir, support for the other aspects or programmes within the curriculum may suffer. [5.1.2 a]

It has to be emphasized that participation in choir competitions by a school, should not displace or must not be seen to be part of general music, which is music as a non-examination subject. In principle, the curriculum has to allow development of skills required for singing in the choir, and also to develop an intimate knowledge of choral technique, which will have to be demonstrated when the choir is brought in front of the public in performance activities. [5.1.3]

Pupils who are involved in well-planned choral programmes, come out with broadened knowledge about music theatre, composing, and musical understanding. The curriculum therefore, has to prescribe for choir conductors, in such a way that they do more than just conduct a choir, but also allocate time for listening, discussing and comparing other musical styles. [5.1.2]

More stress has to be placed on the learning of vocal skills. The school curriculum does have choral music participation in different African music styles, for example, INDLAMU DANCE, but the performance skills required for those styles are not the same. The curriculum, therefore, has to prescribe these skills. [5.1.3]

Since most music teachers, or choir conductors, are always aware of the performance abilities of each member in the choir, the voice class should therefore attend to correcting common problems such as those derived from: tone production, diction, intonation, development of range as well as developing solo singing. It must also be designed that the non-selected for choir singing, also have a role to play as enlightened listeners. The music teacher therefore, has a mission; that of fostering some skills for the non-selected students in the school, so that they too are affected by music education.

- (a) General background on singing and music teaching at Higher Primary, Secondary and High Schools.

Maybe it will be necessary to clarify the idea that singing is definitely useful to pupils and to conductors themselves, but only if the children are willing to sing. If they are unwilling, it may be a better idea to drop singing for the promotion of experience and music education, because the pupils will not sing. There is always an underlying reason why the pupils refuse to sing and also why they become reluctant to start singing.

1. Vocal study :

To encourage singing and make them to feel inclined to see choir importance, basics are very important, as against treating

singing as kind of speech with notes added. Vocal technique, therefore is essential to make pupils feel business-like with singing. [5.3.16 Tone]

2. Interpretation : [Questionnaire A : question 16]

The main objective when singing either solo or in a choir, is to reveal the meaning of poetry as depicted and expressed by the music. This does not involve correct singing of notes, correct time beating by the conductor or the singer himself, but the ability to make correct phrases, and the singing up of the whole song with "feeling or expression", is an essential factor. Therefore guidance and experience which refers to exposure to music can be adopted as they are the best musical aids.

3. Singing for the purpose of singing :

This is a rare necessity in schools of KwaZulu, which are always inundated by choral competitions. This part of music education must never be undermined. [5.1.1 c]

6.3 THE MUSIC TEACHER AND HIS BACKGROUND.

The main advice to be taken into consideration by the music teacher is this that he must be aware that the pupils (who later form a choir) come to join the choir with well defined music preferences, so that in general, their attitude at this stage is positive. By building on the existing and positive attitude they have already acquired, the music

teacher has the opportunity to provide the pupils with new further experience and understanding of music. The music teacher's musical background must include knowledge in Theory and Harmony. At least one instrument, preferably a piano or a guitar, must not be a problem to him. If he cannot play any of these instruments, he must at least be fluent in the use of his melodica. [5.1.1 e]

To be responsible for a choir is a demanding role, that is why music teachers\conductors must note that their role is like that one of a "leader". Leadership in Zulu society goes a long way. It is a specialization one has to fight for, in order to maintain it.

In conclusion, the present choir competitions do not enhance musical capability to a recognisable degree. They do not promote musical literacy significantly; so that the whole activity has to be overhauled for the benefit of music itself.

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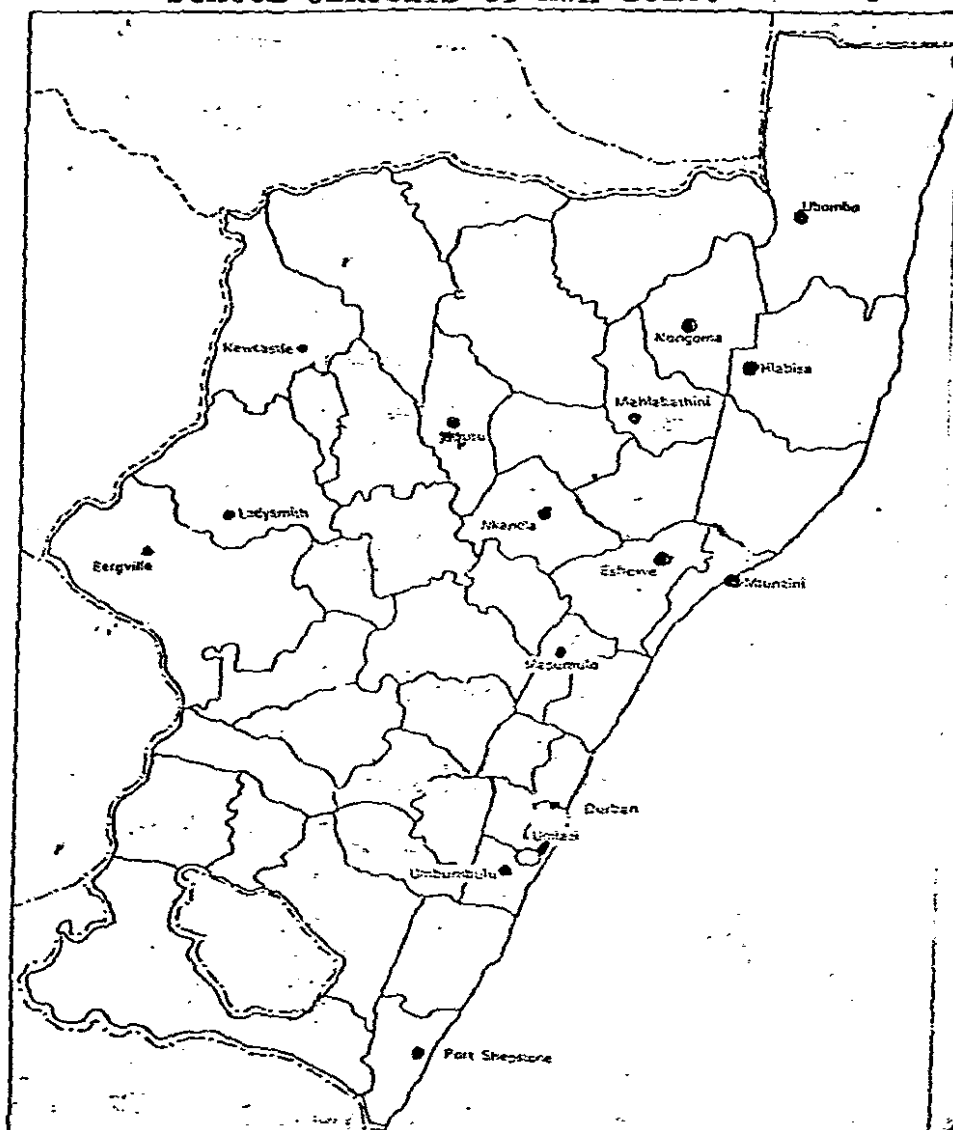
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SOME OF THE PIONEERS OF THE WRITTEN AFRICAN SONG

	Born-Died
Gaba Ntsikana - Gwali, Cape Province	(1870-1921)
Alfred Assegai Kumalo - Edendale, Natal	(1879-1966)
John Knox Bokwe - Ntselamanzi, Cape	(1855-1922)
Reuben Tholakele Caluza - Siyamu, Edendale	(1895-1969)
Hamilton John Makhoza Masiza - Kimberly	(1894-1955)
Daniel Cornel Marivate - Valedzia, Tvl	(1897-1988)
Tiyo Soga - Gwali, Tyumile valley	(1829-1871)
Joshua Polulu Mohapelo - Molumong, Lesotho	(1908-1988)
Michael M Moerane	(0000-0000)
Joe S Motuba - Klerksdorp	(0000-0000)
Chamber Qwesha - Tsomo, Cape	(1914-0000)
Nathan Sidiyo - Burgersdorp	(1913-0000)
Elkin Sithole - Blaauwbosch, Natal	(1918-0000)
Nimrod Reginald Sithole - Blaauwbosch, Natal	(1946-0000)
Newman Sibisi - Durban	(1946-0000)
Enoch Sontonga	(0000-1904)
Benjamin Peter John Tyamzashe - Kimberly	(1890-1978)
Shalati Josephy Khosa - Shingwedzi	(1936-0000)

APPENDIX I
THE MAP

SCHOOL CIRCUITS OF KWA-ZULU.



APPENDIX II
ISICATHAMIYA SONG

SANIBONAWI MA-AFRIDA (WE GREET YOU PEOPLE OF AFRICA.)

By: ESCOLED LILLIES

Recitative Style 1				
1	2	3	4	5
SjS -s m	d	SjS -s sm	d	rjm -f m
Sani -bo nani	Ma-Ai -fi Ka	Mjv -f mjd	2, -	djv -f mjd
		Sani -bo nani	ni -	Ma-Ai -fi Ka
		2, f -s	f -	fjS -2 SjS
		Mj2 -d	fj -	Sj2 -d Sj2

Recitative Style 10				
1	2	3	4	5
2, -	d	MjS -2	fjm -d	mjm -m m
2, -	Sj	Kupho -2a	fjm -d	o ku -m m
ni -	Ma-A -fi Ka			SjS -2 Sj2
f -	rjm -f m			djd -d p
f -	SjS -s			

13	14	15	16	17
d -	d	MjS -s	2, m	mjm -m m
ka -	ku			Ko fah -m m
S -	m			SjS -s Sj2
2, f	Sj			djd -d p

18	19	20	21	22
mjm -m m	d	rjm -f m	d Sj	
na ang -na ang	ku	Bokho -m m		
SjS -f -d	m	mjm -m m		
ta, ta -2, -f	Sj	2, 2, 2, f	Sj, id	

TRANSLATION OF THE SONG'S TEXT

SANIBONANI MA - AFRIKA

(song with a political connotation)

Sanibonani ma-Afrika

Greetings to you people of Africa

Kuphela, okungiphethe kabi, ukuthi
izwe lakithi leli

What only makes me feel unhappy
is that this is our Land

Kepha mina anginazwi kulo

But I have no contribution or
word to say,

Bakhona obhongoza

there are political "bullies"

APPENDIX III

THE SYLLABUSES

(Prescribed by Department of, Education and training)

SYLLABUS FOR

THEORY OF MUSIC

STANDARD 5

A. AIMS

This course is intended:

1. to equip the pupil who has elected to specialise in Theory of Music with a more detailed knowledge of the Theory of Music than is contemplated in the parallel syllabus for Music and Singing;
2. to improve the child's ability to read music even though this aspect of the subject will not be examined as the study of theory alone without any practical application is not in the best interests of the pupil.

The increased knowledge acquired will lay the foundation for further study in the Secondary School and stimulate the interest of pupils generally in the wider world of Music.

It is expected that pupils who offer Theory of Music as an examination subject will have received adequate class instruction in this subject in Standards 3 & 4.

B. PRACTICAL WORK

In conjunction with the Theory of Music pupils will be expected to practise the singing of exercises in both tonic sol-fa and staff notation incorporating all the relevant subject matter set down in the syllabus except as indicated below.

1. In tonic sol-fa:

- (a) only fa, ta and m-ba-se-l will be included under modulator;
- (b) quarter pulses will be excluded;
- (c) transition will be of a simple nature.

2. In staff notation:

- (a) the brevc and semiquaver will be excluded;
- (b) only the treble clef will be used.

2.

THE SYLLABUSA. TONIC SOL-FA

1. The modulator: Special attention will be paid to the correct positioning of the notes in relation to each other. Chromatic notes, ascending and descending, and the notes m-ba-se-l related to s-l-t-d must be understood.
2. The major scale.
3. The tetrachord.
4. Transition (one-sharp and one-flat remove only).
5. Time: simple duple, triple and quadruple.
6. Notes: one-pulse, two-pulse, three-pulse, four-pulse, half-pulse and quarter-pulse.
7. Intervals: Major, Perfect and Minor, between d and d' only, reading upwards from d r m f s l and t.

B. STAFF NOTATION

1. The Great Staff: treble and bass clefs; letter names including one ledger line above and below.
2. Notes and rests: breve, semibreve, dotted minim, minim, dotted crotchet, crotchet, quaver, semiquaver.
3. Time: simple duple, triple and quadruple.
4. Major scales and key signatures: the construction of major scales, initially one octave, then two octaves in the treble clef in keys C, F, G, D and E flat, with and without key signatures.
5. Tetrachords.
6. The grouping of notes:
The writing down of simple exercises using these time signatures and key signatures, and the addition of bar lines where these have been omitted, together with the use of the tie where appropriate, should be regularly practised.
7. Intervals: Major, Perfect and Minor in key C only and within the octave, reading upwards from the notes of the major scale; excluding the minor seventh.
8. Technical names of the degrees of the scale.

9. Terminology:

A knowledge of the following musical signs and abbreviations will be expected:-

accelerando, accel.	forte, f.
adagio	fortissimo, ff.
allegro	largo
andante	lento
animando	mezzo forte, mf.
a tempo	the pause
con spirito	piano, p.
crescendo, cresc.	pianissimo, pp.
da capo, D.C.	presto
dal segno, D.S.	rallentando, rall.
diminuendo, dim.	ritardando, rit.
fine	vivace

EXAMINATION

Pupils will be examined in the Theory of Music, both tonic sol-fa and staff notation. There will be a written examination paper of one hour, for which a maximum of 100 marks will be awarded. There will be no practical examination.

Questions may be asked on any part of the syllabus given above, but special attention should be given to the following:-

1. Correct writing of tonic sol-fa, using brackets (braces) where appropriate, and involving all the subject matter included above.
2. Correct writing of staff notation in the treble clef and with a melody only, except where the connection between the treble clef and the bass clef is involved.
3. A knowledge of time signatures and key signatures which will enable pupils to read, write and understand simple examples and where necessary complete and correct short phrases.
4. A knowledge of tetrachords in relation to the construction of scales.
5. A knowledge of intervals (using tonic sol-fa as an introduction) in the major scale of C only, above the tonic and within the octave.
6. Transposition from staff to tonic sol-fa and vice versa.

1. The total mark will be 200.
2. ONE QUESTION PAPER of two hours will be set consisting of:

A. SOLFA THEORY

(a) Scales	10
(b) Transitions	10
(c) Intervals	10
(d) Time and pulse	10
(e) Transcription of solfa into staff notation	10
	<u>50</u>

B. STAFF NOTATION THEORY

(a) Transcription of staff notation into solfa	10
(b) Letternames	10
(c) Note values and Rests	10
(d) Key signature	10
(e) Grouping of notes and rests, including the filling in of barlines	10
(f) Scales	20
(g) Intervals/triads	10
(h) Musical terms	10
	<u>90</u>

C. GENERAL MUSICAL KNOWLEDGE

(a) Development of music	15
(b) Development of musical styles and some important related composers and their works	20
(c) Study of a Black composer	15
(d) Instruments	10
	<u>60</u>

In Standard 7, C will read:

- (a) The lives and choral works of Bach
and Händel, and the works of
Haydn and Mozart 20
- (b) Musical definitions and music
in the second half of the
18th century 15
- (c) Study of a Black composer 15

(d) Instruments

10
60

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In Standard 6, C will read:

(a) Development of music

20

(b) Musical definitions and
prescribed Western
composer

15

(c) Study of music of Black
composer

15

(d) Traditional dance

10
60

GRAND TOTAL

200

SYLLABUS
FOR
THEORY OF MUSIC

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STANDARD 8

A. AIM

The aim of this course is:

1. To equip the pupil with a knowledge of the essentials of the theory of music, enabling him to undertake further study, theoretical and practical, beyond the limits of this course.
2. Increase the pupil's knowledge and acquaintance with traditional music.
3. Stimulate the pupil's interest in music outside the confines of his own environment and to give direction to his study of music for the future.
4. Improve the pupil's standard of reading so as to enable him to read music intelligently.
5. Provide an opportunity for listening to music by a varied selection of composers and thereby lay the foundation for intelligent study and the enjoyment of music in later life.

B. INTRODUCTION

1. The teaching of Theory and History of Music will benefit from the wise use of the best techniques common to most of the subjects in the curriculum.
2. It must be stressed that, where possible, theoretical concepts must be approached through the medium of practical music - making use of
 - (i) a keyboard instrument
 - (ii) other ways of practical music making, e.g. singing
3. Complete periods should not be devoted as a matter of course to the many different topics which occur in the syllabus. Considerable advantage can be gained by presenting certain aspects of the subject in small doses. Musical dictation, for example, is unlikely to merit a full lesson other than in exceptional cases. Ending a lesson with a song or a brief excerpt from a record will prove worthwhile on most occasions.
4. There is more than one right method of teaching music. A good teacher will experiment and learn from his less successful lessons. Variety of treatment helps the class as well as the teacher.
5. A better grasp of facts can be gained by reading what many authors have to say in stead of being confined to one book.
6. The teacher should broaden his own musical background by getting to know all he can about his subject.
7. Teachers should stimulate the will to learn and generate enthusiasm in the class.
8. A sound knowledge of the technical elements of music is essential for the complete enjoyment of music.
9. The study of the history of music increases one's understanding of this art. It will lead to greater appreciation of the works of the great composers of Western and indigenous music.
10. Lessons in listening to music create a love for music as well as an understanding of it. Listening to choral music is recommended in the initial stages.

11. Frequent listening to musical works, or parts of musical works, is essential. Purposeful repetition of tunes - especially in instrumental music - will have a positive effect on most pupils.

12. The use of records and tapes for Section 3 "General Musical Knowledge" is considered essential.

13. Allocation of periods

Six periods of 35 minutes each per week are allocated to this subject. The number of periods to be devoted to each section is indicated in brackets. However, in many cases half periods (for example) may be devoted to certain aspects such as Sight Reading or Appreciation.

14. The following aids are recommended:

- (a) A suitable selection of books should be available in the library for the use of both teacher and pupil.
- (b) Pupils will require recommended text-books and manuscript paper.
- (c) If a piano is not available the teacher must make use of a good quality melodica and either a pitch pipe or a tuning fork.
- (d) A seven-column modulator and a blackboard marked with staves is essential. The modulator can be constructed by the teacher as a music project, with the help of the pupils.
- (e) A cassette-recorder and/or record player and a supply of cassettes or records selected especially for this course should be available.

C. CONTENT

1. TONIC SOLFA:

- (a) Scales: major, harmonic, melodic and chromatic, ascending and descending all keys.
- (b) Transition: a semitone, a whole tone, a second, third, fourth, fifth, upwards or downwards, from major to minor and vice versa. (The intervals may be major or minor.)
- (c) Intervals: Major, minor, perfect, diminished, augmented, with inversions.
- (d) Time: Simple and compound duple, triple and quadruple. (30 periods)

2. STAFF NOTATION:

- (a) Letter names in the G clef and F clef; leger lines.
- (b) Value of notes and rests

ENKELVOUDIGE TYD SIMPLE TIME	SAMEGESTELDE TYD COMPOUND TIME
Enkelvoudige tweeslagmaat Simple duple time	Samegestelde tweeslagmaat Compound duple time
$\text{P P} - \frac{2}{2}$	$\text{P}^{\cdot}\text{P}^{\cdot} - \frac{6}{4}$
$\text{P P} - \frac{3}{4}$	$\text{P}^{\cdot}\text{P}^{\cdot} - \frac{9}{8}$
$\text{P P} - \frac{3}{8}$	$\text{P}^{\cdot}\text{P}^{\cdot} - \frac{6}{16}$
ENKELVOUDIGE TYD SIMPLE TIME	SAMEGESTELDE TYD COMPOUND TIME
Enkelvoudige drieslagmaat Simple triple time	Samegestelde drieslagmaat Compound triple time
$\text{P P P} - \frac{3}{2}$	$\text{P}^{\cdot}\text{P}^{\cdot}\text{P}^{\cdot} - \frac{9}{4}$
$\text{P P P} - \frac{3}{4}$	$\text{P}^{\cdot}\text{P}^{\cdot}\text{P}^{\cdot} - \frac{9}{8}$
$\text{P P P} - \frac{3}{8}$	$\text{P}^{\cdot}\text{P}^{\cdot}\text{P}^{\cdot} - \frac{9}{16}$
Enkelvoudige vierslagmaat Simple quadruple time	Samegestelde vierslagmaat Compound quadruple time
$\text{P P P P} - \frac{4}{2}$	$\text{P}^{\cdot}\text{P}^{\cdot}\text{P}^{\cdot}\text{P}^{\cdot} - \frac{12}{4}$
$\text{P P P P} - \frac{4}{4}$	$\text{P}^{\cdot}\text{P}^{\cdot}\text{P}^{\cdot}\text{P}^{\cdot} - \frac{16}{8}$
$\text{P P P P} - \frac{4}{8}$	$\text{P}^{\cdot}\text{P}^{\cdot}\text{P}^{\cdot}\text{P}^{\cdot} - \frac{16}{16}$

Exercises on:

- (i) completion of bars with rests or quaver notes or semiquaver notes, correctly grouped;
 - (ii) inserting time signatures;
 - (iii) inserting barlines;
 - (iv) writing one note equal to a group of notes;
 - (v) rewriting a phrase in double or half value, correctly grouped.
- (c) Key Signatures:
- (i) the writing of key signatures in the treble and bass clefs;
 - (ii) relative keys (major and minor);
 - (iii) naming the key of a written phrase (major or minor).

(d) Scales:

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All major scales, as well as A, D, G and C, harmonic and melodic, ascending and descending, in semibreves, with or without key signatures and indicating the semitones.

(e) Intervals:

Major, minor, diminished, augmented and perfect intervals with their inversions, in the keys of: C, G, D, A, E, F, B.flat, E flat and A flat.

(f) Chords and triads:

Major, minor, diminished and augmented in the keys as given in par. (e) in closed and open position.

(g) Musical Terms:

All terms already done in Std 5, Forms I & II, together with the following:

al fine	Ritenuto
andantino	Allargando
grazioso	Larghetto
poco a poco	calando
crescendo	-issimo
decrescendo	piu
allegro	meno
rubato	con fuoco
sostenuto	tutti
largo	Dal Segno (S)
lento	Fermata (A)
da Capo	Repeat Signs
1st time, 2nd time	Staccato signs
MM = 40 (etc)	Stress marks (70 periods)

3. GENERAL MUSICAL KNOWLEDGE

- (a) A short and brief survey of the development of music with special reference to:

- (i) The Song and the Dance.
- (ii) Renaissance (15th and 16th centuries).
- (iii) Melody and Harmony.
- (iv) Baroque.

- (b) Development of the Polyphonic, Classical, Romantic and modern styles.

Note:

This section, the development of music, cannot be taught without the use of records, tape recorders and the radio. Pupils should have the opportunity to listen to famous composers' works which illustrate the above styles.

- (c) The life history, style and music of the following composers must be studied briefly by the pupils, as well as one eminent Black South African composer of their own choice. (It must not be a composer studied in Standards 6 or 7.)

J.P. Mohapeloa

A.A. Khumalo

B. Tyamzashe

- (d) In addition, pupils must make a study of at least two traditional musical instruments, together with some of the music and/or rhythms traditionally used in each case. These instruments may be similar to those studied in Standard 7 but must be typical of those used in that area. If possible, these instruments should be made by the pupils. For this purpose the school should from time to time invite experts (artisans and musicians) to demonstrate the making and/or playing of the instruments. Pupils should be encouraged to play the instruments themselves.

The history and usage of these instruments must be investigated and set down.

Research into the history and usage of these instruments should be done and the results recorded.

(50 periods)

4. MUSIC READING

Pupils should be able to sing exercises in both tonic Sol-fa and staff notation which contain those notes, rests, time signatures and key signatures included in A 1 and A 2. In addition, pupils should possess copies of songs by composers they have studied, as well as examples mentioned in section 3 (b), and should be able to explain the lay-out of each song and the meanings of the different signs.

(30 periods)

180 periods

D. EVALUATION

1. The total mark will be 200.
2. ONE QUESTION PAPER of two hours will be set consisting of:

(a) SOLFA THEORY

(i) Scales	10
(ii) Transitions	10
(iii) Intervals	10
(iv) Time and pulse	10
(v) Transcription of solfa into staff notation	10
	<u>50</u>

(b) STAFF NOTATION THEORY

(i) Transcription of staff notation into solfa	10
(ii) Letternames	10
(iii) Note values and Rests	10
(iv) Key signature	10
(v) Grouping of notes and rests, including the filling in of barlines	10
(vi) Scales	20
(vii) Intervals/triads	10
(viii) Musical terms	10
	<u>90</u>

(c) GENERAL MUSICAL KNOWLEDGE

Page 113

(i) Development of music	15
(ii) Development of musical styles and some important related composers and their works	20
(iii) Study of a Black composer	15
(iv) Instruments	10
	<u>60</u>
GRAND TOTAL	<u>200</u>

DEPARTMENT OF EDUCATION AND TRAINING

SECONDARY TEACHERS' DIPLOMA

SYLLABUS FOR

MUSIC AND SINGING

GROUP III SUBJECT

1990 STRUCTURE

DATE OF IMPLEMENTATION : 1990

SYLLABUS FOR
MUSIC AND SINGING
GROUP III SUBJECT

A. AIMS

The objectives of this course are:

1. To develop the student's attitude to enjoy music for its own sake;
2. To cultivate good taste; and
3. To extend the student's music background.

B. GENERAL REMARKS

1. The main purpose of this course is to train students to enjoy music for its own sake. The greater part of the time available must therefore be devoted to music of a practical nature. Theory must be approached through the medium of practical music making.
2. It must be noted that the contents of this syllabus will extend over one year. Two periods per week are allocated for this course.
3. When students are actively engaged in listening to musical works, attention should be directed to the composer concerned, some characteristics of the expressive elements in his music and, where possible, the style period to which he belongs.
4. Time and attention must be given to indigenous music.
5. Choral works should include folksongs, classical works and hymns.

6. Songs should as far as possible be taught from individual scores and/or wall charts containing both words and music.

C. CONTENT

1. CHORAL WORK [21 periods]

1.1 Works to be studied must include unison, two-, three, and four-part songs. At least two of each category must be taught. Works should not be too lengthy.

1.2 Both the official languages and the vernacular must receive due attention.

1.3 During the singing of the songs special attention must be given to -
* interpretation
* differences of style

2. ACTIVE LISTENING TO MUSIC [17 periods]

2.1 Simple and suitable vocal music which illustrates the four basic types of voices - soprano, contralto, tenor and bass.

2.2 Narrative and descriptive music in different styles.

3. MUSIC THEORY [14 periods]

3.1 Rudiments of Music as required for the Unisa Theory of Music Certificate Examinations, Grade Pre - I.

3.2 Concepts of major, minor and chromatic notes in solfa.

D. EVALUATION

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1. This subject is an internally evaluated subject with no end-of-year examination.

2. Guidelines for the allocation of marks

- 2.1 A cumulative year mark must be built up during the year, calculated on the following:

- 2.1.1 General tests and assignments - a minimum of two each 60 marks

- 2.1.2 Practical Work

Degree of active participation, attendance,	
development of musicianship and skills	<u>40 marks</u>
TOTAL	100 marks

APPENDIX IV

**Some of the quoted written African
Songs**

Plea from Africa

Words by
A GLASGOW LADY

Music by
JOHN KNOX BOKWE

1. Give a
2. Breathe a

thought to A - fri - ca! 'neath the burn-ing sun There are hosts of wea - ry
pray'r for A - fri - ca! God the Fa-ther's love Can reach down and bless the

hearts, wait-ing to be won. Ma - ny lives have passed a - way; but on
tribes, from His heav'n a - bove. Swarth-y lips when moved by grace ev - er

swamps and sod, There are voi-ces cry-ing now, for the liv-ing God.
sweet - ly sing; Pray till A - fric's heart be made loy-al to our King.

The musical score is written for a single melodic line and piano accompaniment. The piano part consists of a treble and bass clef with chords and arpeggiated figures. The melody is in a single staff with a treble clef. The lyrics are written below the melody. The score is divided into four systems, each with a piano accompaniment and a vocal melody. The first system includes two alternative vocal lines: '1. Give a' and '2. Breathe a'. The second system includes the lyrics 'thought to A - fri - ca! 'neath the burn-ing sun There are hosts of wea - ry pray'r for A - fri - ca! God the Fa-ther's love Can reach down and bless the'. The third system includes the lyrics 'hearts, wait-ing to be won. Ma - ny lives have passed a - way; but on tribes, from His heav'n a - bove. Swarth-y lips when moved by grace ev - er'. The fourth system includes the lyrics 'swamps and sod, There are voi-ces cry-ing now, for the liv-ing God. sweet - ly sing; Pray till A - fric's heart be made loy-al to our King.'.

Ulo Tixo Mkulu

Thou Great God

NOTE — *Ntsikana's Great Hymn has been printed in all the Xosa-speaking collections used for Church praise. Words and Music had been traditionally handed down till committed to print as arranged by compiler of 'Amaculo ase Lovedale.'*

Ntsikana's Hymn

Arranged by John Knox Bokwe

Key F — Gravely

ad lib.

tempo

{ s :— flf, f., m :r	{ l :l ll :l	{ s :— ls :—	{ l :s ll :s
{ : l	{ fe :fe lfe :fe	{ m :— lm :—	{ fe :m lfe :m
{ : l	{ r :r lr :r	{ d :— ld :—	{ r :d lr :m
{ U - lo Tixo om - ku	{ lu ngo - se - zu -	{ lwi - ni,	{ U - lo Ti - xo
{ : l	{ fe :fe lfe :fe	{ m :— lm :—	{ fe :m lfe :m
{ : l	{ r :r lr :r	{ d :— ld :—	{ r :m - lr :d

{ m :s lr :m	{ d :l, ls :s,
{ d :m lt,	
{ d :d lt,	{ m d :l, ls :s,
{ o - mkulu ngo - se - zu - lwi - ni,	
{ m :s lr :s	{ m :r ld :d
{ d :d ls :d	{ m, :r, ld :d,

Ulo Tixo omkulu, ngosezulwini;
Ungu Wena-wena Kaka lenyaniso.
Ungu Wena-wena Nqaba yenyanyiso.
Ungu Wena-wena Hlati lenyaniso.
Ungu Wena-wen 'uhlel' enyangwaneni.

Ulo dal' ubom, wadala pezulu.

Lo Mdal' owadala wadala izulu.

Lo Menzi wenkwenkwezi noZilimela;
Yabinza inkwenkwezi, isixelela.
Lo Menzi wemfaman' uzenza ngabom?

Lateta ixilongo lisibizile.
Ulonqin' izingela imipefumlo.
Ulohlanganis' imihlamb' eyalanayo.

Ulomkokeli wasikokela tina.
Ulengub' inkul' esiyambata tina.
Ozandla Zako zinamanxeba Wena.
Onyawo Zako zinamanxeba Wena.
Ugazi Lako limrolo yinina?
Ugazi Lako lipalalele tina.
Lemali enkulu-na siyibizile?
Lomzi Wako-na-na siwubizile?

He, is the Great God, Who is in heaven
Thou art Thou, Shield of truth.
Thou art Thou, Stronghold of truth.
Thou art Thou, Thicket of truth.
Thou art Thou Who dwellest in the high-
est.

He, Who created life (below), created
(life) above.

That Creator Who created, created
heaven.

This maker of the stars, and the Pleiades.
A star flashed forth, it was telling us.
The Maker of the blind, does He not
make them of purpose?

The trumpet sounded, it has called us.
As for His chase He hunteth, for souls.
He, Who amalgamates flocks rejecting
each other.

He, the Leader, Who has led us
He, Whose great mantle, we do put it on.
Those hands of Thine they are wounded.
Those feet of Thine, they are wounded.
Thy blood, why is it streaming?
Thy blood, it was shed for us.
This great price, have we called for it?
This home of Thine, have we called for
it?

Obe

1 2 3

3 .n' : tre' n' f' f' : n'	2' : l' l' : s	3' : l' l' : s
.s : f' f' l' l' : s	s : f' f' : n	n : l' l' : s
jol ka le ho-na, 'na	nthoe - n'a	ba - tho!
.d' d' d' d' d' d'	n' : d' d' d'	d' d' d'
.d' d' : : : :	— : — : —	.d' d' : d' d'

O - be! O - be! O - be!

4 5 6

3 .n' : n l' l' : s	s : — : —	n' : — : —
n .d' : d f' f' : n	n : — : —	s : — : —
jol k'ea thu-soa ke mang?		jol
d' .s : l' d' d' : d'	d' : — : —	d' : — : —
.d' d' : d d d d : d	d : — : —	.d d : — : —

U tha re u bo-ne'ng? O - be! O - be!

7 8 9

s : — : —	3 .n' : n l' l' : s	s : — : —
n : — : —	n .d' : d f' f' : n	n : — : —
jol	jol k'ea thu-soa ke mang?	
d' .s : l' d' d' : d'	.l' d' d' : d' d'	d' : — : —
.d' d' : — : —	.d d d d d d d	d : — : —

O - be! O - be! agosa'a ba-cho! O - be!

10 11 12

n' : — : —	.d' r' : — : —	r' l' : r' l'
s : — : —	s l' : — : —	l' fe : l' l'
jol	M-mè,	rè, na! tso-hang
d' : — : —	n' f' : — : —	f' r' : f' f'
.d d : — : —	.d' l' : r l l l l	r r : r r

O - be! O - be! tse-be li ma - e - pho - e - phol

13 14 15

r' : — : —	l' : — : —	.d' r' : — : —
l' : — : —	fe : — : —	s l' : — : —
le nthu -	hlel	Nis-te,
f' : — : —	r' : — : —	n' f' : — : —
l' : — : —	l l l l l	d f : r r l - f

jol u tha re u bone - 'ng oel Li-rko ke-ma - ha -

16 17 18

d' l' : l' n'	n' : r' : — : —	s : — : —
s fe : l' d'	d' : — : —	s : — : —
oe na! tsohang	le - nthu -	se hlel
n' r' : f' s'	s' f' : — : —	t : — : —
s r : r d	d d n : l l t l l	s : — : —

ha, li ntso - n-tsol Hel u tha re u bo - ne - 'ng! O - be!

19 20 21

{	s	:-	:-	:	s . n	:	n l l . l	:-	s	:	:-	:-	:
{	n	:-	:-	:	n . d	:	. d l f . f	:-	n	:	:-	:-	:
{	jo!	:-	:-	:	jo!	:	k'ea thusoa	ke	mang?	:	:-	:-	:
{	d'	:-	:-	:	d' . s	:	. l d' . d'	:-	d'	:	:-	:-	:
{	. d'	:	. d	l d	:	. d	d	. d	. d	:-	. d	:-	. d

O-be! O-be! u tla re u bone'ng! O-be!

22 23 24

{	n'	:-	:-	:	s	:-	:-	:	s . n	:	n l l . l	:-	s
{	s	:-	:-	:	n	:-	:-	:	n . d	:	. d l f . f	:-	n
{	jo!	:-	:-	:	jo!	:-	:-	:	jo!	:	k'ea thusoa	ke	
{	d'	:-	:-	:	d'	:-	:-	:	d' . s	:	. l d' . d'	:-	d'
{	. d'	:	. d	l d	:	. d	d	. d	. d	:-	. d	:-	. d

be, O-be! O-be! ngan'a batho! ()

25 26 S 27

{	s	:-	:-	:	n'	:-	:-	:			. d'	: l	. d'	l n' . n'	:-
{	n	:-	:-	:	s	:-	:-	:			n	: n	. l	l d' . d'	:-
{	mang?	:-	:-	:	jo!	:-	:-	:			jo!	ka	le	bo-na!	:-
{	d'	:-	:-	:	d'	:-	:-	:			. d'	: d'	. n'	l s' . s'	:-
{	. d'	:	. d	l d	:	. d	d	:-			l	:-	:-	:-	

bel O-be! Lo se

28 29 30

{	r', r', f' : r'	:-	:	:	: l	l d'	:-	:	r' . r'	:-	. r'	:-	:
{	l . l . t : t	:-	:	:	n	l l	:-	:	t . t	:-	. t	:-	:
{	k'ea remangoe!	:-	:	:	Nta - te,		:-	:	tsoua	hie!		:-	:
{	f', f', f' : f'	:-	:	:	: d'	l n'	:-	:	s' . s'	:-	. s'	:-	:
{	l . s	:-	l . ta	ta	l . l	:-	:-	:-	s	:-	:-	:-	ts

i - hlo le leng phatle ng! Lo

31 32 33

{	. d' : l	. d'	l n' . n'	:-	r', r', f' : r'	:-	:	:	: l	l d'	:-	:
{	n	n	. l	l d' . d'	:-	l . l . t : t	:-	:	n	l l	:-	:
{	jo!	ka	le	bo-na!	:-	k'ea remangoe!	:-	:	nta - te,		:-	:
{	. d'	: d'	. n'	l s' . s'	:-	f', f', f' : f'	:-	:	: d'	l n'	:-	:
{	l	:-	:-	:-	l . s	:-	l . ta	ta	l . l	:-	:-	:-

se i - hlo le leng phatle

34 35 36

{	n' . r'	:-	. s	:-	:	s	:-	. n'	:-	:	s' . f'	:-	. f'	n'	
{	d' . t	:-	. s	:-	l . d'	:-	. d'	:-	:	s	:-	. n'	. re'	:-	. r'
{	nho k'e - na	He-la!			nta - te,							k'e-na	e n -		
{	s' . f'	:-	. r'	:-	l . s'	:-	. f'	:-	:	n'	:-	. l' . l'	:-	. l'	
{	s . s	:-	. r	:-	. f	:-	l n	:-	. r	:-	. d	:-	:-	. d	

ng! ke se-ja ba - na, O-be! O-be! O

37 38 39

{ s' :— — :—	{ s : ts'.fe' — f' :n'	{ s' :— — :—
{ n' :— — :—	{ s : n'.re' — r' :d'	{ n' :— — :—
{ ku :— — :—	{ ka! k'e-na, k'e-na!	{ jo! :— — :—
{ s' :— — :—	{ n' :l'.l' — l' :l'	{ s' :— — :—
{ d :— — :—	{ d :— — :—	{ d :— — :—
be!	O-be!	O-be!
		Se-

40 41 42

{ :— — :—	{ f'.r' :r'.n' n' :d'	{ l :— t :—
{ :— — :—	{ r'.t :t .d' d' :l	{ fe :— s :—
{ :— — :—	{ A ke le tso-heng hle,	{ le :— n'hu :—
{ :— — :—	{ s'.f' :f'.n' n' :n'	{ r' :— r' :—
{ d .n :n .r :n .r :n .r	{ r : .d d : .d	{ r :— — : .r
lo se	li-tse-be-tse-be! O-be!	O-be!
		Tse-

43 44 45

{ s : s' :fe' f' :— — :—	{ s :— — :—	{ s :— — :—
{ s : n' :r' r' :— — :—	{ n :— — :—	{ n :— — :—
{ se, :— n'ho k'e-na!	{ jo! :— — :—	{ jo! :— — :—
{ t :— d' :d' t :— — :—	{ d' :— — :—	{ d' :— — :—
{ s :— l :l s :f n r .d	{ d :— d d : .d	{ d :— d d : .d
be	li mu - e - phu - e - pho! O-be!	O-be!
		U

46 47 48

{ s .n : .n l l .l :— s	{ s :— — :—	{ n' :— — :—
{ n .d : .d l f .f :— n	{ n :— — :—	{ s :— — :—
{ jo! :— k'ea thu-soa ke mang?	{ jo! :— — :—	{ jo! :— — :—
{ d'.s : .l l d'.d' :— d'	{ d' :— — :—	{ d' :— — :—
{ d :— d d d d d d	{ d :— — :—	{ d :— — :—
tha	re u bu-ne-ng! O-be!	O-be!
		O-

49 50 51

{ s :— — :—	{ s .n : .n l l .l :— s	{ s :— — :—
{ n :— — :—	{ n .d : .d l f .f :— n	{ n :— — :—
{ jo! :— — :—	{ jo! :— k'ea thu-soa ke mang?	{ jo! :— — :—
{ d' :— — :—	{ d'.s : .l l d'.d' :— d'	{ d' :— — :—
{ d :— — :—	{ d :— d d d d d d	{ d :— — :—
be!	O-be!	ngan's ba-ho! O-be!
		O-

52 53 54

{ n' :— — :—	{ r' :— n'.n' n' :n'	{ f'.f' :f' l t :t
{ s :— — :—	{ l :— d'.d' d'	{ t .t :t l s :s
{ jo! :— — :—	{ Ao! :— ke ho-na	{ le tso-hang, na - te?
{ d' :— — :—	{ f' :— d'.d' d'	{ r'.r' :r' r' :r'
{ d :— — :—	{ d :— f .f :— f l s :s	{ s :— s, s :s
be!	Ken tsa-ma - cu jao-le: ro-ba - la, be!	

55 56 57

{ d'.d' d'.d' n'.n' n'.n' }	{ f'.f' f'.f' n'.n' n'.n' }	{ f'.f' :— d' d' }
{ s.s s.s s.s s.s }	{ l.l l.l n'.n' n'.n' }	{ l.l :— l' l' }
{ N-ka, n-ka koantsanyane }	{ le mo-la-mu oa tšu-ku-lu, }	{ U e'o e bo - }
{ n'.n' n'.n' d'.d' d'.d' }	{ d'.d' d'.d' d'.d' d'.d' }	{ d'.d' :— d' d' }
{ d'.d' d'.d' lta.ta lta.ta }	{ l.l l.l s.s s.s }	{ f'.f' :— l l }

Tli-sa, tli-sa koantsanyane le mo-la-mu oa tšu-ku-lu, Kee'o bo -

58 59 60

{ d' :— l' :	{ d'.d' d'.d' n'.n' n'.n' }	{ f'.f' f'.f' n'.n' n'.n' }
{ s :— l' :	{ s.s s.s s.s s.s }	{ l.l l.l n'.n' n'.n' }
{ la - ea! :	{ N-ka, n-ka koantsanyane }	{ le mo-la-mu oa tšu-ku-lu, }
{ n' :— l' :	{ n'.n' n'.n' d'.d' d'.d' }	{ d'.d' d'.d' d'.d' d'.d' }
{ s :— l' :	{ d'.d' d'.d' lta.ta lta.ta }	{ l.l l.l s.s s.s }

la - ea! Tli-sa, tli-sa koantsanyane le mo-la-mu oa tšu-ku-lu,

61 62 63

{ f'.f' :— d' d' }	{ d' :— l' :	{ d' :— l' :
{ l.l :— l' l' }	{ s :— l' f' :	{ n' :— l' :
{ U e'o e bo - }	{ la - ea :	{ hlel :
{ d'.d' :— d' d' }	{ n' :— l' r' :	{ n' :— l' :
{ f'.f' :— l l }	{ s :— l' s :	{ d' :— l' : d' }

Kee'o e bo - la - ea hlel Ke

64 65 66 67 D.S.

{ n'.n're'n'f' n' }	{ n'.n're'n'f' n' }	{ n'.n' :— r' d' }	{ n' :— l' }
{ d'.d' d'.d' d' d' }	{ d'.d' d'.d' d' d' }	{ d'.d' :— t l }	{ d' :— l' }
{ E ka fa-ri - ki! }	{ E i-hlo le le - ng! }	{ E ka k'kho- }	{ mol }
{ s'.s'f' s'l' s' }	{ s'.s'f' s'l' s' }	{ s'.s' :— f' n'.f' }	{ s' :— l' }
{ d' :— l' : d' d' }	{ d' :— l' : d' d' }	{ d' :— l' f' }	{ d' :— l' }

eng? Ke eng? Ke eng? jo! jo! jo!

UMACONSANA

by R.T. CALUZA

Ab Moderato

1				2				3				4			
m	ts	m.r.	td.d	d	:-	t ₁	:-	m	ts	m.r.	td.d	d	:-	t ₁	:-
d	td	d.s ₁	ts.s ₁	s ₁	:-	s ₁	:-	d	td	d.s ₁	ts.s ₁	s ₁	:-	s ₁	:-
Sa	ni	bonani	zi	hlo	:-	bo	:-	Sa	ni	bonani	ba	ki	:-	thi	:-
s	cm	s.f	cm.m	m	:-	r	:-	s	cm	s.f	cm.m	m	:-	r	:-
d	td	d.d	td.d	s ₁	:-	s ₁	:-	d	td	d.d	td.d	s ₁	:-	s ₁	:-

5				6				7				8			
m	ts	m.r	td	f	d	f.m	tr	r _p	cm	r	d	l	:-	s	:-
d	td	d.t ₁	td	d	td	d.d	td	d	td	d	td	d	:-	t ₁	:-
Sa	bo	na	Sisi	Sa	bo	na	Buti	Ma	ma	na	we	ba	:-	ba	:-
s	cm	s.f	cm	l	cf	l.l	d	fe	cf	fe	cf	fe	:-	s	:-
d	td	d.d	td	f	cf	f.f	cf	r	tr	r	tr	r	:-	s ₁	:-

9				10				11				12			
m	ts	m.r	td.d	d	:-	t ₁	:-	m	ts	m.r	td.d	d	:-	t ₁	:-
d	td	d.s ₁	ts.s ₁	s ₁	:-	s ₁	:-	d	td	d.s ₁	ts.s ₁	s ₁	:-	s ₁	:-
S'	ye	jabul	'ukuni	bo	:-	na	:-	thina	:-	base	Manzi	mta	:-	ti	:-
s	cm	s.f	cm.m	m	:-	r	:-	cm	:-	f	cm.m	m	:-	r	:-
d	td	d.d	td.d	d	:-	s ₁	:-	d	td	d.d	td.d	d	:-	s ₁	:-

13				14				15				16			
m	ts	m.r	td	f	d	f.m	tr	s	cm	-	tr	d	:-	-	:-
d	td	d.s ₁	ts ₁	d	td	d.d	td	d	td	-	ts ₁	s ₁	:-	-	:-
Sa	bo	na	Sisi	Sa	bo	na	Buti	Mah	no	-	ba	ba	:-	-	:-
s	cm	s.f	cm	l	cf	l.l	d	m	ts	-	f	m	:-	-	:-
d	td	d.d	td	t ₁	cf ₁	t ₁ .f ₁	cf ₁	s ₁	ts	-	ts ₁	d	:-	-	:-

(S.S.A.T.T.B.B.A)

17				18				19				20			
s.l	:s.m	d	:t	t ₁	:		:	s.l	:s.m	d	:t	t ₁	:		:s
m.f	:m.d	s ₁	:s ₁	s ₁	:		:	m.f	:m.d	s ₁	:s ₁	s ₁	:		:m
d.d	:d.s ₁	m ₁	:m ₁	f ₁	:		:	d.d	:d.s ₁	m ₁	:m ₁	f ₁	:		:d
Sesi	fikile	thi-		na				Sivef	esi	ko-	le	ni			ba
:		:		ts	fe	ts		s	:		:	ts	fe	ts	
:		:		tr	r	tr		m	:		:	tr	r	tr	
:		:		Si-	fi-	ki-		le	:		:	Sa-	se	A	
:		:		ti	d	tr		d	:		:	ti	d	tr	
:		:		ti	t ₁	ti		d	:		:	ti	t ₁	ti	

21				22				23				24			
s.l	:s.m	d	:t	t ₁ s	:f.m	r	:	r.m	tr.m	r	:t	t ₁	:		:s
m.f	:m.d	s ₁	:f	f ₁ m	:d.d	d	:	d.d	:d.d	d	tr	r	:		:r
d.d	:d.s ₁	m ₁	:d	d.t ₁	:d.s ₁	fe	:	fe.fe ₁	:fe.fe ₁	fe ₁	:d	t ₁	:		:t ₁
phume'e	Jubili	thin'		es	Dlaveleni			Sizobona	—	ni-	na	no	—	nke	
s	:	s	:s	fe	:	s	:s	fe	:		fe	s	:	s	:s
m	:	m	:m	ti	:	r	tr,r	t	:		tr	f	:	f	:r
dams	e	Jubi-		ti	Dlavele			ni		na		no	—	nke	
d	:	d	:d	t ₁	:	t	:t,t	d	:		:d	r	:	r	:r
d	:	ta ₁	:ta ₁ ta ₁	t ₁	:	t ₁	:t ₁ t ₁	t ₁	:		:t ₁	s ₁	:	s ₁	:r

25				26				27				28			
s.l	:s.m	d	:t	t ₁	:		:	s.l	:s.m	d	:t	t ₁	:		:s
m.f	:m.d	s ₁	:s ₁	s ₁	:		:	m.f	:m.d	s ₁	:s ₁	s ₁	:		:s ₁
d.d	:d.s ₁	m ₁	:m ₁	f ₁	:		:	d.d	:d.s ₁	m ₁	:m ₁	f ₁	:		:d
Beka	ni-la	sinja-		lo				Senziwa	—	ukubu-		sa			O
:		:		ts	fe	ts		s	:		:	ts	fe	ts	
:		:		tr	r	tr		m	:		:	tr	r	tr	
:		:		la	sin-	ja-		lo				u	—	ku	— bu-
:		:		ti	d	tr		d	:		:	ti	d	tr	
:		:		ti	t ₁	ti		d	:		:	ti	t ₁	ti	

29				30				31			
s.l	:s.m	d	:t	t ₁ s	:f.m	r	:	s.m	:d,t ₁	d	tr
m.f	:m.d	s ₁	:f	f ₁ r	:d,d	d	:	t ₁ d	:t ₁ t ₁	s ₁	:s ₁
d.d	:d.s ₁	m ₁	:d	d,t	:d.s ₁	fe ₁	:	s ₁ s	:m ₁ m ₁	f ₁	:f ₁
siyathoko	—	za	O	siyathoko	—	za		siyathoko	—	z'e	A
s	:	s	:s	f	:	fe	:fe,fe	s	:	s	:
m	:	m	:m	f	:	r	tr,r	r	:	m	:f
sa		sithoko		za		sithoko		za	thoko	z'e	A
d	:	d	:d	d	:	d	:d,d	r	:	r	tr
d	:	ta ₁	:ta ₁ ta ₁	t ₁	:	t ₁	:t ₁ t ₁	t ₁	:	s ₁	s ₁

32				Bb.t				33				34			
d	—		:	d ₁	s ₁	—	t	s	—		d'f	—	m'		
s ₁	—		:	ta ₁	t ₁ f	—	f	f	—		s.t	—	d'		
m ₁	—		:	m ₁	t ₁ d	—	r	t ₁	—		m.f	—	s		
dams				Si	saphe	—	phi-	le	ku	Ma o	—	nsa-			
s	—		:					Si'	:d'r	m'					
m	—		:					m ₁	:d,t	d'					
dams								Si-phephile							
m	—		:					ta ₁	:m.f	s					

35	36	37
d' :.l s.l :-.t s :.m f.f :. m :.d t.d :-.r na na ku Ga -vi- .m' :r.d' t .d' :t.l s :. Manoonsa- na 's :f.m r :. .s :s.s s :.	s :.r' d' :-.m' f :.t b's.t :. t :.t m.f :-.s ni nes' shime- ya r' :d' : m' r' :t.t d' :. ku Gavi- ni f :m.f s :. .s :s.s s :.	d' :.m'.m' d' :.m'.m' s :.d.d.t d' :.d'.d'.t m :.s.s.f m :.s.s.f na uMacon- san uGavi- .s.s.s :s : .s.s.s s .s.s.s :s : .s.s.s :s uMaconsan' uGavini : : .s.s.s d :.s.s.s uManconsan' uGavi-

38	f.Ab	39	40
d' :.m'.m'.r' :d' d' d' :.d'.d'.t :d' d' m :.s.s.f :m m ni nesiShi- me-yan' .s.s.s :s :d' d' .s.s.s :s :s s shimeyana : :m m d :.s ₁ :d d ni shi - me - yan'	df :— fe :— sd :— r :— m ₁ :— t ₁ :— Si — phe — : : : : : : df :— r ₁ :— Si — phe —	s :— s :— r :— t ₁ :— t ₁ :— t ₁ :— phi — le. : : : : : : s ₁ :— s ₁ :— phi — le.	

41	42	43
s.l :s.m d :t m.f :m.d s :s d.d :d.s m :m Kurjani lapha si- : : : : : : : :	t : : s : : t : : si : : fe :s r : r :f Ku- nja- ni - t : d :r s : t :t	s.l :s.m d :t m.f :m.d s :s d.d :d.s m :m Kurjani lapha Bu- s : : m : : na : d : : d : :

44	45	46
t : :s s : : t : :d Ku : fe :s r : r :f Ku - nja - ni :t d :r :s t :t	s.l :s.m d :l m.f :m.d s :f d.d :d.s m :d njani naMa me Kun s : s :s m : m :m na? Ku njani d : d :d d : t :t	l.s :f.m r :. f.r :d.d t :. d.t :t.s fe :. ja ni na Ba ba? f : s :s t : r :r na? Ku njani d : t :t t : t :t

47	48	49
r.m :r.m r :d d.d :d.d d :r fe,fe :fe,fe fe :d banin gi yin'a ba fe : :fe r : :r na : :ba d : :d t : :t	l :-. s :-.s r :-. r :-.m t :-. t :-.d qha - fi s :-. s :-. f :-. f :-. qha - fi r :-. r :-. s :-. s :-.	s.l :s.m d :t m.f :m.d s :s d.d :d.s m :m bafun 'u Ma- con- sa- : : : : : : : : : :

S.A. Male Voices UNISON

65				66				67			
s.,m	id.,m	s.,s	ts.,s	l.,l	dl.,m	s	:-	s.,m	id.,m	s.,s	ts.,s,s
d.,d	ts.,d	m.,m	ts.,m,m	f.,f	tf.,d	m	:-	m.,d	ts.,d	m.,m	ts.,m,m
benze	njen'	eGolĩ	la sebe	phuz'	isigom	fan'		benzenjan'e		Golĩ	la sebe
d.,s	ts.,s'	d.,d	d,d,d	d.,d	ts.,d	d	:-	d.,s	ts.,s	d.,d	d,d,d
m	tr	d	ts	f	tf	m	:-	m	tr	d	ts

Male Voices UNISON (Humming)

68				69				70			
l.,l	l.,l	s	:-	s.,m	id.,m	s.,s	ts.,s,s	l.,l	l.,l	s	:-,m
r.,r	tr.,r	r	:-	m.,d	ts.,d	m.,m	ts.,m,m	f.,f	tf.,f	m	:-,d
phuz'u	gavin	i		benzenjan 'e		Golĩ	xasebe	phuz	'umqombothi		Be-
d.,d	ts.,d	t	:-	d.,s	ts.,s	d.,d	ts.,d,d	d.,d	ts.,d	d	:-,s
r	tr	r	:-	m	tr	d	ts	f	tf	m	:

(S.A.T.B.)

71				72			
s.,m	ts.,r	m.,m	ts.,m	r.,r	tr.,r	d	:-
m.,d	tr.,t	d.,d	ts.,d	t.,t	ttt	s	:-
ka,be	-ka be-	thĩ i	ba qe-	d'i	babala-	zi	
s.,s'	dl.,l	s.,s	ts.,s	f.,f	tf.,f	m	:-
:	:	:	s'	ts.,s	ts.,s	d	:-

50				51				52			
t ₁	:		:s	s.l	:s.m		d	t ₁	:		:s
s ₁	:		:m	m.f	:m.d		s ₁	s ₁	:		:m
f ₁	:		:d	d.d	:d.s ₁		m ₁	m ₁	:		:d
na			A-	bafuna	u-		Ge-	vi			ne
ts			fe	s					ts		fe
tr			r	f					tr		r
Ma			-con-	sa-					u-		Ga
t ₁			d	tr					t ₁		d
s ₁			t ₁	t ₁					s ₁		t ₁

53				54				55			
s.l	:		:f	l.s	:		r	s.m	d.l		d.d
m.f	:		:f	f.r	:		d	m.d	s ₁ l		s ₁ s ₁
d.d	:		:d	d.t	:		fe ₁	d.s ₁	m ₁ m ₁		f ₁ f ₁
sishimeya-			na - be	thi bazo			phuza	bazoged'	iba-		ba- la-
s	:		:s	f	:		fe	s.m	s.l		s.s
m	:		:m	f	:		r	s.s	m.m		m.m
ni			shimeya-	na			ba-	bazoged	'i-		ba-ba- la-
d			:d	d	:		d	d.d	:d.d		d.d
d	:		:ta ₁	t ₁	:		t ₁	d.d	:d.d		s ₁ a ₁

56				57				58			
d	:		:-								
s ₁	:		:-								
m	:		:-								
zi											
s	:		:-	m	:		m	f	:f.f		m.m
m	:		:-	d	:		d	d	:d.d		d.d
zi				Bekani			nangu	thengis	'u		Maconsan'
d	:		:-	s	:		s	l	:l.l		s.s
d	:		:-	m,r	:		m,m	f,f	:f.d		m
zi			Be-	kani			nangu	ngis'u			Maconsan' Be-

59				60				61			
m	:		m	r	:		r	m	:		m
d	:		d	t ₁	:		t ₁	d	:		d
Be - kani			nangu	thengisa			ngogavin'	ukhuluphele			nje
s	:		s	s	:		s	s	:		s
m,r	:		m,m	r,r	:		r	m,r	:		m,m
kani			nangu	gisa			ngogavin'	khuluphele			njena ngoku-

62				63				64			
f	:		f	m	:		m	r	:		r
d	:		d	d	:		d	s	:		s
uphuz'u			Maconsan'	Be			ka	ka			Maconsan'
f	:		f	s	:		s	f	:		f
f,f,f,d			m	f	:		m	r,r,r	:		r
phuz'u Maconsan'			Be	ka			Be	ndabaka			Maconsan'

SOME OF THE PIONEERS OF THE WRITTEN AFRICAN SONG

	Born-Died
Gaba Ntsikana - Gwali, Cape Province	(1870-1921)
Alfred Assegai Kumalo - Edendale, Natal	(1879-1966)
John Knox Bokwe - Ntselamanzi, Cape	(1855-1922)
Reuben Tholakele Caluza - Siyamu, Edendale	(1895-1969)
Hamilton John Makhoza Masiza - Kimberly	(1894-1955)
Daniel Cornel Marivate - Valedzia, Tvl	(1897-1988)
Tiyo Soga - Gwali, Tyumile valley	(1829-1871)
Joshua Polulu Mohapeloa - Molumong, Lesotho	(1908-1988)
Michael M Moerane	(0000-0000)
Joe S Motuba - Klerksdorp	(0000-0000)
Chamber Qwesha - Tsomo, Cape	(1914-0000)
Nathan Sidyiyo - Burgersdorp	(1913-0000)
Elkin Sithole - Blaauwbosch, Natal	(1918-0000)
Nimrod Reginald Sithole - Blaauwbosch, Natal	(1946-0000)
Newman Sibisi - Durban	(1946-0000)
Enoch Sontonga	(0000-1904)
Benjamin Peter John Tyamzashe - Kimberly	(1890-1978)
Shalati Josephy Khosa - Shingwedzi	(1936-0000)

APPENDIX V

Songs prescribed for H.P. - 1990

[NATU - Prescription]

Isipho sabantu Abansundu

(SATB)

*Higher Prim
choir*

Page 132

Key: F#

Loud and fast

s, :- .s, s, .s, :l, .t,	d :r m : .m	d :- .s f :- .f
s, :- .s, s, .s, :l, .s,	s, :t, d : .d	d :- .d r :- .r
I - si-zw'esinsund'e	Af - ri - ka si	zi - ghenya nge-
m :- .m m .m :f .r	d :s s : .s	fe :- .s l :l
d, :- .d, d, .d, :r, .f,	m, :r, d, : .d	l, :- .m, f, :f,

r .m :r .d t, :t,	s :- .s l .s :f .m	f :- .m r .m :f .s
t, .d :t, .d s, :s,	d :- .d d .d :d .d	d :- .d r .d :l, .d
sipho e-si-khu - lu	Ia - pho kuhlanga - na	kho - na' a-ba-ntu a-
s .s :s .m r :r	m :- .m f .m :l .s	l :- .s s .s :f .m
s, .s, :s, .l, s, :s,	d :- .d d .d :d .d	d :- .d t, .d :r, .s,

m :- .r d : .d	f :m r :- .r	m :r d : .d
d :- .t, d : .d	d :d t, :- .t,	d :t, d : .d
ba - nsundu - e	ma - kha - ya, e	zi - ndli - ni, e-
s :- .s m : .s	l :l s :- .s	s :s m : .s
d :- .s, l, : .m,	f, :fe, s, .l, :t, .s,	d :s, l, : .m

l :s f :- .r	s :f m :- .r	d :s f :m
d :ta, l, :- .t,	r :r d :- .t,	d :d t, :d
zi - ndle - le - ni	na - se - mi - se	be - nzi - ni e-
f :s l :- .s	s :s s :- .s	m :s s :s
f :de r :- .s,	t, :s, d :- .s,	l, :m r :d

[illegible]

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

[illegible]

s,	:		:	a	:	d		d' :s :a	d'	:	d'		l	:	a						
				ko	-	cha															
s,	:	s,		t,	s,	:	l,	t,	d	:		d	d	d	a	:	a		d	:	d
le		i	-	si	-	nwe		sinsu	-	ndu		no	-	na	se	ku	-	nja	-	ni	a
z	:		:	s	:	a		a	s	s		s	:	se		l	:	s			
ne				ko	-	dwa															
t,	:	s,		t,	s,	:	l,	t,	d	:		s	a	d	d	:	d		d	:	d
ne,		i	-	si	-	nwe		sinsu	-	ndu		no	-	na	se	ku	-	nja	-	ni	a

1	ff	- .f :l .s	f	:- .f r	: l	s	:- .l f .f :s .s	
r	rr	- .r :r .r	d	:- .d t	: .f	a	:- .f r .r :r .r	
ba - ntu		ba-ne-si-	ph'e	-	si-hle	a-	so	ku - hlabe le la
f	:l	- .l :l .t	l	:- .l s	: .d'	d'	:- .d' l .l :t .t	
f	:f,	- .f, :f, .s,	l,	:- .f, s,	: .f,	d	:- .d f, .f, :s, .s,	

rall.

a tempo

r	:- .r	d .s :f .n	r	:-	-	:s .,f	a	:- .a	m	:m .,a
d	:- .s,	s, .d :t, .d	t,	:-	-	:m .,f	d	:d .,d	d	:d .,d
nge	- li	- nye - li - na -	ndi:			I - ri -	nga - n'e	li - ba -	mb'i - si -	
d'	:- .s	m .n :s .s	s	:-	-	:s .,s	s	:s .,s	s	:s .,s
d	:- .t,	d .n :r .d	s,	:-	-	:d .,t,	d	:d .,t,	d	:d .,d

cresc.

s	:-	-	:m	f	:f .f	n	:r .r	d	:-	-	:d
t,	:-	-	:d	d	:d .d	d	:t, .t,	d	:-	-	:d
ko	-		le	e -	bu-si -	ka	na-se -	hlo	-		bo,
s	:-	-	:s	l	:l .l	s	:s .s	m	:-	-	:f
s,	:-	-	:s,	f,	:f, .f,	s,	:s, .s,	l,	:-	-	:l,

l	:l .l	l	:s	fe	:-	d'	:-	m	:r .s	t	:l
d	:d .d	f	:m	r	:-	m	:-	d	:t, .r	r	:d
na - na-do-da		a -	se	-	be	-		nza	phans'engo	-	di -
f	:f .l	d'	:ta	l	:-	s	:-	s	:s .s	s	:fe
f,	:f, .f,	d	:d	r	:-	s,	:-	s,	:s, .t,	r	:r

<i>p</i>		<i>f</i>	
s :- - :s,	f :- f :s	s :- r :s,	
t, :- - :s,	r :- r :d	r :- t, :s,	
ni, no -	na - na a - ba - se -	kha - ya ba -	
s :- - :r	s :s .s s :s	l :- s :r	
s, :-s, .s, l, :t,	t, :-t, .t, t, :d	r :- s, :t,	

ngodi - ni

		rall. con	
l :l .l s :fe.fe	s :- m :s	d' :- .t l :s	
d :d .d d :t, r	m :- d :d	d :- .r m :d	
dla - li-si ni - ngane	za - bo, bo -	nke ba-hla - be -	
m :f .f m :r .l	s :- s :d'	l :- .s l :s	
d :d .d d :r .r	s, :- d :m	f :- .r d :na,	

desico ?		D.S.	
l :s' f :r	s :- - :t,	d :- -	
d :m r :r	d :- - :s,	s, :- -	
le la kam - na -	nd'i - mpe -	la.	
f :s l :f	m :- r :f	m :- -	
l, :de r :f,	s, :- - :-	d :- -	

c [#] .t ff a tempo		dy	
r_s :- .s s :-	s :- .s s .s :l .t	d' :- .d' d'.t :d'.r'	
r_s :- .s s :-	s :- .r m .f :s .s	s :- .s s .s :s .s	
I - ngoma?	Ka - nti fuchi endu	lo a - na-bu-cho o -	
d'.t :d'.d' d'.t :l .s	t .d' :r'.t d'.r' :f'.r'	m' :- .a' a'.r' :d'.t	
	endu	l'a - na bu - cho o -	
m .s :m .d l .s :f .m	m .s :f .r s .s :-	d :- .d d .s :m .r	
Kanti fuchi na-se-ndu-lo,	Kanti na-se-ndu-lo	l na - bu - cho o -	

alle-

m'	:- .a' m'.m'	:r'.m'	f'	:- m'.r' m'.r'	:d'.m'	r'	:- -	:s
s	:- .s s.s	:s.s	s	:- .s s.s	:s.s	s	:- -	:m
nke	a - ye-ne - zingo		ma	e - zi - vu-sa	u - si	nga,		e -
d'	:- .d' d'.d'	:r'.d'	t	:- d'.r' d'.r'	:m'.d'	t	:- -	:d'
d -	:- .d d.d	:t,.d	r,	:- d .t, d .t,	:d .d	s	:- -	:d
nke								

gretto

r'	:- r'.r' m'	:d'	r'	:- .r' m'	:d'	r'	:- .d' f'	:m'
s	:- s.s s	:fe	s	:- .s s	:l	s	:- .s s	:s
zi	qe-da u - bu -		gwa -	la ku -	na -	do -	d'a sa -	ba -
r'	:- r'.r' d'	:d'	t	:- .t d'	:d'	t	:- .d' r'	:d''
t,	:- t,.t, d	:l,	s,	:- .s, d	:f,	s,	:- .m t	:d

r'	:- -	:s	m'	:- .m' m'	:m'	f'	:- -	:s
s	:- -	:s	s	:- .s s	:s	l	:- s	:m
yo:		Ngi -	bo -	ne zi -	ny'i -	zi	-	zve zi -
t	:- -	:d'	d'	:- .d' d'	:d'	d'	:- t	:t
s,	:- -	:m	d	:- .d d	:d	f	:- s	:s,

f'	:- .f' f'	:f'	s'	:- .s' m'	:s	s'	:- m'.d' s	:se
f	:- .l l	:s	s	:- .m s	:r	m	:- s s	:m
ne -	mi - tshi - ngo		e -	mi - hle,	e	kha -	la	kam - na -
r'	:- .r' d'	:t	m'	:- .d' d'	:t	d'	:- d'.m' d'	:t
t,	:- r s	:s	d	:- .d d	:f	m	:- d s	:m

Beautiful Dreamer

For Chorus of Mixed Voices
S. A. T. B.

STEPHEN FOSTER

Arr. by Walter Ehret

Moderato

Key Eb 1 2 ASCAP

SOPRANO

ALTO

TENOR

BASS

PIANO

mp dolce

Beau-ti - ful dream - er, wake un - to me,
mp dolce
 Beau-ti - ful dream - er, wake un - to me,
mp dolce
 Beau-ti - ful dream - er, wake un - to me,
mp dolce
 Beau-ti - ful dream - er, wake un - to me,

mp dolce

Star-light and dew-drops are wait - ing for thee;
 Star-light and dew-drops are wait - ing for thee;
 Star-light and dew-drops are wait - ing for thee;
 Star-light and dew-drops are wait - ing for thee;
 Star-light and dew-drops are wait - ing for beau-ti - ful dream - er;

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5

Sounds of the rude world heard in the day. Lull'd by the moonlight have all passed a-

6

Sounds of the rude world heard in the day. Lull'd by the moonlight have all passed a-

7

Sounds of the rude world heard in the day. Lull'd by the moonlight have all passed a-

8

Sounds of the rude world heard in the day. Lull'd by the moonlight have all passed a-

7

8

way! Beau-ti-ful dream-er.

way! Beau-ti-ful dream-er.

way! Beau-ti-ful dream-er.

way! Beau-ti-ful dream-er.

Beau-ti-ful dream-er Beau-ti-ful dream-er.

Beautiful Dreamer - 7

K.P.

9 10

queen of my song. List while I woo thee with

queen of my song. List while I woo thee with

queen of my song. List while I woo thee with

queen of my song. List while I woo thee with

11 12

soft mel-o - dy. Ah — Gone are the cares of life's bus-y throngs.

soft mel-o - dy. Ah — Gone are the cares of life's bus-y throngs.

soft mel-o - dy. Gone are the cares of life's bus-y throngs.

soft mel-o - dy. Gone are the cares of life's bus-y throngs.

13 14

Beau-ti - ful dream-er a - wake un - to me!

Beau-ti - ful dream-er a - wake un - to me!

Beau-ti - ful dream-er a - wake un - to me!

Beau-ti - ful dream-er a - wake un - to me!

15 16

Beau-ti - ful dream-er, a - wake un - to me!

Beau-ti - ful dream-er, a - wake un - to me!

Beau-ti - ful dream-er, a - wake un - to me!

Beau-ti - ful dream-er, a - wake un - to me!

Poco più mosso 17

18

p

Hm.

p

Hm.

mf

Beauti-ful dream-er, out on the sea. Mer-maids are chanting the wild lo-re.

p

Hm.

Poco più mosso

19

20

21

p

Hm.

p

Hm.

p

He; Over the stream-let va-pours are borne;

p

Hm.

21 22

Beau-ti-ful dream - er

Beau - ti-ful dreamer

wait-ing to fade at the bright com-ing morn. Beau - ti-ful dreamer

Beau - ti-ful dreamer

beam on my heart, E'en as the morn on the stream-let and sea, Ah

beam on my song E'en as the morn on the stream-let and sea, Ah

beam on my song E'en as the morn on the stream-let and sea,

beam on my song E'en as the morn on the stream-let and sea,

Beautiful Dreamer - 7

K.P.

mf Then all the clouds of sor-row will part, Beau-ti-ful dream-er a-wake un-to

mf Then all the clouds of sor-row will part, Beau-ti-ful dream-er a-wake un-to

mf Then all the clouds of sor-row will part, Beau-ti-ful dream-er a-wake un-to

mf Then all the clouds of sor-row will part, Beau-ti-ful dream-er a-wake un-to

mf Then all the clouds of sor-row will part, Beau-ti-ful dream-er a-wake un-to

mp rit. me! Beau-ti-ful dream-er, a-wake un-to me! *pp*

mp rit. me! Beau-ti-ful dream-er, a-wake un-to me! *pp*

mp rit. me! Beau-ti-ful dream-er, a-wake un-to me! *pp*

mp rit. me! Beau-ti-ful dream-er, a-wake un-to me! *pp*

mp rit. me! Beau-ti-ful dream-er, a-wake un-to me! *pp*

APPPENDIX VI

The quoted song : sing Ye to the Lord

BOLD. A tempo giusto.

1st TREBLE.
1st ALTO.
1st TENOR (Sra. lower).
1st BASS.
2nd TREBLE.
2nd ALTO.
2nd TENOR (Sra. lower).
2nd BASS.

PIANO.
♩ = 88.

Sing ye to the Lord, for He hath triumph - ed glo - rious -

Tutti.

ly: The Lord shall reign for e - ver and
The Lord shall reign for e - ver and
The Lord shall reign for e - ver and
The Lord shall reign for e - ver and
The Lord shall reign for e - ver and
The Lord shall reign for e - ver and
The Lord shall reign for e - ver and
The Lord shall reign for e - ver and
The Lord shall reign for e - ver and

ver. The horse and his ri-der hath He thrown in -

Page 146

ver.

ver.

ver.

ver.

ver.

ver.

ver.

Tutti

to the sea. The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

First system of musical notation for the song. It consists of ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "e - - ver and e - - - - ver, For He hath triumph-ed For He". The next four staves are vocal parts with lyrics: "e - - ver and e - - - - ver, For He hath triumph-ed For He". The last two staves are piano accompaniment.

Second system of musical notation. It consists of ten staves. The first four staves are vocal parts with lyrics: "For He hath triumph-ed glor - ious-ly, glor - ious-ly, hath triumphed glor - ious-ly, for He hath triumphed". The next four staves are vocal parts with lyrics: "glor - ious-ly, glor - ious-ly, hath triumphed glor - ious-ly,". The last two staves are piano accompaniment.

iously.

glor-iously, glor-iously,

glor-iously, glor-iously, glor-iously.

glor ously.

for He hath triumphed glor-iously, glor

for He hath triumphed glor ously,

for He hath triumphed glor-iously, glor iously,

for He hath triumphed glor

for He hath triumphed

for He

iously, glor ously, glor ously,

glor ously, glor ously, He hath triumphed glor-ious-ly,

glor-iously, glor-iously, glor-iously, glor-ious-ly. He hath triumphed glor-ious-ly,

iously, glor-ious-ly,

glor - iously, Page 149

hath triumphed glor - iously,

the horse and his rider

the horse and his rider

the horse and his ri-der hath He

the horse and his ri-der hath He

I will sing un - to the

I will sing the horse and his ri-der hath He thrown in - to the

the horse and his rider, the horse and his ri-der hath He thrown in - to the

the horse and his rider, the horse and his ri-der hath He thrown in - to the

hath He thrown in - to the sea.

hath He thrown in - to the sea.

thrown in - to the sea.

thrown in - to the sea.

The image shows a handwritten musical score for Handel's 'Israel in Egypt'. It consists of two systems of staves. The first system has five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The second system has four staves: three vocal staves and one piano accompaniment staff. The lyrics are written below the vocal staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and bar lines. The handwriting is in ink on aged paper.

Lord, un - to the Lord,
 sea, in - to the sea,
 sea, in - to the sea,
 sea, in - to the sea,

I will sing
 the horse, the horse and his ri - der, the horse and his ri - der
 the horse and his ri - der, the horse and his ri - der, the horse and his ri - der

I will sing

He hath triumphed glor
 He hath triumphed glor - iously, glor - iously,
 He hath triumphed glor - iously,
 He hath triumphed glor

un - to the Lord,
 hath He thrown in - to the sea,
 hath He thrown in - to the sea,

un - to the Lord,

ionally,
glor-iously,
glor-iously,
ionally,
the
the
He hath triumphed glor-ious-ly, He hath triumph-ed glor-iously.
He hath triumphed glor-iously,
He hath triumphed glor-iously,
He hath triumphed glor-iously,
He hath triumphed glor-iously,
He hath triumphed glor-iously,

the horse and his ri - der hath He thrown in - to the sea,
horse and his ri - der hath He thrown in - to the sea,
the horse and his ri - der hath He thrown in - to the sea,
horse and his ri - der hath He thrown in - to the sea,
the
will
will
the

horse and his ri-der, the horse and his ri-der hath He thrown in - to the sea, in - to the
sing un - to the Lord, un - to the
sing un - to the Lord, un - to the
horse and his ri-der, the horse and his ri-der hath He thrown in - to the sea, in - to the

I will sing un - to the
the horse and his rider, the horse and his ri-der, the horse and his ri-der hath He thrown in - to the sea, hath He
the horse and his ri-der, the horse and his ri-der hath He thrown in - to the
I will sing un - to the
sea.
Lord.
Lord.
sea.

Handel's "Israel in Egypt" - Novello, Ewer and

Lord, un - to the Lord, He
 thrown in - to the sea.
 sea, in - to the sea. He

Lord

He hath tri-umph-ed glor
 He hath tri-umph-ed glor-ious-ly, glor-ious-ly,
 He hath tri-umph-ed glor-iously, glor-ious-ly,
 He hath triumphed glor

hath tri-umph-ed glor - - - ious-ly, the horse
 He hath triumphed glor-ious-ly, glor-ious-ly, glor-ious-ly, the horse
 hath tri-umph-ed glor-ious-ly, glor-ious-ly, glor-ious-ly, the horse
 He hath triumphed glor - - - ious-ly, the horse
 - ious-ly, the horse and his
 glor-ious-ly, the horse and his
 glor-ious-ly, the horse and his
 glor-ious-ly, the horse and his

[illegible]

He thrown in - to the sea, the horse and his ri - der, the horse Page 155

He thrown in - to the sea, the horse and his ri - der, the horse and his ri der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea. I will

He thrown in - to the sea.

He thrown in - to the sea.

He thrown in - to the sea. I will sing

He thrown in - to the sea. I will

He thrown in - to the sea.

He thrown in - to the sea.

He thrown in - to the sea. I will sing

Page 156

sing un - to the Lord, for He

I will sing un - to the Lord, for He hath tri-umph-ed

I will sing un - to the Lord,

un - to the Lord, for He

sing un - to the Lord, for He

I will sing un - to the Lord, for He hath tri-umph-ed

I will sing un - to the Lord,

un - to the Lord, for He

hath triumphed glor - iously, He hath tri-umphed glor-iously, the

glor - iously, glór - iously, glorious-ly, He hath tri-umphed glor-iously, the

for He hath triumphed glor-ious - ly, glorious-ly, He hath tri-umphed glor-iously, the

hath triumphed glor - iously, He hath tri-umphed glor-iously, the

hath triumphed glor- iously, He hath tri-umphed glor-iously, the

glor - iously, glór - iously, glorious-ly, He hath tri-umphed glor-iously, the

for He hath triumphed glor-ious - ly, glorious-ly, He hath tri-umphed glor-iously, the

hath triumphed glor - iously, He hath tri-umphed glor-iously, the

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath Page 157 a ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

APPENDIX VII

[GENERALLY USED FOR NATU CHOIR COMPETITIONS]

GENERAL ADJUDICATION MARK SHEET/REPORT

Competitor's Number/Name: _____

Conductor: (Optional): _____

Date: _____ Venue: _____

Name of Competition: _____

Section: _____

CHARACTERISTICS TO EVALUATE	MARKS GAINED	TOTAL MARKS	REMARKS
<u>Accuracy</u> : Pitch/Intonation/ Time Values/Dynamics		10	
<u>Tone</u> : Quality/Quantity/ Colour/Control/Ruance Empathy		10	
<u>Diction</u> : Purity of Vowels/ Significance of Consonants/Meaning of Text		10	
<u>Rhythm</u> : Freedom/Flow/Stead- iness/Forward Thrust Neatness/Accentuati- on		10	
<u>Phrasing</u> : Shape/Flow/Melodic Line/Attack/Release Meaning/Musical & Textual Phrases		10	
<u>Interpretation and General Effect</u> : Integration/Cohesion/ Mood/Authenticity/ Artistry/Balance/ Blending/Charisma		50	
Total Marks:		100	
<u>General Remarks:</u> _____			

Adjudicators' Signatures: 1 _____

2 _____

3 _____

Position Gained: _____ Entered/Recorded by: _____

APPENDIX VIII

INTERVIEW FORMAT & THE QUESTIONNAIRES

CHORAL COMPETITIONS: A CRITICAL APPRAISAL OF THEIR RELEVANCE TO MUSIC
EDUCATION IN KWAZULU

Guide/format interviewing music educators.

1. On music education;

a) Who is the music teacher?

.....

b) Do you think music really belongs to school?

.....

c) Do you think music education should be aesthetic education?

.....

d) What role do you think music education has in the KwaZulu society?

.....

e) What background should a music teacher have?

.....

2. On choral music and procedures

a) Do you think choral singing really encourages musical growth to pupils of all levels (Pre-school, Higher Primary School, Secondary School and High School)?

.....

b) What is the role of choral music in KwaZulu schools?

.....

-2-

- c) What do you think of a choir that wears a traditional attire for the performance of African composition? For example, AMASIKO NEZITHETHE by Ngxokolo.

.....

- d) How much time should be spent on each of the following choral practices?

1. Singing the song in notes

2. Interpretation?

3. On School music curriculum

Recommendations

.....

.....

.....

QUESTIONNAIRE A (to Choir Conductors).

Page 163

Kindly answer all questions as honestly as you can. Your responses will be treated as confidential.

1. Did you have any formal training in music ? If so what ?
.....
.....
2. As a conductor, what positive effect(s) (advantages) have you experienced as a result of choral competitions ?
.....
.....
3. As a conductor what negative effects (disadvantages) have you experienced as a result of choral competitions ?
.....
.....
4. To what extent do you think tonic-solfa should be used in teaching a song rather than staff-notation. Tick the relevant box.

a) Most of the time	<input type="checkbox"/>
b) Part of the time	<input type="checkbox"/>
c) Not at all	<input type="checkbox"/>
5. To what extent do you think staff-notation should be used in teaching a song rather than tonic-solfa. Tick the relevant box.

a) Yes unreservedly	<input type="checkbox"/>
b) Yes reservedly	<input type="checkbox"/>
c) Not at all	<input type="checkbox"/>

6. Are you in favour of school choral competitions ? If yes, tick the relevant box.

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- a) Great extent ☐
- b) Moderate extent ☐
- c) No extent ☐

Why ? Give reasons

.....

7. State conditions underwhich you have to train your choir, with reference to:

- a) Time adequacy
-
- b) Venue
-
- c) Attitudes of Principal's staff
-
- d) Attitudes of pupils
-
- e) Level of proficiency in tonic solfa
-

8. State problems that you have encountered when teaching a competition song.
(continue on a seprate sheet if necessary).

.....

.....

.....

9. What positive effect(s) do your choir members experience as a result of choral competitions ?

.....

.....

.....

10. What negative effect(s) do your choir members experience as a result of choral competitions?

.....

.....

.....

11. State problems that you have encountered as a result of adjudication.

.....

.....

.....

12. What two positive effect(s) has your school received as a result of choral competitions?

.....

.....

.....

13. What negative effect(s) has your school received as a result of choral competitions?

.....

.....

.....

14. Give one recommendation in connection with the present state of choral competitions?

.....

.....

.....

15. For the following questions, tick the relevant box.

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a) Do you conduct auditions ^{for} your prospective member ?

☐ YES ☐ NO ☐ SOMETIMES

b) Are the members of your choir generally all of the same age.

☐ YES ☐ SOMETIMES

c) Do you base your choice selection on age rather than the ability to sing ?

☐ YES ☐ NO ☐ SOMETIMES

d) Is register with names of the choristers kept ?

☐ YES ☐ NO ☐ SOMETIMES

e) 1. What is your school choir level ?

Primary ☐

Secondary ☐

High School ☐

2. How is normally the range of your choristers before the singing programme starts for each year ?

a) Poor ☐

b) Fair ☐

c) Good ☐

3. How is the quality of their voices before the singing programme starts for each year ?

a) Poor ☐

b) Fair ☐

c) Good ☐

16. Turn to the attached song. How would you teach it in preparation for a competition. (you can continue on a separate sheet).

a) Diction
.....

Si lu Sapo or i Land Act

Key Bb

D.C.

R.T. Caluza

S. :d ll. :r	t. :m lr :r :d	s. :m lf :l.	s. :m :m :r :d	s. :m :d ll. :r :d
Si lu sa oo lwa se	Afri-ka	si ka le le	i - zweise ki ti	Mzu lu no mXo sano
S. :s. ll. :l.	s. :d lt. :t. :s.	d :t. ll. :l.	s. :d :d :t. :s.	s. :d :ta. ll. :l. :l.
m :m lf :f	r :s lf :f :m	s :s lf :f	r :s :s :f :m	m :s :s lf :f :m
Si lu sa oo lwa se	Afri-ka	si ka le le	i - zweise ki ti	Mzu lu no mXo sano
d. :d. lf. :r.	s. :s. :s. :d	d. :d. lf. :r.	s. :s. :s. :s. :d.	d. :d. :m. lf. :r. :l.

t. :t. :m :m lr :d	s. :m :d ll. :r :d	t. :t. :m :m lr :d	m. : :m :f lm :r
Msutuhla - nga na ni	Mzu-lunom Xo-sa no	Msutuhla - nga na ni	S'ka lange Land Act
s. :s. :d :d lt. :s.	s. :d :ta ll. :l. :l.	s. :s. :d :d lt. :s.	d :d :d ld :ta. :l.
r :r :s :s lf :m	m :s :s lf :f :m	r :r :s :s lf :m	s :s :l :s :f
Msutuhla - nga na ni	Mzu-lunom Xo-sa no	Msutuhla - nga na ni	S'ka lange Land Act
s. :s. :s. :s. :s. :d.	d. :d. :m. lf. :r. :r.	s. :s. :s. :s. :s. :d. :s.	m. : :m. lf. :r. :r.
			Si ya ka la nga

r :r :m lr :d	d :d :r ld :t.	f :l. :s. :m.	m :m :f lm :r
Um te t'o mu bi	o wawe le lwa	a ma nxu sa	u ku ka le la
l. :l. :l. ll. :s.	s. :s. :s. :s. :s.	d :l. :s. :d	d :d :d ld :ta. :l.
f :f :f lf :m	m :m :f lm :r	l :f :m :s	s :s :l :s :f
Um te t'o mu bi	o wawe le lwa	a ma nxu sr	u ku ka le la
s. :s. :s. :s. :s. :d.	m. : :m. :s. :s. :s. :d.	d :t. :l. :s. :lf.	— :r.
lo mte to o wa	we le - lwa ma nxu sa	e yo ka le la	

r :r :m lr :d	d :d :r ld :t.	l. :t. lr :d	m :m :f lm :r
ti na - lu hla nga	u ku ba si li	te ngi li zwe	S'ka lel'i nga ne
l. :l. :l. ll. :s.	s. :s. :s. :s. :s.	s. :s. :s. :s. :s.	d :d :d ld :ta. :l.
f :f :f lf :m	m :m :f lm :r	l :f :m :s	s :s :l :s :f
ti na - lu hla nga	u ku ba si li	te ngi li zwe	S'ka lel'i nga ne
r. :s. :s. :s. :s. :d.	d :t. :l. :s. :lf.	— :r.	
ti na u ku ba si te ngi li zwe	ti ka lel'i nga		

r :r :m lr :d	d :d :r ld :t.	f :l. :s. :m.	m :m :f lm :r
za o ba ba	e zi mi ha	mbi'm'e zwe ni	zi ngena nda wo
l. :l. :l. ll. :s.	s. :s. :s. :s. :s.	d :l. :s. :d	d :d :d ld :ta. :l.
f :f :f lf :m	m :m :f lm :r	l :f :m :s	s :s :l :s :f
za o ba ba	e zi mi ha	mbi'm'e zwe ni	zi ngena nda wo
r. :s. :s. :s. :s. :d.	d :t. :l. :s. :lf.	— :r.	
ne e zi mi ha - mbi'm'e zwe ni	ze nga nanda wo		

r :r :m lr :d	d :d :r ld :t.	l. :t. lr :d	d :d :r ld :t.
yo ku hla la	e li zwe ni lo	ko - ko be	tu
l. :l. :l. ll. :s.	s. :s. :s. :s. :s.	s. :s. :s. :s. :s.	s. :s. :s. :s. :s.
f :f :f lf :m	m :m :f lm :r	l :f :m :s	m :m :f lm :r
yo ku hla la	e li zwe ni lo	ko - ko be	tu
r. :s. :s. :s. :s. :d.	d :t. :l. :s. :lf.	— :r.	
e zwe ni la o - ko - ko be	tu		

Land Act (English translation by Fatima Dike)

We are children of Africa
 We cry for our land
 Zulu, Xhosa, Sotho
 Zulu, Xhosa, Sotho unite
 We are mad over the Land Act
 A terrible law that allows sojourners

To deny us our land
 Crying that we the people
 Should pay to get our land back
 We cry for the children of our fathers
 Who roam around the world without a home
 Even in the land of their forefathers

QUESTIONNAIRE B (to Choristers).

The aim of this questionnaire is to find out your music background and your attitude as a choir singer. For YES/NO answers, tick in the box provided. Page 168

1. Have you ever been taught music ? ☐ YES ☐ NO

2. What made you sing in your school choir ?
.....
.....

3. Do you think choir practices take too long ? ☐ YES ☐ NO

4. Do you like singing for competitions ? ☐ YES ☐ NO

5. Does your choir normally sing with a piano/organ ? ☐ YES ☐ NO

6. Do you participate in any kind of music making besides singing in a choir ?
e.g. Gospel singing, local pop-band etc. ☐ YES ☐ NO

7. Tick in the box for an answer which you think is correct.

a) Among the following tonic solfa notes, a chromatic note would be :

- 1. fe - ☐
- 2. d' - ☐
- 3. s₁ - ☐

b) A note which would give the same sound as "re" when coming from above would be :

- 1. s - ☐
- 2. ma - ☐
- 3. f - ☐

c) A note an octave higher from "f" would be :

- 1. f₂ - ☐
- 2. f' - ☐
- 3. fe - ☐

d) The rythm of 4 (four) beats in a bar would be written as :

1. $\frac{1}{4}$ - ☐
2. $\frac{2}{4}$ - ☐
3. $\frac{4}{4}$ - ☐

e) Correct phrasing refers to :

1. Pronouncing words of a song correctly. ☐
2. Flow and release of breath at correct points. ☐
3. Taking breath at the end of every two bars. ☐

f) A point/place in a song, where a song changes to the other is called :

1. Intonation - ☐
2. Transition - ☐
3. None of the above ☐

g) Complete the following passage by putting in the missing note of the
part that you sing.

Soprano	d	-	?	d	-	-	<input type="checkbox"/>
Alto	?	-	f	m	-	-	<input type="checkbox"/>
Tenor	m	-	r	?	-	-	<input type="checkbox"/>
Bass	S	-	?	d	-	-	<input type="checkbox"/>

APPENDIX IX
TABLES/LISTS OF RESPONSES

ABRIDGED CHART OF RESPONDANTS

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QUESTIONNAIRE A (To choir conductors)

No. of the question	Total in raw figures of People int.	Raw figure of responses	Percentages
1.	60	YES = 48	YES = 80%
		NO = 12	NO = 20%
2.	60	Improve standard = 28	47%
		choristers develop faith in the conductor = 6	10%
		Conductor develops confidence in himself = 17	28%
		No responded = 9	15%
3.	60	No support is received from colleagues = 42	70%
		School work falls behind = 9	15%
		No response = 9	15%
4.	60	a. Most of the time = 36	60%
		b. Part of the time = 24	40%
		c. Not at all = 0	0%
5.	60	a. Yes unreservedly = 21	35%
		b. Yes reservedly = 36	60%
		c. Not at all = 3	5%
6.	60.	a. Great extent = 48	80%
		b. Modern extent = 12	20%
		c. No extent = 0	0%
7.a.	60	-time sometimes not conviant = 6	10%
		-time after school is also used but never enough = 12	20%
		-1½ hrs used a day = 6	10%
		-time after and before school used = 36	60%

7.b.	60	-have practice rooms = 3 -use school halls = 45 -use classrooms*for pract- ises = 12	5% 75% 20%
7.c.	60	-in favour of school competitions = 39 -not in favour of school choral competition = 15 -did not respond = 6	65% 25% 10%
7.d.	60	-positive attitude = 54 -pupils attitude becomes negative = 3 -did not respond = 3	90% 5% 5%
7.e.	60	-level of proficiency is weak = 12 -level of proficiency is good = 18 -level of proficiency is fair = 12 -did not respond = 18	20% 30% 20% 30%
8.	60	conductors completely unanimous in their points = 60	100%
9.	60	-pupils are encouraged to love music thus improving their skills = 42 -some pupils follow it as their career = 9 -they develop sense of team work = 9	70% 15% 15%
10.	60	-no harm done to the choirs = 21 -pupils fail other subjects = 24 -pupils are discouraged if they do not win = 12 -did not respond =	35% 40% 20% 5%

11.	60	-Adjustication sometimes unfair = 24 -comments in some instances are very brief = 12 -favouratism from the adjudications = 24	40% 20% 40%
12	60	winning enhances the image of the school = 60	100%
13.	60	hatred results among the schools and conductors = 60	100%
14.	60	-adjudicators must not have coached the choirs = 6 -songs to be distributed in time = 42 -clinics must be conducted = 3 -standard is right and there is nothing to add = 9	10% 70% 5% 15%
15. a.	60	-for 'yes' = 15 - for 'no' = 21 -for 'sometimes' = 24	25% 35% 40%
b.			70% 15% 15%
c.			35% 60% 5%
d.			95% 0 5%

e. 1.			20%
			2%
			78%
2.			75%
			5%
			20%
3.			70%
			15%
			15%
16 a.	60	<u>DICTION</u> -songs to be written on the board for speaking after the teacher = 51 -did not respond = 9	85%
			15%
b.	60	<u>TONE</u> -Good tone to be achieved through voice exercises = 60	100%
c.	60	<u>BALANCE</u> -parts that reduce im- balance to be reduced = 60	100%

ABRIDGED CHART OF RESPONDANTSQUESTIONNAIRE B (To choristers)

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Number of the question	Total in raw figures of People. int.	Raw figure of responses	Percentages
1.	73	-Yes = has been taught music = 26 -No = not been taught music = 47	35% 65%
2.	73	All respondents said that love of music drove them to join choirs = 73	100%
3.	73	-Yes = though practices to long = 15 -No = thought it was not so = 58	20% 80%
4.	73	YES = 69 NO = 4	95% 5%
5.	73	YES = 4 NO = 69	5% 95%
6.	73	YES = 62 NO = 7 NIL = 4	85% 10% 5%
7 (a)	73	1. = 69 2. = 4 3. = NIL	95% 5% NIL
(b)	73	1. = 15 2. = 40 3. = 18	20% 55% 25%

Number of the question	Total in raw figures of people int.	Raw figure of responses	Percentages
(c)	73	1. = 4 2. = 29 3. = 40	5% 40% 55%
(d)	73	1. = No response 2. = 4 3. = 62 4. = 7	0% 5% 85% 10%
(e)	73	1. = 4 2. = 58 3. = 7 4. = 4	5% 80% 10% 5%
(f)	73	1. = NIL 2. = 73 3. = NIL	0% 100% 0%
(g)	73	1. = 58 2. = 15	80% 20%