THE INPUT OF CHORAL MUSIC IN LINGUISTIC AND LITERARY ASPECTS

BY

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Submitted in fulfilment of the requirements for a

MASTERS DEGREE

in the

DEPARTMENT OF ISIZULU NAMAGUGU

at the

UNIVERSITY OF ZULULAND

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DATE SUBMITTED: APRIL 2009

DECLARATION

I hereby declare that the thesis entitled:

THE INPUT OF CHORAL MUSIC IN LINGUISTIC AND LITERARY ASPECTS

is my own work both in conception and execution and that information drawn from other sources has been duly acknowledged.

Motshakane Phillip Mogola

DEDICATION

This work is once more dedicated to my parents:

My late father, Daniel Makola

"Tubatse mankga leraga, Mogola Ditshego,

mmina tšhwene ya mašia

legare"

And my mother,

Keya Ellah

****

ACKNOWLEDGEMENTS

I would like to express my very deepest and warmest gratitude to my promoter Dr Zwelabo Jacob Mashiyane for his interest, continued understanding and invaluable support in the preparation of my dissertation throughout the years of my studies.

My sincere gratitude is also given to Dr Zenda Nel and Professor Carolina van Niekerk for their enthusiasm for my study and their encouragement and support throughout this year.

I am also greatly indebted to all educators that contributed to my research in Mpumalanga Province including the Senior Education Specialist (Subject Advisors) for Arts and Culture. Special mentioning goes to the following persons whose names appear in no specific order: Mafika Mncube, Jabulile Mkhatshwa, Xolani Chiliza, Dumisani Mlotshwa Vukani Mahlumba and my Godfather, Mr Mohlala Phineas.

My dear wife, Ntombizodwa and our lovely son, Kholofelo who supported me throughout hard times and fulfilling labour. I value and will appreciate their support greatly.

Lastly, a product of this nature cannot be attributed to the above mentioned role players alone, undoubtedly it can be acknowledged and stated that it was, accomplished through the Power of the CREATOR OF HEAVEN AND EARTH. He is the one who gave me strength and perseverance to face and conquer this mammoth task.

ABSTRACT

The main concern of this dissertation is an attempt to bring forward the contributions Choral Music has and is still playing in the promotion of Language and Literary aspects.

The study commences by laying out the challenges this art form (choral music) is facing, namely that its composers are not taken seriously and are not fully recognised in promoting the economy of the country and the well being of all, through the message it passes on in a form of entertainment.

This study further attempts to describe the historical back ground of choral music by giving its definition, goals, essential elements of music, notation and form including musical instruments that are used in African and Western cultures.

The study continues explaining how the different individuals participate either in listening and/or creating music in order to understand the emotional content of the piece, pathos, love, anger - as well as the story itself which is communicated through words, music, movement and technical aspects of the entertainment as an integrated whole.

Last but not least, the study rounds up by showing how the linguistic aspect of music is conducted either in a Western or African route by learners in Mpumalanga Province in order to promote social, political and cultural tolerance.

The study finally closes by recommending on how the literal aspects of introducing music in Mpumalanga Schools could be introduced. This includes proposed resources in curriculum such as buildings and the type of personnel that could be identified and be supported in order to introduce music as an examination subject in schools.

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CHAPTER ONE

RESEARCH OUTLINE

1.1. INTRODUCTION

The researcher's interest to undertake this study, was to show the world that the input of Choral Music as an art form towards literature has the power to unite different cultures through-out the continent and globally.

1.2. STATEMENT OF THE PROBLEM

When one researches about the concept "patronage", one discovers that according to The South African Concise Oxford Dictionary (2002) the concept "patronage" is defined as 'the support given by a patron'. In a practical sense it refers to the various ways in which musicians earned a living. Essentially, patronage was a system under which a wealthy person supported a needy artist and, in return, exercised a measure of control over what that artist produced (Downs 1992:18).

Most musicians depended for their living on the patronage of the church or the court in the eighteenth century. Artists were viewed differently from the way they have been. They come to be looked upon as priest-like revealers of divine truth (Downs 1992:17). Musicians were requested, sometimes instructed by their masters to provide music of various kinds according to the needs of their patrons. Church musicians, for an example, who worked within the Roman Catholic, Lutheran or Anglican traditions, were expected

to supply music each week and on major feast days that often involved instrumental players as well as singers. Court musicians had to provide music at dinner and banquets, for dancing and for general entertainment according to the wishes of their employer which was not fair for these artists.

In South Africa, we have noticed the same practice taking place with most of the artists. For an example artist like Mahlathini who worked together with the Mahotela Queens including the band known as Makgona Tsohle, died being poor. Another genre that is not seriously considered in the field of fine art is Choral Music. There are many Choral Music composers that did great for the country through their compositions, but even nowadays not much is said about them.

South Africa is a country that has many Public holidays that are utilised to recognise great works produced by different heroes in different fields who contributed to the wellbeing of this country. One of those days is called *Music Week for Musicians* and *Heritage day*. During these Public Days, nothing is said about Choral Music legends like the late Professor Khabi Mngoma, the father and the founder of NCF (National Choir Festival) which was launched in 1978 including Enock Sontonga, C.J Langenhoven (Afrikaans Composer) and Professor Mzilikazi Khumalo who played an important role in the composition and arrangement of our National Anthem "Nkosi Sikelel'i Afrika". Choral Music as an art form is not taken seriously as an aspect that has contributed and is still contributing to the economy of the country. Another shocking aspect about Choral Music as a universal language, is a lack of tolerance of one another's cultures

and musical background. Western Music composers and appreciators, regard black African cultures as non-art forms. This argument emerges when one argues about the technicalities that are involved in the theory of music and its public performance. For an example in Black African Music, there is no audience, everybody is a performer and in Western Culture, an audience should respect performers by listening to the performance attentively and only applaud at the end of the performance. These are some of the challenging aspects in Choral Music as a genre.

1.3. MOTIVATION FOR THE UNDERTAKING OF THE STUDY

What motivated the researcher to undertake this study was the possibility to highlight the fact that Choral Music is not only an entertaining art form, but that it is a language that is able to bring the world together, irrespective of cultural differences. This is to say that Choral Music is a universal language that is understood better by all. Nationalities that exist nowadays, made South Africa as a country including the whole world to be what it is nowadays through Choral Music as a genre. The very music that is printed can be exchanged between different language groups and cultures and can ultimately be understood by all.

In addition, this research aims to assist the introduction of music as a subject in historically marginalised post primary schools, for example in provinces like in Mpumalanga Province. The research will also come up with better ways of improving theory and practical performance provincially, particularly in Mpumalanga.

Young adults who are musically inclined and have completed their grade 12 studies, are eager to take music as a subject at post primary school level and at tertiary institutions, but due to a lack of Choral Music theory background at lower levels, these youngsters see themselves opting for career studies which are not suitable to their interest and inborn artistic talents and capabilities.

1.4. THE VALUE OF THE RESEARCH

It is hoped that the findings of the study will contribute to the promotion of Choral Music performance and the introduction of music as a subject in our historically disadvantaged post primary schools. This could result in producing young professionals with a higher standard in music who might be recognised nationally and globally through guidance of well empowered educators in music. This will assist the Mpumalanga Education Programme Planners and the Department of Culture Sport and Recreation, as partners in education, to consider the importance of supporting and establishing Choral Music as an art form each time a budget on annual basis is revisited.

1.5. RESEARCH METHODOLOGY

1.5.1. Population and sample

1.5.1.1. Respondents

The researcher's focus will be on the youth who are participating as choir members in the practical part of Choral Music activities at disadvantaged post primary schools in Mpumalanga Province. Eight samples in the form of questionnaires from two educators, two male students and two female students will be utilised. To determine the interest of

learning and teaching of music in disadvantaged post primary schools in Mpumalanga Province.

1.6. RESEARCH INSTRUMENTS

Semi structured interview schedule will be used as a research instrument. This instrument assists to clarify concepts and problems and allows for the establishment of a list of possible answers (Bless 1995:95).

1.6.1. Research design

Before the researcher implements strategies to remedy challenges in music situation in the historically disadvantaged post primary schools in Mpumalanga Province, the evaluative design will be utilised. This type of design is used in evaluating the effectiveness of programmes before they are implemented by considering their success when they were utilised in another situation (Mckendrick, 1995:90).

1.7. PROCEDURE FOR DATA COLLECTION

The researcher will collect data through visiting schools that are interested in introducing music as a subject. Stake holders, example, parents and educators will be involved and be informed about the importance and career opportunities in introducing and implementing music as a subject for the future of their children. Oral interviews will also be conducted.

1.7.1. Data presentation, analysis and interpretation

The central purpose of analyzing data quality studies is to sift, sort and organise the masses of information acquired during collection (Atkinson, 1960: 90). The researcher will embark on the sharing of ideas and tables to interpret and to present the information gathered in a form of data.

1.8. DESCRIPTIVE METHOD

Isaac and Michael (1995:50) assert that the purpose of descriptive research is to describe systematically the facts and characteristics of a given population or area of interest, factually and accurately. This method is important in describing events or situations.

Best (1970:15) is of the opinion that this method involves the description, recording, analysis and interpretation of conditions that exist. According to Eichelberg (1989:71) descriptive research is done in the present, but no variables are manipulated. Relationships among variables that occur naturally are simply described.

1.9. HISTORICAL METHOD

The historical method of data collection is important and indispensable for obtaining historical data for music in general. Anderson (1990) points out that historical research involves the collection of data from the past. Isaac and Michael (1995:48) state that the purpose of historical research is:

> "To construct the past systematically and objectively by collecting, evaluating, verifying and synthesizing evidence to establish facts and reach defensible conclusion, often in relation to particular hypothesis."

Isaac and Michael (1995) further argue that historical research depends on data observed by others, rather than the investigator. Historical research depends on primary and post primary sources.

1.10. DISSEMINATION OF INFORMATION

In conclusion, after gathering all findings on the implementation of music in historically disadvantaged post primary schools, the discoveries through the research, will be presented to the three Regional Offices in the Province including the Provincial Head Office of the Education Department and of Culture Sport and Recreation within Mpumalanga Province as specialists in the government sector to consider the implementation part of the researcher's recommendation in order to promote music as an art form within our disadvantaged post primary schools.

1.11. CONCLUSION

In conclusion the implementation of music as a subject in the Further Education and Training Band schools (FET – Grade 10 to 12) either at school level or construction of an Art Focus institution within the Province, the mission and vision of the input of Choral Music in linguistic and literary form, will be attained. It is through these art institutions that learners could participate with confidence locally and globally and their artistic skills will hopefully be recognised.

CHAPTER TWO

HISTORICAL BACKGROUND OF CHORAL MUSIC

2.1. INTRODUCTION

This chapter seeks to clarify the definition of music according to different authors, the purpose of music, its goals, history of music, the form and also the different notations. Four elements of music are also discussed.

2.2. DEFINITION OF MUSIC

There are many authors that define music in different ways, which I believe is correct as long as they unfold and explain their definitions so as to be comprehensible to any individual and/or music practitioner.

Music according to the researcher's understanding cannot be defined without the subjective factors of taste, judgement and personal reaction, because it is organised in such a way that it could sound noisy, unusual or different, displeasing and ugly in some individual's ears.

Music is the art of organising sounds. It expresses the intellectual, emotional and spiritual aspects of human experience. Music is an art form that uses sound combined with other forms of musical expression such as poetry and dance, often enhanced by technology.

It can communicate a broad range of ideas and issues from historical, cultural, socio-economic and other contexts.

Music has the power to unite groups and to mobilize community involvement towards the improvement of the quality of life, social healing and affirmation of human dignity (National Curriculum Statement Grade 10-12, General, Music, 2003 Department of Education, Pretoria, South Africa).

"Music is sound that you want to hear as music." Sound that is not organized in some fashion typically cannot be called music. Yet the roar of a waterfall, the sound of rain falling on a tent, or the chirping of birds can be "music to my ears." These sounds are not music in the objective sense but as pleasing, perhaps therefore musical, sounds. In fact, the sounds of birds, water, whales, and other sounds of nature have been taped and used in "organised" music (David Willoughby The World of Music, Second Edition Eastern New Mexico University 1990. p7).

2.3. PURPOSE TO STUDY MUSIC

The study of music encompasses performance in techniques, style, listening, form, theory, interpretation and history. Music gives learners access to opportunities of musical expression and communication through the creation and performance of music within a South African, pan-African and global context. It prepares learners for participation in community life, the world of work and progression to higher Education.

This subject creates opportunities for learner to explore musical knowledge and how it is applied.

Music contributes to the holistic development of learners. It develops creative, interpretative and analytical skills. It contributes towards personal growth, cultural affirmation of African and South African musical practices, and the economic development of the country. Musicians are the central to the development of the music industry that contributes to the national economy (National Curriculum Statement Grades 10-12, General, Music, 2003 Department of Education, Pretoria, South Africa, p 9).

2.4. THE GOALS OF SUBJECT MUSIC

- create and ensure an appreciation and respect for South Africa's diverse musical practices and other diversities;
- contribute to the building of a shared national musical heritage and identity;
- equip learners with the knowledge and understanding of the music of the world;
- equip learners with musical skills that are globally competitive;
- give learners creative opportunities to express social, personal environmental and human rights issues;
- develop the entrepreneurial skills that encourage a culture of self-employment;
- ensure the participation of learners with special needs by means of appropriate methods and strategies;

- create an environment where learners' love for music making is stimulated (National Curriculum Statement Grades 10-12, General, Music,_2003, Pretoria, South Africa, p 9-10).

2.5. FOUR ESSENTIAL ELEMENTS OF MUSIC

Element of music are the ingredients or materials that a composer utilises to compose a song. Educator works with them in the same way that any other artisan works with his/her materials. They could be called the building blocks of music (Sadie, 1985: page 17-26).

From a standpoint of an ordinary listener, they have only a limited value, because educator is seldom conscious of hearing any of them separately, when music is played. A complete understanding of the separate elements belongs with the deepest technicalities of the art. Those music elements are as follows:

2.5.1. Rhythm

Rhythm is a pattern of music in time, that is, how fast they move(tempo) and the patterns of long and short notes as well as of accents. The concept of rhythm, takes meter(patterns of time values), beat (accents) and tempo(rate of speed).

History of Music informs us that since the sixteenth century, the rhythm of most Western (European and American) music has been based on pattern of accents and time values (meters). For three centuries prior to that, musical time was organized by means

of "Mensural Notation"(a system of musical notation used from about 1250 to about 1600, it was gradually replaced by the system of notation used nowadays) and before it was governed by the "Rhythm Modes" which is a system of organizing musical time, based on the meters of classical Greek and Latin poetry that was used from the middle of the twelfth to the middle of the thirteenth centuries.

All the systems are based on the idea of regular repeated beats. Most Asian music, is not organized by means of regularly recurring accents nor are the lengths of tones necessarily measured (time values). Such a system is called "Free rhythm" and an example of it can be found in Western music as well in Gregorian chant.

2.5.2. Melody

A melody is defined as the degree of smoothness and wideness of range of pitches. A melody that is smooth, moving mostly stepwise, is said to be "conjunct". This type of melody could sound tuneful or singable.

A melody that includes many large skips, is said to be "disjunct". This type of melody has jagged or angular contour, a range spanning more tones than are comfortable for the singing voice.

Melody denotes a specific musical entity such as figure, motive, subject, theme and the tune as a major aspect. Melody could be associated with tune, the different is that the tune implies more finitude and closure. Theme and subject denotes a fixed melodic

entity that is used as the basis for a larger fragments and a motive is a configuration that forms part of a subject, theme or melody.

2.5.3. Harmony

Harmony is a term used for the combination of sounds. The earliest forms of harmony in Western music (harmony is primarily a Western phenomenon) arose when church chant was sung not by all the monks together, but by only some of them while others sang something different, usually either a fixed tone or in tones moving parallel with the chant melody.

Harmony is also heard, for an example, when a hymn is sung with organ accompaniment, a guitar plays in support of a voice or a pianist adds a left hand part below a right-hand melody. The organ, the guitar or the pianist's left hand will normally play combination of several notes called chords.

Since harmony concerns notes sound together (intervals and chords) which are written in up-and down columns on the musical staff, it is sometimes called the "vertical" (up and down) aspect of music. If harmony is written as notes following one another across the staff, they are called the "horizontal" aspect of music.

One important aspect of harmony is "Modulation". This is a logical change from one key to another within the course of a composition. Modulation is possible only in music

that is written in one key or another. The process of making key changes is found mainly in music of the seventeenth centuries.

2.5.4. Tonality/Tone Colour

Tonality is any sound of definite pitch. It can be further defined to chords and their relationships. The tonal system has formed the basis of most Western music since the late seventeenth century. In Western Europe music, the starting and ending tones of the scales (a selection of tones within one octave, for an example, from **C to C** arranged in rising order of pitches) as they are used in a piece of music, become the tonal centre (the home tone or the tonic).

Shifting from one key C (tonal centre) to another is called modulation and is a common procedure in all, but very short, simple pieces of music. Atonality is a style of composition in which a tonal centre or definite key, is avoided.

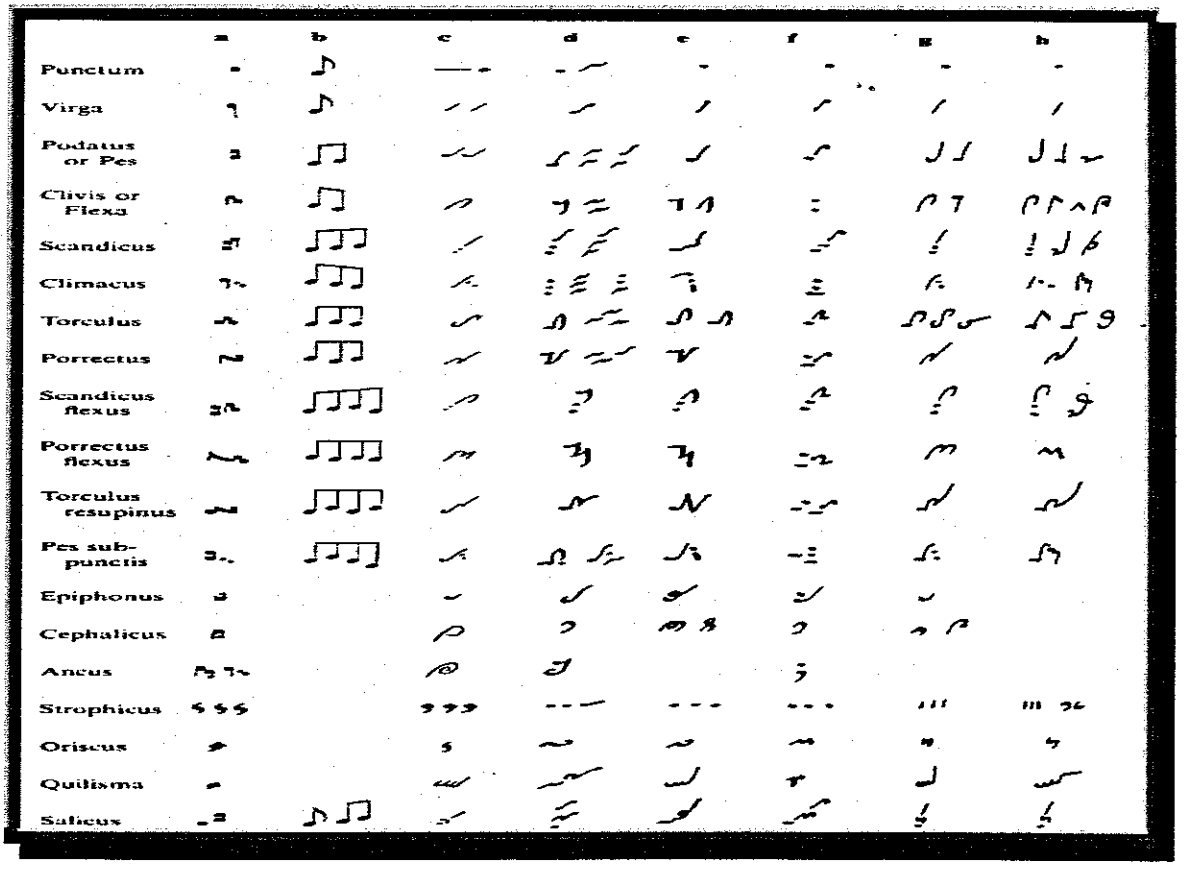
In music composed prior to 1700, the relationship of notes to a central key did not always exist and from 1900 many composers have deliberately avoided it. The first completely atonal musical compositions were those of Schoenberg, written in1909. He himself disliked the term "atonal" and called it "pantonal" (all tones).

2.6. HISTORY OF NOTATION

Notation is any system used for writing down music, showing the pitches to be sounded, that is, how long each should be held in relation to the others and sometimes other aspects of musical tones.

The history of current musical notation, begins in the 11th century with the development of "Diastematic Notation", (that is, a notation that is precise with respect to pitch) that represents pitch on a vertical axis by means of the precise spacing of notational symbols. Since about the ninth century, different types of "neume" (a term for the signs that were used to write down the plainsong of Gregorian chant from the eighth to the fourteenth centuries) had been employed in the notation of liturgical chant. Neumatic notation indicated the approximate contour of a melody and served as an aid to the memory. See the picture below of the different types of neumatic notation as well as their names and the century they were utilized:-

Types of neumes. 1. Simple. 2. Compound. Liquescent. 4. Ornamenting. a. Modern Liturgical books. b. Pitch contour. c. St Gall (10th century) d. Lorraine or Messine (10th century). e. Beneventan (11th century). f Aquitanian (11th century). g. English (11th century). h Northern Hispanic or Mozarabic (11th century). i. Gothic or Hufnagel (15th century).



Aquitanian neumes of the eleventh century (refer to the illustration), arranged dots carefully around a real or imagined horizontal line. In time more lines were added and the staff with four lines and a clef became common.

In about 1200, square-shaped neumes similar to those still employed in some liturgical books became standard (refer to the illustration). Neumatic notations did not indicate duration precisely. By the thirteenth century, square neumes began to be used for polyphonic and for secular (non-religious) melodies. In sacred polyphony, certain

neumes known as "ligatures", were employed to indicate durations based on the rhythmic modes. This was the first notation to indicate duration with precision.

2.6.1. Non–Western Notation

The Musical cultures of China, Japan, Korea, and India have made an extensive used of notation often based on **solmization** (a system of naming the degrees, notes, of the scale by syllables instead of letters, for example, **doh, re, mi, fah, soh, la, ti)** syllables of a kind, sometimes with supplementary signs for duration tablatures playing a prominent role. Notation used in China, underwent a developmental in the tenth century. A notation based on Sanskrit syllables survived in India from the thirteenth century and letter notation was used in Arabic theory of the same period. By the nineteenth century, non Western music started to adopt the influence of the Western notation.

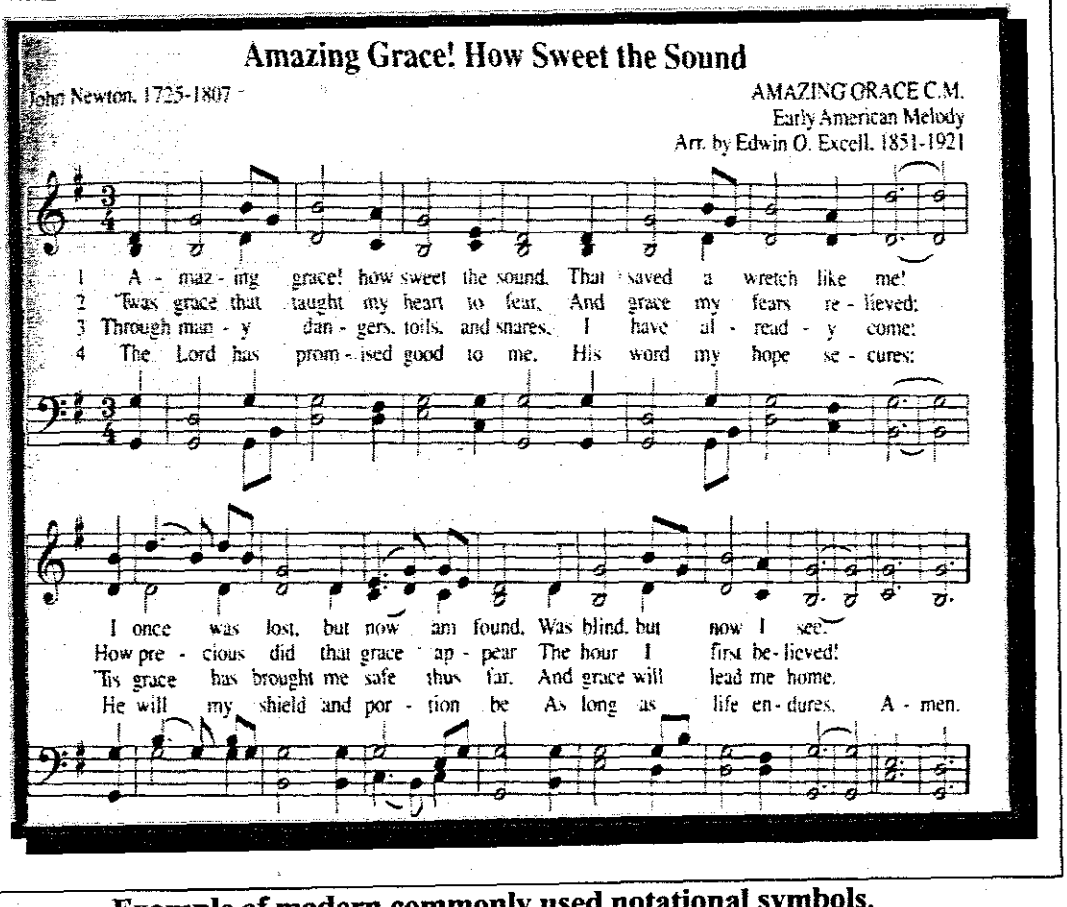
2.6.2. Current Western Notation

Modern notation is written on the staff. This is a set of horizontal lines used to indicate the pitch of notes. Both the lines and the spaces between them indicate specific pitches. A clef which is a sign at the beginning of a musical staff that locate the pitch (note) of one line on the staff, indicates the pitch of one of the lines from which the pitches of the others are inferred.

Ledger lines which are short lines above or below the five-line staff, are used for pitches higher or lower than the top and bottom lines of the staff, along with octave symbols to indicate a higher or lower octave (eight notes either higher or lower).

When any given piece is to be notated, the rounded head of a symbol called a note is placed on the appropriate line or space, preceded by an accidental (a sign used to raise or lower the pitch of a note or to cancel such a change) if necessary. The duration of a pitch is determined by the particular shape and colouring of the note. Silence is specified by means of a rest. There are seven basic values of notes and rests, each twice as long as the next smaller value. Other durations are created in a variety of ways. A dot following a note or rest increases its value by one-half. Two or more different values may be joined together by means of curved lines called "ties" in order to form a single duration.

Notes may be grouped together to form subdivisions other than duple subdivisions of some larger values., for an example, groups of three equal notes are called "triplets" and are indicated by placing the number 3 above or below the group. Vertical lines called bar lines, running through the staff or staves mark off a fixed number of some note-value or the equivalent duration. The total duration between adjacent bar lines is termed measure or bar. The duration of any note or rest is called a tempo. This is a rate per unit of time at which some particular value is to be performed. This rate is usually indicated by words in Italian or other languages, for an example, allegro, langsam, slow. It may be made precisely a metronome (a mechanical electronic device for sounding or showing a steady beat at various speeds) marking, for an example, quarter note 120 per minute. The illustration below shows some of the concepts which are used in the current notation:-



Example of modern commonly used notational symbols.

2.7. FUNDAMENTAL FORMS IN MUSIC

The Harvard Dictionary of Music (2003: 328) defines form "as the shape of a musical composition as defined by all of its *pitches, dynamics and timbre"*. The term form is also applied to generalization that can be drawn from groups of compositions for purpose of comparing them with another. Roig-Francoli (2003:583) writes that "form is the *tonal, rhythmic and thematic* relationships among musical units or sections." In this research we will be looking at the main forms of music. They are subdivided into Sectional, Variational, Fugal Sonata and Free Forms. These are further discussed as follow:-

2.7.1. Sectional Form

The sectional form in music is further subdivided into the following:-

2.7.1.1. Two Part/Binary Form

This is basic musical form, consisting of two sections, namely **"A and B",** usually they are repeated, creating the form **"A A B B".** The two sections (A and B) are always related to one another in that the first section modulates (changes from one key to another) usually from the tonic (first note of the scale) to the dominant (fifth scale degree of major minor scale) and the second section modulates back, from the dominant to the tonic. If the "A" section is in a minor key, it modulates to the relative major key rather than to the dominant, the B section then returns to the original minor.

Most songs, both folk songs and art songs and instrumental works such as dances and marches are in binary form. Not all of these types are in simple binary form (A A B B) in which A and B are the same length. Sometimes the sections differ in length, in which case B is nearly longer than A. Some part or all of A is repeated at the end of B, so that the forms become AABABA. This design is sometimes called "Rounded binary form". Originally used for short pieces such as dances.

2.7.1.2. Three Part/Ternary Form

This is a music form consisting of three sections, **"A B A"**, the third section being identical to the first. If it is exactly identical, the third section often is not written out, the performer simply being directed to repeat the first section, usually marked **"da capo or D C"** (Sadie, 1985: 64).

Sometimes the third section is a shorter version of the first, in that case the performer may be asked to repeat the first section up to or from a certain point, usually marked **"dal segno, from the sign".** Ternary form sometimes mistakenly called "song form," is found in instrumental music than in vocal music. It is frequently found in the short piano pieces that were popular in the nineteenth century.

2.7.1.3. Rondo

Rondo is a form of instrumental music that developed from the seventeenth century. The rondo has a kind of refrain, a section that is repeated at regular intervals throughout the movement. Usually the refrain or rondo theme, alternates with contrasting sections. The

characteristic is usually in a lively tempo and forms a cheerful, sometimes humourous conclusion to a composition. (Sadie, 1985: 64).

2.7.1.4. Free Sectional Form

This type of form allows for any free arrangement of sections which together make a coherent whole, that is, any arrangement that makes musical sense to be possible, for an example, A-B-B or A-B-C-A or A-B-A-C-A-B-A. (Sadie, 1985).

2.7.1.5. Variation Form

It is a musical form consisting of a subject and a series of variations on it. It became popular during the sixteenth century with notable examples found in various English dances for keyboard instruments or for chamber ensembles and in Spanish music organ. Variation form is further discussed as follows:-

2.7.1.5.1. Basso Ostinato

Basso Ostinato is sometimes called "Ground Bass" by British. It is a bass part that is repeated over and over throughout a composition or section while the upper part or parts change. The practice of using an ostinato was very popular from the sixteenth to the early eighteenth centuries, especially in instrumental music, much of which was based on dance music. Examples of work vocally were written by Monteverdi in Lament of Ariadne and Purcell in Dido's Lament, from Dido and Aeneas.

2.7.1.5.2. Passacaglia

Passacaglia is a dance form used in the suites of the seventeenth century and eighteenth centuries. It is a moderately slow and stately and usually in triple metre (any metre in which there are three basic beats in a measure, such as 3/4 and 3/8). The most famous example of this type is Bach's Passacaglia in C minor for organ. (Sadie, 1985).

2.7.1.5.3. Chaconne

Chaconne in French, is a moderately slow, stately dance in triple metre with a stress on the second beat. It became a popular instrumental form during the Baroque period (1600 – 1750). Like the passacaglia, the chaconne consists of a series of variations, either on a harmonic pattern (a pattern of chords related to one another in a particular fashion), or on a constantly repeated bass pattern. The most famous chaconne is that found in Bach's Partite in D minor for solo violin.

2.7.1.5.4. Theme and Variations

This is a musical form consisting of a subject and a series of variations on it. (different versions of the subject). The variations may differ from the theme with regard to harmony, melody, rhythm, form and texture.

A theme and variations may be part of a larger work such as a movement of a sonata or symphony or it may be an independent piece. The form of theme and variations first became popular during the sixteenth century.

Examples are found in various English dances for keyboard instruments or for chamber ensembles and the Spanish music for organ. During the Baroque period, the tradition continued in keyboard music and numerous variations on Lutheran hymns by German composers. This was also found in Classical period (1785 – 1820) by Haydn, Mozart and Beethoven in their sonatas, quartets and symphonies.

2.7.1.6. Fugal Form

Fugal form is a musical fabric in which different melodies or different parts of the same melody sound simultaneously and at the same time the different voice parts imitate one another repeating the material of the first voice part in either the same or a slightly different form. Fugal form is further subdivided as follows:-

2.7.1.6.1. Fugue

The fugue is thought to be the descended from vocal music of the Rennaisance, especially the motets of the Flemish masters which often made use of different voices entering in succession and overlapping. This device came to be used in instrumental music, especially in the sixteenth century for organ.

Fugues may be written for almost any vocal or instrumental combination for voices, either accompanied or not. It can also be written for an instrumental or for a keyboard instrument. They may be independent compositions or portions of a larger work such as sonata, symphony, oratorio or opera.

2.7.1.6.2. Concerto Grosso

Concerto grosso or concerti grossi in plural, is an Italian type of instrumental composition of the Baroque period in which a small group of solo instruments called concertino concertato or concertante, alternates with the full orchestra called the tutti, ripieno or concerto grosso.

Most often the concertino consisted of two violins and a cello, accompanied by a basso continuo part played on a keyboard instrument, usually a harpsichord. The tutti at first consisted only of stringed instruments with their own harpsichord or organ continuo, but towards the end of the Baroque period, various wind instruments were included.

A concerto grosso always consists of several movements, but their number and kind differs. The chief distinguished feature of the form is the contrast of concertino and tutti. Important composers of the concerti grossi were Correli, Torelli, Vivaldi, Handel and Bach. (Sadie, 1985)

2.7.1.6.3. Chorale Prelude

Chorale Prelude or organ chorale is a composition for organ based on a chorale melody. It was originally designed to be played by the organist as an introduction to the congregation's singing of the chorale. The chorale prelude gradually became more elaborated and it became a separate form. There are various types of chorale prelude in which the chorale melody is used. Some present the melody in decorated form over free harmonies, others use fragments of the melody as the subject for a chain of short fugues,

others present the melodies in long notes accompanied by fragments of itself and others consist of variations on the chorale melody.

2.7.1.6.4. Motets

A motet is a sacred polyphonic composition sung in Latin without accompaniment (a capella). During the Renaissance a motet usually had from four to six independent melodies in contrast to the more three part melodies of the thirteenth century motets. The thirteenth century polyphonic motets were composed in the three voices with a different text in each voice either in Latin or in the vernacular. (Willoughby, 1990)

2.7.1.6.5. Madrigals

Madrigal is a secular composition reflecting the growing independence of the arts from the church. In the vernacular language, the poetic text is about love, a pastoral theme or other secular topic. The music, usually more metrical and lively than a motet, combined both polyphonic and homophonic textures. The Renaissance madrigal is in four or five parts with one singer to a part, hence is considered a vocal chamber music.

Madrigals flourished in Italy and England and were sung in festivities, social gatherings and meetings of learned societies. Because the madrigals did not have to adhere to the structures of the church, composers were more free to experiment with harmonic boldness, pictorial and expressive writing or even the Baroque notion of a solo part contrasting with a harmonic bass line or with a chordal background. (Willoughby, 1990: 18).

2.7.2 Sonata Form

Sonata is a form of instrumental music for either a keyboard instrument (piano or organ) or for another instrument (violin, cello, oboe, flute, as examples) either unaccompanied or with piano accompaniment. The sonata consists of three sections or movements in contrasting tempo: fast – slow – fast.

The first movement usually marked "Allegro" is in sonata form which prescribes a particular treatment of its themes. The second movement is slow, marked "Andante", "Adagio", "Lento" or "Largo" and usually songlike in its melodies. The third movement "Allegro" or "Presto" is in a form of a rondo. The first and the third movements are in a same key and the second in a different key. (Willoughby, 1990)

Same sonatas include an additional dance like movement (minuet or scherzo) before the final fast movement. Sometimes the third movement is in the form of theme and variations. The sonata is sometimes called chamber music for two players, the second player providing the piano accompaniment. This type of sonata is called "Classic Sonata". It developed from the end of the Baroque period through the Classical period.

2.7.3. Free Forms

All forms that do not have a point of reference one of the usual formal molds are technically "free" forms. Even in so called free forms, some basic formal plan will certainly be present, though it may be unrelated to any of the formal molds that are known.

Certain types of composition seem to fall more than others into forms that are free. Vocal works, for an example, because of the necessity of following the words (lyrics), often fall into that category. The Church Mass, for an example, despite the fact that the general outlines of its separate parts are predetermined, has almost limitless possibilities for variety. One composer may write a very short opening "Kyrie", whereas another will stretch it out to last for fifteen minutes. In general, vocal compositions are freer in form than instrumental works.

The "prelude" is a very loose term for a large variety of pieces, generally written for pianos. As a title, it may mean almost anything from a quite, melancholy piece to a long and showy, virtuoso piece. But as a form it will be found to belong in the free category. Prelude is a generic name for any piece of not too specific formal structure. Many other pieces with different names belong in the same category, for an example, pieces that are called fantasy, impromptu, elegy, aria, etude and capriccio. Pieces such as these may be in strict A – B – A form or they may be freely treated. (Willoughby, 1990)

2.8. HISTORY OF WESTERN MUSIC

The History of Western Music has traditionally been divided into periods adapted from other branches of history. The principal periods of the Western music are: Middle Ages/Medieval Ages (500 – 1430); Renaissance (1430 -1600); Baroque (1600 – 1750); Classical (1750 – 1820); Romantic (1820 – 1910) and the Twentieth Century Music/Contemporary Period. The above mentioned principal periods of the Western Music are briefly discussed below:-

2.8.1. Middle Ages/Medieval Period.

Medieval Period refers to the music of the period 500 – 1430. The principal kind s of music developed in Europe during the span of thousand years. Music was vocal and consisted of church music and secular (non religious) songs of various kinds. Until the nineteenth century, all music was monophonic (written one voice part). Further details about this type of music are as follows:-

2.8.1.1. Music of the Church

The earliest music in the medieval church was plainsong or plainchant. It was sometimes known as Gregorian chant through its association with Pope Gregory I (590 – 604). During his reign, chants used in the Western churches were collected and categorized. Plainsong is a single line of text and melody sung either by the priest or by several voices of the choir members in unison or by priest and choir members in alternation.
The plainsong melodies used in medieval churches and monasteries were first passed down from one generation to the next, differing in details and in different communities. They were gradually improved to be notated.

Early plainsong notation is known as "neumatic", that is, each group of notes was indicated by a neume or sloping sign written above the appropriate text syllable. There was no music staff, only direction of the neume and its position relative to its neighbours showed the shape of the melody. At the beginning of the thirteenth century, a more precise staff notation, using square note – shape on a staff was developed.

2.8.1.2. Secular Songs

Music of the Middle Ages was by no means confined to a church. At the end of the eleventh century, secular music enjoyed something of a golden age among minstrels (a general name for various professional musical entertainers of the Middle Ages). Minstrels traveled between the feudal courts of Europe. At different times and places they were referred to by different names such as goliards, jongleus, scops, gleemen, troubadours, trouveres and minnesinger. All were united in the expression through words idolized women as beautiful and unattainable which was against the spirituality of the chanting monks who were their contemporaries.

Troubadours wrote their own poetry, not in Latin, but in vernacular (known as langue d'oc) which was set to music and performed as entertainment at all levels of the society. It was performed either unaccompanied or accompanied. They played the music themselves on instruments such as harp, lute or fiddle. Among most composers of this type of music there is Marcabru (1128 – 1150) Bernant de Ventadorn, Guiraut Riquier (c1230 – c1300) and Adam de la Halle (C1250 – 1290).

2.8.2. Early Polyphony

Highly educated cleric (a religious leader in any region) and the scholars attached to ecclesiastic centre (Christian church) of Europe began to combine two or more melodic lines simultaneously to give to the music. This style of composition became known as polyphonic (a Greek word for many sounds).

At first there were two melodic lines. Both melodic lines were based on plainsong, moving in exactly the same rhythm and in parallel, on a fourth or fifth below the other, later, a third or fourth voice was introduced, positioned an octave below or above the first or second. This style of early polyphony was known as "organum". It is found in the large handbook or manual called "Musica enchriads" which dates from the year 900. The style of organum was further improved by an addition of a second voice called "tenor", from the Latin "tenere" which means to "hold". Leaders in promoting the organum style were Leonin and Perotin.

2.8.2.1. The Motet

Motet is a sacred polyphonic composition in Middle Ages. The word "Mot" is a French concept which means "word" in English. It was a new form of music which replaced the style of "fixity" and freedom.

It determined the structure for those voice parts that were freshly composed and may even had a different text from the liturgical tenor chant. Most of the pieces that survived from this period are for three voices and are by anonymous composers of Notre Dame School.

2.8.2.2. Ars Nova

Ars Nova is a Latin concept for "New Art". This term was used for the music of the fourteenth century to distinguish it from that of the thirteenth century which was called "Ars Antiqua" (which means the old art).

Music of the Ars Antiqua had been mainly active in Northern France and Germany. Those of Ars Nova worked also in Southern France, Italy and Northern Spain. The principal advance of Ars Nova were to use rhythms, new meters, new harmonies involving freer use of dissonance and new complicated methods of musical notation. The new style was described at length in two Latin Treaties, namely, Ars Nova Musicae (c 1325) by the French composer, poet and diplomat Phillip de Vitry (1291 – 1361) and Ars Nova Musicae by the scholar Johannes de Muris.

The most important French composer of ars nova was Guillaume de Machaut in the mid-fourteenth century. He also composed motets and was the first musician to write a polyphony setting of the entire Ordinary of the Mass. He also compose ballads, rondeaux (a form of French poetry of the thirteenth and fourteenth century that was set to music, first monophonic and later polyphonic) and virelais (French poetry that was set to music, it has stanzas). All of these are polyphonic secular songs.

2.8.2.3. Secular Polyphony

Italian polyphony of this period was vigorous and lively. Much of it reflects the pastoral (term for any musical composition or section of a composition that suggests country life, especially the sounds associated with shepherds), often lighthearted mood of its texts. The "Caccia" or "Chase", involve close musical imitation between the upper voices as in round or canon (a musical composition or section of a composition in which a melody in one voice-part is imitated in one or more other voice-parts).

The greatest composer of this period was Fransesco Landini (c1325-1397). Blind from childhood, he was renounced because of his polyphonic composition of ballate for two or three voices.

Johannes Ciconia (c1335 1411) also composed Latin motets for two, three or four voices. Ciconia combined the complications of the late French Ars Nova with the expressive Italian Style.

2.9. INSTRUMENTAL MUSIC

The Troubadours used plucked string instruments like the lute, harp, bowed string instruments like the fiddle for their performances. Wind instruments include flutes, recorders, shawms (precursors of the wooden oboe, with a double reed) and trumpets. and also percussion instruments like cymbals, bells, triangles and drums. Composers rarely specified roles for individual instruments.

They both accompanied and substituted for voices in secular polyphony and were used in dancing. Sacred music was more limited in this respect. The only instrument allowed to participate in church services was the organ. Small portable organs which could be slung from a player's shoulders, was common as large, permanent structures that were built into Medieval churches.

2.10. THE RENAISSANCE

Renaissance is the period of the music that started from 1430 to 1600. Renaissance means "rebirth". Artists, thinkers, writers and musicians all felt that the darkness and dogmatisms of the Middle Ages were passing and that a new era in the history of man and his awareness was dawning. This new era found much of its inspiration in the ancient classics and their values: hence the idea of rebirth. Such values were particularly focused on human beings, their individuality and their emotions as opposed to the medieval pre-occupation with the study of ancient Greece and Rome was central to the thinking of the Renaissance.

The Renaissance was essentially an Italian movement in its origin. It produced painters and sculptors in Italy such as Pierro della Francesco, Bellini, Mantegna, Perugino, Botticelli, Leornado and da Vinci. In painting, Renaissance pictures had a sense of realistic way of relating a person to his context. Church music continued to be important during the Renaissance as it had been in medieval times. The main forms still being the motet, Mass including the Passion. An innovation was the "Polychoral" style developed by Venetians, with several choir members singing in turn and together.

The most important forms of secular vocal music was the madrigal. In the sixteenth century, solo songs with instrumental accompaniment, especially by lute, became popular than the monody of the middle ages. The Lutheran Chorale was also developed in the Renaissance period.

Another development in Renaissance was printing which began in 1473. Many liturgical music books for the singing of chant, were produced from the woodblocks, carved and linked. In 1501, the first polyphonic music was printed by Ottavio Petrucci of Venice. This was an anthology mainly for chansons by French and Flemish composers. This method was copied in Germany, France, England and in other Italian cities. The spread of music and ideas, supported by the idea of Renaissance man, interested and skilled in all the arts sciences, made it possible for music making to become popular among the higher social classes in the sixteenth century. People learned to read music, to sing and play instruments.

Composers of the Renaissance period include:- Josquin (c144-1521) and Lassus (1532-1594) in Netherlands. English composers in England are Tallis (c1505-1585); Byrd (1543-1623); Morley (c1557-1602) and Dowland (1563-1626). Italian composers are Palestrina (c1525-1594); G. Gabrieli (c1555-1612) and Montverdi (1567-1643). (Willoughby, 1990: 27).

2.11. THE BAROQUE ERA

A Baroque Era is a term borrowed from architecture to describe the style of music written in Western Europe from 1600 to 1750.

Baroque comes from the French and earlier than that from Portuguese (barroco) for a mishappend pearl. It was first used by artists and architectures in a negative and critical way referring to something that was clumsy, strange and overblown. Musicians later adopted it and referred to it as music of the era as confusing, over elaborating and harsh.

The generation that followed the Baroque era was eager to simplify and regularize the language of music and regarded the style of their immediate fore-bearers as extravagant and irregular. Thus the word came into use both in art and music criticism for the product of both the seventeenth and the early eighteenth centuries.

One of the most important creations of the Baroque was the concept of contrast. Contrast could exist on various planes: loud soft, solo and tutti, high and low, fast and slow. All these, had their place in the musical schemes of the New Baroque era. Basso continuo (thorough Bass, ground or figured Bass) was one characteristics of this period. The continuo player at a keyboard instrument or a plucked string instrument was given a bass line above which figures were written to indicate what additional notes he should play to fill in the harmony. The use of this kind of pattern, shows how important and how central to the idioms of Baroque music was the idea of a bass line that generated harmony.

The stopping points or cadences, during the performances were important factors to be observed during the Baroque era. Polyphony was wholly discarded in the form of counterpoint. It remained very important especially in the keyboard music. During the Baroque era performance was important as composition. Much of the music was not fully written out and required improvisation and ornamentation on the part of the performer.

One of the creations of the Baroque was opera. It was introduced by the Florentine Camerata to re-create the ancient Greek drama with music. The earliest operas were given as court entertainments but by 1635 there were opera houses in Venice and other Italian cities. Most performances were given under patronage of local noblemen. In the seventeenth century, Italian opera was carried to Paris and Vienna. The first German opera was opened in Hamburg in 1678, under civic patronage. Opera enjoyed royal support but was essentially run as a commercial enterprise by different noblemen. The Baroque era is usually divided into three sub-periods. The Early Baroque (c1590-1640) is a period of experimentation characterized by the new harmony of monody styles in genres such as solo, madrigal, aria, opera, sacred vocal concerto and trio sonata. Its composers are Trascobaldi, Cavalli, Carrissimi, Schutz and D. Scharlatti.The Middle Baroqque started from 1640 to 1690. It is a period of consolidation. Dissonance was more strictly controlled than in the early Baroque. The expressive recitative of earlier years declined in importance while the lyrics, one of the da capo form, A-B-A, took on greater expressive weight. Operatic features appeared in vocals such as cantata and the oratorios. The chief composers in this period are Shutz, Buxtenhood, Purcell, Lully and Couperin. (Bennet, 1987).

The Baroque era started from 1600-1750 to the middle eighteenth century. The tonal regularity attained gradually through the preceding century, generates large formal patterns such as grand da capo aria and ritonello form in the concerto. The "Stile Antico", was maintained for religious and instrumental music throughout the

seventeenth century. Renowned composers were A. Scarlatti, Corelli, Vivaldi, D Scarlatti, Bach and Handel. (Bennet, 1987: 3).

2.12. THE CLASSICAL ERA

Classical Era refers to music of 1750 to 1820. "Classical" and "Classic" both come from the Latin word "Classicus", meaning a citizen of a highest class. Nowadays the word is used in connection with anything we consider to be top class, first rate of lasting value.

As far as music is concerned, it refers to the music of 1750 to 1820. This is a period which includes the music of Haydn and Mozart and the earlier composition of Beethoven. Musical characteristics of Classical period are emotional restraint, balance, clarity, symmetry, clear and precise formal structure and simplicity. The classic emphasis was on the predominance of melody with all factors subordinant to the melody. Melodies are shorter than those of Baroque, with clear cut phrases and clearly marked cadences. Orchestra increased in size and range. Harpsichord was replaced by piano. Importance was given to instrumental music with the following forms played by instruments:- sonata, trio, string quartet, symphony concerto, serenade and divertimento. More variety and contrast within a piece of keys, tunes, rhythms and dynamics including frequent changes of mood and timbre were emphasized in this period.

The primary vocal/choral genre of the classic period was opera. Composers continued to write oratorios, masses and other sacred Choral Music. The opera of the classical period strengthened the relationship between music and drama and between singers and

orchestra. Drama was arranged in scenes rather than a series of recitatives, arias and choruses which interrupted the flow of natural dramatic action as was common in the Baroque opera.

The most famous operas of the classical period are those which were composed by Mozart, namely, "The Marriage of Figaro, The Magic Flute and Don Giovanni." Classical choral works include Haydn's oratorio, The Creation, Mozart's Requim and Beethoven's Missa Solemnis.

The favorite forms of the period were the overture, divertimento, theme of variations, sonata, concerto, symphony and various kinds of chamber music such as trio, quartet, quintet and septet. Important composers include Ludwig van Beethoven (1770 – 1827), Franz Joseph Haydn (1732 – 1809), Wolfgang Amadeus Mozart (1756 – 1791), Antonio Salieri (1750 – 1825) and Luigi Boccherini (1743 – 1805).

2.13. THE ROMANTIC ERA

The Romantic era is a period of Western Music which took place from 1820 to 1910. The word "Romanticism" was first used to describe the stirring of new ideas in printing and literature towards the end of the eighteenth century. This word was later taken up by musicians to describe the changes in musical style which took place soon after the turn of the century.

Classical composers had aimed to strike a balance in their music between expressiveness and formal structure. Romantic composers looked for a greater freedom of form and design in their music a more powerful and intense expression of emotions often revealing their innermost thoughts and feelings even sufferings. We find emotions to some degree in almost all music, but we find it expressed most strongly of all in the music of the Romantic Period.

Many Romantic Composers read widely and took a keen interest in art, forming close friendship with writers and painters. The inspiration behind a composition by a Romantic composer was sparked off by a painting which educator saw or by a book or a poem educator had read. Imagination, fantasy and quest for adventure are important ingredients in Romantic style. (Bennet, 1987).

Among the many ideas which hold a strong fascination for Romantic composers are:- far – off lands and the distant past, dreams, night and moonlight, rivers, lakes and forests, nature and seasons, the joy and pain of love, legends and fairy tales, mystery, magic and supernatural.

There was an enormous increase in both the size and range of the orchestra. The brass section was added with the tuba and wrote for woodwind instruments in threes and fours, adding piccolo, bass clarinet and a double bassoon. The choice of percussion instrument became more varied and colourful and it became necessary to increase the

number of string – players in order to maintain a balance of sound between the four sections.

Several improvements were made to the piano during the nineteenth century. The number of notes increased. Felt was used instead of leather to cover the hammers and the frame was made of metal instead of wood, allowing greater tension on the strings which are now longer and thicker. All these gave a piano a rounder, richer sound and a wide range in pitch, volume and tone. Romantic composers began to explore the full range of the keyboard, building up rich and varied textures which relied on a much greater use of the sustaining pedal.

Characteristics of the Romantic music are a greater freedom in form and design a more intense and personal expression of emotions in which fantasy, imagination and a quest for adventure play an important role. Emphasis is on lyrical, songlike melodies, adventurous modulations, richer harmonies often chromatic with string use of dischords. Nationalism and reaction against German, Bohemia and Norway was emphasized. Close links with other arts lead to interest in programme music such as the programme symphony, symphonic poem and concert overture.

Composers of this era include Johannes Brahms (1833 – 1897), Edward Elgar (1857 – 1934), Felix Mendelssohn (1809 – 1847), Franz Schubert (1797 – 1828), Robert Schumann (1810 – 1901), Richard Strauss (1864 – 1949), Guisseppe Verdi (1813 – 1901), Richard Wagner (1813 – 1883) and Giacomo Puccini (1858 – 1924).

2.14. THE TURN OF THE CENTURY/CONTEMPORARY ERA

The twentieth century music is a general name for musical styles developed since 1900. The nineteenth century was a time of great diversity of musical style. Composers created from a more personal viewpoint and were interested in creating programme music, depicting images, moods and other non-musical associations in their music.

Many contemporary composers cannot easily be classified. In their search for originality, they were at different times experimenting and discovering new possibilities but at other times returns to selected practices of the past.

As radical and extreme as much contemporary music may seem, it most likely does not represent any greater extreme than some of Monteverdi's music when compared with Haydn's or Wagner's music when compared with Brahm's. Stravinsky's ballet music of 1910 - 1913 was considered radical and barbaric at the time but is now ranked among the classics of the twentieth century. The most important trends and techniques in the twentieth century music include the following:-

2.15. IMPRESSIONISM

This is a name of the movement of nineteenth century. French painting, led by painters like Monet, Manet and Renoir which is also used for a style of music created by Debussy through combination of timbres, flowing rhythms and new effects of light and shade.

2.16. ALEATORY MUSIC

Aleatory music, chance or indeterminacy music is music that involves elements of chance. Chance may be involved in how the composer writes the music or in how it is performed or in both. In composition, the pitches of the notes, their duration (time value), intensity (loudness or softness) and other features may be selected by a throw of a dice, by following the drawing of a design, by mathematical laws of chance or other means that could be decided upon.

In performance, chance operates by leaving some elements of the music (such as order in which certain notes are played) up to the performer. Since different performers most likely will make different decisions on how the music is played, becomes a matter of chance. Aleatory music was known during the eighteenth century and has been revived by numerous composers since 1945, among them John Cage, Karlheing Stockhausen, Pierre Boulezz and Henri Pousseur.

2.16.1. Atonality

Atonality mean a total absence of tonality or key. Atonality music avoids any key or mode by making free use of all twelve notes of the chromatic scale. Since all twelve notes are given equal importance, there is no [pull towards any central tonic. Atonality is a trend which began during the Romantic period.

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included, together with abrupt and adventurous modulations. Sometimes a listener became uncertain which key the music was being played in terms of many chromatics that made music to sound discordant. Gradually tonality, the major-minor key system which had ruled Western music for almost three hundred years, weakened and began to crumble.

Certain techniques used by Debussy also helped to weaken tonality such as discords in parallel motion and use of the whole-tone scale.

2.16.2. Neoclassicism

Neoclassicism is a name given to a twentieth century revival of older forms and styles, particularly those of Baroque and Classical periods (1600 – 1800). Partly in reaction against the highly personal, dramatic and emotional character of the late nineteenth century romanticism, certain composers turned to earlier music for its detachment, its clarity, its lack of non-musical consideration (a programme or story) and relatively strict closed forms.

They replaced the huge nineteenth-century orchestra with the chamber orchestra of earlier periods. They turned away from the great masses of sound, the dramatic climaxes to a calm, measured, balanced counterpoint in which each voice part could be clearly heard. The precise manner in which this was accomplished, varied from composer to composer.

2.16.3. Serial Music

Serial music or serialism, is any musical composition that is based on a particular succession (series) of pitches (notes), rhythms, dynamics or other elements which are repeated over and over throughout the work.

The first important system of serial music was formulated by Arnold Schoenberg in 1920. Having rejected the traditional ideas of tonality of organizing a work around one or more keys, Schoenberg felt the need for some kind of organizing principle for musical compositions. The system he formulated is known as the "twelve-tone" or "twelve-tone system". It was because it used all the twelve notes of the chromatic scale.

In a twelve tone composition, the twelve notes of the chromatic scale appear in a particular order selected by the composer. This order of notes, called "series" or "tone row", appears again and again throughout the work in both melody and chords. In this system, not even a single note could be used repeatedly until all eleven of others have appeared. Modification of the series is permitted whereby a tone may appear in any octave.

The entire series may be inverted that is, turned upside down so that half tone up in pitch becomes a half tone down. It may appear in "retrograde", that is, backward, beginning with the last note of the series and ending with the first or "retrograde inversion" which means backward and upside down.

The electronic music had become a dominant force in both serious and popular music and the possibilities for new kinds of sound it introduced influenced every composer.

In conclusion, Music as one of the art form should not be looked at as separate entities by a performer. It should be regarded as a whole in order to be appreciated when it is either performed or listened to. Through its holistic, it will bring the interpretation the listener is awaiting for or what the performer intend to pass to its listeners.

CHAPTER THREE

INSTRUMENTS IN MUSIC

3.1. INTROCUCTION

In this chapter, different types of music instruments are discussed. It further classify the different instruments according to the sound they make in order to harmonise in the ear of a listener. The chapter closes with the combination of instruments which is called an orchestra. Different types of orchestras, namely the chamber as well as the symphony including their illustrations are disussed.

Music instruments play an important role in the promotion of any kind of music globally. The most commonly used system in use in the west nowadays, divides instruments into string instruments, wind instruments and percussion instruments. The oldest known scheme of classifying instruments is Chinese and dates from the 4^{th} century BC. It groups instruments according to what they are made of. All instruments made out of stone are in one group, all those made out of wood in another, those made out of silk are in a third.

More usually, instruments are classified according to how the sound is initially produced, regardless of post-processing, that is, an electric guitar is still a string-instrument regardless of what analog or digital/computational post-processing effects pedal may be used with it. (Kartomi, 1990: p 176).

Below is a classification of music instruments according to methods of tone production:-

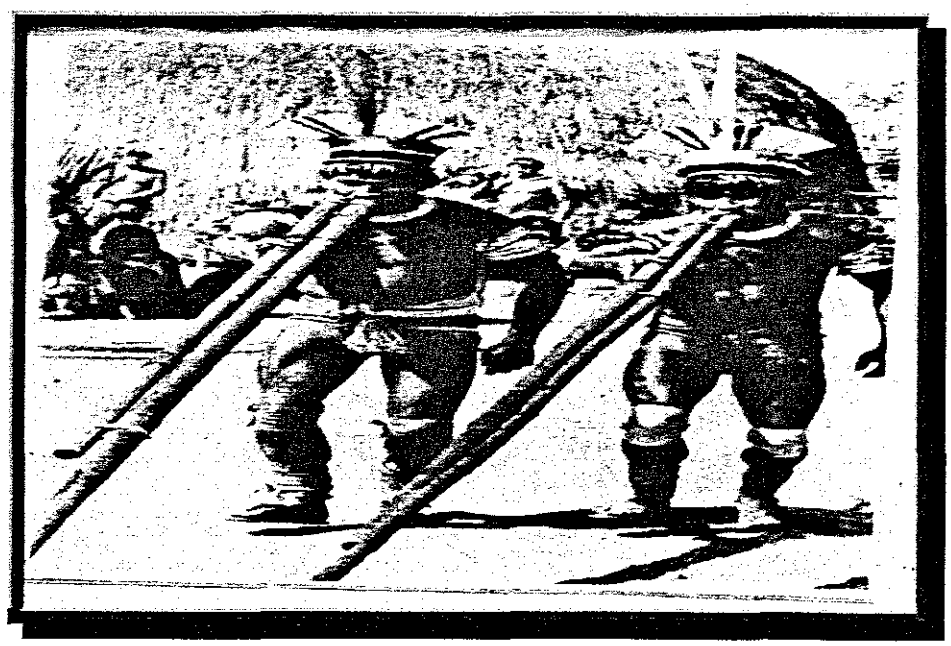
3.2. AEROPHONES

Aerophones are music instruments in which a column of air is the primary vibrating system. In most cases the player sets the air in motion by blowing. Other sub-categories of aerophones include the following:-

3.2.1. Flute

A flute is any large group of wind instruments consisting of a hollow tube and sounded by blowing a stream of air against the sharp edge of an opening at or near one end of the tube. Flutes of one kind or another have been found among practically in every people of ancient and modern, ranging from ancient Mesopotamia and Egypt to ancient Mexico and Peru. In many respects these differed from the modern orchestral flute which is closed on one end. It is blown from side and is normally made of metal. Some were open, some were blown from the end like a whistle, some were made of clay and some shaped like a glade rather than a tube.

The picture below portrays, Brazilian Indians of the Yawalapiti Tribe taking part in a flute dance called the "Urua" during the sacred ceremony *Kuarup* to honor the dead. They are using long tube like flutes for this purpose:



The modern orchestral flute consists of a tube about two feet long, made of wood or metal, usually silver. It is made of three sections, namely, a head joint which contains the mouth-piece, body joint and tact joint. The body joint has a cylindrical (straight) bore and closed at one end. Both it and the tail joint are pierced with a number of holes that are opened or closed by means of keys.

The player holds the instrument sideways and produces sound by blowing across an opening called "embroucher" which is near the closed end of the tube. The flute has a range of three octaves, from "Middle C to an octave above higher C". The tones of the first octave are produced naturally by blowing fairly softly while raising the fingers from the keys one after the other. The tones of the next octave are produced by over blowing

and using the same fingering. The tones of the third octave are produced by blowing louder and also using different fingering.

3.2.2. Piccolo

Piccolo, which means small in Italian, is a tiny silver flute sounding one octave higher than the ordinary flute. Its music is written an octave lower than it sounds to avoid the use of ledger lines. The piccolo's range is from key C above middle C to two octaves above high C. It makes it the highest pitched instrument of the orchestral woodwind. It is built almost exactly the same as the flute, except for its smaller size which is about half of its length.

3.2.3. Panpipes

Panpipes are a simple wind instruments consisting of two or more pipes of different sizes which are fastened together like the logs of a raft. The pipes are stopped (closed) at one end and have no finger holes. Each pipe can sound only one note and its harmonics (overtones) which are obtained by over blowing. There is no reed. The player simply blows across the open top end of the pipes. One of the oldest and widespread instrument, panpipes are found among people all over the world.

The ancient Greeks called them "syrinx". They were used mainly by herdsmen, whose patron god was "Pan", hence the English name. Though the Greek pipes were made of cane, other people used stones, clay, metal or wood. Panpipes were used in ancient China, South America and Europe.

3.2.4. Shakuhachi

Shakuhachi is a Japanese flute. It is blown from one end like the recorder, instead of across a side hole, like an orchestral flute. It has four finger holes and a thumb hole. It is made in numerous sizes depending on the tuning desired.

A Shakuhachi is made of fairly thick bamboo, with a conical bore (cone shaped size inside) that is largest at the top. A skilled Shakuhachi player can obtain a wide variety of tone colours on the instrument.

A Shakuhachi repertory has two categories, namely, the "honkyoku" which is original in music, solo pieces in free form and free rhythm created prior to and during the Edo period. The second one is called "gaikyoku" (outside pieces). It is adopted from kote music and having a tighter structure and more metrical rhythm, with frequent changes of tempo, than the honkyoku. Shakuhachi music is marked by frequent micro-tonal effects produced by a combination of half-holing technique and changes in embrouchure.

3.3. RECORDER

A recorder is a flute that is held straight and blown into at one end instead of sideways like the orchestral flute. The recorder consists of a whistle mouthpiece and a body with a conical bore, which is cone-shaped inside which becomes narrower at the lower end. It has seven to nine finger holes in front, some of which may be fitted with keys and one thumb hole at the back.

Recorders began to be built in a number of sizes during the nineteenth century. Nowadays the soprano and tenor sizes are pitched in key C and the alto and bass sizes in key F. Each is having a range of two octaves. The recorder is used for both solo and ensemble music of the Middle Ages, Renaissance, Baroque period and for the music of some twentieth century composers.

3.4. WOODWIND INSTRUMENTS

Woodwind is the flute type music instrument in which the player directs his breath at an edge, creating air that set the column in vibration. An improvisation of this instrument is when one blows across the top of a glass bottle to produce a faint sound. When one pours water into the bottle, the sound will be reduced and the tone will rise in pitch. Woodwind instruments are divided into the following categories:-

3.4.1. Single Reed

A clarinet is a single reed woodwind instrument dating from the late seventeenth century. The clarinet family consists of the soprano in key E flat, soprano in B flat and in key A.

Alto in key E flat, basset horn in key E. Bass in key B flat and contrabass in B flat. The soprano clarinet is common in many parts of the world. It is an important melody instrument in Western Europe and in American bands, symphony orchestras, chamber music ensembles and jazz groups.

3.4.2. Saxophone

A saxophone, invented by Adolphe Sax in the middle of the nineteenth century, is also a single reed musical instrument. The saxophone is made of metal with a conical tube. The family of saxophone include the soprano in key B flat, alto in key E flat, tenor in B flat, baritone in E flat and the bass in B flat. The alto and tenor saxophones are commonly used in band instrumentations and jazz ensembles.

3.4.3. Double Reed Musical Instrument

A double reeds woodwind music instrument consists of a pair of blades which vibrate against each other when the player blows. The clarinet dates from the early seventeenth century. It is a descended from an older instrument called the "Chalumeau" which also had a cylindrical bore and a single reed. The lowest octave of all modern clarinets is still called "chalumeau register". The early clarinets had a few finger keys and a speaker key, used to produce a tone a twelfth higher than the usual one.

Instruments were built in a variety of keys in order to be used for music written in different keys. Nearly every composition for an orchestra written since the 1770's, include parts for clarinet.

A few of the many composition for solo clarinet are:- Mozart's Concerto for clarinet, classified as K. 622 and Quintet for clarinet and strings, K 581; Weber's two clarinet concerti; Bartok's Contrasts for violin, clarinet and piano.

3.4.4. Oboe

Oboe is a double reed instrument of soprano pitch. The word "oboe" comes from the French word "Lautbois" which means "high wood" or a loud instrument made of wood. The oboe is often used as a solo instrument in the classical symphony orchestra, modern symphonic bands, woodwind chamber ensembles. Oboe instruments were originally applied to an instrument called the "shawm" which was used in the Middle Ages and in Renaissance, particularly for dancing and processions.

The oboe has six finger holes and a number of keys, yielding a range of about two and one-half octaves, from the B flat below middle C to the F above high C. During the nineteenth century, the oboe was improved, mainly through changes in keys and fingering. The oboe requires very little wind pressure in order to sound. A few of the many important compositions for solo oboe are:- Handel's two concertos for oboe and strings, Mozart's concerto in key C, K. 314 AND his Quartet in key F major for oboe and strings, Harbison's oboe Concerto and Richard Strauss's concerto for oboe.

3.4.5. English horn

An English horn is an alto oboe that looks similar to an oboe, but is larger and has a bulb-shaped bell. It has a slightly more mellow sound than the oboe.

An English horn is a double-reed instrument and has a same number of keys and fingering so that it can be played by any oboist. The English horn is a transposing instrument. It's music is written a fifth higher than it sounds. It came into being during the eighteenth century and was originally built in a curved shape. In 1839 a French

instrument builder, Henri Brod, made it in the shape used nowadays, that is, straight, about forty inches long and ending in a small, bulb-shaped bell.

The English horn is a standard member of the symphony orchestra and also used in chamber music for wind instruments as well as a substitute for the "OBOE DA CACCIA" in Baroque music. Outstanding compositions for solo English horn include, Donizetti's Concerto in key F and Concertino in key G, Hindermith's Sonata for English horn, Berlioz's Roman Carnival Overture and Rorem's concerto for English horn and orchestra.

3.4.6. Bassoon

A bassoon is a double reed tenor/bass music instrument of a wooden tube doubled back on itself. It dates from the seventeenth century. There is also a contrabassoon. Because of the low pitch of its lowest notes, it requires a tube about nine feet long due to this great length, that is why the instrument is said to be a "double back" on itself. The bassoon has a conical bore and is made in four sections.

Nearly every composition for orchestra written since the eighteenth century, include part for bassoon which is also required in virtually all compositions for wind ensembles. Important solo compositions include concertos by Vivaldi, Mozart, Weber, Amram and Stamitz.

3.5. FREE REED

A free reed instrument is a tongue-shaped reed, nearly always made of metal which is fastened at one end and free at the other. It is made to vibrate by means of air pressure, provided either by the player's breath or by bellows. A free reed can produce only a single note whose precise pitch depends on the reed's thickness and length.

3.5.1. Harmonica (Mouth harp)

In a harmonica, reeds are placed in a small rectangular box. Grooves lead from the reeds to opening on one of the long sides of the box into which a player exhales or inhales air. The player changes pitches by moving his/her mouth back and forth along side of the box.

The harmonica was invented in Germany in the nineteenth century. It was based on a mouth organ brought to Europe from Asia. A harmonica can be played with considerable artistry. A skilled player can, through changes in tonguing and wind pressure, produce a wide variety of effects. Harmonicas are used in folk music and occasionally in popular music.

Several serious composers have been attracted to the harmonica. Among them Milhaud' suite for harmonica and orchestra in 1942, Vaughan Williams's Romance for harmonica and orchestra in 1952. Concerti for harmonica include those by Malcolm Arnold in 1954 and Villa Lobos in 1959.

3.5.2. Accordion

Accordion is a portable, free reed aero phone with keyboard for melody and button for chords. The organ in the player's right hand is the higher pitched and in the prevalent design, its reeds are sounded by means of a piano keyboard. The left hand organ, designed for accompaniment, is played on rows of buttons, some sounding single bass notes, other producing major, minor diminished and seventh chords. In standard double action models, the steel reeds are arranged in pairs. One reed sound by exerting pressure (pushing), the other by sunction (pulling). Supplementary sets of reds in the right hand are activated by register switches above the keyboard and provide a variety of tone colours.

Related instrument like the concertina and mouth organ were developed in the early nineteenth century, inspired by the Chinese instrument called sheng. The first instrument of this type to incorpoprate bellows and a button keyboard was patented as the Handaoline in 1821 by Friedrick Buscmann of Berlin. The first instrument with the name accordion was patented in 1829 by Cyrillus Demian in Vienna and included a button keyboard and chords for accompaniment. The piano keyboard and steel reeds were introduced in the 1850's.

3.5.3. Pipe Organ

Organ (pipe organ, electric organ): The pipe organ is a wind instrument consisting of one or more ranks of individual wooden or metal pipes. Each pipe produces a specific tone colour at a specific pitch. Each rank is comprised of a set of pipes for each tone

quality. There are usually from two to four keyboards. The larger organs will have thousands of separate pipes.

The tones are generated from air supplied by a blower supported by action that is dedicated by the organist at the keyboard and that directs the air to the appropriate pipes. The different tone colours of the electronic organ are generated by electrical circuit rather than air pressure. These sounds are similar to those of the pipe organ.

The organ is the most complicated of all the musical instruments, yet the basic principles whereby it operates were discovered more than two thousands years ago. The basic parts of an organ are its keyboards, consisting of one or more manuals (played by the hands) and a pedalboard or set of pedals for the feet, sets of wooden and metal pipes, each set being called a rank or register of different length (which determines a pipe's pitch) and shape (which determines its tone quality), wind chests, usually one for the pipes of each manual, connected to the keys by means of valves called pallets, and given a steady supply of air by means of bellows or electric fans and stops, one for each rank of pipes. Each of which is connected by levers to a slider, a thin strip of wood or plastic bored with a hole for each pipe in the rank.

Each key of pedal controls a single pitch, which may, however, be produced by a number of pipes, each with a different tone colour. Each stop controls a rank of pipes, which all have the same tone colour but each of which sounds a different pitch. All

organs work on these general principles but may differ in their action, that is, how the keys and stops operate.

It is said to be difficult to ascertain the time the organ begin to be used in the ritual of the Christian church. Organs are recorded in Western European churches as early as the eighteenth century. Their usage is open to speculation and may originally have been unconnected to the ritual of the Mass. Pope John VIII is said to have ordered an organ to be built for him in the ninth century, but it may have been needed simply for the purpose of teaching music. By the tenth century, definite records appeared of the introduction of organs and bells into use on feast days and other special occasions by the Benedictines.

By the end of the century, writers described large and loud organs in churches of France, England, Spain, Germany and the Low Countries. By the eleventh century, learned treaties were being written on their construction and the scaling of their pipes by the Benedectine monk Theophilus and many others. In the twelfth century, there were indications of a definite liturgical function for the organ which by that time was technically capable of being played in two parts. The prolification of organs was rapid between the twelfth and fifteenth centuries and their use spread to south central Europe and the Slavic countries. By the end of the fifteenth century, the organ could be said to possess most of the technical and tonal attributes of its modern successors. Keys became smaller and the compass expanded to over three octaves.

Semitones were introduced in plainsongs, church organs had become immense and the chromatic scales had a full chromatic octave.

3.6. BRASS BAND

A brass is a family of metal instruments that have a cup or funnel shape mouthpiece. The main difference between brass and woodwind instruments lies in the way in which they are made to sound. In the brasses, it is the vibration of the player's lips, pressed against the rim of the mouthpiece that causes the air column inside the tube of the instrument to vibrate.

Tonguing is a technique of using a tongue to produce clear and separate tones and staccato. Tonguing is essential for proper phrasing. It also involves a silent pronunciation of letters "K" or "T" which interrupts the flow of air. "Single tonguing" is a silent pronunciation of the letter "T" over and over, enabling the clear articulation of different notes. This technique is used in all wind instruments.

"Double tonguing" is the silent pronunciation of "ta-ka" over and over, enabling the quick repetition of a single note. This technique is used mainly in wind instruments that have no reed, such as the recorder, flute and most brass instruments.

"Triple tonguing" is the silent pronunciation of "ta-ka" over and over, enabling very rapid playing. Triple tonguing is used mostly in playing brass instruments and flute.

"Flutter tonguing" is the technique of silent rolling the letter "R" over and over while blowing which results in a tremolo (a kind of trembling on a single note). It is used in playing the flute and some other instruments and produces a rather odd effect. Notes to be so played are sometimes indicated by either a way line over them or by strokes through their stems. Some categories of brass instruments are as follows:-

3.6.1. Trumpet

A trumpet is a treble brass instrument played with a cup-shaped mouthpiece. It's a brilliant tone makes it an ideal melody instrument in bands, orchestras, chamber music ensembles and jazz groups. It is found in Mexican and Latin American popular music groups.

Various versions of the trumpet, may be made from animals' horns, date from ancient times and are found in many world cultures. The invention of the valves in 1813 as a means of changing pitch, has made it the versatile and popular instrument nowadays.

Trumpets are among the oldest brass instruments used in ancient China, Egypt and Rome. Originally they consisted of a straight metal tube, flaring out at the end into a slightly wider open bell, and with or without some kind of mouthpiece at the top. This type of trumpets had no finger holes, slides, valves or other means of altering its length and therefore pitch. Such a trumpet is known as a natural trumpet. In the fourteenth century, the natural trumpet was bent back on itself (structure was changed), and by the fifteenth century, it was wound into a long, narrow oval shape. During the Renaissance

(1450-1600), slide trumpets which operated like a trombone were built but never became popular. In Renaissance music, the trumpet was used for military and ceremonial purposes.

During the sixteenth and seventeenth centuries, trumpeters developed the clarion technique whereby they obtained a very large number of harmonies. This made it possible to play simple tunes and the trumpet began to be used in the orchestra. Attempts to expand the use of keys (key trumpet) were made but this muffled the instrument's naturally bright, penetrating tone. Slides were tried again and it was a success. Finally in1815, valves were invented by two German builders, working separately, and the trumpet became a tune melody instrument.

3.6.2. Cornet

A cornet is a trumpet–like instrument that has a bore and bell which is slightly different than the common trumpet and achieves a more mellow, less brilliant tone quality. In earlier decades of the twentieth century, it was common as the main melodic high brass instrument in European and American concerts bands and American Dixieland jazz groups.

A cornet originated in the early nineteenth century, when, shortly after the invention of valves. Two valves were added to the formerly plain, circular "Post Horn". Soon afterwards, this instrument was built in the form generally used nowadays. The cornet

can be played with more agility than the trumpet but has a less brilliant tone than the larger instrument.

3.6.3. Flugelhorn

Flugelhorn is similar to the trumpet but with a bore and bell that gives it a more mellow sweeter tone. It is a favourite melody instrument among some jazz artist:-

A flugelhorn is principally used in bands. It is generally built in a folded form. Like a cornet, it has a conical bore (cone-shaped inside) and three valves. The flugelhorn is built in several sizes. The most common of which is the soprano pitched in key B-flat or sometimes in key C. with the same range as the cornet. The flugelhorn nowadays is replaced by the cornet but it is still used in jazz and occasionally in the orchestra by Stravinsky and Vaughan William's compositions.

3.6.4. French Horn

The first true brass instrument to establish itself in the orchestra was the horn, usually called a French horn, but in fact are said to be German in origin. In the early eighteenth century it was used for special effects in outdoor music or pieces referring in some way to the hunt. By the end of the century, there were normally two horns in an orchestra.
The horn is held with a right hand in the bell when it is played (as seen above). Partially closing off the throat of the bell flattens the pitch, fully opening it raises the pitch, giving the player some control of pitches that may be out of tune. Closing the opening tightly

with the hand produces a muted or stopped effect. Sometimes specified in musical notation with the sign "+" and requiring altered fingering.

All wind instruments are the descended from instruments used in ancient times, which were made from annual horns or tusks.

Those made to sound by pressure of the player's lips are the ancestors of the French horn, trumpets and other brass instruments. From animal horns and tusks, man progressed to imitating such devices in wood, ivory and metal. Horns of the elephant tusk (ivory), imported from Africa and Asia, were used from the eleventh century onwards. This type came to be called "Oliphant'. By the later Middle Ages, horns were usually made in tightly coiled forms in order to make them easier to handle in spite of their great length.

This coiled type may well have been the first horn capable of playing a melody and it is from this instrument that the modern French horn developed. Until the development of valves, all horns were natural horns, that is, they could sound only one fundamental tone and its natural overtones. In the eighteenth century, crooks of different lengths were inserted to change that tone, a practice that died out when valves were invented.

3.6.5. Trombone

A trombone is a brass instrument of medium- low pitch. It is a standard member of the orchestra and band. It has a cup-shaped mouthpiece and a cylindrical bore (tuba-shaped

inside) that widens gradually at the bottom into a flared bell. Attached between the mouthpiece and the main tube of the instrument is a long, U-shaped length of tubing called a slide. The slide can be pushed towards and away from the player. It plays the role of valves in other brass instruments, that is, it changes the length of the total tube and therefore alters the pitch. Like other brass instruments, the trombone is made to sound by vibrations of the player's lips.

Trombones first appeared in Southern France in the fifteenth century. Their ancestry, lies with the longer medieval trumpet, that is, the bruisine or tromba. A larger tromba in Italian was a trombone, while bruisine gradually through varied spellings became "Posaune" in German. Spanish "Sacabuche" and French "Sequeboute" origins are suggested for the English term "Sackbut" thought to mean literally draw pipe, draw out or push-pull.

By the sixteenth century, the trombone was well established in England and on the Continent, Nuremberg. Germany had become a centre of trombone making. The earliest surviving trombones are by Erasmus Schnitzer (Nuremberg, 1551) and Jory Neuschel (Nuremberg 1557). The first half of the seventeenth century was represented by many good written descriptions by Michael Praetorius, Marin Marsenne and Daniel Speer.

In the eighteenth and early nineteenth centuries, some communities of Moravian immigrants in the United States used the trombone choir members extensively for community and religious activities. Until the invention of the valve, trombones and

some slide trumpets were the only brass instruments capable of performing the parts of chorale. The trombone also found specialized use in Belgian and French military bands, grotesque dragon heads-sometimes with rattling tongues replaced the bell. This type of instrument was called a "Baccin", possibly after the early Roman instrumental of that name.

3.7. EUPHONIUM

A euphonium is a valved musical instrument of baritone range that is used largely in bands and occasionally in orchestras. Some authorities consider it a kind of sax-horn and others a tuba with a higher than normal range.

It resembles the Baritone Horn but usually has four valves instead of three and a wider, conical bore which is cone-shaped inside, ending in a wide bell. The double belled euphonium combines a euphonium or baritone and a valve trombone in the same instrument. Such duplex instruments in several sizes were first made in Europe in the mi-nineteenth century. The double belled euphonium was made in the United States from the 1880's until into the twentieth century.

3.7.1. Tuba

Tuba is a Latin word for trumpet. It is a brass instrument of bass range, a standard member of the orchestra. It has a cup-shaped mouthpiece and a very wide conical bore (cone-shaped inside) flaring out into a large bell. Like all brass instruments, it is made to

sound by vibrations of the player's lips against the mouthpiece. Three to five valves make available extra lengths of tubing and hence different pitches.

Predecessors of tuba include a number of bass instruments using side holes to alter their sounding length. The earliest of these is the serpent, dating from the late sixteenth century. Late in the eighteenth century and on into the nineteenth, a number of improved serpents were built including the bass horn, several Russian bassoons, the keyed serpent and the ophicleide. Made of either metal or wood. They were designed for more durability, easier holding and better intonation.

3.8. CHORDOPHONES

Chordophone is any musical instrument in which the sound is produced by the vibration of one or more strings which are bowed as in violin or plucked as in guitar, harp and harpsichord or struck as in piano and dulcimeter. Other categories of chordophones are as follows:

3.8.1. Violin

A violin is the most important of the stringed instrument. It is widely used both as a solo instrument and in ensembles, ranging in size from the string trio to the symphony orchestra. The strings are made of gut, often with silver wire wound round them or of steel.

They are held tact and stretched across a piece of wood (the fingerboard) in such a way that the player can press them down with the fingers of his left hand and shorten their vibrating length.

With a right hand, a player draws his bow across the strings, bringing its horse-hair (made sticky with rosin) into contact with one of them and causing it to vibrate. The vibration passes through the bridge and through the sound post into the hollow body of the instrument (the sound box) which amplifies it and transmits the vibration to the air and to the listener as a musical note.

The violin emerged in Cremona and Brescia. Andrea Amati, founded violin making in Cremona and established its pre-eminence there, developed the basic proportions of violin, viola and cello. His sons, Antonio and Girolamo, continued his work, refining the style of the body outline for key F holes, purfling and scroll. Antonio and Girolamo evidently worked together and often labeled the contralto viola, a small form of the tenor viola and the standard of viola dimension.

The nineteenth century firmly established the basic violin in use nowadays. The modern bow had been invented by Francois Fourte (1747-1835) with a weight, length and balance capable of achieving increased power on the higher tensions of the violin.

Instruments from the seventeenth and eighteenth centuries were already being modernized with respect to neck and bass-bar by the great maker J.B. Vuillaume (1798-1875).

3.8.2. Viola

A viola is also a member of the violin family, slightly larger and lower pitched than the violin. The viola is rarely used as a solo instrument. Its main role being to play a middle, accompanying voice in the string texture. In England it was once called tenor and in France it is called the Alto which makes clear the kind of part it is usually playing.

In 1450, viola was the Italian name for a large variety of stringed instruments played with a bow. During the sixteenth century, a distinction was made between the name "Viola da braccio", meaning the arm viol, used for instruments held against the player's shoulder and the "Viola da gamba", which meant leg viola used for instruments held on or between the player's knees. The former were violins of different sizes and the latter were viols. Later the name viola da gamba was used only for the bass viol and viola da braccio for what nowadays is called viola.

3.8.3. Violoncello (Cello)

Violoncello is a full name for the cello which survives in the abbreviation for cello used in scores. The cello is built closer to its proper acoustical size, since it is played not under the chin but held between the player's knees. Its technique is exactly like that of a violin or viola, except in left-hand fingering because of the longer strings, points at

which the player has to press them down or stop them are much further apart. A cello is an instrument with a rich middle register and expressive top register.

Many composers like Dvorak and Edward Elgar have written for it a specially personal quality. The cello emerged in the early sixteenth century along with the violin and viola and was first distinguished as the bass member of this family by terms such as basso di viola da braccio. The terms "Violoncello" and "Violoncello" date from the mid seventeenth century. In the seventeenth century and into the early eighteenth in Austria and Southern Germany, it was often termed "Basset or Bassette". Throughout the seventeenth century and into the early eighteenth century, the cello sometimes had five strings. In the late eighteenth and nineteenth centuries, it underwent modifications similar to those of the violin to produce a larger, more powerful tone. The last step in the development of the modern instrument was the widespread adoption of the adjustable end-pin in the second-half of the nineteenth century.

3.8.4. Double Bass

The bass instrument of the violin family is the double bass. It is the standard bass instrument of the symphony orchestra (the bass section). One is found in many symphonic band and it is standard in any traditional jazz combo or big band. In modern jazz and rock, it has largely been replaced by the electric bass. The double bass is often known as the bass, bowed bass, stand-up bass acoustical bass, bass fiddle or string bass.

The double bass developed during the sixteenth century from the six or seven-string contrabass member of the viol family and over the years has varied considerably in size, shape and stringing. During the nineteenth century, a three-string instrument was highly regarded, and in parts of Europe, the three-string basses are still used for folk music.

3.8.5. Viol

A viol is a bowed instrument with frets usually played vertically on the lap or between legs (viola da gamba). Viols were built in three sizes, namely, treble, tenor and bass. They flourished in Europe in the sixteenth and seventeenth centuries and subsequently became one of the most popular Renaissance and Baroque instruments. By the eighteenth century, they were replaced by the more resonant violin family of instruments.

The viol originated in the late fifteenth century in Spain under the influence of the playing technique of the Arabic rabab which was held upright on the knee. Medieval fiddles played in this way, were sometimes termed medieval viols. The first treaty of viol playing was Silvestro Ganassi's Regola. The end of the sixteenth century saw the viol lose ground to the violin, especially in Italy. But the viol was well established in England and gave rise to a large and varied repertory.

3.8.6. Harp

A harp is a large stringed instrument in a triangular frame whose strings are plucked with the player's thumbs and fingers (all but the little finger of each hand). The curved,

top part of the frame is called the neck, the straight upright part is called the pillar (fore pillar). The lower part for connecting the pillar and the neck contains the soundboard of the instrument.

The modern harp is about sixty-eight inches high and is learned back against the player's right shoulder. The right hand plays mainly the higher strings usually made of nylon and the left hand the lower ones, made of gut (the lowest ones are wound with wire to give them more weight). There are forty six strings which provide a total range of six and one half octaves, almost as great as the piano's.

There is a set of seven pedals at the foot of the instrument. One pedal is for all the key A strings, another for all the key B strings and so on. By pushing the key A pedal down one notch, all the A strings are shortened slightly, causing them to sound one-half tone higher, that is, key A natural instead of key A-flat. By pushing the A pedal down, another notch, they are shortened a little more, causing them to sound another half-tone higher, that is, A-sharp. The principle use of harps nowadays is in the orchestra.

3.8.7. Zither

Zither is a folk music instrument of South Germany, Austria and Switzerland. It consists of a flat, shallow wooden box with a large sound hole. Over the box are stretched few melody strings, usually five in number and made of metal. They are on one side of the box over a fingerboard provided with frets to indicate stopping positions.

The accompaniment strings, numbering from twenty-five to forty or more are made of gut or nylon and are tuned in a variety of ways. The player stops the melody strings with the left hand and strikes them with a plectrum worn on the thumb of the right hand. The other fingers of the right hand strum the accompaniment strings. Below an illustration of musical instruments belonging to zither:-

3.8.8. Dulcimer (Plucked, hammered)

Dulcimer is a stringed instrument of the Middle Ages, with a flat, shallow soundbox, often three sided (see illustration above) but existing in a wide variety of shapes, over which ten or more courses, that is, pairs or larger groups of strings are stretched. The strings are struck by a pair of small hammers.

Originating in Western Asia, the dulcimer came to Europe about the twelfth century. versions of it are still used in East European, that is, Hungarian, Rumanian, Greek and Czech Slovak countries where folk music is known by such names as "Chimbalom, Santouri, and Hackbrett."

Dulcimer is occasionally used in contemporary serious music such as Maxwell Davies's chamber work Image. The player holds the instrument flat, in the lap or on a table and plucks the strings with the right hand using the left hand to stop the melody string with a small stick or quill. Quite soft in tone, it is generally used to accompany a singer.

3.8.9. Autoharp

An autoharp is an instrument like a zither (see illustration above), but have a series of chord bars fixed to the strings which hold down all but the strings of the chord to be played. The player strums the strings with the fingers, a pick or a plectrum and at the same time presses the proper chord bar so that the desired chord alone sounds.

The autoharp was invented in the late nineteenth to accompany folk singing. Small autoharps can produce only five chords but larger instruments can sound as many as fifteen. The player plucks or strums the strings with the right hand while depressing the bars with the left. Invented in Germany in the late nineteenth century, it was patented in the United States of America by C.F. Zimmermann, who produced and sold hundreds of thousands before the turn of the century. It became established in folk music in the 1920's and gained popular currency through the commercially recorded music of the Carter Family. It was a time also used in schools as a pedagogical instrument.

3.8.10. Koto

Koto is a Japanese zither that consists of a rectangular wooden board, about six feet long, over which are stretched from seven to thirteen silk strings.

The player of a koto places the instrument on a mat or lower table and plucks the strings using plectra on the thumb and the first two fingers of the right hand. With the left hand the player presses on the strings to the left bridges, raising pitches and adding

ornaments. Traditionally the koto was played by blind men. Recently, many experts have been women, as one can see the illustration above.

3.8.11. Lute

A lute is a stringed musical instrument with a round body shaped like half a pear, a broad, flat neck and a peg box bent back at an angle from the top of the neck. At the height of its importance, during the sixteenth century, the lute had six courses, one single and five double, that is, five pairs of strings tuned in unison, which were tuned either in key G, F, C, A, D or a tone higher.

The lute was plucked with the bare fingers. Stopping positions were indicated by a number of frets (seven or more) of gut tied around the neck of the instrument.

Lute music was written in "Tablature" which is a system of writing music in which the performer is shown what strings to play in order to produce the desired pitch. It has numbers or letters indicating the frets of the courses to be played instead of showing the notes on a staff.

The lute was brought to Europe from Asia in the late thirteenth century by Arabs, whose name for it is "al'ud". In the seventeenth century the lute began to be replaced for solo and vocal accompaniments. One descendent of a small lute the mandora, survived in the "Mandolin" which became known throughout Europe during the late eighteenth century.

3.8.11.1. Sitar

Sitar is a long-necked lute that is one of the most important musical instruments of India, especially in the North. The sitar has a pear-shaped body, consisting of either hollowed-out wood or a gourd and a wooden soundboard over the hollow part. There may be upper gourd as well, which nowadays is mainly decorative but also serves to keep the instrument off the ground. When it is laid down. The neck is quite long and has sixteen to twenty movable metal frets which indicate the stopping positions for the melody strings.

There are four to seven metal strings, usually five melody strings and two drones which are not stopped, but sound only a single pitch each, below which there may be eleven to thirteen strings, each tuned to a different pitch which vibrates in with the melody and drone strings. The player plucks the main strings with a plectrum worn on the forefinger and occasionally strums the sympathetic strings as well.

3.8.12. Shamisen

Shamisen is a long-necked lute that is one of the most important instrument of Japan. It has a square wooden body covered with hide, usually cat-skin, on the top and bottom. There are three strings which are plucked with a large, ax-like plectrum of ivory. The shamisen is about three feet long including body and neck. It has no frets to mark the stopping positions. See the shamisen family below, Japanese musical instruments:

The plectrum is used with a considerable force, hitting the strings rather than plucking them. Shamisen is used to accompany singers. The size and exact tuning is adjusted to fit the particular singer's range. For use in chamber groups, the shamisen is provided with a heavy bridge and strings of special weight and is plucked with a thinner plectrum in order to give it a very soft sound.

3.8.13. Mandolin

A mandolin is a stringed instrument that resembles and is closely related to the lute. The mandolin has a pear-shaped body, a fretted neck and four double courses (pairs of strings) made of steel which are plucked with a plectrum. Its tuning is the same as that of a violin. The version of mandolin best known nowadays originated in Naples. Nowadays, mandolin is chiefly a folk instrument both in Italy and the United States of America, where, along with the guitars and banjos used for country music.

The most important instruments in the mandolin family used for country music in Italy and the United States of America are as follows:

3.8.14. Biwa and a Guitar

Biwa is a Japanese lute with a short neck and four strings that are plucked with a plectrum. The melody is usually played on the highest string.

A guitar is a stringed instrument with a flat back, inward curved sides and a long, narrow neck. It has six strings which are plucked with the fingers or with a plectrum and which

are stopped against a fingerboard provided with frets. The strings which may be of nylon, gut or steel, are tuned in key E, A, D, G, B and E. Below is an illustration showing the guitar family:-

A guitar, like the lute, is thought to have come to Spain from Asia, brought by Moors during the Middle Ages. The guitar is easier to play than the lute and remained popular in Europe especially in Spain throughout the Renaissance period (1450-1600).

3.8.15. Banjo and Charango

Banjo is a stringed instrument widely used in American popular and folk music. It has a long neck and a body consisting of a round, shallow frame covered with parchment on one side. The banjo may have from five to nine strings made of gut, nylon or metal and plucked with either a plectrum or the fingers.

The most common variety of banjo has five strings, which are tuned in key D, B, G, C and D and plucked with fingers. Frets indicate the stopping places. The banjo was brought by slaves from West Africa to North America, where for a time it became the traditional folk instrument for American blacks. The banjo was also used by early jazz musicians but was later replaced by the guitar.

A charango is a small guitar from South America. It is made of dried armadillo shell or carved wood and used mainly by the Indians and mestizos in the Andean mountains. Most models have ten strings tuned in pairs.

3.8.16. Dobro, Tambura and Ukulele

The Dobro is a guitar with a large, circular, metal resonator under the bridge. It has been manufactured in the United States of America since 1920's and is used in Hawaiian and in country and western music.

The Tambura is a long necked lute in India to accompany the singing of ragas, a name for melody type basic to Indian music. It has four or five metal strings which are always played open, that is, without being stopped so that each sounds only a single note.

The instrument's body is made of wood or of a round gourd. The player holds it upright and strums the strings with the forefinger of one hand. The tuning of the strings is changed to suit the particular raga being performed.

A Ukulele is a kind of a guitar that was developed in Hawaai from a Portuguese guitar called machete, which was brought there by sailors. The ukulele has four strings, nowadays usually of nylon and a fingerboard provided with frets. The strings, usually tuned either in key A, D, F sharp, B or G, C, E and A, are plucked with fingers or with a plectrum.

The ukulele is used almost wholly to accompany the singing of popular or folk songs. Music for ukulele is often written in a kind of tablature that consists of a drawing of the fingerboard, showing the stopping positions required to produce the desired chords.

3.9. KEYBOARDS

A keyboard is a series of levers arranged in a row, whereby the player makes a keyboard instrument (piano, organ, harpsichord or clavichord) sound. Some other instruments such as the accordion and celesta, have a similar keyboard and are not generally considered part of the group.

3.9.1. Harpsichord

A harpsichord is an important keyboard of the sixteenth to eighteenth centuries, resembling a grand piano in shape but with strings that are plucked instead of being struck by hammers. Harpsichord varied during their greatest popularity. Some having one keyboard and others two, some with one string for each key and others with as many as four or five, but they all work basically in the same way.

The eighteenth century harpsichord had two pedals, one composition serving to change the stops so that the player does not have to take the hands from the keys to push and pull the stop-knobs. Modern harpsichords nearly have pedals instead of hand-operated stops, except for those instruments built in exact imitation of older ones.

3.9.2. Piano

A piano is an Italian term used as a direction to perform softly. It is generally abbreviated as a "p". Under this theme, the concept piano refers to a keyboard instrument in which the keys make hammers strike strings, causing them to sound. Its name is an abbreviation of its original name pianoforte, an Italian name for "soft-loud"

which refers to the fact that the player can produce softer or louder tones by varying the touch (finger pressure) on the keys. This feature is not present in either the harpsichord or clavichords which are two earlier keyboard instruments that the piano replaced in importance.

The piano has a range larger than any conventional instrument except the organ, either exactly seven octaves, that is from key A to A or seven octaves and a third, that is from key A to C. Each note is controlled by a single key and there are eighty eight keys in all. The piano has two pedals. Some have three and occasional early pianos had four. The pedal on the right called damper pedal (also sustain pedal and mistakenly loud pedal), raises the dampers from all the strings so that the strings whose keys are struck continue to vibrate after the keys have been released (though the pedal must be held down) and the other strings vibrate sympathetically.

The pedal on the left, called "una-corda" or soft pedal, moves the entire piano action of a grand piano slightly right so that most of the hammers strike one less string-only two instead of three high notes, one instead of two for middle-range notes, but still one for bass notes.

The centre pedal (in pianos that have one) is called the "solo sostenuto or just sostenuto" pedal. It keeps up the dampers from the notes that were played just before the pedal was depressed, allowing them to continue sounding while other notes are being played.

In piano music, the sign "Ped", directs the player to use the damper pedal and the asterisk (*), directs the release of the damper pedal. If the signs for the damper pedal appear without an asterisk following, one is to use the damper pedal repeatedly. In some piano scores brackets over or under groups of notes indicate where the pedal should be held down and released.

The basic mechanism of the piano was invented in 1709 in Florence, Italy, by harpsichordist builder, Bartolomeo Cristofori (1655-1731), who called his instrument a "Gravicembalo col piano e forte," which means "harpsichord with soft and loud sound." He made about twenty instruments, gradually improving them and his final design included an action with both exapment and check as well as an una corda device.

The first piano composition of notes were written in the early 1770's by Clementi, Haydn and especially Mozart. In etude, sonatas and concertos, these composers began to exploit the real resources of the instrument. Beethoven wrote some of the greatest piano music of all time, both sonatas and concertos.

Piano is used mainly as a solo instrument and for accompaniment, especially for voice songs and for other solo instrument, examples are flute, oboe, violin and others. There are also duets for two players at two pianos. The piano has been used as a good deal in chamber music, examples are piano trio, piano quartet or piano quintet. The piano is also used in orchestral compositions.

3.10. IDEOPHONES

Ideophone is any musical instrument made from a solid resonating material that produces a sound when struck. Example are a triangle, gong or shakers like rattle, plucked like Jews harp or rubbed like glass harmonica.

3.10.1. Clappers

Clappers is a rhythm instrument consisting of two or more objects like sticks or shells which are banged together to produce a sound. They may be separate like bones or hinged at one end like castanets or attached to a stationery piece. The instrument was used by the ancient Egyptians and has long been important all over the world. In Western music it has been used since the Baroque period.

3.10.2. Claves

Claves are a percussion instruments consisting of a pair of hardwood stick, eight to ten inches long. The player holds one stick in one hand which is cupped to create more resonance and strikes it with the second stick, held in the other hand. Claves are used mainly in Latin music.

3.10.3. Castanets

Castanets are a pair of shell-shaped wooden clappers used as a rhythm instrument mainly by dancers but also in the orchestra. In the castanets used by dancers, the two halves are joined by a cord that passes over the player's thumb and forefinger. Usually

two sets are used. One in each hand and they are either are clicked rhythmically or are made to sound a long, continuous roll.

Castanets are used mainly in such Spanish dances as the "Bolero" and "Fandango". For use in orchestra and bands, the two halves are usually attached to a long handle. Castanets are very old and were known in ancient Egypt and Rome. Below is an illustration of castanets family:-

3.10.4. Cymbals/hitters

Cymbals are percussion instruments that consist of a pair of thin metal plates, usually made of brass and about fourteen to twenty inches in diameter, used either singly or in pairs. For playing in pairs, cymbals are held by leather handles and are struck or rubbed together. For playing singly, a cymbal is suspended from its centre and is struck with one or two hard or soft-headed drumstick.

In military bands, one cymbal is usually fixed to the side of the bass drum. The bass drummer plays it by clashing the other cymbal against it (at the same time playing the bass drum with a two-headed stick). Cymbals were introduced into the European orchestra by eighteenth century. Composers of that era were seeking to imitate Turkish military music.

Different types of cymbals include:- "finger cymbals" which are found in ancient Egypt, Greece and Rome. They are much smaller cymbals, about two inches in diameter and

made of thicker metal. A pair was usually held by fingers and thumb and played in the manner of castanets. Unlike the orchestral cymbals, ancient cymbals were tuned. Members of each pair usually being pitched one half tone apart to produce a characteristic clashing sound.

The second types of cymbals are called "Hi-hat-cymbals". This is a pair of small cymbals, set one above the other on a stand and struck together by means of a pedal. The lower cymbal is stationary, the upper movable. They are used in jazz and other popular music.

A third type of cymbals is called a "Ride-cymbal". It is a single free hanging cymbal, used in jazz and other popular music, mainly to outline the basic rhythmic patterns. The fourth and the final type of cymbals are called the "Crash cymbal". This is a single suspended cymbal that is stuck with a drumstick.

3.11. SHAKERS

Shakers are instruments that are given a percussion sound when they are shaken. They are usually handled by either one or two hands. Other examples of shakers are as follows:-

3.11.1. Maracas

Maracas is a rattle that is made from a dry gourd filled with seeds, which is nearly always played in pairs. When maracas are shaken, the seeds rattle against the inside of

the gourd and also rub against it, making a kind of hissing sound. Maracas were originally invented by South American Indians and various versions of them are used throughout Latin America.

The kind used in modern orchestra and dance bands is based on the Cuban variety. Some of the gourds have a natural stem which serves as a handle, but many are made with a piece of wood inserted into the gourd.

3.11.2. Rattles

This is a large group of percussion instruments that produce a sound when numerous small objects as seeds or pebbles or pieces of bones are made to strike against one another. The objects may be in a container, a gourd, tube, basket or they may be strung together on a frame or cord. Usually Rattles are sounded by being shaken sometimes they are rubbed or struck. Instruments of this kind have been used since ancient times in many parts of the world and for many purposes, including religion and magic. In the orchestra they are used only occasionally.

3.12. HITTERS

Hitters are music instruments that are struck against each other to produce a sound that could be classified as a "percussion sound". Examples of hitters are as follows:-

3.12.1. Xylophones

Xylophone is a percussion instrument that consists of a set of wooden bars of different lengths, arranged in two rows like the black and white keys of the piano. When the bars are struck with a pair of beaters, they sound the chromatic notes of the key C, C-sharp, D and other keys of some vibraharps are equipped with electronic amplifiers to strengthen the sound. Vibraphones were first used only for popular music and jazz.

3.12.2. Steel Drums

A steel drum is a percussion instrument made from an oil drum. The drum is cut to a relatively shallow depth and the end is made concave, subdivided by grooves and hammered into shape so as to create up to thirty segments, each of which produces a tuned pitch when struck with a rubber-headed stick.

Steel drums are made in a variety of sizes and played in ensembles called steel bands. The instrument was developed in Trinidad in the 1940's and has since spread through the Caribbean and to other areas where there are West Indian populations.

3.13. PLUCKERS

Pluckers are stringed instruments that are to be pulled than bowed in order to give a sound. Examples of pluckers are as follow:-

3.13.1. Mbira

Mbira is an African Instrument made of five to thirty or more thin metal or can tongues attached to a board or a box resonator. The tongues which are held in one or two rows by two bars, with one end left free to vibrate, are plucked with the thumbs and or forefingers. The soft sound is sometimes roughened by wrapping the tongues with wire or adding a mirliton device or the sound may be amplified with gourd. See the illustration below which shows the mbira musical instrument:-

Mbira, as an African music Instrument, is widely distributed in Sub-Saharan Africa and has been exported to Latin America. Other names for mbira are kalimba, marimba, marimbula, sansa, sanza and thumb piano.

3.14. MEMBRAPHONES

A membraphone is any musical instrument in which sound is produced by the vibration of a stretched membrane, such as a thin piece of skin or parchment. Most membraphones are drums. that are divided into those that have a "Double" and "Single" head.

3.14.1. Double Head Membraphones

3.14.2. Snare Drums

A snare or side drum is a small cylindrical drum. It consist of a metal shell covered at both ends with a plastic or leather skin which is used in orchestras, concert bands, marching bands and jazz groups.

Snare drums vary in size, ranging from twelve to eighteen inches in diameter, that is, across the head and from three to twenty inches in depth (the height of the metal cylinder).

The top which is the side that is struck is called the "batter head". The bottom, across which are stretches the snares, that is, a series of strings made of gut, nylon or steel wire, is called the "snare head". When the batter head is struck, the snares vibrate against the snare head, producing a rattling sound. The tone can be altered by loosening the snares, which gives the drum a low, dull sound or by placing a cloth over the batter head, producing a muffled sound.

The snare drum can be played with two sticks, usually made of wood. It may also be played with felt-tipped sticks or with wire brushes which are rhythmically slid across the head. Special effects obtained with drumsticks are the "Roll, Drag and Flam".

The snare drum dates from the Middle Ages. A small Medieval variety is a "tabor", always played with a pipe. The modern snare drum, is usually held at an angle when played.

3.14.3. Single Head Memraphones

3.14.3.1. Bongos

Bongos, sometimes called bongo drums, are a pair of small barrel-shaped drums of the same height but usually of slightly different diameter, that are joined together. The frames of the drums, made of thick wood, are covered with skin at only one end. They are played with the hands.

Originating in Cuba, bongo drums are occasionally used in dance bands, principally for playing the music of Latin America and the Carribbean Islands, but a few composers have included them in musical scores, among them Boulez and Variese.

3.14.4. Timpani

Timpani, also known as kettledrum is an important orchestral percussion instrument and the only orchestral drums that are tuned to a definite pitch. Timpani consist of a shell, which is a basin or kettle of copper or brass, with ahead of calfskin or plastic stretched over the open top. The head could be tightened or loosened by means of screws, which are either tuned by hand or operated by pedals.

The exact pitch to which a drum is tuned, depends on the diameter of the bowl, that is, the smaller the diameter, the higher the pitch as well as on the tautness of the head (the tauter it is, the higher the pitch) and the actual condition of the skin (the thickness and resiliency).

The timpani are sounded by being struck with a pair of padded drumsticks, which the player selects for the desired effects. The drumsticks come in different sizes and the heads are covered with various materials like cork, wood, sponge, felt. The harder materials produce louder, sharper sounds than the soft ones.

The player stands behind the drums, the larger one usually to the left and the smaller to the right. The best tone is obtained by hitting the drums about one-fourth of the way from the edge to the centre. Timpani can be played very softly or very loudly and crescendos and diminuendos can be obtained as well.

Timpani have popular in Western (Europe and American) music since they were brought to Europe by the Turks in the fifteenth century. At first they were played in cavalry bands, the drums being mounted on horses.

3.14.5. Tablas

Tablas is a pair of drums used to provide the rhythmic beat in Indian music. They are used mainly in central and Northern India. The "Mridanga" being preferred in the South. One drum of the pair, the tabla, consist of a hollowed-out log with parchment stretched over the open end. The other called "baya", is made of metal, usually copper and also has a parchment head. Both drums are tuned by means of braces. Each drumhead is marked with a round black spot of tuning paste made from rice and metal shavings which affects both the pitch and the tone colour.

The tablas are always played as a pair, the tabla being struck with the right hand and the baya with the left. The tabla is tuned to the tonic, dominant or subdominant of the music being played, whereas the baya sounds various pitches, controlled by the pressure of the player's palm.

3.15. ELECTROPHONES

Electrophones are musical instruments in which the sound is either produced by means of electronic devices or is changed (in volume, tone) by electronic devices. Other examples of electrophones are as follows:

3.15.1. Keyboards and Synthesizers

A keyboard is a series of levers arranged in a row with a set of black and white keys in case of a piano music instrument and other musical instruments that are of piano nature.

A synthesizer is a machine that consists of a collection of circuits or modules for the purpose of creating electronic music. Basically it consists of five types of component. They are (i). signal (sound) generators. (ii). Devices to modify signal, (iii) devices to control signals, (iv). Mixers to combine signals and (v) internal communication to enable interaction of the components. It may also contain an amplifier and speaker and the sounds created may be recorded on top or some other medium and/or produced live.

Synthesisers could be used to imitate the sound of conventional instruments so well that it took a fine or to distinguish between, for an example, synthesized and real drums.

Others were used by composers for popular music ranging from films scores to rock groups, live performance and compositions.

3.15.2. Electronic organ

The first well known electronic instrument was the electronic organ (also called the electric organ or Hammond organ after the American inventor, Laurens Hammond 1895-1973). Other numerous companies besides the one bearing his name make such instruments.

In the electronic organ, a number of rotating wheels or electronic oscillators each produce an alternating electric current of a certain frequency to provide the basic pitches of the instrument's range.

These currents are modified by amplifiers and other circuits to produce a wide variety of tone colours. The instrument itself looks like a small upright piano with two keyboards, called "manuals", one above the other and a set of pedals (pedalboard) for playing bass notes.

The upper keyboard, called "swell" or "solo manuals", is used largely for melody and the lower keyboard called "great manual" is used for accompaniment (chords). Solo and accompaniment passages can be played on either manual and both hands can play on one manual at the same time.

The general sound resembles that of a small pipe organ, with some additional effects, mostly orchestral flute, string and sounds. Some models are provided with various special effects such as percussion, guitar or piano. A special type of electronic organ is the "chord organ" which has only one manual and often lacks a pedalboard. The chord organ can, along with a melody, produce the most frequently used chords, chord buttons being provided for this purpose. Such organs are used largely for popular and folk music as well as some church music, mostly simple hymns.

3.16. GUITAR

A guitar is a stringed instrument with a flat back, inward-curved side and a long, narrow neck. It has six strings which are plucked with fingers or with a plectrum and which are stopped against a fingerboard provided with frets. The strings may be of nylon, gut or steel. They are tuned in key E, A, D, G, B, and E. The music is written one octave higher than it sounds. In Spain, where the guitar is the national instrument, it is built in various other sizes.

3.17. DRUM MACHINES

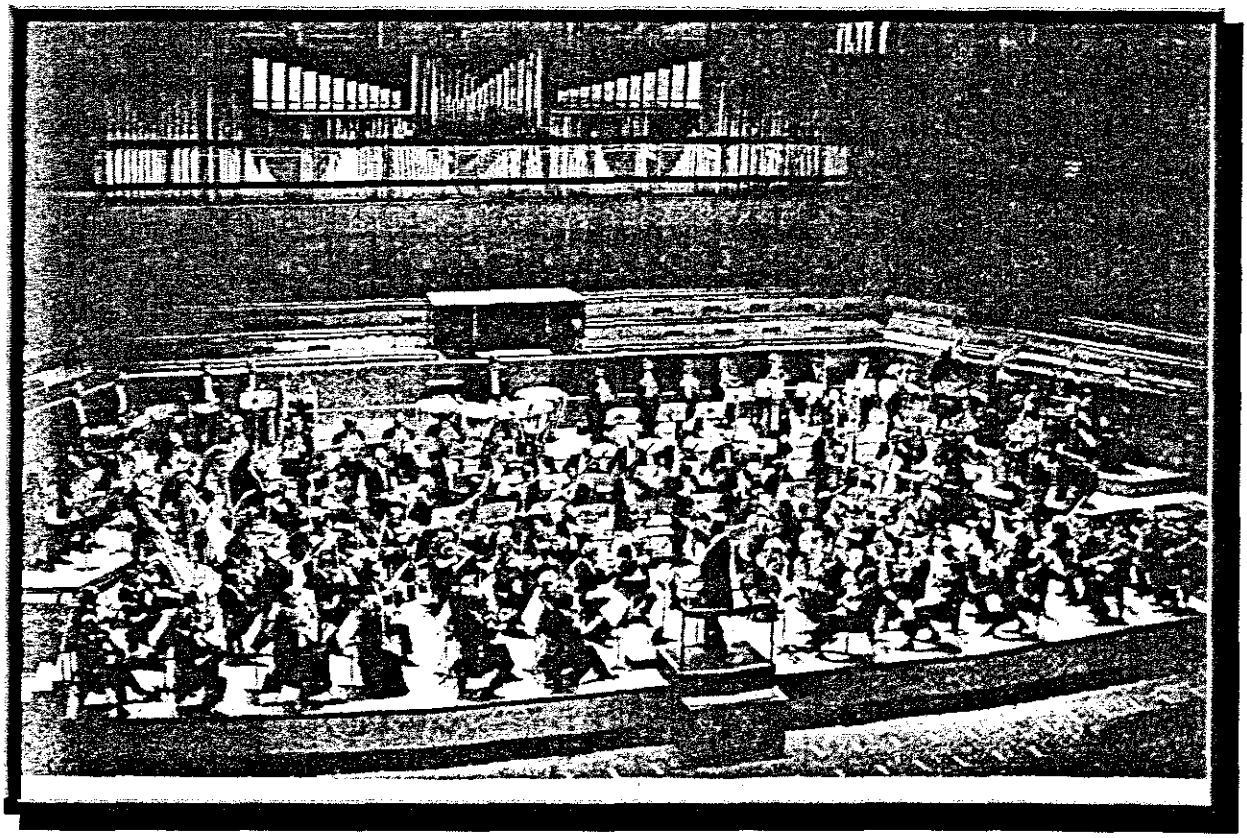
Drum machines sometimes called drum synthesizers, are rhythm generators that provide fixed rhythmic patterns using imitative drum voices. The other is a percussion-oriented synthesizer that allows drummers to create new voices. The former can play only preset patterns, for an example, bossa nova, fox-trot, latin, rock and waltz. The user can vary only the speed. A programmemable synthesizer, in contrast, can produce any rhythm the user invents.

Among the primary uses of synthesizers, in addition to live performance, are the creation of new sounds and new compositions used by composers to hear works in progress without having to hire an orchestra or other performing group, making a small ensemble sound larger instrumental ensemble for a variety of purposes like radio broadcast and film soundtrack. This also assists in teaching the principles of music.

3.18. AN ORCHESTRA

An orchestra is a large group of players performing on stringed, brass, woodwind and percussion instruments whose number and type date largely from the second half of the nineteenth century. It is led by a conductor who stands in front of them. In earlier periods one of the players, a harpsichordist, pianist or violinist, conducted from his/her place at the instrument.

The players perform seated, except for a few, such as the percussionist and double-bass players, who either stand or lean against high stools as seen on the illustration below:-



BBC Symphony Orchestra at the Royal Festival Hall, London

The precise number of instruments and their arrangement on stage or in a pit (a low section in front of the stage), varies, depending on both the score and the conductor's wishes. Usually instruments of the same family (string, brass, woodwind, percussions) are grouped together. A frequently used arrangement is that of a semi-circle, with the bowed strings in front (first violins and violas on one side of the conductor, the second violins and cellos on the other side), the winds and percussions in the centre and rear.

Twentieth-century composers have sometimes made radical seating changes, such as mingling players with the audience or dividing the full orchestra into separate ensembles.

Percussion instruments in an orchestra are the most versatile of any instrument family in that they can be used in practically every genre or style of music. In an orchestral setting, percussionists are generally called on to provide different textures in the ensemble. Some percussion instruments are more commonly used than others.

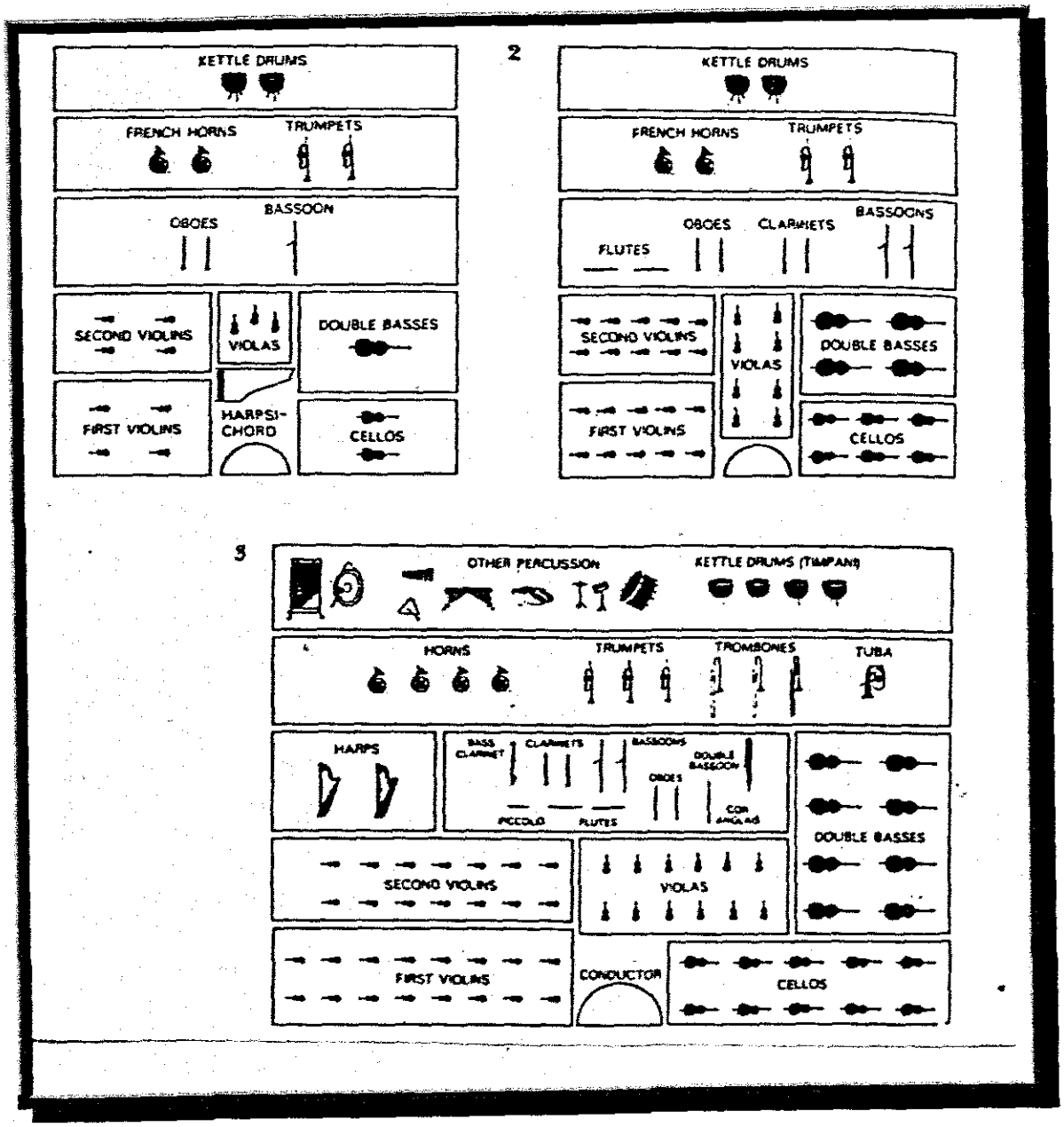
Timpani, for an example, has been seen in Western classical music since the 17th century and became a standard orchestral instrument long before many other percussion instruments. Snare drum, bass drum and crash cymbals were adopted soon thereafter and quickly became associated with the orchestra as well.

Gongs and tam-tams are easily played instruments in an orchestra and extremely confused with one another. A gong is generally a large hung cymbal with a "nipple". As such they are known as nipple gongs. This nipple is a small dome in the centre of the cymbal that produces a single note when struck with a soft beater.

Conversely, a tam-tam has no nipple and has a flat central area. When the cymbal is struck with a beater, mostly a soft beater, it produces a myriad of sounds with no single overruling note.

One can distinguish the two by ear by following a simple method. A gong sounds like a slightly muffled church bell, producing a soft but clear note, whereas the tam-tam sounds much more like a large metal object being struck by a hard material.

Some of the orchestral seating in the seventeenth and eighteenth centuries is shown in the illustration below:-



This illustration shows the orchestral seating during the following periods:

1. Around 1720. 2. Around 1800. 3. After 1830

Throughout its history, the orchestra has employed more bowed strings than wind or percussion instruments, because their tones is soft compared to the others and would otherwise be drowned-out completely. The violins are divided into two groups, namely, first and second violins. All first violins play the same part (the same notes) as do all the second violins unless the score specifically directs them not to.

The modern symphony orchestra has about forty to one hundred players fewer than forty makes it a chamber orchestra. See the accompanying illustration:-



A modern Chamber Orchestra with violin and viola soloists.

An orchestral usually lists its players beginning with the first violins and other string players. The most important of is the leading first violin.

The orchestral scores list the instruments in order of their range within each choir member (group), from the highest to the lowest pitches. A conventional symphony orchestra listed in this manner might consist of the following (a total of ninety-eight to one hundred and twelve players, divided as follows:-

3.18.1. Woodwinds (16):

1-PICCOLO

3-FLUTES

3-OBOES

1-ENGLISH HORN

3-CLARINETS

1-BASS CLARINET

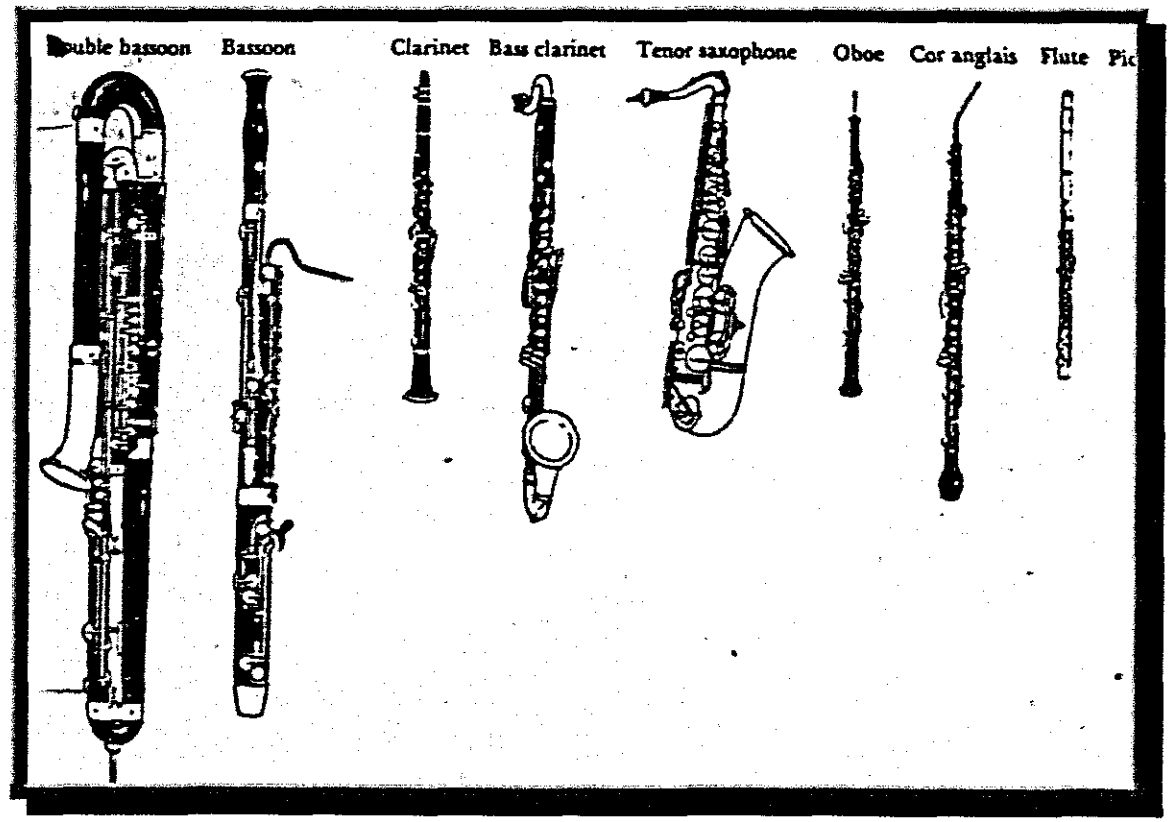
3-BASSOONS

1-CONTRABASSOON

The system used in west nowadays, dividing instruments into wind, strings and percussion, is of Greek origin. The scheme was later expanded by Martin Agricola, who distinguished plucked string instruments, such as guitars from bowed string instruments such as violins. Classical musicians nowadays do not always maintain this division (although plucked strings are grouped separately from bowed strings in sheet music), but there is a distinction made between wind instruments with a reed (woodwind instruments) and wind instruments where the air is set in motion directly by the lips. (brass instruments). (Willoughby, 1990: 229).

Classification does have its own problems. Some instruments are rarely seen and non-western instruments do not fit very neatly into it. The serpent, for example, an old instrument rarely seen nowadays, ought to be classified as a brass instrument, as a column of air is set in motion by lips. It looks more like a woodwind instrument and is closer to one in many ways, having finger-holes to control pitch, rather than valves (Sachs, 1940).

The above woodwind instruments are pictorially shown as follows:-



3.18.2. Brass (13 to 18)

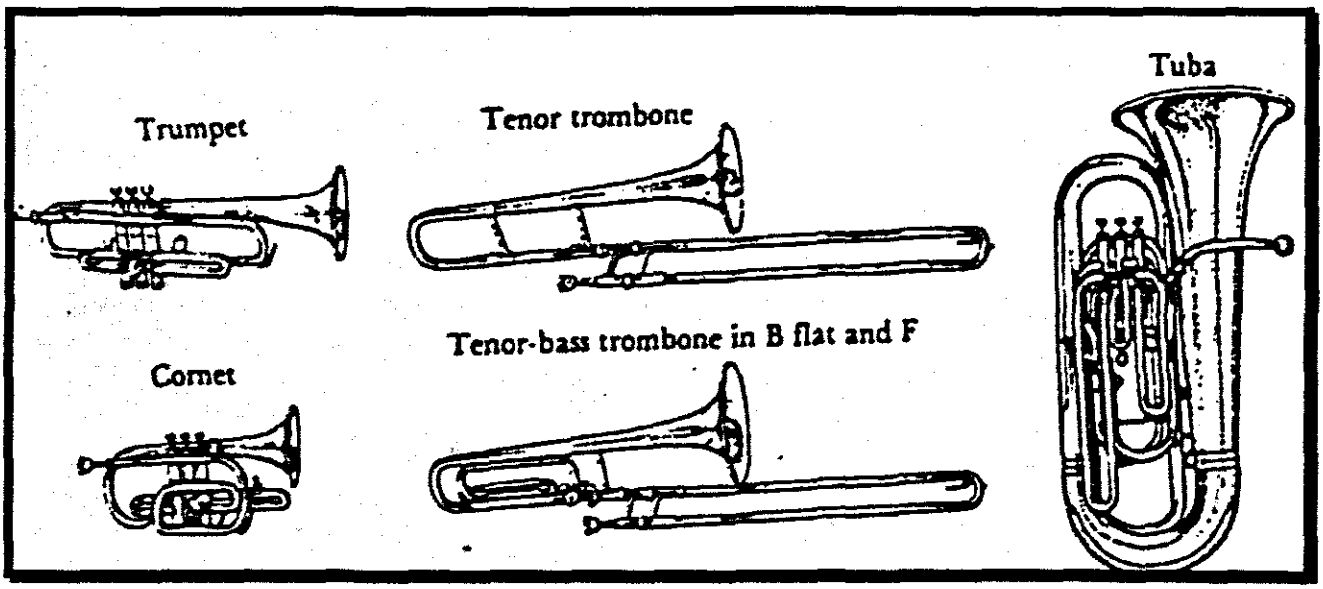
6-8 French horns

3-5 trumpets

3-4 trombones

1-tuba

The above mentioned family is pictorially shown as follows:



3.18.3. Percussion (5 to 9)

2-4 timpani

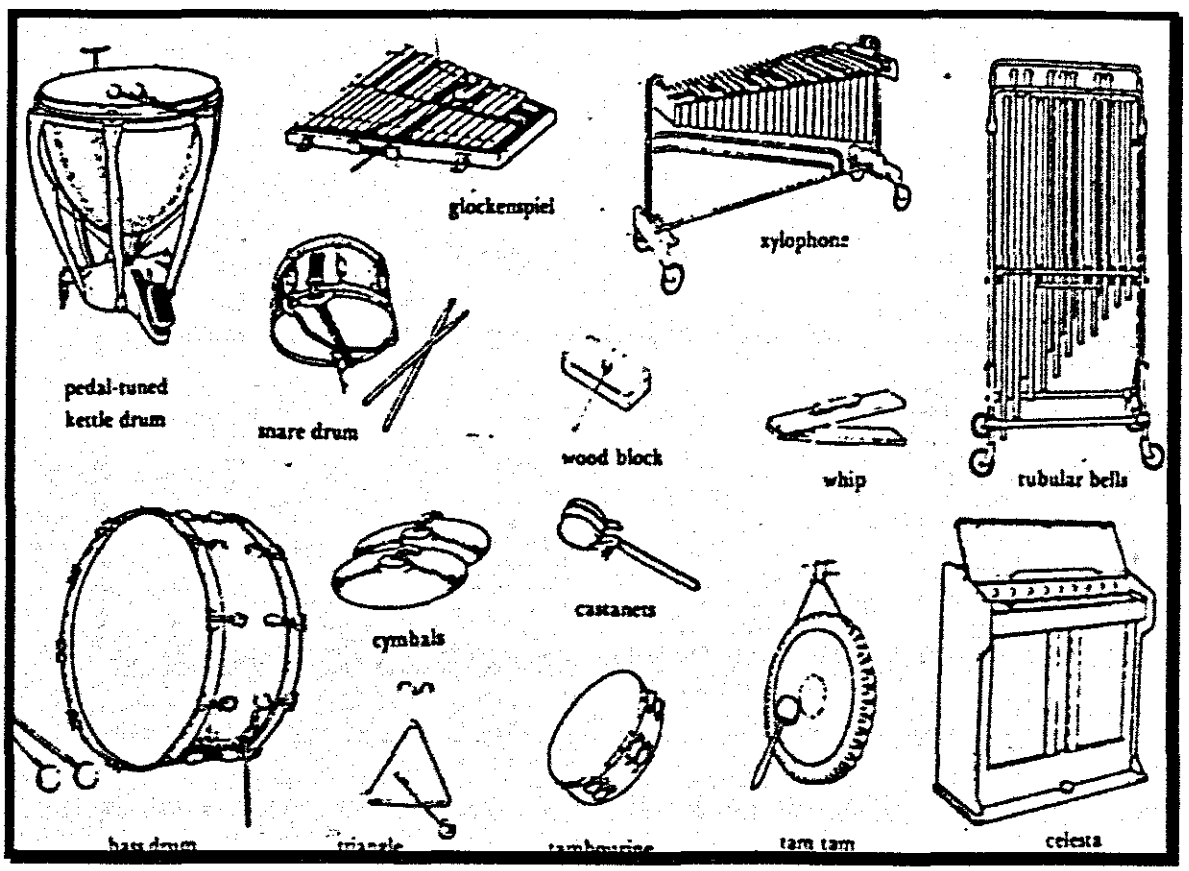
3-5 Other percussions (bass-drum, tenor drums, snare drums, tambourine, triangle cymbals, tuned percussions such as glockenspiel, xylophones, celesta and chimes).

Mallet percussion (or keyboard percussion) is the general name given to the pitched percussion family. There are many extremely common and well known excerpts for

most of the mallet instruments. Another keyboard instrument used in the orchestra, as well as jazz, is the vibraphone. The most commonly requested excerpt for vibraphone at orchestral audition is from Leonard Bernstein's "West Side Story."

The snare drum is one of the most easily recognised instruments in the entire percussion section, also called the side-drum, the snare drum is often used as a means of accenting rhythms from families of instruments within the orchestra or as a soloistic type instrument, particularly in pieces that are of military nature.

This percussion family is pictorially shown as follows:



3.18.4. String Instruments

Seating of players for string instruments in an orchestra is divided into two categories as follows:-

(i). Unbowed String Instruments (2 to3)

1-2 harps

1 piano

3.18.5. Bowed Strings (62 to 66)

16-18 first violins

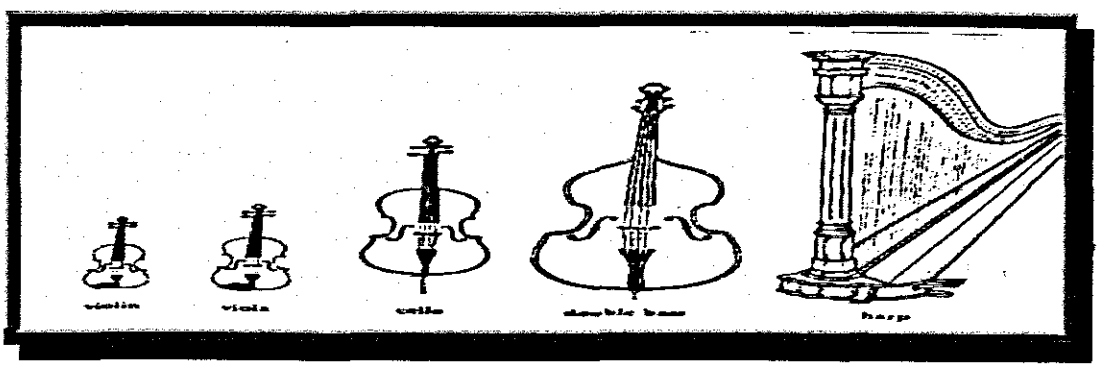
16 second violins

12 violas

10 cellos

8-10 double basses

The above mentioned music instrument in an orchestra is pictorially shown as follows:-



The orchestra differs from a chamber groups in that there may be more than a single player for each part and there are always several for each violin, viola and cello part.

The exact size and instrumental make-up of the orchestra have changed during the course of its history.

Throughout the Baroque period (1600-1750), the orchestra remained small with twenty to thirty-five players. The choice of instruments varied considerably, especially since composers still did not specify particular ones. The viols of the Renaissance were gradually replaced by violins and wind instruments played an important role. The basso-continuo of the Baroque period was generally played by one or more cellos, together with harpsichord or organ.

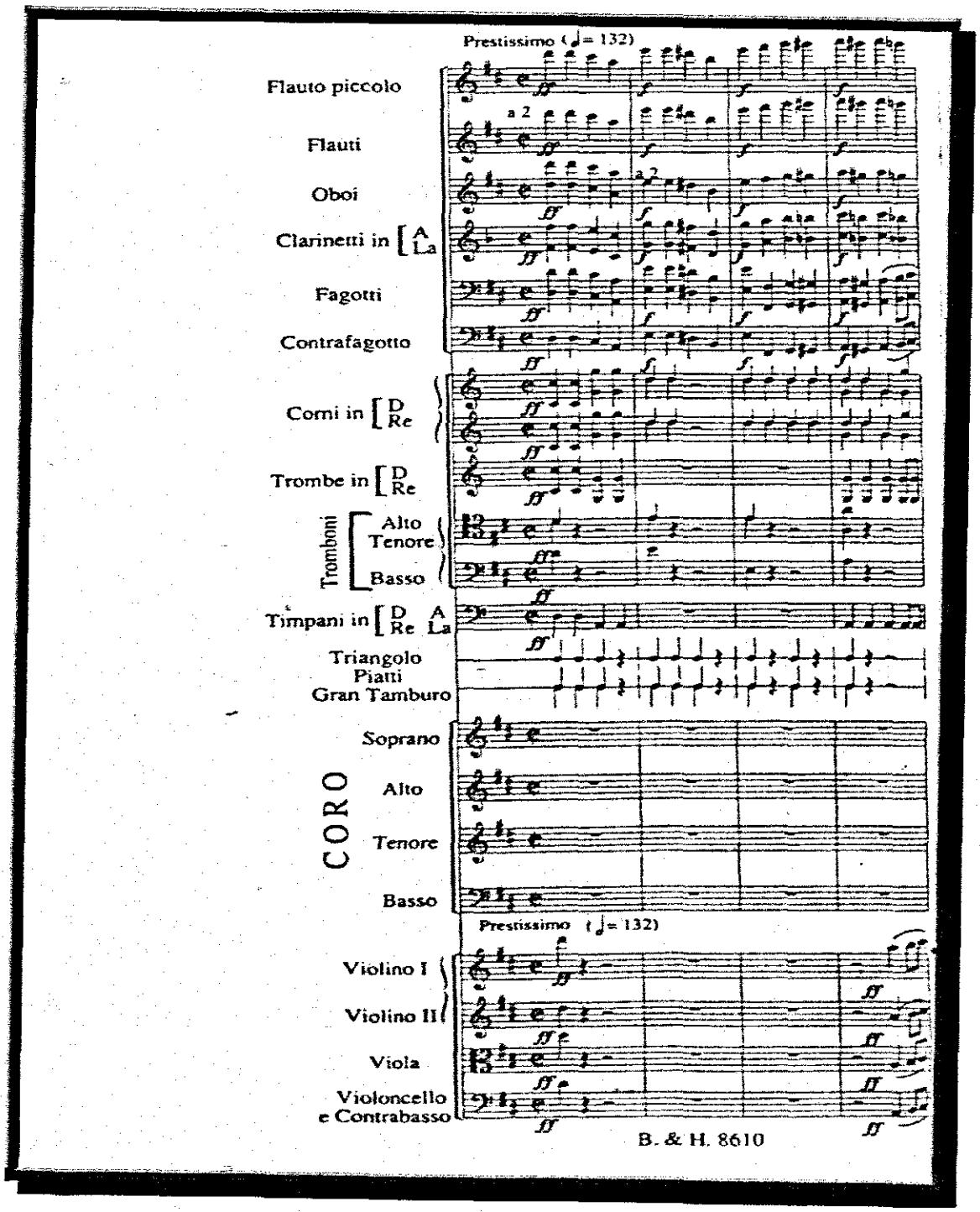
3.18.6. Orchestral Score

A score is a written notes to be performed by all instruments or voices or both in a particular composition. Nowadays scores are arranged on a series of staves placed one under another, vertically aligning all the notes to be sounded together at one time.

Orchestral or full score refers to a score that shows all the parts for voices and instruments, sometimes requiring thirty or more staves. Pairs of instruments, such as first and second oboes, share a staff. Ordinarily, a full score is used only by the conductor.

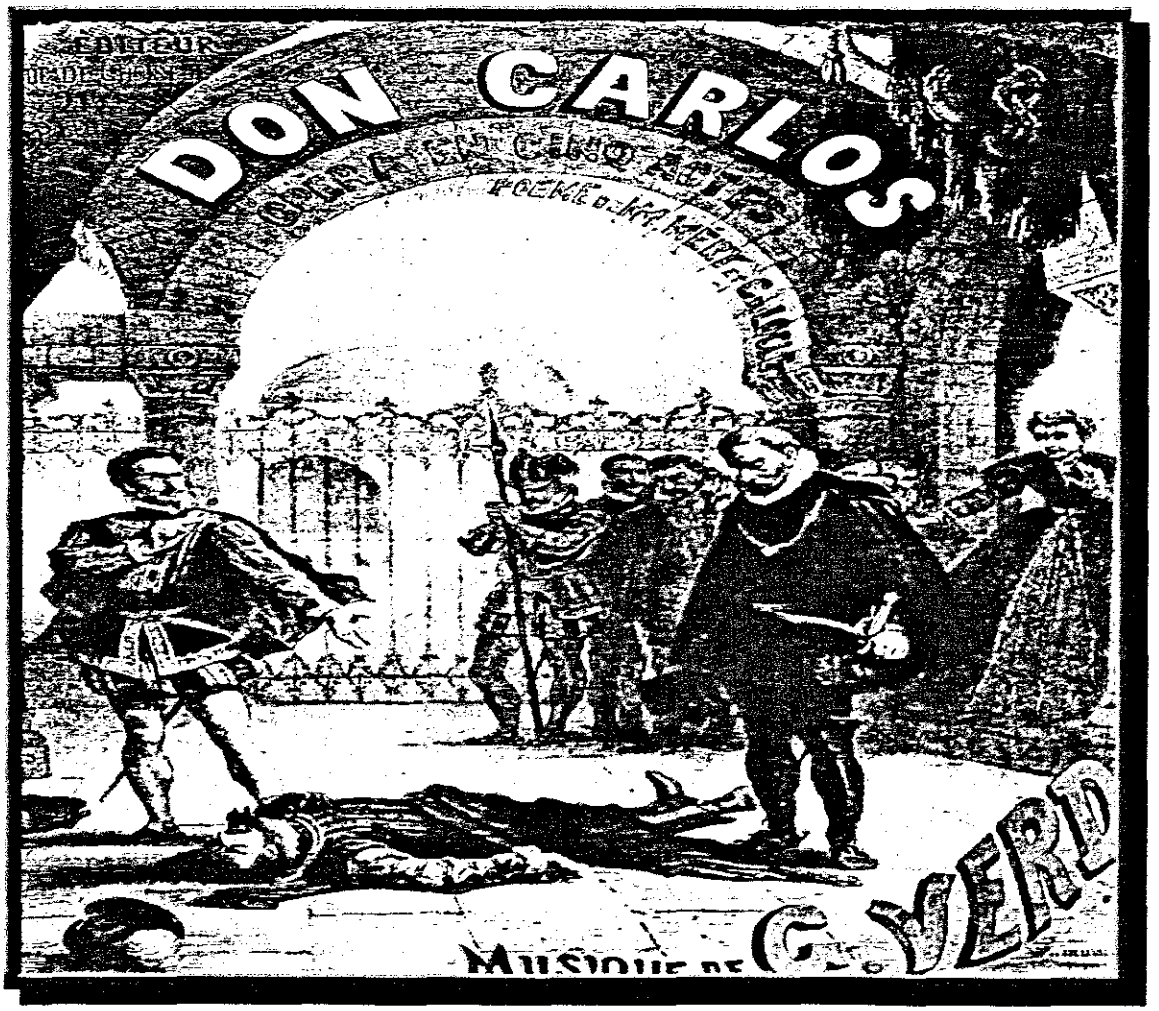
The general order of the orchestral score is woodwind parts at the top, then brass instruments, percussion, keyboard instruments and last stringed instruments. A harp part is placed between keyboard and stringed instruments and parts of voices are placed between keyboard and strings as in solo instrument in a concerto. Below is an example

part of a conductors' score from Beethoven's Ninth Symphony (Willoughby, 1990: 231):



3.19. OPERA

Opera is a play in which the characters sing rather than speak their parts, usually accompanied by instrument. Like ordinary plays, operas are presented on a stage with costumes, scenery, lighting and the singers act out the story in addition to singing. See the accompanying illustration below:-



Costumes for the first production of Verdi's Rigoletto at the Teatro la Fenice, Venice, 11 March 1851.

An opera frequently begins with an instrumental piece which is either called "An Overture or a Prelude." This is performed before the curtains rises on the first act. Some operas have a separate overture for each of the acts. In addition, instrumental pieces, called "Interludes," may be played at various points in the course of the opera. The vocal number ranges from solo songs called "Recitative," which is a style of singing that closely resembles speech or "Arias," which is an elaborative solo song with instrumental accompaniment. Vocal numbers may range to duets, trios, quartets, quintets, sextets up to pieces for a full chorus.

The first combination of music and drama, took [place in Ancient Greece. Opera is a musical form which was born in the 1590's in Florence, Italy. A group of noble men, called "CAMERATA", attempted to revive classical drama by setting Greek plays to music. Since they were interested mainly in the plays, they tended to stress the text more than the music. What suited them perfectly was a new musical style, the recitative.

The new form spread rapidly, firstly to Rome and then to Venice where in 1637, the first public opera house was opened. Operas became longer and productions more lavish, the plots became more involved, more characters were introduced and comic portions were inserted to liven the performance. A new singing style called "BELCANTO" which is a style of singing that emphasizes a beautiful, even tone, brilliant and an agile technique, came into being and audience flocked to hear the popular virtuoso singers of the moment.

In the twentieth century, the repertory of most large opera house was largely made up of eighteenth and nineteenth century operas. Opera was written in many different styles, namely, Neoclassic operas, Ballad operas, Folk operas and serial operas.

Opera forms like OPERETTA, MUSICAL comedy AND MUSIC THEATER were not clearly defined in the twentieth century.

3.20. CHORAL MUSIC

Choral music is music for more than one voice to each part, such as for a choir members of sopranos, altos, tenors and basses abbreviates as "SATB". Vocal music refers to solo pieces or ensemble works intended for one singer to each part. The music could be with or without instrumental accompaniment. It could be either monophonic as in Gregorian chant or it may be polyphonic.

Much of the choral music written over the centuries has been for worship services. Among the principal forms of religious choral music are the Mass, Motet, Madrigal, Anthems, Cantata, Chorale, Hymn, Oratorio, Passion, Te Deum, Requim, Chansons, Ayre, Aria, Recitatives, Lied, Psalms, and Ballade. Each of the above is explained as follows:-

3.20.1. Mass

Mass is the central religion service of the Roman Catholic Church and one of the most important forms of sacred music. Mass consist of two sections known as "Ordinary" and

the "Proper."The ordinary is always the same, but the texts and music of the proper vary from day to day according to the church calendar. The musical parts are plainsongs or Gregorian chants.

The portions assigned to the priest and other celebrants, that is, those who help him (priest) to celebrate the Mass, are recited in a special kind of monotone. The parts assigned to the choir members are sung to special melodies. The texts are traditionally in Latin, although in 1960's the church began to allow the use of translation in the language of the country where the Mass was being performed. The music is notated in neumes, the term for the signs that were used to write down the plainsongs or Gregorian chant from the eighth to the fourteenth centuries on a four line staff. This is a system that dates from the Middle Ages. Below is an illustration showing different types of neumes used in different periods and how they were notated on a staff:-

3.20.2. Motet

The motet is a sacred polyphonic composition sung in Latin without accompaniment (acapella). During the Renaissance a motet had from four to six independent melodies in contrast to the more common three-part melodies of the thirteenth century- motets. The thirteenth-century polyphonic motets were composed anonymously in France and England, frequently in three voices with a different text in each voice- either in Latin or in the vernacular.

The cantus firmus was a chant used as the basis for the polyphonic composition either as a motet or a section of the Mass. The cantus firmus was frequently sung in the vernacular or played on an instrument, since it had no liturgical function. The popularity of the motet spread throughout Western Europe. Motets usually were not intended to be sung as part of the liturgy, but became common repertoire for trained choir members in church services and concert settings and are still performed in the settings nowadays.

3.20.3. Madrigal

A madrigal is a type of poem usually set to music with two voice-parts. The upper part is more elaborately ornamented than the lower and singing the same text. Madrigals were cultivated in the first half of the fourteenth century in Italy. Madrigals applies more Importantly to a large repertory of the sixteenth and early seventeenth centuries, covering music for any number of voices from one to eight or even ten, but most commonly for or five.

The first important composers of madrigals were Flemish Masters who worked in Italy and used Italian texts. Chief among them were Phillippe Verdelot, Jacob Arcadelt and Adrian Willaert. The madrgalists working in Italy in the last quarter of the sixteenth century, Luca Marenzio, Carlo Gesualdo and Claudio Monteverdi were more intent on dramatic expressiveness. They often made use of the "Work Painting" or feeling. Another device used was "Eye Music" which made the appearance of the music itself fit the meaning of the words with black notes standing for dark thoughts or words related to darkness and white notes for light.

3.20.4. Anthem

An anthem is a short choral piece with an English text based on the bible or some other religious sources. They are performed during the worship services in different Protestant church. An anthem may be composed for the chorus (full anthem) or include sections for soloists (verse anthem).

First anthems were composed in the sixteenth century when the Church of England broke away from the Roman Catholic Church. English became the language of the worship service and the anthem replaced the Latin Motet of the Roman rites. There have been three great periods of anthem compositions in English History. The first started in1549-1644. The style represented by anthems and in the four part books of John Day's Carlaine notes in 1560. Second period opened with the brilliant anthems of the Restoration on the Chapel Royal in the reign of Charles II (1660-1685) celebrating the return of monarchy and the Anglican Communion (Book of Common Prayer, 1662). The third period stimulated by the Oxford Movement and the tireless inventiveness of Samuel Sebastian Wesley (1810-1876) which brought the revival of chant and folk song and the beginning of the republication of the Elizabethan repertory example being the "Judor Church Music" which had ten volumes; 1922 to 1929.

3.20.5. Cantata

Cantata is a composition for voices, soloists, chorus, or both and instrumental accompaniment, consisting of several movements, among them arias, duets, recitatives

and choruses. A cantata may be either secular or sacred in subject matter and function. Its treatment may be lyrical or dramatic.

The cantata originated early in the seventeenth century in Italy, where the term was first used simply to indicate a piece to be sung. The most frequently performed cantatas are those of Johan Sebastian Bach. They are sacred works with German texts and were intended for performance during Lutheran Church services. Bach cantata employs several soloists and chorus and is accompanied by a small orchestra.

The seventeenth Italian cantata was a secular work intended for performance at private social gatherings and was composed for a solo voice accompanied by basso continuo which is an independent line continuing throughout a piece.

During the early cantata period outside Italy, there were a number of composers in Northern Europe, that is, countries like England, France and German-speaking countries, who set texts in their own languages, producing cantatas that were inspired by the Italian models. Cantata composers in France were Andre Campra (1660-1744), Michel Monteclair (1667-1737), Louis Nicolas Clerambault (1675-1749) and Jean Rameau (1683-1764). Among English composers were John Pepusch (1667-1752), John Stanley (1713-1786) and Thomas Arne (1710-1788).

The Lutheran cantata expanded into a work with many sections. Along with the chorus, it employed solo singers as well as instruments. This new development was brought

about by Pastor Erdmann Neumeister (1671-1756). He produced several cycles of cantata texts, mostly poetic paraphrases of Scriptural passages appropriate for various feasts of the church year.

3.20.6. Chorale

A chorale is a kind of hymn which was firstly sung in the Protestant Churches of the Germany earlier in the sixteenth century re[lacing the Gregorian chant of the Roman Catholic services. The text was in German, not Latin. Martin Luther, founder of the Lutheran denomination, wrote numerous chorales and one of them, "Ein' feste Burg ist unser Gott which means A Mighty Fortress Is Our God" from Psalm 46, became famous in that period.

During Luther's lifetime, the content of the chorales had been directed toward the public expansion or confession, thanksgiving and their praise. Their melodies had been monophonic or polyphonic placed in the tenor part.

The invasion of German-speaking territories by the melodies of the Genevan Psalter (that is, a collected Book of Psalms of the Old Testament, as an independent entity or as section of a liturgical book), the reform of German poetry and the change in polyphonic setting from the sixteenth-century, tenor lied (German poem in lyric and strophic) to cantional (collection from the late sixteenth or early seventeenth century of chorales or hymns intended for Protestant liturgical use) style (Johann Hermann Schein, Cantional order Gesangbuch, 1627), altered radically the form and orientation of the chorales

composed in the century and Luther's death. Philip Spener (1635-1705) re energized the conception of the chorale as congregational expression.

The climax was reached in Johann Balthasar Koning's Harmonischer Lieder-Satz of 1738 which contained 1 913 chorale melodies with bass-continuo and all the melodies from the Genevan Psalter.

The artistic climax was reached in the Music of Johann Sebastian Bach who composed many four part songs and used chorale melodies in very diverse and elaborate ways in voices and for organ.

3.20.7. Hymn

A hymn is any religious song that expresses praise, or love of God, particularly those songs sung in different Christian churches. In Greek, "hymnos" refers to a song in praise of gods or heroes. One of the great early writers of hymns was St. Ephraim of Syria, who lived during the forth century.

The earliest Latin hymns were written in imitation of Greek and Syrian examples. The earlier composer of Latin hymns St. Ambrose (c 340-397) and many of the hymns written for the Roman Catholic Church during the following centuries were modelled on his.

Until 1400, most hymns had had only a single voice part, in the tradition of Gregorian chant. With the growth of polyphonic during the late Middle Ages, polyphonic settings of hymns became more common.

Hymn texts consisted of four line stanzas and most hymn melodies consist of four phrases, often different phrases. Thus the musical form for ABCD is also known as "hymn form." In the sixteenth century, the leaders of the Protestant Reformation in Germany stressed that religious services should be conducted in the language of the people instead of in Latin.

The newer Protestant denomination took over some of the Anglican hymns but also contributed hymns of their own in which they replaced strict meters of Psalter with freer rhythms and melodies. Collection of hymns is published in books called hymnos which include other music for religious services.

3.20.8. Oratorio

The word oratorio means "Prayer Hall". Oratorios were designed to be performed in such rooms not as part of the liturgy but as a "Spiritual Exercise." This types of building was normally located adjacent to the church and carefully designed as setting for community experiences that are distinct from the regular liturgy, yet conducive to the goals of religion. Such buildings were brought into existence under the auspices of the congregation of the Oratory, a religious reform movement in the Catholic Church that had been founded by Saint Philip Neri (1515-1595). Oratorio buildings were rectangular

in shape without transepts and usually seated between 200 and 400 people. They were acoustically optimal not only for lectures but for music as well. The "Oratorio di Santa Lucia del Gonfalone" in Rome, which is used nowadays as a concert hall, reveals the exemplary acoustic of such spaces. In these rooms the oratorio as a musical genre was born.

Oratorio is a musical setting of a long text for soloists, chorus and orchestra. This was performed in a prayer hall. The text is often based on the Bible, although a few secular (non-religious) oratorios have been written. An oratorio is performed without scenery, costumes or actions. The story is told through the music, which consists of recitatives, speech-like section, arias, duets, quartets, small ensembles and choruses.

The orchestra's main role is to accompany the singers, but it also has section of its own, such as overtures and interludes. The sections and kind of music in an oratorio resemble those of an opera, but there is no acting out the story. In many oratorios a narrator is used to explain and connect the events of the story. The oratorio is essentially the same as a "CANTATA," but it is longer, more elaborative and usually has a plot, a feature generally lacking in a cantata.

The first great composer of oratorios was Giacomo Carissimi (1605-1674). His oratorios had Latin texts and were also similar to operas of the period. Outstanding among the early oratorios are those of the German composers like Heinrich Schitz and of Carissimi's French pupil, Marc-Antonie Charpenter (1643-1704). Bach's Christmas

Oratorio is a series of six cantatas in which the narrative and dramatic elements are presents to only a limited extent. The outstanding composer of English Oratorios was Handel with his most famous work "Messiah." It was Handel's music that inspired Joseph Haydn at the end of his life to compose the "Creation and the Seasons," the latter being one of the first important secular oratorios. Mendelssohn's Elijah and St. Paul also took their inspiration from Handel. Since 1900, notable oratorios have been composed by Elgar, Walton, Honegger, Stravinsky and Tippet.

3.20.9. Passion

A passion is a musical setting of Bible texts telling the story of the Passion, that is, events of the week leading up to Jesus' death on the cross.

These texts are found in the first four books of the New Testament, called the Gospel and often the title of the composition specifies which account has been used, for an example, "Bach's Passion According to St. Matthew or St. Matthew Passion."

Most settings include the full story, beginning with Jesus' entry into Jerusalem on Palm Sunday and ending with His Resurrection (rising from death). They are fairly long compositions. Some however, treat the portion of the story. In the Roman Catholic liturgy the "Passio Domini nostril Jesu Christi" is enacted or performed on Palm Sunday: Matthew 26: 36-75; 27: 1-60; Tuesday: Mark 14: 32-72; 15: 1-46; Wednesday Luke 22: 39-71; 23: 1-53 and Good Friday: John 18: 1-40; 19: 1-42 of the Holy Week. The parts of Christ, the narrating Evangelist and direct speakers other than Christ (Pilate

and Judas) are taken by celebrant, the Deacon and the Sub –Deacon. The part of the crowd (turba) is usually taken by the congregation.

During the Middle Ages, this reading which was actually a recitation in plain song (Gregorian chant), began to be divided among three singers, one taking the part of Jesus, a second the part of the Evangelist (the narrator, that is, the author of the Gospel) and a third the part of the crowd of spectators. The part of Jesus was low-pitched and slow. The Evangelist was of medium range and moderate tempo and the crowd's was of high range and fairly rapid.

During the Renaissance (1450-1600) polyphonic treatment (use of several voice-parts together, as opposed to the single voice-part of the plainsong) began to be used for the Passion. At first (fifteen century) only to the sections sung by the crowd but later (sixteenth century) to the other sections as well.

Often the original plainsong melody was used as a cantus firmus (fixed melody) over which other voice-parts were added. Among the notable settings of this period are those by Lasso, Byrd and Victoria.

During the seventeenth century, when monody (accompanied melody) largely replace polyphony (in which all voice-parts are equally important0 two new forms, the aria and the recitative, began to be used in Passion music. Another new development was the addition of orchestral accompaniment. Until the Protestant Reformation (established first

in Germany during the 1520's), the Passion texts were always in Latin and in countries that remained Catholic after the Reformation such as Italy, they continued to be in Latin. In other countries as the Bible was translated into the local language, the translated Gospel texts were set to music. Frequently other texts were added to them, mainly psalms and hymns. The German composers contributed their own form, the Lutheran Chorale, which they often included in Passion settings.

3.20.10 Te Deum

Te Deum is an ancient hymn of praise and thanksgiving, beginning with the words "Te Deum" which is used in the Roman Catholic, Anglican and other church services.

In the Roman Catholic Church it concludes the Office of Matins. Independent compositions based on the Gregorian chant for this hymn, some for organ, have been written since the Middle Ages. From the seventh century on, settings for voices and orchestra were written to celebrate various secular occasions having nothing to do with the church such as Handel's "Utrecht Te Deum", to celebrate the Peace of Utrecht concluded in 1713 and his "Dettingen Te Deum," to celebrate a battle won in Dettingen in 1743.

Other settings have been composed by Berlioz, Bruckner, Dvorak, Verdi, Sullivan (for Queen Victoria's Diamond), Jubilee, Vaughan Williams (for the coronation of King George VI of Great Britain), Britten (two, 1935,1945), Walton (for the coronation of

Queen Elizabeth II), Persichetti (1964), Penderecki (in honour of Pope John Paul II) and Arvo Part.

3.20.11. Requiem Mass

A Requim is the Mass for the dead (Missa pro defunct) in the Roman Catholic rites, named for the opening words of the Latin text "Requim alternam" which means "Give them eternal rest". Part of it belongs to the Proper of the Mass, for a special; occasion and part of it belongs to the Ordinary, the unchanging part of the Mass.

The Requim Mass consist of the following sections:- 1. The Introit (Requim Alternam, give them eternal rest). 2. The Kyrie (Kyrie eleison, "Lord have mercy upon us"). 3. The sequence Dies Irae (Day of wrath). 4. The Offertory (Domine Jesu Christe, "Lord Jesus Christ). 5. The Sanctus (Sanctus,sanctus, "Holy, holy, holy"), with a subsection, the Benedictus (Benedictus qui venit, "Blessed is he who comes"). 6. The Agnus Dei ("O Lamb of God"). 7. The Communion (Luxalterna, "Eternal light").

Occassionally a closing responsory is added (Libea me, "Deliver me"). The two joyful sections of the normal Mass, the Gloria and the Credo, both are omitted.

Composers began to write polyphonic settings (with several voice-parts, as opposed to the plainsong, Gregorian chant.) of the Requim Mass in the fifteenth century. The earliest surviving examples is a Requim by Ockeghem. Until the seventeenth century the sequence "Dies irae" was always left in the original plainsong.

Outstanding settings of the Requim include those of Palestrina (1554), Lasso (1589), Victoria (1603), Jommeli (1756), Mozart (1791), Berlioz (1838), Bruckner (1849), Verdi (1873). Faure (1887), Dvorak (1890), Pizzetti (1922), Durufle (1947), Ligeti (1969), Schnittke (1975) and Pendercki (1985).

A few compositions bearing the title "Requim" are not actually Masses. Johannes Brahms "Ein detsches Requim," a German Requim is a cantata based on biblical texts, while Delius' Requim (1916) is a text by the German philosopher Nietzsche and Britten's "A War Requim (1916)" includes poems by Wilfried Owen along with portions of the liturgy.

3.20.12. Chansons

Chanson is a French word used in the Middle Ages referring to a very wide range of both "Poetry" and "Music" cultivated by all classes of society, including the medieval epic ("Chanson de geste" which is the medieval French epic poetry of which the most famous example and probably the oldest preserved, is the "Chanson de Roland." Chanson de toile is a Northern French narrative poem in which the singer, a young woman, relates in simple style a tale of disappointed love, often with a tragic ending).

The early Renaissance composers wrote mostly chansons on one of the "Formers Fixes" (a term used for three important forms of the fourteenth century French poetry, the Ballade, Randeau and Virelai, that were often set to music) for one or two voices and

instruments. Later Renaissance chansons were often in a free form with an imitative, four part texture and some of these were for unaccompanied voices.

The most widespread effect on the chansons of the second half of the century was that of the Italian madrigal, evident in the first instance in works of international composers such as Arcadelt and Orlande de Lassus (1532- 1594) who cultivated both genres. This effect was paralleled by interest in Italian poetry on the part of Pierre de Rosard (1524-1585) and associated poets of the Pleiade. These work employed polyphonic texture and some of the techniques of text illustrations are found in the madrigals.

3.20.13. Ayre

Ayre also called air, is a type of song popular in England during the late sixteenth and early seventeenth centuries. The ayre is similar in form to the French "AIR DE COUR". Like the air de cour, the ayre is solo song accompanied by lute, theorbo (bass lute), or some other instrument and sometimes also by a bass viol, occassionally it is accompanied also by two other singers. The best known composer of ayre was John Dowland and his "First Booke of Songes or Ayre" in 1597. Other composers who contributed to the genre include Campion, Cavendish, Danyel, Jones, Pilkington and Rosseter.

3.20.14. Aria

An aria is a self-contained composition for solo voice, usually with instrumental accompaniment and occurring within the context of a larger form such as opera, oratorio

or cantata. The term first appeared at the end of the fourteenth century signifying a manner or style of singing or playing. This meaning continued into the fifteenth and sixteenth centuries, but the term came increasingly to mean tune or lyrical piece. Aria could also refer to a melodic scheme or pattern used for singing texts of similar poetic structure, such as the sonnet, terza rima or attavia rima (musical settings for two phrases, each to be repeated four times in alternation);

a separate phrase for the final couplet may be included) and was sometimes used to designate strophic pieces for three or four voices in homophonic texture pieces that might be called canzonetta (a light vocal piece popular in Italy from the 1560's, in England at the end of the sixteenth century, sometimes called villanelle). The term was further attached to instrumental pieces, either accompaniments of songs or independent works such as romenesca (a harmonic bass, widely used for the composition of aria and dance variations from the middle of the sixteenth through the seventeenth centuries) and ruggiero (a harmonic bass of Italian provenonce, popular from the mid-sixteenth to the seventeenth century.

An independent aria is called a "Concert Aria." An aria differs from an air in that it is longer. It is not usually arranged in stanzas and emphasizes mainly the music, often at the expense of the words. Aria was used for various kinds of songs during the sixteenth and seventeenth centuries but in 1650 to 1750. The "Da capo" was the most important type. It consisted of three sections, "ABA," the third being the repetition of the first. In

the seventeenth and eighteenth centuries the repeated "A" section was often elaborately ornamented.

Certain standard types developed, such as the "Aria Cantabile" with slow, lyrical passages to express grief or longing and the "Aria di bravura," with fast, very difficult music, t express strong feelings of joy, triumph and vengeance. After 1750, composers such as Gluck and Mozart wrote more individualistic opera, for which the rigid da capo aria was not always suitable and by the end of the eighteenth century, arias were being written in many free forms. The aria continued to be important until the second half of the nineteenth century.

It was later discarded by many composers who influenced by Richard Wagner who felt that the events of the plot should be continuous an not interrupted by a character stopping to sing an aria.

3.20.15. Recitative

A Recitative is a style of singing that closely resembles speech, with relatively little change in pitch and the rhythm of the text. It was first used in the late sixteenth century and later played an important role in operas, oratorios, cantatas and other vocal music.

In accord with the monodic style, most recitatives were accompanied by an instrument playing simple chords, usually a harpsichord or organ, with or without a cello or bass viol to strengthen the bass line. This kind of recitative is called "STILE

RAPPRESENTATIVO." Early operas actually consist of a series of recitatives with instrumental accompaniment.

The recitative continued to tell the basic events of the plot, while the characters' thoughts and feelings were expressed in arias. The eighteenth –century opera was an alternation of recitatives with aria and duets and other ensemble members. Two functions of recitative were classified, namely, dramatic and musical. The dramatic function was expository or narrative, advancing the action. The musical function was one of modulation, creating a transition between one aria or ensemble and the next. The term recitative secco (literally "dry recitative") and recitative semplice (recitative to perform in a simple, straightforward manner), came into use in the nineteenth century, after that, style of recitative was no longer being composed.

Recitatives may be classified in terms of the instruments that accompany the voice. "Recitative semplice" is accompanied by continuo instruments. Orchestrally accompanied recitative is called "Recitativo accomapagnato or recitative stroment." When the accompanying instruments not only provide harmonic support but also present prominent motivic or melodic material, the term "Recitativo obbligato" is used.

Recitative was not a new invention of the 1590's. The chants of various churches, especially those used for psalms, represent the similar style of singing. In the twentieth century, recitative began to play an increasingly important role in opera. Schoenberg called for a new vocal style, halfway, between speech and song which he called

"Sprechstemme", used also by Berg in his opera "Lulu". Later composers such as Luciano Berio, continued combining speech and song, often in quite novel ways.

3.20.16. Lied

A Lied, Lieder in plural, is a German poem, usually lyric and strophic; also a song having such a poem for its text, most commonly, a song for solo voice and piano accompaniment in German speaking countries during the classical and Romantic periods. More broadly, a Lied is any song setting of a German poetic text for voice/s alone or for voice/s with instrument/s.

In English it is a term used for a type of romantic art song for solo voice with piano accompaniment written since the early nineteenth century by Schubert, Schumann, Loewe, Woelf, Brahms and other German composers. The German term for it is "Kunstlied". Lieder are often set to very fine poems, by poets such as Goethe or Heine. The accompaniment is important as the vocal part, particularly in those series of lieder called song cycles. The structure of the Lied varies widely. Some consist of a number of stanzas with a refrain repeated after each stanza. Sometimes the music for the different stanzas is the same and in other cases it varies from consisting of an opening section, a middle section and a concluding section that is exactly or identical to the opening section.

Many of the great lieders are, however through composed system;" that is, the music follows the poetry, changes throughout the piece, without any special scheme of

repetition. An example of a "through-composed" lied is Schubert's "Der Erlkonig (The Earl King)." The song is very similar to German lieders which were composed in other countries, most notably in France, by Chausson, Duparc and Faure.

3.21. CONCLUSION

This chapter dealt with the definition of music according to different authors. It also covered the purpose of music, its goals, history, types of music instruments and their use, the origin of an orchestra and the role of opera in music. All of these aspects are the ingredients of choral music in linguistic and in literary aspects.

CHAPTER FOUR

THE INPUT OF MUSIC IN LINGUISTIC AND LITERARY ASPECTS

4.1. INTRODUCTION

The chapter elucidates the importance of music in our daily lives in a form of language, communication and messages it passes to the listeners. For an example music binds us together as a community or group for a celebration or a ceremony. Music is a language that is utilised to praise worthy people or good deeds and achievements. We also use music to send special signals and messages to people both far and near. Music is used to organise a community to fight and control epidemics and plagues. In such instances, special genre of music command people to improve on their personal and community hygiene. Music also gives people the urge to dance. Dancing, in particular, helps us to develop skill in movement and control and balance. Music also promotes economy and creates job opportunities for talented people. (Nzewi, 2000:155 – 157).

4.2. HOW DO PEOPLE PATICIPATE AS LISTENERS

We all listen to music according to our separate capacities. For the sake of analysis let the whole listening process be broken up into three component parts and a different terminology (for a lack of a better terminology) will be used throughout this explanatory session, namely, listening through. The Sensuous plane, the Expressive plane and the Sheerly musical plane.

4.2.1. Listening using a Sensuous plane.

The simplest way of listening to music is to listen for the sheer pleasure of the musical sound itself. That is the sensuous plane. This is a plane on which one hears music without thinking or considering it any-way. An example is when one turns on the radio while doing something else and absent-mindedly bathes in the sound. A kind of brainless but attractive state of mind is engendered by the sound appeal of the music.

It is believed that some people who consider themselves qualified music lovers abuse this plane in listening. They go to concerts in order to lose themselves. They use music as a consolation or an escape. They enter an ideal world where one does not have to think of the realities of everyday life. They are not thinking about the music either. Music allows them to leave it and they go off to a place to dream.

Dreaming because of an apropos of the music yet never quite listening to it. A more conscious approach is valuable even on this primary plane of music listening.

4.2.2. Listening using an Expressive plane

The expressive plane refers to the music that has a meaning to a listener either when played or performed. "All music has an expressive power, some more and some less, but that all music has a certain meaning behind the notes and that the meaning behind the notes constitutes, after all, what the piece is saying, what the piece is about" (Copland, 1990:12).

The more the music reminds listeners of a train, a storm, a funeral or any other familiar conception, the more expressive it appears to them. Music expresses, at different moments, serenity or exuberance, regret or triumph, fury or delight. It expresses each of these moods and many others in a numberless variety of subtle shadings and differences. It may even express a state of meaning for which there exists no adequate world in any language. In this case, musicians often like to say that it has only a purely musical meaning. They sometimes go further and a say that all music has a purely musical meaning. What they really mean is that no appropriate world can be found to express the music's meaning and that, even if it could, they do not feel the need of finding it.

What the professional musician may hold, most musical novices still search for specific words with which to pin down their reaction. That why they always find Tschaikovsky piece easier to understand than Beethoven. In the first place, it is easier to pin a meaning-word on a Tchaikovsky piece than on a Beethoven one.

Moreover, with the Russian composer, every time you came back to a piece of his, it almost always say the same thing to you, whereas with Beethoven it is often quite difficult to put your finger right on what he is saying. Any musician will tell you that is the reason why Beethoven is the greater composer, because music which always says the same thing to you will necessarily soon become dull music, but music whose meaning is slightly different with each hearing has a greater chance of remaining alive. This shows on how the expressive plane of listening to music is viewed differently.

4.2.3. Listening using a Sheer plane

A sheerly musical plane is a way of listening to a piece of music in its totality. A listener should be prepared to increase his awareness of the musical material and what happens to it. Educator must hear the melodies, the rhythms, the harmonies and the tone colours in a more consciousness fashion. Above all he must, in order to follow the line of the composers thought, know something of the principles of musical form. Listening to all of these elements, is listening on the sheerly musical plane.

The aim of splitting the above mentioned three planes on how to listen to music is for the sake of greater clarity. Actually we never listen on one or other of these planes. What we do is to correlate them, that is listening in all three ways at the same time. It takes no mental effort, for we do it instinctively.

To make the above statement more clearly, one could mention an example of ourselves when we visualize a play in the theater. In the theater one is aware of the actors and actresses, costumes and sets, sounds and movements.

All these give one the sense that the theater is a pleasant place to be in. They constitute the "Sensuous" plane in our theatrical reactions.

The Expressive plane, in the theater would be derived from the feeling that one gets from what is happening on the stage. It is this general feeling, generated aside from the particular words being spoken, a certain emotional something which exists on the stage, that in analogous to the expressive quality music.

The plot and development is equivalent to our Sheerly musical plane. The playwright creates and develops a character in just the same way that a composer creates and develops a theme. It is easy enough to see that the theatergoer is never conscious of any of these elements separately. He is away of them all at the same time. The same is true of music listening. We simultaneously and without thinking listen on all three planes.

What should one strive for, is a more active kind of listening. Whether one listens to Mozart (Classical or Duke Ellington in jazz), one could deepens ones understanding of music only by being a more conscious and aware listener, not someone who is just listening, but someone who is listening for something.

4.3. PARTICPATION IN MUSIC AS PERFORMERS

As performers, we sing the popular tunes of the day. We sing in school and church choir. We play in High School bands and orchestras and even organize small groups of people to play jazz, rock or country and western music. Sometimes we play well enough to perform in public and earn money. Sometimes our performing is very private, intended only for ourselves.

Only a few of us will develop the skills to read music. We can further participate in music as performers through the following skills:-

4.4. CONDUCTING

Conducting in music is the art of directing a group of musical performers (singers, instrumentalists or both). It is the conductor's job to make the group perform together, at the correct tempo (speed) and with the proper expression (following dynamics, phrasing, articulation and singing styles to mention but a few). Moreover, the conductor must bring into balance the different instruments or voices, so that, for an example, not even one group voice sounds too loud in relation to the others. The conductor's primary objective is to present a composition as a unified whole in a manner as close as possible to the composer's intentions.

Various conductors' interpretations of composer's intentions may differ. Conductors must be able to tell the performers how he wants them to perform. Conductors do so in different ways, the best known of which are their hand motions. Some conductors use only their hands, others use a "Baton" which is a slender stick used by conductors to beat time and to help indicate loudness and phrasing to mention but a few. Other conductors use both hands and the baton. Below are patterns in current use for both choral and instrumental conducting.

In addition, conductors may use movements of the face, head and even the whole body in order to indicate their wishes. Until the nineteenth century, there was no separate

leader for an orchestra. Instead, a violinist, organist, harpsichordist or pianist led the performing group. The first conductors who did not play an instrument while conducting, were composers who in the late seventeenth century led musicians in performances of their own works.

Nowadays the job of a conductor is nearly always independent on playing and it requires a very advanced degree of musicianship. Conductors must be familiar with many different musical styles and periods. They must know every minute detail of the work they conduct and they must be able to communicate their knowledge to performers.

4.5. PERFORMANCE MARKS

Performance marks are words, abbreviations and symbols employed along with the notation of pitch and duration to indicate aspects of performance. These may be tempo indications, dynamic marks, technical instructions, marks for phrasing and articulation and designations for the character of the piece or section.

Tempo marks indicate the speed and frequently the character of the music. The most commonly used terms are Italian ones. They are as follows:- grave (very slow, serious); largo (broad); lento (slow); adagio (slow, literally, at ease); andante (literally, walking); moderato (moderate); allegretto (fast, literally, cheerful).

Dynamic marks indicate degrees of loudness and are also customarily written in Italian, usually abbreviated as follows:- pianissimo,"pp" means very soft; piano,"p" means soft;

mezzo piano, "mp" meaning moderately soft; mezzo forte, "mf" means moderately loud; forte, "f" means loud, literally, strong; fortissimo "ff", means very loud. Continuous change from one degree of loudness to another may be specified by the terms crescendo (getting louder) and diminuendo or decrescendo (getting softer).

Further performance marks include verbal technical instructions. For an example "con sordino means to play with a mute; "tutti" meaning that the whole ensemble should play or perform; "arco" means to play with the bow. Other symbols denoting phrasing and articulation like slurs; dots; lines; accents symbols; wedges; terms like sforzato; abbreviated as "sf" and strokes over notes.

4.6. PARTICIPATION IN MUSIC AS CREATORS/COMPOSERS

As Creators/composers, we may make a tune for our own private enjoyment. We may have learned to play jazz and create while performing, that is, to improvise. We may have learned enough about a system of notating music and enough about various instruments and voice to compose a written piece of music (score) that someone else can read and perform.

We may create a jazz or rock piece that is "worked out," that is, arranged in our head (a "head" arrangement, meaning not notated) or perhaps limited to lead sheet (melody and choral symbols only). Such music is then put together in rehearsal and performed virtually the same in subsequent renditions. A few of us create music, many more perform it, but we all listen to it.

In the creation of music, the composer starts with his theme (theme is used as synonymous with musical idea); and the theme is a gift from Heaven. The composer does not know where it comes from; he has no control over it. It comes almost like automatic writing. That's why he often keeps a book at hand and writes themes down whenever they come. He can be seen as a collector of musical ideas.

The idea itself may come in various forms. It may come as a melody, just a one-line melody which one might hum to oneself, or it may come to the composer as a melody with an accompaniment. At times he may not even hear melody; he may simply conceive an accompanimental figure to which a melody will probably be added later. O, in the other hand, the theme may take the form of a purely rhythmic idea. He hears a particular kind of drumbeat and that will be enough to start him off. Over it, he will soon begin hearing an accompaniment and melody. The original conception however, was a mere rhythm. Or, a different type of composer may possibly begin with a contrapuntal (technique of combining two or more independent melodies to make up a harmonious texture) web of two or three independent melodies which are heard at the same instant. All these are different ways in which the musical idea may present itself to the composer.

Having looked at his thematic material, the composer has a task to decide on what sound medium will best fit it. He will ask himself questions like the following: - Is it themes that belongs in a symphony or does it seem more intimate in character and therefore better fitted for a string quartet? Is it a lyrical theme that would be used to best

advantage in a song; or had it better be saved, because of its dramatic quality for operatic treatment? At this stage a composer has a work half finished before he understands the medium for which it is best fitted.

There are four types of composers in musical history, each of whom conceives music in a different fashion. They are as follows:-

The first type of composer is that of the "Spontaneously Inspired" composer. All composers are inspired of course, but this type is more spontaneously inspired.

Music simply wells out of him. He can't get it down on paper fast enough. One can almost always tell this type of composer by his prolific output. Men of this kind begin not so much with a musical theme as with a completed composition. They invariably work best in the shorter forms. Composers like Franz Schubert and Hugo Wolf belong to this type of people. Schubert wrote a song a day and Hugo did the same. It is not easy to be inspired in that spontaneous way for long periods at a stretch. This is a clear indication that a spontaneously inspired man is only type of composer, with his own limitations.

The second type of composer is called the "Constructive" type. This type of composer begins with a musical theme based on the theory of music he attained. Ludwig van Beethoven symbolizes this type of composers, because before he composed a complete song, he used the notebooks in which he put the themes down and he would not let them,

until they were as perfect as he could make them. Beethoven was not spontaneously an inspired composer according to Schubert. He was the type that began with the theme; makes it a germinal idea; and upon that constructs a musical work, day after day, in painstaking fashion. Most composers since Beethoven' day belong to this second type.

The third type of a music creator could be called the "Traditionalist" type, for lack of a better name. This is a kind of a composer who is born in a particular period of musical history, when a certain musical style is about to reach its fullest development. It is a question at such a time of creating music in a well-known and accepted style and doing it in a way that is better than anyone has done it before. The traditionalist type of composer begins with a pattern rather than with a theme. Men like Palestrina and Bach belong to this category, because they were both born in a particular period of musical history when the style was about to reach its fullest development.

The fourth type of composers could be called "Pioneer" type. Their approach to composition is the opposite of the traditionalist type. They clearly oppose conventional solutions of musical problems. Their attitude is experimental in many ways. They seek to add new harmonies, new sonorities (a sound defined by some combination of timbers or registers) and new formal principles. The pioneer type was the characteristic at the turn of seventeenth century and also at the beginning of the twentieth century, but it is much less evident nowadays, because recent experiments with electronically produced music, point to a new species of scientifically trained composer as the pioneer type of our own time. Men like Gesualdo in the seventeenth century, Moussorgsky and Berlioz

in the nineteenth, Debussy and Elgar, Varese in the twentieth, resemble this type of composers. The pioneer composer will try to find other ideas that seem to go with the original one until he resorts to use the so-called bridge material.

There are also other two important ways in which a composer can add to his original material. One is the elongation process. Often the composer finds that a particular theme needs elongation so that its character may be more clearly defined. All these concepts are necessary for the creation of a full-sized piece. They are germinal idea; the addition of ideas; the bridge material for the connection of the ideas and their full development. In the finished product, everything must be in its place. The listener must be able to find his way around in the piece.

There should be no possible chance of his confusing the principal theme with the bridge material, or vice-versa. The composition must have a beginning, a middle and end. It is up to a composer to see to it that the listener always has some sense of where he is, in relation to beginning, middle and end.

The whole thing should be managed artistically so that none can say where the soldering began, where the composer's spontaneous invention left off and the hard work began. The completion of a piece of music should have what is called "La grande ligne (the long line)." This means that every good piece of music must give us a sense of flow, a sense of continuity from the first note to the last. The creation of the continuity and flow

of music and that long line constitutes the "be-all" and "end-all" of every composer's existence.

4.7. THE ROLE OF MUSIC AS A LANGUAGE IN BINDING PEOPLE TOGETHER

Music could be utilised as language to bring people together in many different ceremonies. During such ceremonies, people are able to understand one another better, sharing ideas about what takes place outside of our environment, make peace with communities that are fighting and advice one another to do right things and obey the rules and regulations of each other's cultural backgrounds.

Music is like a human language. Human languages have both syntax and semantics. There is also a matter of style. In artful writing or speaking of a human language the personal choices of the creator manifests itself in a personal voice or style which is also applicable to the writing of music. The tonality for example, is a fairly wide spread adjunct of deep grammar. It is the most primitive and deepest form of architectural cohesive and appears in any music that has the parameter of pitch.



The picture depicts some of the Mpumalanga Department Officials listening to Cultural School Music. In gatherings like these educational ideas are shared.

4.8. THE MANNER IN WHICH CHORAL MUSIC IS CONDUCTED IN MPUMALANGA PROVINCE

The most active art form in Mpumalanga province in the historically disadvantaged post primary schools is the practical part of choral music. This takes place in a form of choir competitions which is sponsored by the First National Bank in conjunction with the National Department of Education under the auspices of "Tirisano (Working Together) Choral Music Eisteddfod." This activity is for all grades, that is, from Grade R to 12 and takes place annually.

Performance in choral music as an art form in Mpumalanga Province is solely based on vocal singing. Choral Music competitions start at the cluster circuit level, whereby schools are clustered according to their proximity in terms of distance.

4.9. SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD AT POST PRIMARY LEVEL

This is an event which takes place annually at Provincial level and the choir s that obtain Position One, continues to the finals that are usually held annually in Randburg at the Dome. Opera is one category which is liked by all learners in post primary schools, because if a performer manages to obtain the first position with high percentage (90% or more), at the National Finals, educator is given a bursary by the National Department of Education, including First National Bank, to further his/her studies in music at university level.

This is regarded as job creation for talented learners who wish to further their studies in music as a career. Though it has its own disadvantages, for an example those who cannot make it to the finals annually because of the strict competing spirit ends up being frustrated.

Robert G. Bringle et al ("Making the Case with Quantitative Research," 2000), on his topic "Opera as an Intervention for Rural Public School Children," which was based on nine Southwest Missouri State University Opera Workshop service-learning performances states that:

> "An opera on tour in rural elementary and high schools can significantly alter not the school-age child's knowledge and appreciation of music, but could also influence the school age child's perception of related social, multi-cultural and inter-relationship issues."



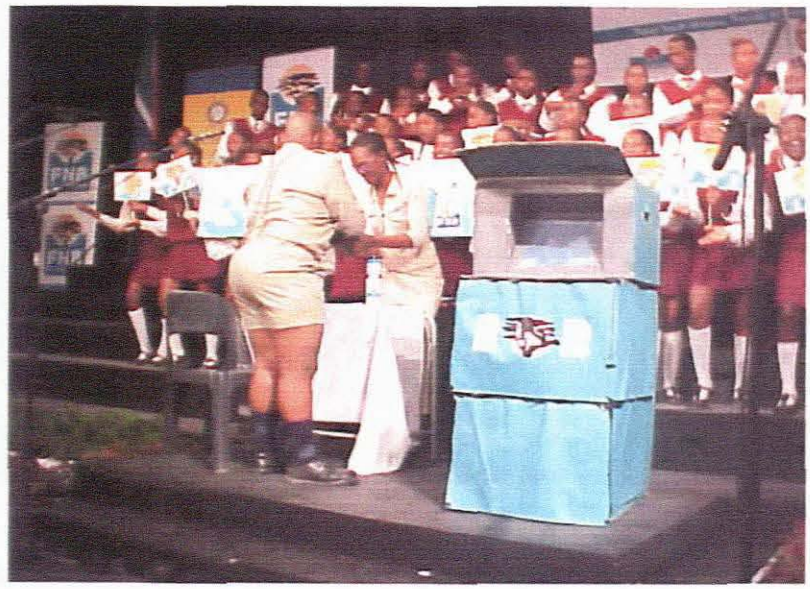
These learners from post primary school were performing work from "Don Giovani" composed by W.A. Mozart. This opera was first performed at the Prague National Theatre on 29th October 1987.

A related hypothesis is that the students participating in an Opera Workshop as service-learning would benefit from the additional performance venues and receive an enhanced educational experience through experiential learning opportunities as defined by (Rogers and Freiberg 1994) learning is facilitated when the following take place:

- The student participates completely in the learning process and has control over its nature direction.
- It is primary based upon direct confrontation with practical, social, personal or research problems.
- Self-evaluation is the principal method of assessing progress or success.

Opera performances are an ideal medium for the integration of these three principles into an arts experience. A body of singers who perform together is called a choir or chorus.

The former term is very often applied to groups affiliated with church and the second to groups that perform in theatres o concert halls, but this distinction is far from rigid.



This choir was selected as "Best" for their rendition of a Jingle in a former Tirisano Schools Choral Eisteddfod in 2004 at Graceland – Secunda during the Mpumalanga Province eliminations.

One could see from the above choir rendition that learners were advertising the role the First National Bank plays in promoting our daily lives as consumers. This is a clear indication that Choral Music plays an important role in promoting the economy of the country through communication.



This choir was selected "Best Choir of the Day" after rendering a Western piece titled "The Dance"- From Opus 27, No. 1 By Edward Elgar. This was during the Tirisano Schools Choral Eisteddfod held at Graceland – Secunda in Mpumalanga Province in 2004.

The above choir is one of the choirs in the province that is used to convey messages of unity and the purpose of the Education Department at large. Through this competition, people from near and far become informed about other life aspects that they were not aware of.

Choirs are often led by a conductor or choir master. Most often choir s consist of four sections intended to sing in four part harmony, but there is no limit to the number of possible parts as long as there is a singer available to sing the part: Thomas Tallis wrote a 40-part motet entitled "*Spem in alium,*" for eight choir s of five parts and Krzysztof Penderecki's Stabat Mater is for three choir s of 16 voices each, a total of 48 parts.

"The aim of Schools Choral Eisteddfod as explained according to "2004 Tirisano Schools Choral Eisteddfod," is to unify fragmented school music competitions into annual and provincial events to be co-ordinated and managed by the Department Of education and First National Bank. It further forms part of the Department's Values in Education campaign, which is aimed at fostering social cohesion through school enrichment programmes in music, the arts and sport to restore a culture of pride in the learning environment."



Post Primary School choir conductors who took part in the Tirisano Schools Choral Eisteddfod held at Graceland – Secunda in Mpumalanga Province in 2004.

At the end of the event, successful choirs are awarded trophies and certificates. This could have been further appreciated if educators could be awarded with bursaries to

further their studies in music. Introduction of music as a subject will assist the above mentioned music enthusiasts to be expects in this art form.

Through the introduction of music as a subject at school level, choir s could maximize their performances, because the following could form part of their daily learning. These include skills in choral singing. Choral singers vary greatly in their ability and performance. The best choral singers possess (among others) the following:

- To sing precisely in tune (on the correct pitch) and with a vocal timbre or colour which complements the other singers.
- To sing precisely controlled levels of volume, matching the dynamics marked in the score or prescribed by the conductor and not sing loudly as to be markedly detectable as an individual voice within the section.
- To sight-read music fluently
- To read and pronounce the text accurately and in the pronunciation style specified by the leader, whatever the language may be. This includes correct diction, proper vowels and timing of diphthongs and correct placement of consonants.
- To remain completely alert for long periods, monitoring closely what is going on in a rehearsal or performance.
- To monitor one's own singing and detect errors, correcting them as they go along.

- To accept direction from others for the good of the group as a whole, even when the singer disagrees aesthetically with the instructions;
- To produce a healthy and pleasing tone through the use of proper vocal technique.
- To sing using pure vowels through vowel tracking to match the group.
- To sing music in keys other than that in which it is written, since choir s often sing music in transposed form.
- To stay in tune with the ensemble, even in the event the ensemble modulates slightly away from "perfect" pitch. To provide ensembles with the key or starting pitch that a piece begins on, usually with unaccompanied pieces.

Another important aspect in music is to be a good listener. Without auditory perception music cannot really exist. There are various reasons why listening should be the core activity of all music experiences in Class Music. To mention but a few, when any music experience takes place, it is being intentionally or unintentionally listened to.

- ➢ One of the most important aims of music education is to train performers to become listeners.
- ➢ Through listening, performers learn to use their ears for the optimal perception of information.
- ➢ Through listening, performers develop an appreciation and understanding of all types of music.

In his research "What do Whole-Language educators and Music educators have to learn from one another?" Lanley, 1994 says: "When considering "literacy", we often assume that we are considering knowledge of communication through the written word. However, the reading and writing of music are also communication skills that fall within the notion of "literacy". Music is kind of language (some even term it the "Universal Language") with its own logic and syntax. A pedagogy has evolved to teach the skill of reading and writing music with its own methodology and developmental scope and sequence.

While music reading and writing skills are quite different from language reading and writing skills, the early development of musical literacy can also be a powerful tool in developing language literacy. Studies have shown that the study of music increases academic achievement on a number of different fronts, including language writing skills. This seems to support the idea that the development of music and language literacy in our students may mutually reinforce each other. Perhaps the differences between the skills of reading and writing music and language are not as great as they appear at first glance. Music is, demonstrably, a language. It is in fact an extremely sophisticated language. It has its own "grammar" and a logic dictated by the harmonic patterns of various frequencies (pitches) sounded simultaneously and in series.In closing, Lanley's words emphasizes the importance of music as a subject that should be introduced in schools.



A conductor from Lindile Post Primary School whose learner obtained the first position in one of the Opera sections, receives a trophy at the Tirisano Schools Choral Eisteddfod held at Graceland – Secunda in Mpumalanga Province in 2004.

It is pleasing to find that the Choral Music Eisteddfod is supported by Government Officials. This could even be more appreciated if attention was brought to them that without an introduction of Music Education in a teaching and Learning situation, which is a foundation to Tirisano Competition, Mpumalanga will not yield the fruits that are expected in this "Art Form" compared to other Provinces (as it was displayed in the National Tirisano Choral Music Results, earlier), especially in the disadvantaged schools.

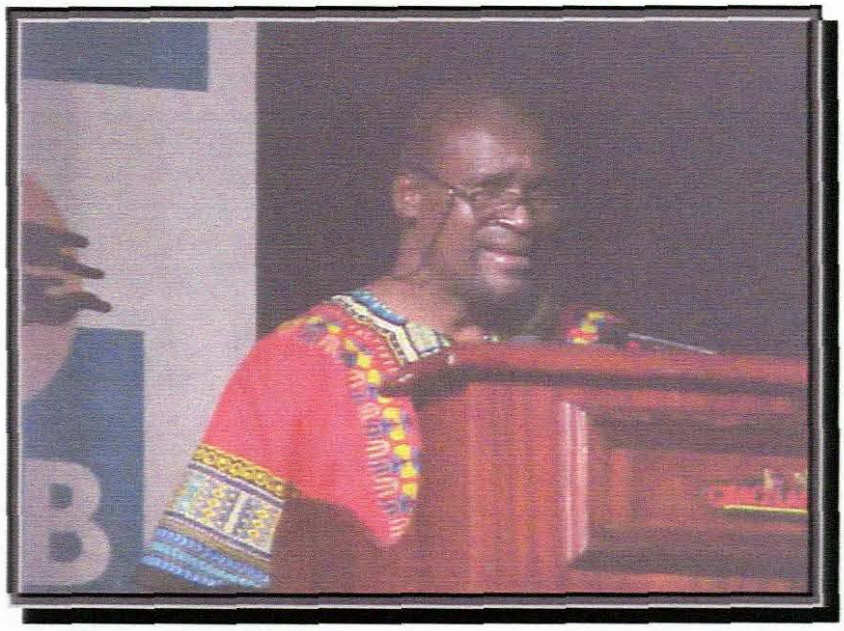
Each and every Governmental Official who supported these choral events had a very serious role to play in the upgrading of music as an art form. Mpumalanga could be counted as one of Province respected if "Focus Art Schools" could be established

whereby music as an art form could be introduced. This will enable learners who missed an opportunity of being taught the subject to grab a chance of being taught. This will promote not only the Province, but the country at large.



The Mpumalanga Tirisano Schools Choral Eisteddfod coordinator hands a trophy to a government official in appreciation for her attendance.

Through the National Department of Education, other western countries could see the talent and capabilities of our learners through the National Youth Choir that visited Germany. Our African learners who belonged to the national choir, could use Choral Music as a language to display different cultural backgrounds that are there in our country, South Africa.



The late acting head of the Deapartment of Education in Mpumalanga Province, delivering a speech during the 2004 Tirisano Schools Choral Eisteddfod held at Graceland – Secunda in Mpumalanga Province.

In his 2005 speech, delivered at the Provincial Tirisano Eisteddfod held in Bethal Civic Centre, the late Mr Mashaba (the then acting Provincial Head of Department) called for a campaign to foster unity and fundamental values of social cohesion in education and mass participation in Tirisano Choral Music Eisteddfod. Through his speech, the province participation became strong and choir s and other stake holders in the Department showed a support for the event.

The Acting HOD's speech made educators who, through their unwelcoming behaviour during this event and at their respective institutions during normal working hours, to conduct themselves accordingly. This is a demonstration that music as an art form,

brings people together to discuss issues that affect the community and on how to correct behaviours that are not accepted in ones community.



The former MEC for the Deapartment of Culture, Sport and Recreation supporting the former Tirisano Schools Choral Eisteddfod held at Graceland – Secunda in Mpumalanga Province in 2004.

Schools Choral Music is not only singing prescribed songs. There is also a part in the own choice section for African indigenous folklore. This section is about the native or aboriginal or original or home-grown myths, or legends or traditions. The indigenous folklore may include traditional plays and customs of the participants' province, which may be performed wearing customary clothing or regalia. Choreograph or scenic play is also allowed in this section. An accompaniment by traditional folk instruments is allowed. Indigenous folklore section also forms part of Choral Music.

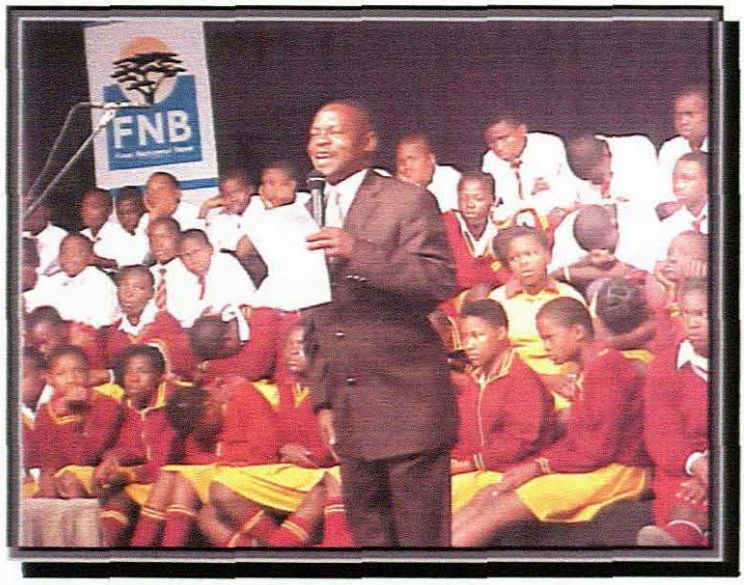


These learners were displaying their cultural background. This is a language communicated to an audience in a form of music and dance about the importance of one's culture and the historical background of the dance. The dance these learners were performing is called "Indlamu".

Indlamu is a traditional Zulu dance by men from South Africa. During the performance of this dance, what men do, is to lift up one leg in the air, bringing it down together with the hands following the other leg then doing it over and over changing the legs and while doing that they lift one leg in the air and fall purposely on the ground with their backs. The boys also do the same as the men.

The women sing and clap their hands while dancing and they are the ones one would hear making lots of funny noises with their tongues. For example: Ali-Li-Li-Li, Ayi-ayi-ayi! This type of noise is said to be "Ululation" which demonstrate an appreciation of the dance by men.

The girls do the same as the women but at times they also lift up one leg in the air with their hands going under the leg. It is not the same as the men and boys because girls want to cover with their hands when they lift the leg up but with boys and men they don't.



Former MEC for Education in Mpumalanga Province, the honourable Mr S. Masango, delivering a speech during the Tirisano Schools Choral Eisteddfod held at Bethal in Mpumalanga Province in 2005.

In his speech delivered at the Provincial Tirisano Choral Music Eisteddfod which was held in Bethal, at the Civic Centre on 22nd May 2005, the MEC for Education, said "As we were celebrating the Decade of Freedom and Democracy last year (2004), I sent a clear call to all in order to escape the harsh judgement that history may impose on us, learners in all our schools should be taught to sing the National Anthem properly."(Tirisano Schools Eisteddfod, 2005)

4.10. COMPOSITION AS A LITERAL AND LINGUISTIC ASPECT

Composition is an activity of creating a musical work. The term is often used in opposition to improvisation, implying an activity carried out prior to performance or a work whose features are specified in sufficient detail to retain its essential identity from one performance to another. (Randal, 2003:178).

The ability to write, read and interpret music should be regarded as an important aspect in composition. It supports and facilitates the abilities to sing, move; play instruments compose/improvise and listen to music. Tuition in reading and writing notation can assist composers to gain knowledge of the following music concepts/elements which are heard and identified separately and also in relation to each other. It is advisable that composers be in the know of the usage of music concepts in creating music. An example of mentioned music concepts are as follows:-

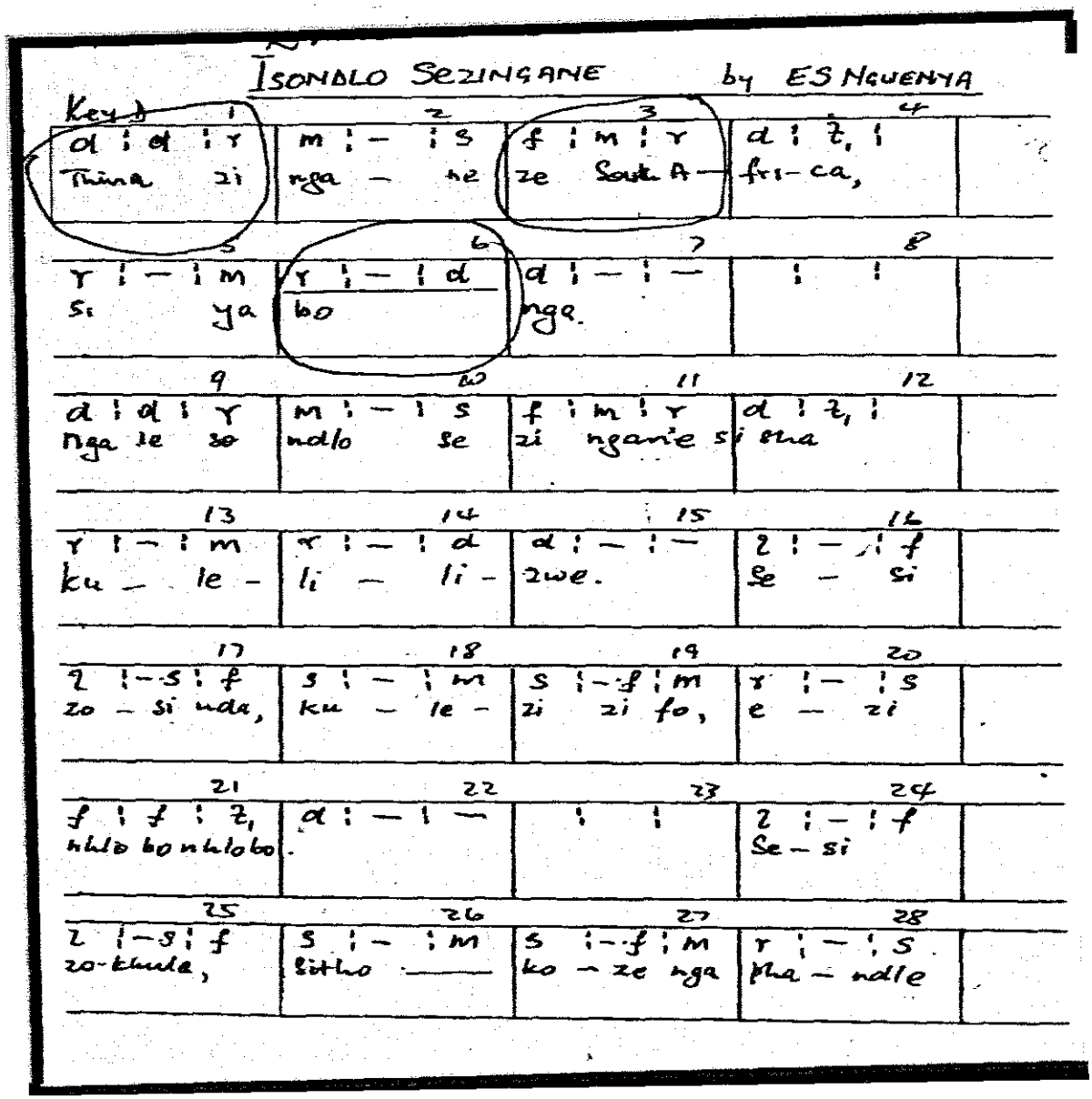
- Pitch and melody
- duration, rhythm, metre and tempo
- articulation
- tone colour/timbre
- dynamics
- harmony and texture
- form and structure
- style and mood.

Vocal abilities of each age group should be considered when one is composing a song to accommodate the different types of voice parts, example soprano, contralto tenor and baritone. Through composition, a music lover could learn a lot from others and the scientific way of creating one's music. Choral Music is also a genre where writing down of notation in a form of signals is done. This assists the world to be in the know of what the older generation did in order for younger generation to learn and improve on what was previously accomplished.
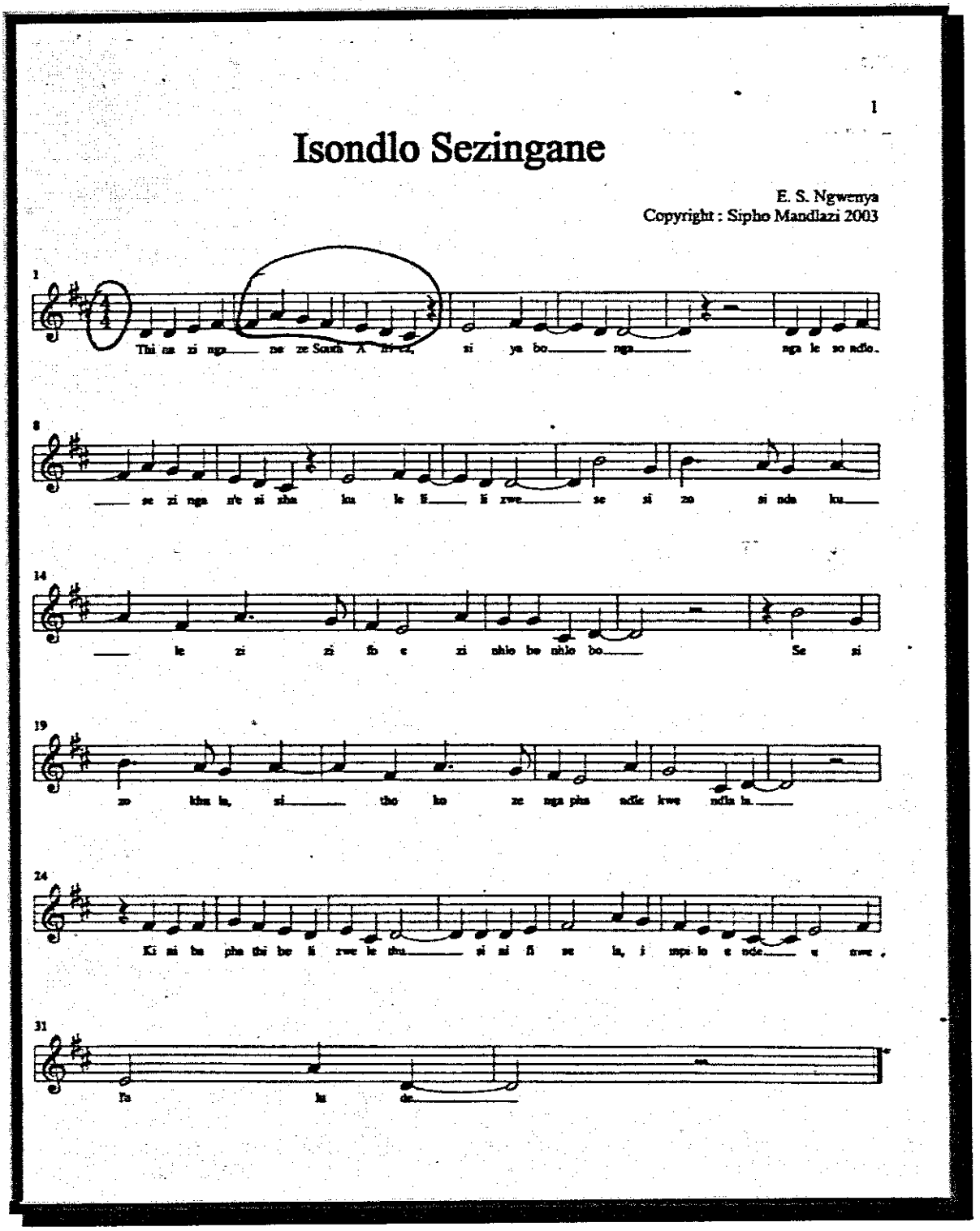
That is why in nowadays, Music Practitioners can debate about compositions and composers that lived centuries ago. Educationists globally can visit archives for music to make researches to comprehend what was done decades ago and improve on the composition in order to suite the 21st century decades.

For our 21st century music appreciators to compose in order to pass an important message to the listeners, one has to undergo a specific training with institutions that are specializing in music. Some messages in other compositions are appreciable, but the notation or creation of those compositions, shows clearly that that particular composer needs to be trained in order for him/her to create a message that could be appreciated by all when performed.

Below is an example of a composition that was prescribed by one of our Provincial composer for lower grades. Most compositional techniques in this repertoire are faulty, but the message carries a weight to a listener.



The score of "ISONDLO" written in solfa



The score of "ISONDLO" written in staff notation

In short, the above composition is about children who pride themselves about the Nutrition Scheme that has been introduced by the National Government to all those that are needy. Hence this is a demonstration to show that Choral Music in literary form, is a language which is used to communicate for expressing ones feelings of dissatisfaction, thanks giving, happiness or sadness, to count but a few.

4.11. INSTRUMENTAL PLAYING

The most important reason why playing instruments has a prominent role either as a Performer or as a Class Music activity is that it fulfils all the general aims of Class Music Education, namely that learners should be provided with:-

- optimal experience of music
- opportunities to develop interest in music, music skills and abilities
- involve in activities which motivate and instill knowledge for lifelong with music
- the opportunity and ability to apply music knowledge and skills to new music experience
- an increasing measure of insight into and an appreciation of both their own music heritage(s) and background(s), and those of others
- opportunities for socialization and involvement in music activities
- activities which strive to achieve standards in line with norms of music practice involved

- integration of music experiences, skills and knowledge with other music as well as non-music experiences, skills and knowledge.

Instrumental playing promotes the development of the musicianship of all learners and performers through active musical problem-solving in balanced relation to appropriate music challenges. Playing instruments assists learners and performers to gain knowledge of the following music concepts/elements, to mention but a few: harmony and texture, dynamics style and mood. Instrumental playing should include improvising, playing by rote and/ or later scores:

Instrumental playing is one aspect which all disadvantaged post primary schools in Mpumalanga Province are missing. Most educators from these disadvantaged schools cannot even tell a difference between a violin, a viola and a cello. This is why these differences of these music instruments are covered in this document (in chapter 2).

4.12. MUSICAL THEATRE

Musical theatre is a form of theatre combining music, songs, spoken dialogue and dance. The emotional content of the piece-humour, pathos, love, anger as well as the story itself, is communicated through the words, music, movement and technical aspects of the entertainment as an integrated whole. Since the 20th century, musical theatre stage works have generally been called, simply, "musicals". Music in the musical theaters in a form of choruses and choir s also contribute a great deal in the promotion of language

and literary aspects. Different cultures that attend performances in theaters learn a lot from one another socially, economical and academically.

The three main components of a musical are the music, the lyrics and the book. The book of a musical refers to the "play" or story of the show-in effect its spoken (not sung) lines; "book" can also refer to the dialogue and lyrics together, which are sometimes referred to (as in opera) as the libretto (Italian for "little book"). The music and lyrics together form the **score** of the musical. The creative team of a musical includes a director, a musical director and usually a choreographer. A production is characterized by aspects such as set costumes, stage properties, lighting, to mention but a few.

4.12. CONCLUSION

This chapter covered the importance of music in our daily lives in a form of different language communication or mediums/platforms. It also dealt with responses from choir conductors through questionnaires and their eager to introduce music as a subject in their Further Education and Training (FET) schools which indicates clearly that music as a subject is a must for all schools in Mpumalanga Province.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.1. INTRODUCTION

The study of music as preparation for an artistic, educational, technical or some other profession in the area of music takes place in various educational institutions within the country. As in professional life, there are also areas of content and organization which overlap in the various branches of musical studies. This chapter will explain mechanisms to to improve and maximize the input of Choral Music in linguistic and literary aspects in a form of introducing it as a subject in a classroom level. In this chapter aspects such as Basic *minimum package needed for a music classroom, package for a* "Focus School" in music, a type of an educator envisaged in the teaching of music as a subject will be discussed.

Under the Theory of music the following will be looked at: Profile of the Music Learner, designing learning programme for Music, Assessment Guidelines for music, Learning and the support Materials. All these aspects are based on the latest developments in education, that is, according to the National Curriculum Statement.

The following under the Practical Session of music will be discussed: Singing, aims of music instrumental playing, didactic guidelines on discipline in playing music

instruments, playing techniques on instruments and integrating composing/improvising with other art forms.

5.2. BASIC MINIMUM PACKAGE NEEDED FOR A MUSIC CLASSROOM

- A Music Educator with at least an Educators Licentiate in Music.
- One room that could be the size of an ordinary classroom for group teaching.
- One smaller room to be used by the learners for practicing on their own.
- A piano or electronic keyboard (5 octaves).
- One Music System with CD and Tape facilities.
- Textbook for General Musical Knowledge.
- Educator and Learner Workbooks for the Theory of Music and Harmony.
- Music Manuscript Books.
- A Television Set, video tape and a DVD player.
- Storage space for music scores, files and learners portfolios.
- Computer and Music Notation Software.
- Learners could have their own/rented music instruments; own Music Manuscript Books; Textbooks; Learner Workbook for Theory and Harmony and Musical Scores for performance.

5.2.1. Proposed package for a Focus School for music as an art-form within each Regional Office.

- A Recital Hall with an elevated Stage area to accommodate at least twenty performers.

- Five Teaching Studios for workshopping educators/learners.
- One Grand Piano and one upright piano.
- Twenty-Five Soprano Recorders.
- Twenty-five Alto Recorders.
- Ten Pitch Pipes/Melodicas.
- Two Metronomes.
- Three Conducting Stands.
- Four Conducting Batons.
- Twenty-five tenor bass Recorders.
- Fifteen Electronic Keyboards and their Stands (five Octaves).
- Textbooks for General Musical Knowledge.
- Educators and Learners Handbooks for Theory of Music, Harmony.
- Music Manuscript Books.
- Three Alto Marimba.
- Three Soprano Marimba.
- One CD/Tape/DVD Recorder/74 cm TV.
- One Video Recorder.
- Twenty Percussion set.
- Five Xylophones.
- Five Timpani.
- Fifteen Violins.
- Ten Violas.
- Five Cellos.

- Five Double Bass.
- Three Drum Kits.
- Two Acoustic Guitars.
- One Electronic Bass Guitar.
- Five Trumpets.
- Two Trombones.
- Two Soprano Saxophones
- Four French Horns.
- Four Alto Saxophones.
- Three Euphoniums.
- Four Clarinets.
- Eight Flutes.
- Two Electric Keyboard Laboratories.
- One Computer set and Music Notation Software.
- One Data Projector.
- One Digital Camera.

Musical Instruments mentioned above, have been discussed in chapter 2.

5.3. THE KIND OF EDUCATOR ENVISAGED TO TEACH MUSIC

All educators and other educators are the key contributors to the transformation of education in South Africa. They should update themselves with the new methodologies that are introduced in order to fulfill the various roles outlined in the Norms and Standards for Educators.

The following are important aspects that are expected from an educator in the teaching and promoting music in a teaching and learning situation:-

5.3.1. An educator should be a Learning Mediator

The educator should be sensitive to the diverse needs of learners, for an example:

- The use of language should not be abusive.
- Barriers of learning should be regarded as expanded opportunity
- Adapt teaching styles according to the level of learner's understanding and background.
- Create learning environment that is welcoming which will enable learners to regard him/her as a parent.
- Using media and real life resources in making music lessons more interesting to learners.
- Accommodate different learning styles to accommodate learners who have barriers of learning.
- His/her teachings in a teaching learning situation should be Learner Centered. This will make the music class more active and learners will gain more as they are always engage to solve challenges themselves.
- To be a learning mediator, the educator should be sensitive to the fact that learners have different learning styles and that educator should employ different teaching styles to accommodate that.

5.3.2. An educator should be an Interpreter and Designer of Learning Programmes and Materials.

- An educator should understand the principles and practice of the new approach of The National Curriculum Statement, that is, what policy issues and non-policy issues impact on the development of learning programmes.
- An educator should revise the learning programmes regurlarly to provide for changing issues.
- An educator must understand and use the principles (for an example the Principle of participatory and activity-based) and practices of the Outcomes Based Education.
- Activities in a classroom situation should be meaningful/authentic, meaning that they (activities) should be appropriate for the context, age and understanding of the learners.

5.3.3. An educator should be a Leader, Administrator and a Manager.

Educator should be a leader, administrator and manager in the class-room and in the school as a whole for an example:-

- An educator should manage classroom teaching in different contexts and particularly with large and diverse groups.
- An educator should know where educator wants to lead the learners.
- An educator should be an informed person regarding various aspects of the teaching environment.

- As a leader, an educator should have high expectations of the learners.

5.3.4. An educator should be a Scholar, Researcher and Lifelong Learner.

There are various ways in which integration can take place. To create a learning environment that will be intergrated with other subjects and transformation, an educator needs to stay a scholar, researcher and lifelong learner. For an example:

- Being numerically, technologically and media literate.
- Be aware of the current research/developments in education and in their subject.
- Use and promote the use of resource centres like libraries.
- Understand and assist in using effective study methods, especially in his/her subject.

5.3.5. An educator should be helpful to his/her community, practice citizeship and play a Pastoral Role.

The educator cannot be divorced from the community and the lives of people he/she is working with. For an example:

- Do research that is community based to promote effective learning and teaching.
- Report effectively to parents.
- Develop schools to be community centred.
- Assist schools to respond to community needs.
- Respond to learners with social and educational problems.
- Operating as a mentor.

- Be sensitive to community issues that can have an impact on learner performance and behaviour.
- Know about the availability of support services and how to use them.

5.3.6. An educator should be An Assessor

An educator should understand that assessment is an essential part of teaching and learning process and how to integrate it into this process. Educator should further:-

5.3.6.1. Understand and be able to apply policy regarding assessment

In order to understand the present policies, the educator should know the content of Report 550 (an old policy that was used before the Democratic Government in South Africa ad its assessment procedures). This policy is replaced by the Qualifications and Assessment Policy Framework Grades 10-12 (General) which describe the regulations and rules for the awarding of the Further Education and Training Certificate (General) at the level 4 of the National Qualification Framework. Qualifications and Assessment Policy Framework Grades 10-12 (General), explains levels of education department starting from National to school level in terms of their roles in assessment.

5.3.6.2. Assess, record and report in such a way that it is to the benefit of all parties involved.

Recording and reporting involves the capturing of data collected during assessment so that it can be logically analysed and published in an accurate and understandable way. The following are examples of different types of recording instruments:

- Rating scales;
- Task or check lists; and
- Rubrics. (Qualifications and Assessment, Department of Education: 11)

5.3.7. An educator should be a Learning Area/Subject/Phase Specialist.

To attempt to teach a certain subject without being a specialist in it, will cause learners not to attain the Learning Outcomes as well as they could have and will not enable the learner to develop to his/her full potential. The following are for example important:-

- Understand and be able to use the content of the Subject Statement, as part of the NCS, and Learning Programme guides in music.
- Understand music content to be taught, including appropriate content knowledge and integration with other subject
- Use methodology that is appropriate to music and context.
- Understand teaching, learning and assessment problems that are unique to music.
- Know the relevance of musician the world around the learner.
- Be able to construct activities that meet the required conditions in music
- Do research in music local and global
- Be a scholar in his/her subject.

- Be life-long learner in his/her subject.

5.4. PROFILE OF A MUSIC LEARNER

In developing teaching and learning practice, a educator should take into account his/her learners' development stage, interests and abilities. Learners have a renewed sense of identity and are able to think in an increasingly abstract and complex way. They are interested in re-examining themselves, their values and those of a larger world.

The next sub-heading will look at the profile of a music learner under the following: Intellectual Perspective, Social and Emotional Perspective and aspects which an educator should consider when educator assesses.

5.4.1. Intellectual Perspective

A learner at post primary school level should be able to:-

- gain cognitive competence – increasing ability to think abstractly in more complex structures of thinking, perceiving and hypothesizing,
- see the logic and consistency of existing personal beliefs and establish own belief systems,
- obtain the ability to think objectively,
- engage in meta – cognition, that is, thinking on a wide range of topics/pertaining global issues and what they can do about them.

5.4.2. Social and Emotional Perspective

A learner at post primary school level :-

- Should have in depended sense of self and personal power.
- is eager to explore "new" worlds with their bodies.
- Enjoy large group gatherings and various sub-cultures and interests in which adult values are expressed and tested, that is, sports, bands, clubs, cliques and dance.
- address themes such as drugs, sex pregnancy, HIV-Aids, career goals and world peace.
- develop friendship with one or two best friends of either sexes.
- develop intense romantic relationships.
- develop a feeling of personal invulnerability and sense of immortality, leading to taking chances or becoming involved in circumstances beyond their control.
- may have a respect for parents, educator and adults.
- feel that they are redefining and creating a new and better world.
- enjoy a strong sense of independence.
- enjoy mobility and freedom without adult interference.

5.5. ASPECTS TO BE CONSIDERED WHEN ASSESING MUSIC

An educator should assess the following competencies which learners are expected to have achieved at the end of lower grades, that is, before they enter grade 10:-

- a basic understanding of the relationship of music and culture

- a general sense of music as an arts discipline
- an ability to create and present music
- vocabulary of music
- a general knowledge of career opportunities in the music industry and allied professions
- a general appreciation of all the arts, that is, dance, drama and visual arts and how they function separately and together
- a knowledge of different South African cultures and how these are reflected in music
- an ability to reflect on music using basic music terminology
- an ability to use to express and communicate using music.

5.5.1. Designing a Learning Programme For Music

A Learning Programme consists of three stages of planning, namely Subject Framework for three grades, that is, Grade 10, 11 and 12. Below is an example of a Subject Framework for Learning Outcomes 1 and 2.

Conceptual Progression

Learning Outcomes 1 Performance And Presentation			
Grade 10 Assessment Standards	**Grade 11 Assessment Standards**	**Grade 12 Assessment Standard**	**Notes about conceptual progression that was observed**
10.1.1. Technical ability	11.1.1. Increased technical ability and control.	12.1.1. Demonstrate Technical control.	
10.1.2. Solo	11.1.2. Solo	12.1.2. Solo	

Performance	Performance	performance.	
10.1.3. Group Performance	11.1.3. Group Performance	12.1.3. Group Performance	
10.1.4. Sound Production			
10.1.5. Assisting to plan performance	11.1.4. Assisting to plan Performance	12.1.4. Solo Performance and co-ordinate a music event.	
	11.1.5. Present Musical Work		

Broad Statements

Context	
Time	1 Hour per week
Resources	Various musical instruments, Relevant Repertoire, Printed Scores, CD's, Cassettes, Videos, DVD's, Performance Venues, Research Material.
Teaching Approach	Hands on Practical, Face to Face, One on One, Group to Group, Buddy system.
Managing Diversity	Buddy system/Peer teaching/Coaching, Incorporation of music form diverse cultures.
Other Policy issues to consider	Financial, LSEN Learners, Outcomes Based Assessments, Norm And Standards

Conceptual Progression

Learning Outcomes 4 Critical Reflection			
Grade 10	**Grade 11**	**Grade 12**	**Notes about conceptual progression that was observed**
10.4.1. Identify and describe Performed Music	11.4.1. Identify and describe Performed Music Compositional Techniques	12.4.1. Critically evaluate Music	
10.4.2. Place Music Work in Cultural Context	11.4.2. Explanation of Compositional Characteristics.	12.4.2. Compare Musical Styles	
10.4.3. Understand Music Industry	11.4.3. Research the Music Industry.	12.4.3. Apply basic contractual practices	
10.4.4. Report on Performance			

Broad Statements

Context	
Time	1 Hour per week
Resources	Various musical instruments, Relevant repertoire; Printed Scores, CD's, DVD's, Videos, Performance Venues, Research Material.
Technical Approach	Group Work
Managing Diversity	Buddy System/Peer teaching/Coaching, Incorporation of music form diverse cultures
Other Policy issues to consider	Financial, LSEN Learners, OBA (Outcomes Based Approach), Norms and Standards

A Subject Framework (three year plan) consists of the following:

- Guidelines which assists a educator in determining what should be done in a subject across the three grades in the FET Band.
- It is a plan that ensures that learners achieve Learning Outcomes for the Band over the three years in a specific subject.
- It also plans other aspects that need to be in place to support curriculum implementation.

A year plan should be completed before the end of the previous year so that teaching can take place from the very first school day.

There are approximately 40 weeks in a school year. In Grade 12 there are a maximum number of 30 teaching weeks. This is in addition to the approximate time set aside for formal assessment. Within 30 teaching weeks the educator needs to make allowance for the ongoing school activities, Continuous Assessment work and other assessment tasks as

well. For Grades 10 and 11 there are approximately 36 teaching weeks. A blank year calendar could be used for planning.

The learning programme or a year plan in Music includes teaching and learning activities as well as assessment activities that take place in class, at home or elsewhere. The learning programme or a year plan addresses more than one outcomes at a time and needs to be limited to one learning outcomes. Learners may for an example achieve objectives expected for Learning Outcomes 1 (LO 1) – *Performance and Presentation;* Learning Outcomes 2 (LO 2) – *Improvisation, Arrangement a Composition* at the same time, or they may achieve outcomes for Learning Outcomes 3 (LO 3) – *Music Literacy* and Learning Outcomes 4 (LO 4) – *Critical Reflection* simultaneously.

5.5.1.1. Work Schedule

A Year Schedule is a yearlong schedule for specific subjects for a specific grade that shows how teaching, learning and assessment is sequenced and paced. Other aspects that will support curriculum implementation are also included and planned.

The primary function of a work schedule/year plan is to:-

- identify and sequence learning outcomes and assessment standards,
- specify how learning outcomes and assessment standards are to be structured into learning units,
- specify time allocation for each learning outcomes,
- indicate contextual knowledge, concepts, skills, values and attitudes (SKVA),

- outline teaching strategies, approaches and methods to be followed,
- identify suitable resources,
- plan Continuous Assessment strategies,
- specify assessment tasks and how it will be assessed,
- identify which evidence of learners' performance is to be used for promotion purposes,
- describe how learners' specific needs will be attended to,
- indicate what resources should be available.

5.5.1.2. Year Plan

- Identify how you wish to present the learning outcomes in that particular grade or year
- identify the assessment standards, including portfolio requirements,
- identify the areas of integration within learning programmes and across learning areas,
- establish the context and select the content areas that best address the learning outcomes and related assessment standards,
- select content and accommodate the diversity of learning styles and modalities,
- identify/select resources to be used (including those that learners with barriers to learning),
- allocate time/duration to be taken in each section.

5.5.1.3. Designing Term Plans

A Term Plan requires to indicate the following:-

- determine the number of teaching weeks in the term,
- determine portfolio requirements,
- decide how the Learning Outcomes are to be achieved, including the integration of Learning Outcomes where applicable,
- decide on the Assessment Standards, strategies and measuring learning aids to be used in the assessment process,
- Recording and Reporting.

The following is an example of a Term Planner:

Grade:	**THEME/TOPIC**				
Learning Outcomes	**Assessment Standards**	**Assessment Strategy**	**Content/Context/Learning Activities**	**Resources**	**Time**
INTEGRATION:					

5.5.1.4. Designing Lesson Plans/Lesson Units

Lesson Plans could cover a single lesson, for an example, one week or even for one term. Such plans should be more detailed than the year plan and term plan. A lesson plan should include the resources required such as educator and educator activities, assessment strategies, tools, rubrics, worksheet, to mention but a few.

A lesson unit is a day-nowadays arrangement of learning and teaching activities. The features of the lesson unit are that it must:-

- indicate learning outcomes and related assessment standards
- indicate how integration will be achieved,
- indicate time allocation or duration of the units,
- indicate specific learning needs of the learners,
- specify planned assessment types and purposes,
- indicate resources to be used,
- specify learning and assessment activities,
- indicate expanded opportunities,
- indicate linkages with work completed and work ahead.

5.5.1.4.1. The steps for designing a learning unit are as follows:

- choose learning outcomes and assessment standards
- look for natural links within the learning area,
- look for links from other learning areas for enhancement and context,
- design meaningful and relevant activities,
- plan for assessment (methods, strategies and tools),
- plan for recording and reporting.

Below is an example of a Lesson Plan for a music lesson:

School: _____
Grade: _____
Educator: _____
Date/Week: _____

Duration: _____

Topic: _____

Learning Outcomes: 1 – Performance and Presentations

2 – Improvisation

Educator's role	Learners Activities	Resources	Assessment Standards
Prepare class outlay, *instruments* and music. Discuss pentatonic scale. Guide learners how to use the instruments. Plan and evaluate learners' skills.	The learners *perform and are* concerned with:- Notes of the pentatonic scale on Key C, Rhythm and melody. Learners perform rhythmically and improvise within specific guide lines.	Available *instruments such as* melodic and non-melodic instruments. Rubrics and sample lesson.	*Identifying and* selecting appropriate music that will communicate a personal, social or human rights issues. Recording sounds with the use of a tape recorder

Expanded Opportunities	Portfolio Requirements
More advances improvisation skills and other instruments may be used. Special Needs: Assessment will be adapted to accommodate learners with learning barriers.	Tape recording of the work. Assessment rubrics.

Homework	Integration/Links within Music	Integration/Links with other Subjects
Each learner to compose his/her own melody and improvisation	LO 1 AS 2 and LO 2, AS 2	Dramatic Arts LO 1 Visual Arts LO 1 – 3 Design LO 1 and 2

EDUCATOR'S REFLECTION	Weighting and Time Allocation
(AFTER THE CYCLE OF LESSONS – ALTER OR ADD/ OBSERVE AND NOTE PRACTICAL IMPLICATIONS)	4½ X 1 = 270 minutes (Electives) ALL LO's have the same weighting

5.6. ASSESSMENT GUIDELINES FOR MUSIC

The purpose of assessment in Music is to improve teaching and learning. It guides the educator and the learner to adapt their teaching and learning strategies. It diagnoses the learning problems that the learner may experience and identifies what extra help the learner may need, to mention but a few.

5.6.1. Types of Assessment

5.6.1.1. Baseline Assessment

Baseline Assessment is used to determine prior knowledge and skills at the beginning of a learning programme. This information enables the educator to determine the point at which a learning programme should begin.

5.6.1.2. Diagnostic Assessment

Diagnostic Assessment is used to determine the nature and cause of barriers to learning experienced by specific learners. It is followed by guidance, appropriate support and intervention strategies or reference to specialist help in the case of learners with special needs.

5.6.1.3. Formative Assessment

Formative assessment contains qualitative comments about a learner's progress. It monitors and supports the process of learning and teaching. It is used to inform educators and learners about their progress so as to improve teaching and learning.

5.6.1.4. Summative Assessment

Summative assessment gives an overall picture of a learner's progress at a given time, for an example, at the end of a term, or on transfer to another school.

5.6.1.5. Performance Assessment

It is used as a system of an actual learner performance. During a performance assessment, learners are engaged in activities that require the demonstration of specific skills. In this type of assessment, the learner demonstrates complex learning that integrates knowledge, skills and values in a single performance.

Methods of Assessment, for an example, Educator Assessment, Self Assessment, Peer Assessment and Group Assessment could be used. Methods/Instuments for Collecting Evidence such as Observation-based Assessment, Test-based Assessment, Task-based Assessments and assessment using Rubrics could also be utilised.

5.7. LEARNING AND SUPPORT MATERIALS

Learning and support materials refers to any materials that facilitates learning and teaching. LEARNING AND TEACHING MATERIALS can effectively assist the educator with interpreting the curriculum, developing a sound and comprehensive learning programme for the year, lesson planning and ensuring curriculum coverage.

5.7.1. Textbooks

Textbooks are useful for the following:-

- they provide ready made teaching texts and learning tasks,
- they provide activities to ensure that outcomes are achieved,
- they include activities for enrichment,
- they are the cheap way of providing learning materials,
- a learner with textbooks is focused and not educator –dependent.

These are but a few what textbooks could assist as learning and support materials. More learning materials in music was covered under chapter five of this document.

5.8. RECOMMENDATION FOR PRACTICAL ACTIVITIES

5.8.1. Singing (a voice as a Musical Instrument).

Singing is the use of the voice as a musical instrument with the mouth open, as distinct from humming. Early vocal composition was oriented almost entirely towards the natural male voice. An interest in female voices and the castrato became evident in the 16th century. A male singer, castrated as a boy so as to preserve his soprano or alto range after his chest and lungs had become those of an adult, also evirato, this was practiced in Italy in the 16th through the 18th centuries. These castrati were especially important in opera seria, where they sang the leading male roles and were international stars).. Improvised florid singing reached a first peak of development in this period and is described in several treaties.

The first half of the 19th century marks the transition to the present period of the classical singing tradition. The change is embodied in new types of singers, such as the dramatic soprano and "tenore robusto," which is characterized by a heavier registration and more forceful manner of singing reflective of new ideals of dramatic expression and larger accompanying orchestra.

This section is aiming at assisting conductors in the improvement of choral performance, especially the disadvantaged post primary schools in Mpumalanga Province. The following will be discussed:- Choir Rehearsal procedure, Presenting a new choral work, causes that makes a choir to flattens during performance, Blending and Balance of voices and Audio aids that could assist the conductor to improve his/her performance.

5.8.2. Rehearsal Procedure

5.8.2.1. Organizational Details

Conductors are advised to do the following for effective choir rehearsals:

- Start on time.
- Selections to be rehearsed should be cascaded to the choristers in time or on the board for choristers to prepare themselves accordingly and the effective utilization of time management. Choristers should set up their music as soon as they are seated.
- Design a work plan with a definite time schedule and adhere to it.

- Have competent students assistants set up the rehearsal room, pass out music, check attendance and do library work.
- A conductor should have his/her files and library accessible to the rehearsal room.
- Give the selection to the accompanist before the rehearsals for prior study. Go over it with the accompanist before the rehearsal. During this period, tempi (plural for tempo) should be established and mistakes corrected. Group time should not be wasted in two-way discussions between the conductor and the accompanist. Ask private piano educators to co-operate by using these accompaniments as part of the piano lesson assignment.
- The piano should be so placed that the accompanist can see a performer clearly.
- Arrange to have at least one male and one female sectional rehearsal for every two or three mixed rehearsal.
- Develop student leaders. They can assist by leading sectionals, drilling and rehearsing small ensembles, preparing soloists and coaching weak members.
- A break during rehearsals is advisable, particularly after a period of intense concentration. In a typical 45 minutes rehearsal, allow for a 1-2 minute "stretch" and "gab" period. In a longer rehearsal, that is, two hours, allow for a complete five to ten minute break.
- Some conductors give their choir a break by a complete change in the type of music being sung and allow them to do a bit of "barber shopping" or a little free harmonization on a popular tune.

- Have a member of a chorus sing a prepared solo during these break. These solo spots should be given to those who are not possessing solo voices and who might never sing before a large audience.
- "sight reading" a short, easy choral work during a break.

5.8.2.2. For the Choir Conductor

- For an effective rehearsal, a Choir Conductor should embark on the following:
- Center his/her attention on the group and not on the score. This means that the conductor must have learnt the music before the rehearsal.
- Do not start the choir with "One, Two. Three SING." Use a simple up-beat as you would if directing professionals. Amateur singers can be conditioned to responding to a preparatory beat and a down beat. Use practice attacks at different tempi and dynamics level to make choristers aware of the conductor.
- Inject a humour in a rehearsal. This is particularly important when tension mounts, as in the "home stretch" before an important appearance.
- Encourage! An overly critical, negative approach can lower the moral of the choir and do immensurable harm. This is not a plea for lower standards, but a suggestion that the conductor be fully aware of the effects of consistent and strong criticism.
- Sing for, but not with the group.
- Do not allow minor infractions to pass or they will mushroom into larger ones and become established habits.

- Talking should cease instantly as the conductor steps before the group. Instructions should be given only when there is absolute quite. An orderly, well run rehearsal is a strong factor in contributing to the morale of a group. Non-cooperative individuals should be dismissed. No one person is important than the group.
- Study and mark the score thoroughly before the rehearsal.
- Talk little and sing much.
- Do not actually conduct until a fair control of the work is attained. Never over-conduct at any rehearsal. Always leave something in reserve for the performance
- Teach a choir principles and not cases.
- Demonstration is an efficient way to make a point.
- If rehearsal time is limited, organize extra "Reading Rehearsals" or form a "Choral Reading Club." Graded sight reading courses are most helpful and a little time spent on such activities increases efficiency in learning new music. Be involved in Community Choir s and also involve them in your choir rehearsal. For a finale, the groups could sing a thrilling conclusion.

5.8.2.3. Choir Response

For effective performance, a choir is advised to do the following during the rehearsals:

- Choristers should not be afraid of making mistakes. They should, on the contrary, be encouraged to make "good" ones. A well defined mistake could be

corrected more easily than the one which is made timidly and therefore never quite establishes itself as right or wrong.

- Choir members should request rehearsal of specific sections of a composition. A section that bothers one person usually has difficulties for others.
- When the group becomes tired or restless, vary your procedure or materials.
- Choristers should be given a chance for input. Invite them to make suggestions relative to climaxes, mood, colour dynamics and tempi, to mention but a few. In the beginning this procedure will appear to be time consuming, but eventually, increased awareness and sensitivity will develop. The result will be a higher level of group musicianship. A chorister whose suggestion is used will identify himself/herself with the work to an extent that could not be brought about by any other means.
- Choir members should watch other parts of the score while singing. Most singers are one part conscious and never see or hear themselves in relation to the entire tonal structure.
- Choir members should be made aware of the need for a 100% start on attacks. Those choir members who are starting late because of their playful manner, should be dealt with severely for their inertia, since they are responsible for the "false start". This is one of the most pernicious time wasters of the choral rehearsal.
- Censure those who continue singing after a stop has been indicated. This is gross in-attention and is never to be condoned.

- Choristers should sit in either of the two generally accepted positions:-
    - On the front two inches of the seat, torso erect, spine straight, noprotubrance of the abdominal area, both feet firmly "gripping" the floor with one foot slightly in advance of the other, so that the entire body is in a position of balance. This position is preferable.
    - Body firmly fixed completely against the back of the chair with as erect a position of the torso as is possible.

Conductors may alternate these two positions during the course of a rehearsal.

- Choir members should hold the music up, with the arms away from the body. If the music is down in the lap, it is difficult for the singer to direct visual attention to the conductor. Also, this position is not conducive to proper breathing, which is fundamental to good vocal production. Finally, because of poor body balance, conditions of tension in neck and throat arises and contributes to faulty quality, poor pitch, limited range and poor singing in general.
- All choir members should be taught and be familiar to conduct the basic 2/4; 3/4; 4/4 and 6/8 standard beats:

If a member of the choir shows any conducting ability, turn over part or all of a rehearsal to him/her. A good student conductor will get assiduous attention from the choir and will provide the choir conductor with an opportunity to work within the choir while the

rehearsal is going on. This student conductor should be allowed to conduct a number or two at a public performance.

5.9. REHEARSAL TECHNIQUES

Some choir techniques that a choir conductor should take on board during the choir rehearsals are as follows:

- Do not repeat a phrase for "notes" only. All repetitions should involve working on the implications of text, dynamics and tonal features as well as musical style.
- Accompanist should play the starting chord softly. Choristers should be trained to pick their parts out of the chord. Insist that choristers "hum" the starting chord to indicate that all is set (if in doubt).
- Give a special attention to the male voices. Fuzz and muddiness in the tonal mass is usually the result of inaccuracy in the lower parts.
- Each rehearsal should conclude with a feeling of accomplishment. Use the last few minutes of every rehearsal to present a brief recapitulation of points covered, those mastered and those yet to be improved.
- Do not develop a fixed pattern of rehearsal procedures. Vary the procedure from day to day.
- If a passage is difficult and is not clarified by repetition, try separating the problem into its component parts. For an example, if a passage contains unusual melodic intervals in combination with unusual rhythms, one should:

- Sing the intervals without reference to rhythm, using lon tones until each note is secure.
- Chant or speak the text in the written rhythm.
- Combine notes and text in the rhythm indicated in the score.

Try the following ways to start a rehearsal:-

- *Have the accompanist start playing as the rehearsal begins. As the choristers enter, they should start humming their parts, continuing until the entire choir has entered the room.*
- *Use a choral recording to start the rehearsal. The playing starts as the period begins and the choristers take their places quietly so that they may be able to listen. The recording may be a professional one by an outstanding musical group or it may be a tape of a previous rehearsal by the choir itself.*
- Do not spend too much time rehearsing the most pleasing and least difficult portion of any work. Face the problems, isolate them and solve them.
- When correcting wrong notes, point out the difference between what has been sung incorrectly and what is correct.
- If the piano must be used at rehearsal:
- Play softly.
- Do not play percussively.

- In accompanying, do not play constantly. Strike only an occasional chord, preferably the strong beats of a measure and mark the harmonic changes, to mention but a few.
- Occasionally play notes in a different octave from that being sung. For an example, if the group is singing a staccato passage, a lighter feeling is created if, during practice, the piano accompaniment is played one octave higher.
- Avoid vague generalizations, such as "Tenors were flat." Tell the Tenors ***exactly*** where and why they were out of tune and correct them.

5.10. PRESENTING A NEW CHORAL WORK

- Discuss briefly the text, composer, style and the period.
- Play the work while the choir follows silently. Use recordings if available.
- Have the choir sing in parts, with the text. Move ahead regardless of breakdowns.
- Rehearsing all parts simultaneously is always most desirable and should be attempted first. In difficult places whenever serious trouble of any kind develops, the conductor will have to resort to rehearsing individual parts.

5.10.1. Flattening During Choir Performances

Flattening is a gradual singing in discord of a voice from a given key to a lower key. Flattening of a choir during a performance is caused by the following:-

- Poor tone production usually caused by constriction in and around the base of the tongue, a rigid jaw and rear production without a feeling of forward resonance

and focus. This results in a throaty quality and contributes to flattening in general.

- Lack of adequate breath supply to keep pressure against vocal chords.
- Poor posture which interferes with proper breathing.
- Improper method of breathing. Most competent authorities suggest diaphragmatic breathing.
- "Break" or "Lift" areas in individual voices are usually intonation trouble spots.
- Wrong voice classifications. A heavy baritone singing tenor will, by force of weight as well as the high tessitura tend to bring down the pitch of the tenor section. This, in turn, will cause the entire group to flat.
- Poor time of the day rehearsals. Early morning is inadvisable because at that time the voices are literally not "warmed up." If possible, rehearsals should be scheduled during late morning, prior to lunch.
- Poor acoustics on the stage or in the auditorium which prevent members of the choir from hearing each other properly. "Dead" halls do not give the acoustical "lift" necessary to the establishment of vocal contact between chorus members. This lack of vocal rapport is especially distressing when polyphonic music is performed.

5.10.2. Blend and Balancing during the Choir Performance

Before any single vocal line can be blended into the whole choir ,it must be a thoroughly unit in itself. Thus, if there are assertive voices in an alto section, they must first be

brought into uniform balance within their own section before they can be blended with other sections.

- Heavier voices must not crescendo to their fullest or else they will dominate others in the section.
- Light, lyric voices must not sing their softest, for the bigger voices may not be able to diminish as much and will dominate.
- Complete blend is possible only when the following properties are present:
- Accuracy of pitch
- Uniform vowels,
- Uniform dynamic level,
- Uniform tone colour,
- Rhythmic unity and
- Uniform diction.

No blend is possible when the voices are pushed beyond their normal capacity.

5.10.3. Audio Aids during choir rehearsals

Use a tape recorder at rehearsals to check if a rehearsal was as expected. Look for the following:-

- Are your directions clearly given?
- Do improvements really takes place with each repetition or are the improvements imagined?
- Do you talk too much?

- Are there too many "dead" spots, that is, dull pauses while the choir waits for the conductor to decide when educator is going or what educator is to do next. This is usually accompanied by the scratching of the head, the stroking of the chin and the "hms", "wells", "ahhs" and other vocal musings of the doubtful.

The conductor must know his return point or next direction to the choir before educator stops.

- Record outstanding choir s appearing on radio or television. Much beautiful Choral Music can be made available to you permanently by this practice.
- Instrumental backgrounds to combined choral and band or orchestra selections can be recorded and made available to the choir conductor for his/her use during rehearsal periods.
- If a male and a female choir rehearses separately but desires to combine into a mixed group at a later date, they can record their own parts and then exchange tapes. By use of these taped "other parts" they will orient themselves to the whole before the choir combine.
- Many good post primary school choir s record their groups from year to year and sell those recordings to raise funds for worthy projects.
- Some community Public Libraries have instituted a record lending service. One should ask the librarian to purchase some choral recordings and make those recordings "assigned listening" for the members of a choir so as to learn from other performances.

5.11. AIMS OF INSTRUMENTAL PLAYING

The most important reason why playing instrument has a prominent role as a Class Music activity is that it fulfills all the general aims of Class Music Education, namely that learner should be provided:

- Optimal experience of music.
- Activities which motivate and instill knowledge for lifelong involvement with music.
- Opportunities to develop interest in music, music skills and abilities.
- The opportunity and ability to apply music knowledge and skills to new music experience.
- An increase measure of insight into and appreciation of both their own music heritage(s) and background(s) and those of others.
- Opportunities for socialization and involvement in music activities.
- Activities which strive to achieve standards in line with the norms of the music practice involve.
- Integration of music experiences, skills and knowledge with other music as well as non-melodic experiences, skills and knowledge.

Instrumental playing thus promotes the development of the musicianship of all learners through active musical problem-solving in balanced relation to appropriate music challenges. Playing an instrument can also assist learners to gain knowledge of the

following music concepts/elements which are heard and identified separately and also in relation to each other, where applicable in a specific music practice:-

- pitch and melody
- duration, rhythm, metre and tempo
- articulation
- tone colour/timbre
- dynamics
- harmony and texture
- form and structure
- style and mood.

Instrumental playing should include improvising, playing by rote and/or later from score:

- as accompaniment to movement
- as accompaniment to singing
- as an activity in developing aural awareness
- purely instrumental music.

5.11.1. Discipline and handling musical instrument

Musical Instruments should be so arranged that players and singers can see the educator/conductor at all times.

- Instruments should only be played on instruction.
- All learners should at all times be meaningfully involved.

- Effective guidance should be continuously given to learners.

Complete freedom in improvisation is considered to be like telling a child to play a game but omitting to tell him the rules. (Kodaly, 1990: 55).

5.11.2. Instrumental playing techniques

It is important for learners to acquire correct techniques of playing from the beginning. In this way skill is developed, enabling learners to give more attention to the interpretation and reading of music.

- Avoid storing Musical Instruments in direct sunlight.
- Avoid large variation in temperature.
- Avoid moist conditions which damage the rubber parts and cause rust in metal instruments.
- Loosen tension screws, for an example on drums, after use.
- Clean instruments regularly.
- Handle bar instruments with great care.

5.12. INTEGRATING COMPOSITION AND OTHER ART FORMS

Folk tales, legends and stories can be an excellent basis for creative activities. Stories, first told, can develop further with creative addition such as vocal sounds and body percussions.

Another interesting way to stimulate creativity in music is to encourage learners to draw music or paint cartoons. This activity could be done in the music class or in conjunction with the art class. The purpose of this activity is to let learners react to give expression to what they hear in a visual way- not by concrete examples, but by free use of colour, space and movement.

An example of such an assignment can include the following:-

- Each learner receives two sheets of paper and some colouring materials like soft chalks or crayons.
- An educator may give guidelines such as the following:
- "We are going to listen to two pieces."
- "Think what the music looks like."
- "Do not use crayons before you have listened carefully to part of the music."
- "Start drawing as soon as you are ready to represent your ideas and feelings on paper"
- "It need not be a picture. Although you may make use of pictures."

After this, an educator plays two contrasting music examples such as the following:-

1.Orchestral Instrument 2.Papagena aria from the Magic Flute 3.Any choral song.

OR

1.Any Popular Song known to learners. 2.Any Indigenous Song.

- The educator will compare the learners' representation.
- Finally, discuss the difference between the two sound examples with reference to the representation.

5.13. SUGGESTED ALLOCATION OF MARKS MUSIC EDUCATION

GRADE 10

CASS: During the year: Written tests and examinations, planning a performance, use of technology, research, reports, reviews, assignments, etc.		100
PERFORMANCE ASSESSMENT: During the year: Practical tests and exams, e.g. scales & arpeggios, pieces, sight-reading, aural tests, improvisation, composition and arrangement		100
PRACTICAL EXAMINATION: End of the year exam: Solo- and ensemble performance, sight-reading, technical work, aural (listening) tests and improvisation		100
WRITTEN EXAMINATION: End of the year exam: Written paper on LO3 and LO 4		100
GRAND TOTAL		**400**
CASS (during the year)		
All written tests and examinations during the year (LO 1 – 4)		50
Portfolio: with compositions, arrangements, written tests & exams, all year marks (LO 1–4)		5
Record sound (LO 2)		5
Review on a performance (LO 4)		5
Assignment on form analysis (LO 4)		10
Assignment on own instrument/voice: pitch, care, posture. Demonstrate to educator. (LO 1)		10
Plan a musical performance on a personal, social or human rights issue and select music (LO 1)		15
TOTAL: CASS		**100**
PERFORMANCE ASSESSMENT (during the year)		
Scales, arpeggios and technical exercises, comparable to approximately grade 1-2. (LO 1)		5
Repertoire: 5 pieces: representing at least two styles. At least one must be an ensemble work. One work may be an own composition. Comparable to approximately grade 1-2. (LO 1)		20
Sight-reading, comparable to approximately grade 1-2 (LO 1)		5
Aural (listening) tests	sight-singing (LO 1 & LO 3)	2
	recognise intervals and scales: major, minor and pentatonic (LO 3)	2
	tap rhythms from sight in 2/4, 3/4, 4/4 time (LO 3)	2
	recognise I, IV, V: root position and cadences: perfect and imperfect (LO 3)	2
	Rhythmic dictation: 4 bars in 2/4, 3/4, 4/4: minim, crotchet, quaver (LO 3)	4
	Melodic dictation, pitch only: Middle C to C an octave higher in C maj. (LO 3)	3
Improvisation on	given rhythmic patterns (LO 2)	5
	given melodic motif in pentatonic or blues scale (LO 2)	5
	given slow harmonic progression using I & IV (LO 2)	5
Arrange using music technology/software (LO 2)		20
Compose using music technology/software (LO 2)		20
TOTAL: PERFORMANCE ASSESSMENT		**100**

PRACTICAL EXAMINATION (end of year)		
Scales, arpeggios and technical exercises, comparable to at least grade 2. (LO 1)		10
Repertoire: 3 pieces. Selected by learners. At least one must be an ensemble work. One work may be an own composition. Comparable to pieces of at least grade 2. (LO 1)		60
Sight-reading, comparable to sight-reading of at least grade 2 (LO 1)		10
Improvisation	On a given rhythmic pattern or given melodic motif (LO 2)	10
Aural tests: examiners choice on following:	sight-singing (LO 1 & LO 3)	10
	tap rhythms in 2/4, 3/4, 4/4 time played by examiner or from sight (LO 3)	
	recognise I, IV, V: root position and cadences: perfect and imperfect (LO 3)	
	identify features of music, e.g. genre, form, instrument, mood & character (LO 4)	
T O T A L: PRACTICAL EXAMINATION		**100**
WRITTEN EXAMINATION (end of year)		
LEARNING OUTCOMES 3: MUSIC LITERACIES		
Write rhythmic (and melodic) patterns in simple time		5
Write key signatures		5
Write scales: major, harmonic minor, melodic minor, pentatonic		10
Write intervals up to an octave, as found in the above scales		5
Write a melody based on the above scales and rhythmic patterns		5
Harmonise folk melodies appropriately using I, IV & V and using cadences		10
Analyse harmony containing I, IV & V, as they appear in the above scales		5
Analyse existing works regarding the scales and rhythms studied		5
T O T A L LO 3		50
LEARNING OUTCOMES 4: CRITICAL REFLECTION		
Identify and describe notated music according to: *genre, form/structure, instrumentation, mood and character, cultural context*		5
South African indigenous folk music, e.g. characteristics, social occasions, analysis		10
Defining genres, e.g. opera, sonata, Choral Music, dance music		10
Classification of musical instruments: e.g. strings, woodwinds, membranophones		5
Musical styles: e.g. baroque, popular, jazz, style characteristics, composers, works		10
Music industry: musical idea, compose, publish, perform, record, sell		10
T O T A L LO 4		50
T O T A L: WRITTEN EXAMINATION		**100**

SUGGESTED ALLOCATION OF MARKS

GRADE 11

CASS: During the year: Written tests and examinations, planning /presenting a performance, use of technology, research, reports, assignments, etc.	100
PERFORMANCE ASSESSMENT: During the year: Practical tests and exams, e.g. scales & arpeggios, pieces, sight-reading, aural tests, improvisation, composition and arrangement	100

PRACTICAL EXAMINATION: End of the year exam: Solo- and ensemble performance, sight-reading, technical work, aural tests and improvisation		100
WRITTEN EXAMINATION: End of the year exam: Written paper on LO3 and LO 4		100
GRAND TOTAL		**400**
CASS (during the year)		
All written tests and examinations during the year (LO 1 – 4)		50
Portfolio: with compositions, arrangements, written tests & exams, all year marks (LO 1 – 4)		5
Record a performance (LO 2)		5
Assignment: Research on music industry: live concert, copyright, contracts, duties (LO 4)		10
Assignment on form analysis (LO 4)		10
Plan a musical performance: technology, marketing, acoustics, instruments, venue, etc. (LO 1)		15
Present a performance on a personal, social or human rights issue and select music (LO 1)		5
TOTAL: CASS		**100**
PERFORMANCE ASSESSMENT (during the year)		
Scales, arpeggios and technical exercises, comparable to approximately grade 3-4. (LO 1)		5
Repertoire: 5 pieces: representing at least two styles. At least one must be an ensemble work. One work may be an own composition. Comparable to approximately grade 3-4. (LO 1)		20
Sight-reading, comparable to approximately grade 3-4 (LO 1)		5
Aural tests	sight-singing using the scales studied (LO 1 & LO 3)	2
	sing intervals as they appear in chromatic, blues & whole tone scale (LO 3)	2
	tap rhythms from sight (LO 3)	2
	recognise I, IV, V: root & first inversion (LO 3)	2
	recognise cadences: perfect, imperfect and plagal (LO 3)	2
	Melodic/rhythmic dictation: simple/compound time: add dotted notes (LO 3)	5
Improvisation on	given rhythmic patterns (LO 2)	5
	given melodic motif in major, minor, mode, pentatonic or blues scale(LO 2)	5
	given chord progression, e.g. I-IV-V-I, ostinato or blues riffs (LO 2)	5
Arrange works for bigger ensembles. Use music technology/software. (LO 2)		20
Compose music to enhance a performance about a human rights issue. Use technology. (LO 2)		20
TOTAL: PERFORMANCE ASSESSMENT		**100**
PRACTICAL EXAMINATION (end of year)		
Scales, arpeggios and technical exercises, comparable to at least grade 4. (LO 1)		10
Repertoire: 3 pieces. Selected by learners. At least one must be an ensemble work. One work may be an own composition. Comparable to pieces of at least grade 4. (LO 1)		60
Sight-reading, comparable to sight-reading of at least grade 4. (LO 1)		10

Improvisation	**On a given rhythmic pattern, melodic motif or chord progression (LO 2)**	**10**
Aural tests: examiners choice on following:	sight-singing (LO 1 & LO 3)	10
	tap rhythms in 2/4, 3/4, 4/4 time played by examiner or from sight (LO 3)	
	recognise I, IV, V: root position and first inversion (LO 3)	
	identify & describe: genre, form, instrumentation, mood & character (LO 4)	
T O T A L: PRACTICAL EXAMINATION		**100**
WRITTEN EXAMINATION (end of year)		
LEARNING OUTCOMES 3: MUSIC LITERACIES		
Write scales: chromatic, blues & whole tone scales		10
Write intervals up to an octave, as found in the above scales		5
Write a melody based on the above scales and rhythmic patterns		5
Harmonise melodies using chords as they appear in the above scales		15
Analyse harmony containing chords as they appear in the above scales		10
Analyse existing works regarding the scales and rhythms studied		5
T O T A L LO 3		50
LEARNING OUTCOMES 4: CRITICAL REFLECTION		
Identify and describe notated music according to: genre, form/structure, instrumentation, mood and character, cultural context		10
Characteristics of music within a social, historical and cultural context		15
Identifying genres, e.g. oratorio, sonata, programme music, etc.		10
The way musical instruments are used together		5
Compositional techniques: How composers and performers utilise them		10
T O T A L LO 4		50
T O T A L: WRITTEN EXAMINATION		**100**

SUGGESTED ALLOCATION OF MARKS

GRADE 12

CASS: During the year: Written tests and examinations, co-ordinating a performance, use of technology, research, reviews, assignments, etc.	100
PERFORMANCE ASSESSMENT: During the year: Practical tests and exams, e.g. scales & arpeggios, pieces, sight-reading, aural tests, improvisation, composition and arrangement	100
PRACTICAL EXAMINATION: End of the year exam: Solo- and ensemble performance, sight-reading, technical work, aural tests and improvisation	100
WRITTEN EXAMINATION: End of the year exam: Written paper on LO3 and LO 4	100
G R A N D T O T A L	**400**
CASS (during the year)	
All written tests and examinations during the year (LO 1 – 4)	50
Portfolio: with compositions, arrangements, reviews, harmony assignments, written tests & exams, all year marks (LO 1 – 4)	5

Make a backing track (LO 2)		5
Co-ordinate a music event: management plan, venue & equipment, programme, performers & other participants, programme notes (LO 1)		10
Assignment on form analysis (LO 4)		10
Register a composition and recording with SAMRO or SARRAL (LO 4)		5
Choose a topic about a personal, social or human rights issue as a group or individual project. Choose another art form. Select/arrange/compose music. Record or present the work. (LO 2)		15
TOTAL: CASS		**100**
PERFORMANCE ASSESSMENT (during the year)		
Scales, arpeggios and technical exercises, comparable to approximately grade 5-6. (LO 1)		5
Repertoire: 4 pieces: representing at least two styles. At least one must be an ensemble work. One work may be an own composition. Comparable to approximately grade 5-6. (LO 1)		20
Sight-reading, comparable to approximately grade 5-6 (LO 1)		5
Aural tests	sight-singing using the scales studied (LO 1 & LO 3)	2
	sing and play intervals as they appear in the scales studied (LO 3)	2
	tap rhythms from sight (LO 3)	2
	recognise I, IV, V: root & first inversion (LO 3)	2
	recognise cadences: perfect, imperfect, interrupted and plagal (LO 3)	2
	Melodic/rhythmic dictation: simple/ compound time adding 16^{th} notes (LO 3)	5
Improvisation on	given rhythmic patterns (LO 2)	5
	given melodic motif in scales studied (LO 2)	5
	given chord progression, e.g. I-IV-V-I, ostinato or blues riffs (LO 2)	5
Arrange and present existing works using available technology. (LO 2)		20
Compose music for voice or instruments making use of technology. (LO 2)		15
Compose music to enhance a performance about a human rights issue. Use technology. (LO 2)		5
TOTAL: PERFORMANCE ASSESSMENT		**100**
PRACTICAL EXAMINATION (end of year)		
Scales, arpeggios and technical exercises, comparable to at least grade 5. (LO 1)		10
Repertoire: 3 pieces. Selected by learners. At least one must be an ensemble work. One work may be an own composition. Comparable to pieces of at least grade 5. (LO 1)		60
Improvisation (melodic and/or harmonic) on candidate's choice of four different scales.		10
Improvisation	On a given rhythmic pattern, melodic motif or chord progression (LO 2)	10
Aural tests: examiners choice on following:	sight-singing using the scales studied (LO 1 & LO 3)	10
	tap rhythms in all metres played by examiner or from sight (LO 3)	
	recognise cadences: perfect, imperfect, interrupted and plagal (LO 3)	
	Recorded music: recognise all scales studied (LO 3)	
	Recorded music: evaluate genre, form, instr, mood & character (LO 4)	

T O T A L: PRACTICAL EXAMINATION	**100**
WRITTEN EXAMINATION (end of year)	
LEARNING OUTCOMES 3: MUSIC LITERACIES	
Write a melody based on all the scales and rhythms studied	5
Write intervals as found in the above scales	5
Analyse existing works regarding the scales and rhythms studied	5
Harmonise melodies using chords as they appear in the studied scales, using a formal structure and producing the harmonised work.	20
Understand the historical and cultural view of notational systems.	5
Transcribe music from one notation system to another, e.g. from tab - to staff notation	10
T O T A L LO 3	50
LEARNING OUTCOMES 4: CRITICAL REFLECTION	
Evaluate notated music according to: genre, form/structure, instrumentation, mood and character, cultural context	5
Compare African, Indian, Afrikaans and European folk and art music regarding: harmony, melody, form, timbre and texture.	20
Describe genres from musical theatre, symphonic music, Lieder, songs.	10
Compositional techniques: How composers and performers utilise them	10
Understanding why a composition and recording need to be registered.	5
T O T A L LO 4	50
T O T A L: WRITTEN EXAMINATION	**100**

5.14. CONCLUSION

This study focused on the role Choral Music has played towards the building of language and literacy aspects. It further looked at the history of music, considering the different music instruments that are used in both the western and in African cultures. Choral Music is part of all nationalities and in chapter 1 the researcher indicates how its composers including the genre itself is not seriously taken into consideration. The researcher through chapters three to five unfold how different people participate in music, its input in both linguistic and literary aspects and finally give recommendation on how it could be introduced as a subject in the historically post primary schools in Mpumalanga Province after a survey in a form of questionnaires was conducted.

The researcher further gave recommendations to educators guides in chapter five on how to begin engaging learning and writing of music. It is true that educators are asked to do more and more at all times. For example educators are asked to take on the role of parents, psychologists, counselors, health nurses, police and baby sitters, to mention but a few. Once again they will find that whole-language theories through choral music will present them with possible solutions in their teaching and learning situations.

If educators could have an access to all music materials recommended by the researcher in the above mentioned chapters with simple known choral work displayed as prominently as language around the classroom, they would begin to acquire an elementary understanding of music notation. Not only that, but would also begin to gain and understanding of the process of acquiring written language fluency by learning right along with learners. The process would demonstrate once again to educators that process of learning comes as an organic outgrowth of attempting to make sense of the world around them. In this situation Choral Music could also become a tool for educators to experience the "illiterate" condition of being a learner again and expose them (educators) to the difficulties and joys of learning along with their learners. Taken with this attitudes, educators could, with no real "work" be exposed to some invaluable lessons on how best to educate their learners to read and write language.

In conclusion, all findings in this research dissertation will be presented to the educational planners for consideration whether or not the introduction of music as a

subject could bring changes in the lives of all citizens or not. This closes the chapter of "The input of Choral Music in linguistic and literary aspects."

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APPENDIX A

QUESTIONNAIRE FOR GENERAL CHORAL MUSIC PRACTITIONERS WITHIN MPUMALANGA PROVINCE

Masters Degree student at the University of Zululand in the Department of IsiZulu Namagugu.

Promoter: Dr ZJ Mashiyane

Aim: This questionnaire is aimed at finding out your views on some aspects about "The input of Choral Music in linguistic ad literary aspects". Information given will be treated highly confidential. You are therefore requested not to give you name. The information will be used for research purposes only.

Please respond by making a cross (x) in the space provided. Some questions require some comments or just a few words.

SECTION A: BIOGRAPHICAL DATA OF RESPONDENTS

Tick the appropriate column with a cross (x)

1. Age

Less than 25 years	1
25-34	2
35-45	3
46-55	4
56 and above	5

2. Sex

Male	1
Female	2

3 Years of experience as a Choral Music practitioner

0-10 years	1
11-20 years	2
21-40 years	3
41 and above	4

SECTION B: CLOSED AND OPEN-ENDED QUESTIONS

4. How does Choral Music contribute to the development of culture?

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5. It is alleged that Choral Music reflects the western as well as the African cultures in South African community.

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

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6. It is said that Choral Music is mostly western.

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

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7. Many believe that Choral Music evolved under certain circumstances such as westernization, urbanization and missionary influence.

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

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8. What is Choral Music in your own view?

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9. It is said that the history of Choral Music does not cover the history of black composers who lived during the era of western period?

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

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10. In your opinion who are the pioneers of Choral Music in the western notated music? Please comment:

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11. In your opinion who are the pioneers of Choral Music in the african notated music? Please comment:

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12. Does notated Choral Music have a role to play in the new South Africa? Please comment:

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13. Is there any relationship between Choral Music and culture?

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14. Do media (television, newspapers, radio) play any role in promoting Choral Music?

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

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15. Is it correct to assume that Choral Music played an important role in the struggle for liberation in South Africa?

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

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16. Some individuals believe that Choral Music reflects a heavy influence of western cultural art?

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

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17. Through Choral Music a sense of solidarity, unity and identity is formed.

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

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18. It is alleged that Choral Music was developed by the western countries.

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

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19. Choral Music is said to be static and unlike culture which is evolving or changing:

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

.....
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.....
.....

20. It is said that Choral Music is the manifestation of elements from a single cultural group.

Strongly agree	1
Agree	2
Strongly disagree	3
Disagree	4
Uncertain	5

Justify your answer:

.....
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APPENDIX B

In a questionnaire conducted among Choir Masters on whether music should be introduced as a subject in the historically disadvantaged post primary schools, the following came to light:

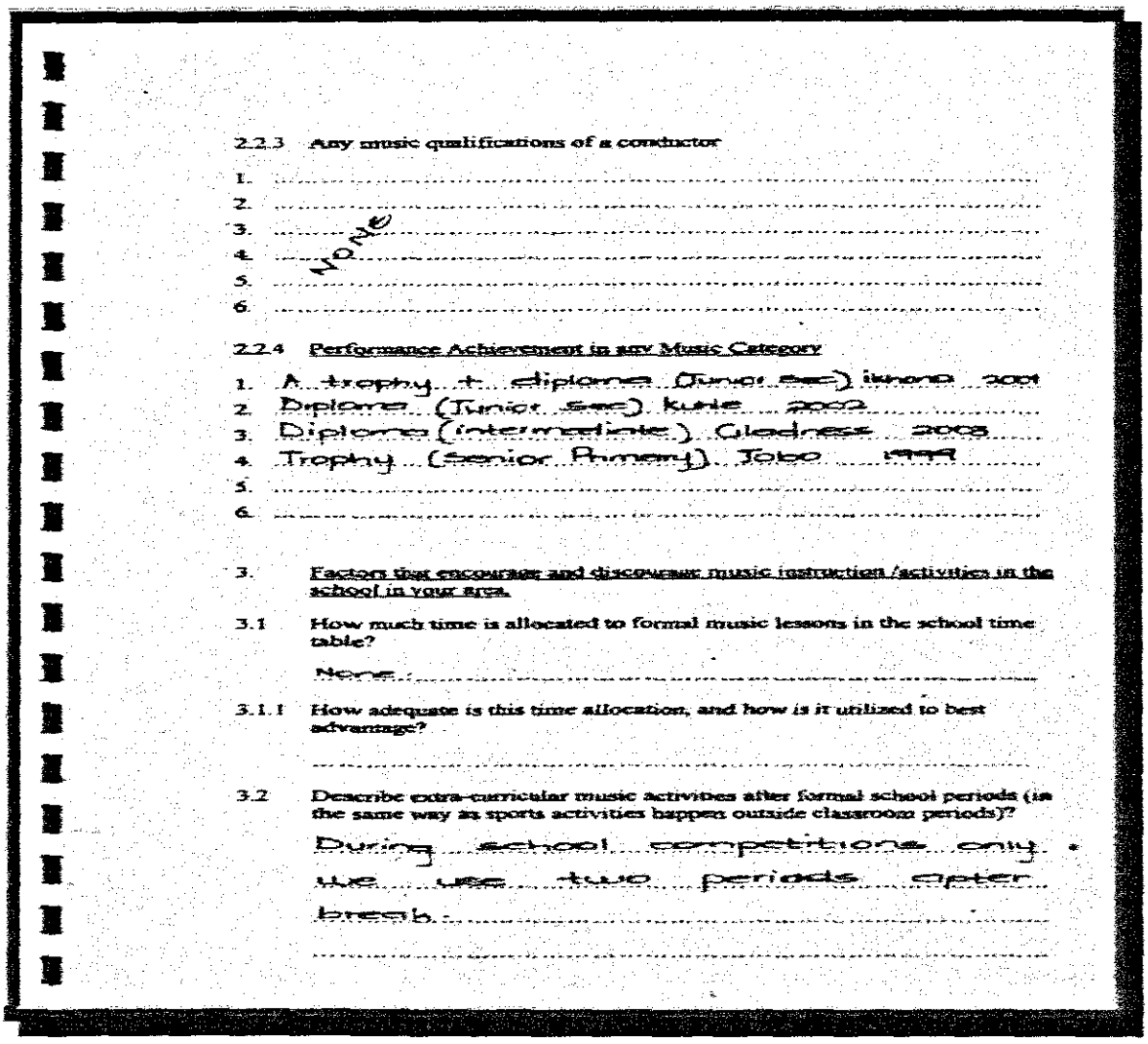
1). 45 out of 50 post primary schools in Mpumalanga Province strongly welcomed that the said subject be introduced while the remaining 5 were uncertain. Their concern being the unavailability of necessary teaching aids (like musical instruments and relevant sound effects buildings) that are needed for the introduction of the subject.

1.1.) Research findings were that relevant teaching aids were not available and 80% of educator's music qualifications were to be further upgraded to be at par with the demands of the National Curriculum Statement in as far as the content gaps are concern.

2) On whether or not learners would take music as a career, overwhelming number of learners which is 97%, said that the matter of introducing music as a subject is long over-due and it had contributed to most of their music talented peers to be frustrated by choosing wrong careers and others ended up being behind bars because of roaming around the streets without jobs and resorted to crime.

2.1.) Research findings were that music as part of arts and culture learning area is one of the subject that is not taken into consideration seriously as compared to other subjects like math and science by education planners.

Below are sample of questionnaires that were used to determine the situation whether music could be introduced as a subject or not in the historical marginalized schools.



2.2.3 Any music qualifications of a conductor

1. .....
2. .....
3. .....
4. No
5. .....
6. .....

2.2.4 Performance Achievement in any Music Category

1. A trophy + diploma (Junior sec) ikhono 2001
2. Diploma (Junior sec) kuie 2002
3. Diploma (intermediate) Gladness 2003
4. Trophy (Senior Primary) Jobo 1999
5. .....
6. .....

3. Factors that encourage and discourage music instruction /activities in the school in your area.

3.1 How much time is allocated to formal music lessons in the school time table?

None

3.1.1 How adequate is this time allocation, and how is it utilized to best advantage?

.....

3.2 Describe extra-curricular music activities after formal school periods (in the same way as sports activities happen outside classroom periods)?

During school competitions only we use two periods after break.

.....

Response from a Choir Master in school "A".

4.4.11 Would the learners take up music as a career, and what type of music and also for what reason?

YES

1. CHORAL MUSIC

2. INSTRUMENTAL MUSIC

THE CURRICULUM OF SCHOOL IS NOW FLEXABLE —

- MANY PEOPLE WATCH TELEVISION PROGRAMME ON CHORAL AND INSTRUMENTAL MUSIC EVEN OPERA

5. TEACHING / LEARNING METHODS

5.1 Have the learners observed, as a learning / critical group, any public music event in the community or school with a view to discuss and document all aspects if their experience as a classroom learning activity?

NO

5.1.1 If yes, how did the actions / artists relate with the music sound and other performers?

N/A

Response from a Choir Master in school "B".

6.1.1 Are they personal property or provided by the school?

6.2 What music instruments, indigenous or foreign, are available for learning and practical music making?

Melody

6.2.1 Do they belong to the school / educator / learners?

School

6.2.2 What indigenous instruments could be used for effective teaching of aspects of music theory? (eg pitch, rhythm, melody etc)?

Rhythm

6.3 What other teaching aids such as music – writing boards, papers, textbooks, costumes etc are needed?

Writing boards

Response from a Choir Master in school "C".

2.2.3 Any music qualifications of a conductor

1. SPECIALISED WITH MUSIC AT THE COLLEGE OF EDUCATION
2. PASSED GRADE THREE (3) – TRINITY COLLEGE OF LONDON
3. .....
4. .....
5. .....
6. .....

2.2.4 Performance Achievement in any Music Category

1. NATIONAL CHAMPION IN SENIOR "A" – APOSTOLIC FAITH MISSION 1989
2. NATIONAL CHAMPION IN SENIOR "A" URC CHURCH IN 2002
3. SCHOOL MUSIC (PROVINCIAL) TIRUHO SCHOOLS CHOIR (INTRODUCED) SECOND POSITION 2
4. PEU PROVINCIAL CHAMPION IN FEMALE VOICE IN 1997 (SOM
5. .....
6. .....

3. Factors that encourage and discourage music instruction /activities in the school in your area.

3.1 How much time is allocated to formal music lessons in the school time table?

UNFORTUNATELY AT MY SCHOOL NO TIME IS ALLOCATED FOR FORMAL MUSIC LESSONS.

3.1.1 How adequate is this time allocation, and how is it utilized to best advantage?

N/A

3.2 Describe extra-curricular music activities after formal school periods (in the same way as sports activities happen outside classroom periods)?

MUSIC CATER FOR THE FOLLOWING SECTIONS;

- School choirs (Adult) – community choirs
- Church choirs – Folk singers such as (Jogom'ebusuku) male choirs, vocal solo singing
- Western instrumental solo playing especially among the whites now section to Blacks – piano – violin – clarinet
- Jazz and brass bands for example ST. John CHURCHES