

## Chapter 5

### Suggested Music Units and Support Notes for non-Specialist teachers in training in colleges of education

#### 5.1 Introduction

Schoeman remarked in her *Report of the First Music Workshop* (February 1999) held for CJSS teachers involved in the Music pilot project that:

*The group of teachers who attended the music workshop all graduated from college with music as a minor subject, yet they cannot play any musical instruments and lack basic knowledge of music concepts. The theoretical knowledge they claim to have is also limited to a certain amount of transcription of Tonic Sol-fa to staff notation. The teachers are enthusiastic about teaching music but admit that they do not possess the necessary knowledge and skills to do so. This situation is a direct result of the inadequate knowledge and lack of practical skills of the music lecturers at the colleges.*

The Ministry of Education in Botswana is committed to the implementation of Music as a school subject, but the lack of human resources remains the main obstacle. In her second report of April 1999, Schoeman stated:

*It once again became evident that the teachers are in desperate need of intensive in-service training. They still do not have a clear picture of the basic concepts of music and lack performance skills in singing, playing instruments and in movement. They also need guidance in general teaching methodology.*

The units and support notes offered in this chapter aim to solve the dilemma faced by the teacher trainers in Colleges of Education, by providing a course outlining areas to be explored, which correlate with the syllabus the teachers in training are expected to teach in the CJSSs. The Music course presently offered in the Colleges of Education does not correspond with the draft Music syllabus for the Junior Secondary sector.

This chapter also provides support notes to indicate the type of activities to be considered. As the lecturers lack practical training, and have no experience teaching Music at Primary or Junior Secondary level, this support will be appreciated.

Didactical guidelines regarding the teaching of Music are also supplied. It was evident, from the lack of practical experience which the teachers in the workshops exhibited, that these guidelines are necessary. When these methodologies are presented to the teachers in training, it is hoped that the lecturers will incorporate such methods in their own teaching.

This thesis also offers teaching units based on a national syllabus, yet allowing for regional and personal input from both lecturers and teachers in training. The units offered contain portfolio work, which allows continuous assessment to be consistent, practical and continuous. Continuous assessment has been previously treated as a theoretical exercise or a factual regurgitation.

## 5.2 Overview of Music Units

One unit may be explored each term. Each unit is further subdivided, to provide the lecturer with a smaller structure, to allow for better planning and preparation. Each unit is allocated one credit, with the exception of *Performance*, which has two. Support notes are given as for the first year of study. The programme begins with the *Music of Botswana*, as this accords with the wishes of the Music Task Force.

Note: when the units and support notes are prepared for use by the lecturers, presentation will differ with regard to numbering, layout, use of icons and colour.

Unit 1	Music of Botswana	Year 1 Term 1
1.1	Sound Sources	
1.2	Patterns in Music	
1.3	Sounds, Patterns and Form	

<b>Unit 2</b>	<b>Music of Africa</b>	<b>Year 1 Term 2</b>
1.4	Sound Sources	
1.5	Form in Music	
1.6	Music in the Classroom	
<b>Unit 3</b>	<b>Professional Studies 1</b>	<b>Year 1 Term 3</b>
1.7	Rationale, Content and Activities	
1.8	Preparation for Teaching Practice	
<b>Unit 4</b>	<b>World Music 1</b>	<b>Year 2 Term 1</b>
2.1	Sound Sources	
2.2	Style	
2.3	Musical Devices	
<b>Unit 5</b>	<b>Technology</b>	<b>Year 2 Term 2</b>
2.4	Music and the Media	
2.5	Music and Society	
<b>Unit 6</b>	<b>Professional Studies 2</b>	<b>Year2 Term 3</b>
2.6	Content and Activities	

- 2.7 Preparation for Teaching practice
- 2.8 Community Music

**Unit 7                      World Music 2    Year 3 Term 1**

- 3.1 Sound Sources
- 3.2 Style
- 3.3 Musical Devices

**Unit 8                      Exploring the Voice    Year3 Term 2**

- 3.4 Voice Resources
- 3.5 Style
- 3.6 Words and Music

**Unit 9                      Professional Studies 3    Year3 Term 3**

- 3.7 Music in the Classroom
- 3.8 Methods of Assessment
- 3.9 Community Music

**Unit 10                      Performance    Ongoing**

### **5.3 Unit introduction: Music of Botswana**

On completion of this unit, the learner will be able to perform, arrange, notate and empathise with music from Botswana, will have an understanding of the concepts involved and can acknowledge, with research, the historical and cultural heritage to which it belongs.

This unit concentrates on three areas to assist the learner in completing the unit:

- 5.3.1 Sound Sources
- 5.3.2 Patterns in Music
- 5.3.3 Sounds, Patterns and Form.

#### **5.3.1 Sound Sources**

What is sound? How is sound made? From what sources can sound be produced?

Sound is produced by something vibrating. We hear sound when our eardrums vibrate. The eardrum is vibrated by vibrating air. The vibrations travel through air by vibrating the air, all the way to the ear. If the noise is under water, then the sound can travel by vibrating the water. If the sound is in space, however, there is no air and no water to vibrate, so sounds cannot travel through space.

For example, in a stringed instrument, a string vibrates. When an object is hit, for example a cymbal, a vibration travels through the air to the ear. When a string on an instrument is plucked, it vibrates many times, sending a long chain of vibrations to the ear. Dolphins use underwater vibrations to communicate with each other, often at great distances.

The principal sound source available to us is the human voice. It is expected that every music class will contain a singing component, accompanied by movement. Dance is important as a method of communication: cultural and historical influences can be expressed through dress and different patterns of movement. Singing, accompanied by dance and hand-clapping, is the essence of traditional music in Botswana, and as such, is of the greatest value.

### 5.3.2 Patterns in Music

Patterns in music can range from the simple to the complex. Use the hand clapping pattern found in most songs and dances to illustrate the meaning of the word *ostinato*. In hand clapping, this is a repeated rhythmic pattern, so it is referred to as a *rhythmic ostinato*. If a pattern is sung or played on a pitched instrument, then it is referred to as a *melodic ostinato*. Learners are encouraged to notate patterns heard, to assist them in learning and understanding the concepts of music. Simple notation is an attempt to portray visually what has been heard aurally. It can take many forms, and it is best to let the learners discover whether a blob, a dot, a box, a line, etc. is how they personally see the music that has been played.

Using patterns is a gentle introduction to the concepts of music and to graphic notation and helps develop confidence in an unknown area. When learners are familiar with graphic notation, introduce time names for some basic patterns. Learners should not feel inhibited in their presentation of music because of their inability to read it. The ability to improvise and perform music, and the ability to read it, do not necessarily develop in tandem. If learners need extension at this stage, one could introduce the notion of melodic patterns.

When singing songs with repeated sections or phrases, it is recommended that the learners are made aware of the patterns and other concepts of music being taught.

### 5.3.3 Sound, Patterns and Form

It is important to link the sounds heard, how they are arranged, and the overall structure of the music. The best way to ensure that understanding has actually taken place is to ask the learners to compose a piece of music within given guidelines. This will not hamper their creativity: it helps them to focus on the particular outcome they are trying to achieve.

Guidelines can include the designation of instruments, methods of playing, a short repeated pattern, number of beats in a bar or a particular mood. It is a great help in assessing, both as a remedial tool and as a basis for future learning, to establish if the learner can notate his music, or can notate a repeated pattern played. When the learners are competently composing and notating within the given guidelines, it is useful to suggest swapping compositions, to see if others can

interpret their music along similar lines. It will also help the learners to refine their methods of notation for more general use.

Use of **patterns** and repeated sections contribute to the structure or form of the piece. It could be AB or *binary form*, where the piece has two distinct sections, or ABA or *ternary form*, where the piece ends as it starts with a contrast in the middle section.

Begin by writing patterns on the board. Then explain that if, for example, one uses pattern 1 followed by pattern 2, one has binary form, but if one plays pattern 1 followed by pattern 2 and then repeat pattern 1 again, it is ternary form. Play some examples and ask the learners to say which you are playing. In the singing class, rearrange the song so that it conforms to a binary or ternary form, as a consolidation exercise.

### **Support Notes:**

It is highly recommended that local musicians are asked to visit the class, or indeed, asked if the class may visit the musicians! Learning from a master is an essential component of traditional music and this aspect must be observed, appreciated and experienced by the learner. There is no better way to learn. It will be a disservice to music and the future generations of Batswana if this valuable source of expertise is ignored owing to time, financial, organisational or transport constraints. Please do not allow these obstacles to deny the right of the learners to learn.

### **Activities:**

- Learners could be given the opportunity to investigate the vibrations caused by the human voice.
  - You will need a torch, a balloon, an elastic band, a cylinder and some silver foil or a mirror. The balloon should be stretched over one end of the cylinder. The foil should be attached to the balloon, which is held in place using the elastic band. The other end of the cylinder should be open. The cylinder should be positioned so that when the light shines on the foil, an image appears on a nearby wall.

- Learners could be asked to speak into the cylinder with the balloon stretched over one end. The foil will move due to the vibrations from the person's voice.

The learners could investigate the movements of the image when different sounds are used. Learners may try **high and low sounds**, loud and soft sounds.

- Learners could investigate the way that sound travels **through different materials**.
  - Ordinarily we hear sounds which have travelled through air. If a learner places his ear on a wooden table top and another learner lightly taps the far end of the table, it is possible to hear the sound coming through the table.
- Investigate ways of making sounds.
  - Learners could rub the rim of a wine glass. The sound produced is caused by the glass itself vibrating. Try different shapes and sizes of glass for different sounds.
  - Rice grains could be placed over a transparent sheet that sits above the speaker. When music is played the rice will bounce. The sound causes the air to vibrate which in turn causes the rice to move. The louder the sound, the more air vibrates, causing the rice to bounce more energetically.
- Learners could be asked to design a system that produces sounds. This exercise can be linked to the fundamental **principles** of sound production in musical instruments.
  - This could be as simple as elastic bands across a box. Bands of different thickness will produce different sounds. What effect does the shape of the box have? How can the sound be changed? Can the sound be produced in more than one way?
  - Introduce **chordophones** - stringed instruments which produce sound when stroked or plucked. Examples include the *guitar*, *segaba*, *lengope* and *violin*.
  - Using a cylinder, explore the ways in which sounds can be produced, and how the sound can be changed. Try



changing the shape of the mouth piece,  
changing the shape of the cylinder,  
increasing/decreasing the volume of air blown, or  
putting a hole in the cylinder and then covering and uncovering it.

- Introduce **aerophones** - wind instruments which produce sound when blown. Examples include a *horn*, *whistle*, *flute*, *pipes* and *trumpet*.
- Using some fabrics such as foil, cling film and plastic, investigate what sounds can be produced when various materials are stretched over a hollow object such as a bowl, bucket or a basin. What effect does it have on the sound when the container is made of wood? plastic? steel? What effect does the tightness of the fabric have? At what stage can it be said to be a musical sound? How can the sound be changed?
- Introduce **membranophones** - instruments with membranes which produce sound when tapped or struck. Examples include all types of *drums*.
- When an object is hit, tapped, struck or shaken, a sound is produced. When two objects are struck together, such as two rulers or two cymbals, it is called *concussive*. When one object strikes another, such as a ruler on a table, or a stick on a *marimba*, it is called *percussive*.

There are two types of percussion instruments: *unpitched*, which have no definite pitch, such as a *triangle* or a *tambourine*, and *pitched*, which have a definite pitch such as a *marimba*, a *setinkane*, a *piano*, etc.

- Introduce **idiophones** - percussion instruments which produce sound when struck or shaken. Examples include *rattles*, *bells*, *setinkane*, *xylophone*, and *tambourine*.
  - Introduce **electrophones**, such as the electronic *keyboard*, *electric guitar*, *synthesizer* and computerised music in Unit 5.
- Discuss ways of changing the sounds produced on the instruments made.

How can one get a higher, lower, louder, softer, longer, shorter sound? Let all the learners try each type of instrument and discuss their investigations. It is important to ascertain that all learners appreciate the difference and do not confuse the terms "louder" and "higher", "softer" and "lower". Spend some time on vocabulary now to avoid confusion when describing concepts in future classes.

- Introduce the names for the elements of music discussed above. Use over-head transparency 1 concerning the elements of music. Discuss duration, pitch, dynamics and timbre.
- Learners can be asked to notate sounds using graphic notation.

Play a long sound followed by three short sounds. Ask the learners to put the sounds heard on paper. Insist that everyone make some sort of effort. Compare the results and put some on the board or hold up the examples if they are sufficiently large. Compare answers and discuss. There will be no wrong way of notating, just different ways.

- Next play a loud, long sound, followed by three soft, short sounds. Again, compare and discuss answers.
- Then play two loud, short sounds followed by three long, loud sounds, and discuss and compare answers.  
Play and notate many examples, and ask the learners to play patterns for classmates to notate.
- Then introduce a long, high sound followed by a long, low sound. Compare answers and discuss.
  - Follow this with many combinations of short high and long high, short low and long long, short high and short low, long high and long low.
  - Then introduce three concepts to be notated, for example a long, high, loud sound; a long, high, soft sound; a short, high, loud sound, etc.

- Give a series of six sound patterns to notate, without discussion. Use the framework given on **Worksheet 1**. Take in the papers and identify the learners who are able and those who still need further practice. Provide many opportunities for this exercise, possibly at the beginning of each lesson, to revise and consolidate.
- Learners can be asked to notate sounds heard in Tonic Sol-fa.

Most learners who sing in choirs will be familiar with Tonic Sol-fa, a system of solmization, in which the notes are sung to syllables. The Curwen system is used in Botswana: the syllables doh, ray, me, fah, soh, lah and te are used to represent the degrees of the major scale. Learners should be familiar with these tone names and frequent exercises with the modulator are recommended: learners could be asked to take the warm-up exercises on a regular basis.

The rhythm is notated in barlines and dots:                    | : | :

Conductors and teachers use the Curwen hand signs as an aid to indicate pitch. To help with rhythm, the Chev  system, or French time names, are used. Details of the hand signs are included in Appendix D.

- In the beginning, the learner could be given a familiar song or phrase and the range of tones used in the exercise. For example, *listen as I sing the first line of Kokwanyana, three times, and notate it using doh, me and soh. There are three beats in each bar.* The learner may need help in setting out the framework to notate the phrase. Always indicate to the learner how many beats are in the bar: by Unit 4 the learners should be able to attempt it by themselves.
- When the learners are familiar with this type of exercise, ask them to notate phrases which are new to them, but still specifying which tones are to be used.
- When the learners are comfortable with the exercise above, ask them to notate familiar and new phrases without indicating the tones used, but still state how many beats are in the bar and if the music starts with an upbeat: a beat before the bar line is known as an anacrusis.

- Learners are asked to notate sounds heard in staff notation.

Many learners will be familiar with the layout of staff notation as Tonic Sol-fa is usually printed over it in choral music, yet will be unable to use it. In order to gain access to a wide range of music, it is essential that learners grasp the basics of this form of notation.

- At this early stage, begin by introducing how pitch is represented vertically on the staff (the five lines and four spaces on which the music is written). Show the learners how each line and space represents a tone. Use a moveable do and put X where you wish do to be. It is a good idea to begin with a well-known phrase, so for the sake of continuity, use the first line of *Kokwanyana* again, placing doh on the first line. Provide manuscript paper for these exercises.
- Then move the doh to a number of other lines and spaces, and ask the learners to notate this line. When they are familiar with this exercise, introduce the time names and the corresponding note values for the crotchet, minim and dotted minim.
- When the learners are familiar with the moveable doh for the first line of the song (doh, me and soh) ask for the second line to be notated; which will give practice on other tones ( | s : s : s | l : l : l | s : f : m | r : - : - | ).
- Explain that when doh is in a certain place, it is in a certain key, using a set of notes, and this is shown by a key signature. Familiarity with the modulator will ensure that the position of tones and semi-tones in a major scale are well known. It is suggested that learners discover which notes are used in a scale by using a keyboard or a xylophone: a soprano or tenor marimba can be used for key C or G. As each tone name must be used in a scale, some notes are raised using sharps, and others are flattened, using flats. It is sufficient at this stage to use the major keys C, F, G and, as many songs are in this key, D.
- Include simple time signatures at this stage, by asking the learners to state if there are 2, 3 or 4 beats in a bar: this can be represented by 2, 3 or 4 followed by a crotchet at the beginning of the music.

- Show learners how to make a treble and bass clef: it may be preferable for the learner to use whichever clef is more relevant to his/her own singing voice.
- Ask the learners to compose music, in small groups, using some of the sounds they have explored.

They may use the instruments they have made, unconventional techniques on ordinary instruments, and compose with or without words or vocal sounds. Many traditional songs from Botswana use a five tone scale, or a *pentatonic scale - doh ray me soh lah*, so learners will find it easier if the other bars on the instrument, for example, a xylophone, are removed. If using a *marimba*, it is helpful to put a temporary sticker on *C D E G A* or *G A B D E* or *F G A C D*.

- Remind the learners to consider the number of instrumental sounds used - introduce *texture*. What type of sound they will hear depends on the number and type of instruments used.
- Show OHP transparency 1 again to remind them of the concepts involved.
- The composition the learners create must have one of the following forms:
  - *ABA* or *ternary form*: the piece ends as it starts with a contrast in the middle section
  - a slow section which gradually becomes faster and faster (*accelerando*)
  - a soft section which gradually becomes louder and louder (*crescendo*)
  - a small segment of silence somewhere in the piece.
- The final concept on the OHP transparency is *tempo*. Encourage the learners to describe the speed of their composition and then supply the appropriate musical term, supplied on the OHP transparency.
- Listen to the examples of music from Botswana supplied.
- **Worksheet 1-1** can be revised again, to consolidate elements of music using graphic notation.

- Complete **Worksheet 1-2** to focus the learner's listening. This is a recording of the traditional song *Mmammati*, played on *segaba* by Ratsie Setlhako. It provides a focus for sound sources, texture, tempo, melodic shape and vocabulary. It also asks for research on **this composer and his music**. When issues of cultural importance are being discussed, the name of Ratsie Setlhako is frequently mentioned as being the foremost agent of classical music from Botswana, yet very few young people have heard of him, let alone his music.
- **Worksheet 1-3** is a different version of the same song, sung by the KTM choir in a more familiar arrangement. A chart provides the structure of the song as arranged by G.T. Motswaledi, and concentrates on voice type identification and tempo, and asks the learners to compare and contrast the two versions of the song. In this way, learners are able to distinguish and appreciate elements of music being presented in two ways.
- **Worksheet 1-4** asks the learners to determine whether statements about the song *Sekumutwane*, played on *segaba* by Raphala Moremi, are true or false. The learner is asked to discuss aspects of repertoire. Raphala Moremi is another unsung hero: the author has never heard any recordings of this artist on Radio Botswana, yet there are regular references to his music when issues such as intrusive, foreign, cultural influences are discussed.
- **Worksheet 1-5** concentrates on melodic shape, phrase identification and revision of concepts as found in *Sebokolodi*, played by Ratsie Setlhako on the *segaba*. It asks the learners to consider unusual aspects of this song, which may be found in some other traditional songs. One particular aspect is the swooping sing-spiel heard at the end of a phrase, which is also found in some songs of the Khoi San.
- **Worksheet 1-6** is based on *Nko ya Katse*, played by George Swabi, which contains a melodic ostinato. The learner is asked to identify the ostinato from three supplied (in Tonic Sol-fa) and to comment on melodic shape and form. The learner is asked to listen to *Semonee sa Bosigo* (also played by Swabi) and to compare and contrast the introductions, which contain a very similar ostinato. Learners could be asked to notate both introductions.

- **Worksheet 1-7** concerns a choral arrangement of a song called *Segaba*, written by Dr. K.T. Motsete and performed by the KTM choir. It asks the learner to identify the solo singers and aspects of dynamics. It asks the learner to comment on the effect on silence and to research this composer, who also wrote the National Anthem of Botswana.
- **Worksheet 1-8** builds on the previous exercise and asks the learners to identify the order in which the voice parts enter in *Muntobele* and also to consider the dynamic levels and textures of the choir when the soloist is singing. The learner is asked to comment on the structure of the song and to compare the beginning and ending of the piece. The learners are asked to research the composer of many choral works and arranger of many traditional songs, G.T. Motswaledi.
- **Worksheet 1-9** is based on a modern song, *Long live Productivity*, which was written in the spirit of *botho* by G.T. Motswaledi. The learner is asked to identify voice entries, repeated sections, tempo and harmony changes, by following a chart provided which outlines the structure of the song. The learner is asked to comment and to research this type of song and its importance in Botswana. Related genres such as the Crime Prevention Choirs are also acceptable.
- **Worksheet 1-10** asks the learners to compare and contrast two songs: *A re Chencheng* by Ratsie Setlhako and *Re Batswana* arranged by G.T. Motswaledi, featuring the praise poet Kgotla Mpolaise. These songs were written decades apart, but still contain the essence of praise songs. The learner is asked to explore the similarities and to interview praise singers or culture bearers of note in their local community or region. The learner is expected to compose and perform a praise song, individually or in a group, and present it to the class.

- **Things to find out:**

What instruments are made or played locally?

How do these instruments produce their distinctive sound?

How can I get access to these instruments?

What recordings are available in the Teacher Resource Centre?

Is there a local musician who would be willing to be taped or to share his time with us?





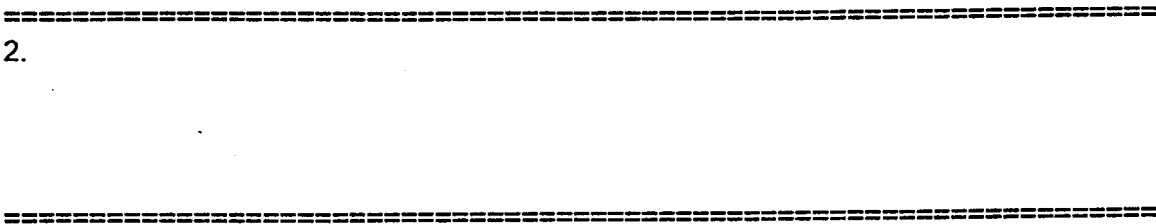
### Worksheet 1-1

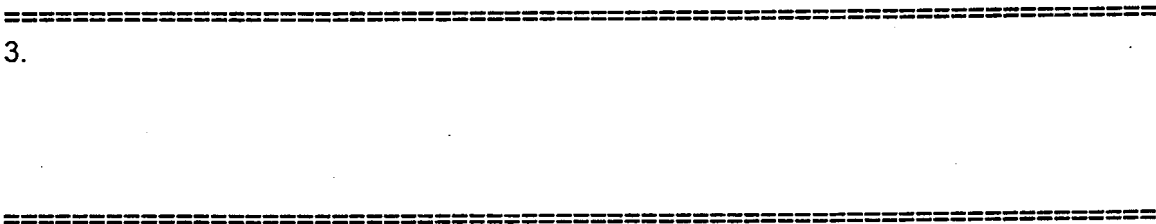
You will hear 6 rhythmic patterns. Each pattern will be played 3 times.

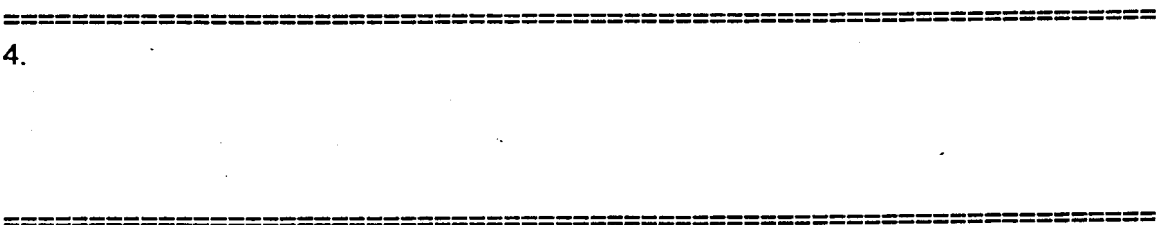
Listen carefully and try to show the duration and pitch of the sounds you hear.

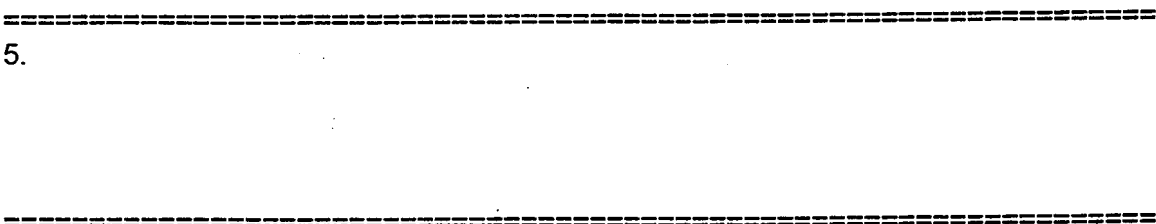
Example 1 illustrates **Fatshe leno la rona**.

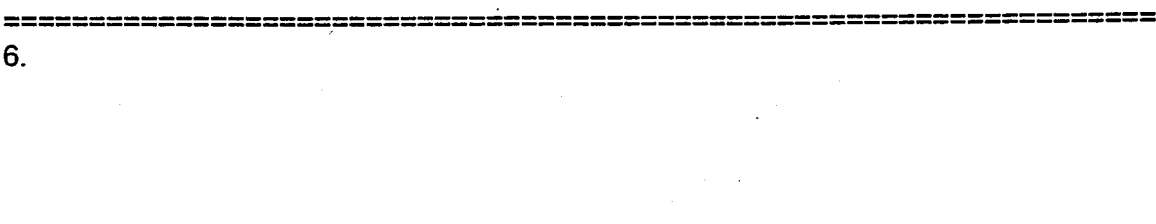
1.  or 

2. 

3. 

4. 

5. 

6. 



## Worksheet 1-2

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

### *Mmammati*

played by Ratsie Setlhako

1. What sound source can you hear?
2. To which instrumental group does it belong?
3. Is the texture thick or thin?
4. What timbre is added?
5. What term could be used to describe the tempo?
6. When would this music be played?
7. Sing the melodic ostinato and then draw its shape.
8. Give three words which could be used to describe this performance.
9. Write a short paragraph about **Ratsie Setlhako** and his music.

**Worksheet 1-3**

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

***Mmammati* KTM choir arr: G.T. Motswaledi**

1. What sound source can you hear?
2. Is the texture thick or thin?
3. What term could be used to describe the tempo at the beginning, and at the end?
4. What term is used to describe music gradually getting slower?
5. This arrangement alternates solo singing with the full choir. Follow the chart below to see how this arrangement is structured. The song begins with a short introduction sung by the male members of the choir. Name the type of voice singing each solo.

Full Choir	Solo	Full Choir	Solo	Full Choir	Solo	Full Choir	Solo	Full Choir
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6. Do the soloists sing at the same tempo as the full choir? Use the word *a tempo* in your answer.
7. How does the choir accompany the soloists?
8. How does this version of ***Mmammati*** compare with the version played and sung by Ratsie Setlhako? Name three ways in which it is similar and three ways in which it is different. Try to use musical terms wherever possible.

Similarities:

- (a)
- (b)
- (c)

Differences:

- (a)
- (b)
- (c)

Worksheet 1-4

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

***Sekumutwane***

played by Raphala Moremi

State if the following statements are true or false.

1. The instrumental sound is made by a *segaba*.
2. The singer sings without a break throughout the piece.
3. The song alternates between *guitar* and voice, and *guitar* alone.
4. The *guitar* plays the same music between each vocal section.
5. The singer sings the same number of lines in each section.
6. The singer is telling a story.
7. The song ends with a fast section played by the *guitar*.
8. Why are songs such as *Sekumutwane* heard infrequently? Discuss and give three reasons why it is important to have such songs in the national repertoire.



**Worksheet 1-5**

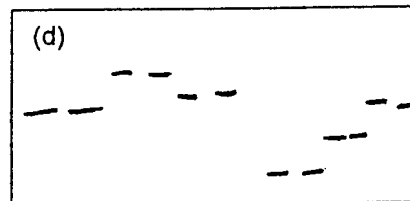
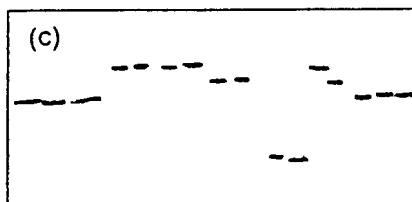
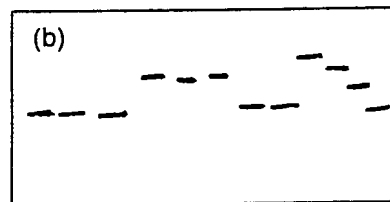
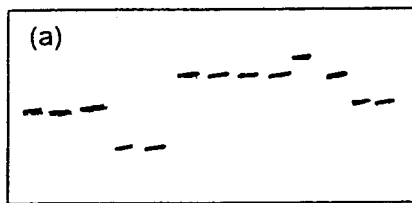
Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

***Sebokolodi***

**played by Ratsie Setlhako**

1. Which of the following shapes best outlines the instrumental introduction?



2. How many phrases / musical sentences are sung? Are they sung identically?
3. What terms could be used to describe the tempo? the dynamics? the texture?
4. Can this song be considered unusual in any way? Why / why not?
5. What other songs have you heard sung in a similar fashion?



## Worksheet 1- 6

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

### *Nko ya Katse*

played by George Swabi

1. How many chords are heard first, before the introduction begins?
2. Name two other instruments which belong to the same family as the instrument heard in this excerpt.
3. Which of these boxes contain the correct ostinato?  

d.d.f.f.  f.f.s.s.	d.d.f.f. s.s.d.d.	d.d.f.f. s.s.s.s.s.
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4. How many times is the ostinato played before the singer begins?
5. Does the singer begin on a high or low pitch?
6. Is the first line of the song ascending or descending in pitch?
7. In the instrumental interlude, how many times is the ostinato played?
8. How is this song structured? Choose between AB, ABA and ABCD.
9. Listen to the introduction to ***Semonee sa Bosigo***, also performed by George Swabi. It is a short excerpt, played three times. Compare and contrast with the introduction to *Nko ya Katse*.

Similarities:

- (a)
- (b)

Differences:

- (a)
- (b)

## Worksheet 1-7

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

### **Segaba**

composed by Dr. K.T. Motsete  
performed by the KTM choir

1. This song opens with 4 male soloists: these singers are referred to as 1<sup>st</sup> Tenor, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.
2. Which voice sings the solo?
3. Where does the crescendo occur?
4. Where can you hear the rallentando?
5. When the choir enters, what term describes the dynamic level?
6. In the second verse which the choir sings, how is the volume changed?
7. The texture of this piece is \_\_\_\_\_.
8. The form of this piece may be described as \_\_\_\_\_.
9. There is a moment's silence towards the end of the first section. What effect does this silence have? Why did the arranger include it?
10. Dr. K.T. Motsete wrote the national anthem, *Fatshe leno la rona*. Research this composer and his contribution to music in Botswana.

## Worksheet 1-8

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

### ***Muntobele***

composed and arranged by G.T. Motswaledi  
sung by the KTM choir

1. This song begins with one section of the choir singing. Which one?
2. The other sections of the choir join in succession. In which order are they heard?
3. How does the dynamic level change just before the soloist begins?
4. The choir increases in volume and changes the accompaniment while the soloist is still singing. How is the accompaniment changed? Use musical terms to describe the changes.
5. When the choir sings together without harmony, this is called singing in .
6. There is a dramatic silence at one point. Where does it occur and what effect does it have? Is it successful?
7. How is the ending of the song similar to the beginning?
8. If one considered the voice entries as an introduction, how would the form of the song be described?
9. Why did the composer G.T. Motswaledi receive the Presidential order of Meritorious Service from Sir Ketumile Masire in 1997?

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

***Long live Productivity***

composed and arranged by **G.T. Motswaledi**  
sung by the **KTM choir**

1. This song opens with a full choir singing. Why did the composer think this was important?
2. The dynamic level changes in the second verse. What terms could be used to describe the volume in the first and second verses?
3. This song has four main sections. Follow the chart below and complete the sentences.

Full choir	Voices enter by part	2 parts call and 2 parts respond	Full Choir	Solo accompanied by choir
<b>1</b>	<b>2</b>	<b>3</b>		<b>4</b>

- (a) Sections 2 and 3 are repeated. What happens to Sections 1 and 4 ?
  - (b) The third voice to enter in section 2 is
  - (c) The Sopranos and Altos are answered by
  - (d) The last line of sections 2 and 3 have a tempo change called
  - (e) In the short, full choir reprise between sections 3 and 4, there is a harmony change in the third line. This is described as
  - (f) The voice type singing the solo is called a
  - (g) When the choir is accompanying the solo, the singers
4. Why are songs about Productivity important for Botswana?  
  
Research and discuss, what, if any, relationship is there between songs such as this song and the Crime Prevention Choirs?



## Worksheet 1-10

Listen to the following excerpt and answer the questions.

Each excerpt will be played once.

### ***A re Chencheng***

### ***Re Batswana***

### **Ratsie Setlhako**

performed by the KTM choir  
arranged by G.T. Motswaledi  
Poet: Kgotla Mpolaise

1. Both these songs belong to the same genre. What does this mean?
2. What do such songs add to the cultural heritage of Botswana?
3. Where can praise/poetic songs be heard?
4. Compose a praise song for development in Botswana. Choose from any decade: from the past or for present times. It may be composed and/or performed as a group.  
Plan your song carefully and make full use of voice parts and combinations, dynamic levels and silence, tempo changes, rhythmic variety and overall structure.
5. Research praise poets and/or musicians in your area. Conduct a taped interview (with permission) and present it in class. Alternately, research any culture bearer of note in the area or region who has made a significant contribution to the cultural wealth of Botswana.

## 5.4 Unit Introduction **Music of Africa**

On completion of this unit, the learner will be able to perform, arrange, notate and empathise with music from Africa, have an understanding of the concepts involved and to acknowledge, with research, the historical and cultural heritage to which it belongs.

This unit concentrates on three areas to assist the learner in completing the unit:

- 5.4.1 Sound Sources
- 5.4.2 Form in Music
- 5.4.3 Music in the classroom.

### 5.4.1 Sound Sources

In Unit 1, we discovered that sound could be instrumental, vocal or electronic. Repeated patterns could be melodic or rhythmic, which could be notated graphically or in Tonic Sol-fa. Ostinatos are a feature of music from Botswana, and are found in many other types of African Music.

While instruments found in the rest of Africa may vary greatly from those found in Botswana, they are still classified as idiophones, aerophones, membranophones or chordophones. Indigenous African music and dances are usually maintained by oral tradition, and are evident largely in sub-Saharan Africa.

In the pre-colonial period, trade, wars, migrations and religion stimulated interaction among sub-Saharan societies, encouraging them to borrow musical resources from one another, including peoples exposed to Islamic and Arabic cultures, who had integrated some Arabic and techniques into their traditional music. Some instruments and techniques became concentrated in particular culture areas, whereas others were widely distributed. Thus the savanna belt of West Africa forms a music area distinct from the Guinea Coast because of virtuosi instrumental styles and the presence of a class of professional praise singers, or *griots*, found in areas such as Mali or the Gambia. Similarly, the music of East Africa is distinguished from that of Central Africa by a number of instruments, and from that of Southern Africa, which traditionally emphasises certain kinds of choral organisation and complex forms of *musical bows*.

Many features nevertheless unite the sub-Saharan musical traditions. Everywhere, music and dance are integrated into economic and political activities, life-cycle ceremonies, ancestral rites and worship, as well as domestic life and recreation. On some occasions, everyone may participate. In other instances, participation is restricted to particular social groups who perform their own kind of music, led by musician specialists.

#### 5.4.2 Form in Music

All sub-Saharan traditions emphasise singing, because it is used as a means of communication.

Because many African languages are tonal languages, in which pitch level determines meaning, there is a close relationship between music and language. This is most obvious in the *talking drums* used to send messages and to play music, which may sound purely instrumental to listeners who do not understand the meaning of the specific drumming rhythms and pitches used. Many drummers will not learn from written notation, but will memorise the rhythmic patterns and method of playing them by using spoken syllables. As the trainee musician grows, he will have to learn and remember hundreds of patterns, before being allowed to participate in professional drum ensembles. The word 'he' is used, as women are rarely allowed to play instruments in ceremonial occasions in many African countries, particularly *drums*.

Melodies and rhythms generally follow the intonation contour and rhythms of the song texts. Melodies are usually organised within a scale of four, five, six or seven tones. In group singing, some societies sing in unison or in parallel octaves, with the occasional intervals of a fourth or a fifth. Others sing in two or three parts, using parallel thirds or fourths. Songs are generally in call and response form.

The form music takes in southern African music is based on a succession of phrases, which are repeated in a continuous cycle. The harmonic and rhythmic characteristics provide a foundation for variations and extensions. Traditional patterns may be used or new patterns improvised, but each version or variation is thoroughly established by repetition before a new variant is introduced. A performer's teacher may be recognised by the way a tune is played, and then the player will in turn add his own variations and embellishments. Although some tunes are notated, they should not be regarded as the definitive version, as it is unlikely that such a version exists.

Learners have been introduced to ostinatos in Unit 1 and can now be asked to notate these ostinatos in different ways. Variations on an ostinato or simple tune could also be prepared and presented to the class.

African traditions emphasise dance as a means of communication. Dance utilises symbolic gestures, mime, props, masks, costumes, body painting and other visual effects. The basic movements may be simple, emphasising the upper body, torso or feet, or they may be complex, involving coordination of different body parts and intricate action such as fast rotation, ripples of the body, contraction and release, as well as variation in dynamics, levels and use of space. The dance may be open to all, or it may be an activity in which individuals (regardless of sex) take turns in the dancing ring. Team dances also occur, in which the formations may be linear, circular, serpentine or in rows.

#### 5.4.3 Music in the Classroom

Music teachers do not need keyboards or recorders to teach music. Many teachers are unaware that African instruments are ideal for tuition purposes. The concepts of duration, pitch, dynamics, timbre, texture, structure, tempo and other aspects such as mood and atmosphere can all be taught with instruments made or found locally. By purchasing locally made instruments, the livelihood of the artisan is improved: with the availability of instruments, the growth and development of national music idioms are encouraged. When the learners make their own instruments, it is generally found that greater care is taken of the instrument, and the learners have a greater respect for those who make instruments and possess other skills.

Placing a song or piece of music in the correct context may be essential to the entire meaning of the music played, African or otherwise. Playing *Botsotsi* on an electronic keyboard in a classroom cannot equate with the magical experience of thumping out the rich bass notes with a mallet, under blue skies, invigorated by the cross-rhythms provided by the other players.

It is very important to listen closely to a variety of music, especially to instruments and methods of playing which may be unfamiliar in Botswana, but emphasis must be placed on the learners actually making music at every opportunity. It may be considered important to provide the nation with an informed audience, but it is the prerogative of music teachers that they encourage all

students in their care to be the music makers, rather than, in commercial parlance, the music consumers.

A re opeleng! Let's make Music!

### Support Notes:

#### □ Idiophones:

##### ▪ *Rattles*

*Rattles* are often used in dancing and can be tied to the body, usually around the ankles, or held in the hand. In Botswana, *Matlharo* are made from Mopani-worm cocoons strung together. Other *rattles* can be made from gourds containing seeds or pebbles and mounted on a stick, or soft drink cans containing pebbles.

##### ▪ *Marimba*

*Marimbas* are common throughout Africa and are generally constructed on the same principle; a framework with keys of diminishing sizes laid crosswise, with gourds suspended below the keys. Some *marimbas* use resonators, which are pieces of plastic inserted into a hole in the bottom of the gourd, to achieve a buzzing sound. *Marimbas* are tuned by chipping at the wooden keys: when fine tuning is necessary, the musician will shave the underside and middle of the keys. Beaters are made from sticks with rubber heads and are of different sizes to complement the different types of *marimba*, namely soprano, tenor, baritone and bass. A *marimba* ensemble will comprise of at least two sopranos, two tenors, one baritone and one bass.

*Marimbas* are found in many South American countries where they were introduced by African slaves. It is thought that *marimbas* and *xylophones* came to East Africa from Indonesia hundreds of years ago, when the two areas used to trade with each other.

##### ▪ *Mbira*

In Africa, the *mbira* is second only to the *drum* in popularity. *Mbiras* are made from a series of metal keys of various lengths, mounted on a gourd resonator or hollow wood. The keys are made of flattened steel, held together over a steel bridge with wire. Bottle

tops are often added as rattles or buzzers. Tuning is usually done according to the tune being played, and the keys are generally not in any fixed order. *Nyae Nyae* instruments sometimes place bees' wax on the end of the key, to lower the pitch. *Mbiras* are played by holding them in the palm of the hand and plucking the keys with the thumbs, although some players also use their index fingers. *Mbiras* have differing numbers of keys: those from Zimbabwe usually have 15 keys, in the Okavango region they have 10, while those of the Basarwa have 11. The *thishendji*, played by older men in Namibia, has 26.

This instrument has a number of different names, depending on the area in which it is played: for example *mbira* in South Africa, *setinkane*, *dongu* or *dengu* in Botswana, *karimba* and *mbira* in Zimbabwe, *setingere* and *sisande* in Namibia, *kalimba* in Tanzania and *sanza* in Zaire.

The art of *setinkane* playing lies not only in technical proficiency, but also in the ability to modify patterns constantly, according to the mood of the player and the audience. *Setinkane* music encourages meditation, and draws the audience into a state of total relaxation and deep thought. No time limit is set, and the same tune rarely lasts the same length of time when repeated, as the player responds to the situation with derivations, variations, extensions and elaborations. As each instrument is different, each piece of music will sound different, even when played by the same person, or if on a different instrument. Music for *setinkane* consists of a succession of phrases, which are repeated in a continuous cycle.

As the instrument produces its sound by plucking the tongue, it can also be considered to be a linguaphone. Some *mbiras* in northwest Africa have as many as 52 tongues or keys. (Several versions of *mbiras* exist around the world, notably the *marimbula*, a Cuban version that is much larger than the African.)

## □ Aerophones

### ▪ Horns

It is often difficult to decide when an instrument is a *trumpet* and when it can better be described as a *horn*. Both types of instrument are played in the same way and have similar functions.

*Horns* are made from antelope horns of various shapes and sizes. The blow-hole is usually at the side of the *horn* and not at the end. For *side blown horns*, the hole may be square or oval and is cut just below the solid tip of the horn. These instruments are tuned by reducing their **length at the open end**.

*End blown horns*, with the tip simply cut off, are easier to make and play, but they only work well with straight horns, such as those of the oryx. Some players speak rather than blow into the *horn* as it is believed in some areas to make it more likely to be heard by the gods.

- *Whistles*

*Whistles* can be made from any hollow tube, such as reed, bone or small horns. If the end is cut off to make an open tube, more than one tone can be produced. Many traditional dance groups in Botswana now use a modern metal *whistle*.

- *Flutes*

*Flutes* were very common in Southern Africa but most of these have been lost. *Reed-flute* ensembles, in which each person plays in turn, creating the same effect as a panpipe, were only found in Southern Africa. *Flutes* can be tuned, or can be of a fixed pitch. The Basarwa play a *flute* made of reed or bark with movable stoppers at the bottom called an *algas*. Tuning is done by inserting a stick at the top or at the bottom, to move the stoppers up and down. *Bamboo flutes* are still played in Botswana and are taught in a number of schools in the Jwaneng area. The South African *shiwaya* is made from the hollowed out shell of a fruit. This type of instrument is called a *vessel flute* because its body tends to be round rather than long and thin.

- **Membranophones (*drums*)**

*Drums* are the main instrument of Africa, as rhythm is the most developed aspect of African music. *Drums* come in a variety of shapes and materials, some to be played at certain occasions, some with ceremonial or religious affiliations and yet others to be played by appointed people.

*Drums* are played using hands, but occasionally beaters are used.

In Northern Africa, many *drums* are highly decorated, and particular *drums* and patterns are associated with a particular chief or ceremony.

*Drums* are used for two main purposes: communication and music making. *Talking drums* imitate the main pitches of the language and can be heard over great distances. The most famous *talking drums* are the *Ashanti drums* of Ghana. One *drum* is high pitched and the other low pitched, to give the meaning of the words.

The Venda people make large *kettle drums* by **stretching** a skin over a dried gourd with the top cut off. This *ngoma* is usually played by women. It is thought that the Arabic *naqqara* is the parent of all Asian, African and European *kettle drums*, and originated in Persia.

## □ Chordophones

Unlike the rest of Africa, where multi-stringed instruments are predominant, the stringed instruments of Southern Africa are mostly variations of the single-stringed *musical bow*. The sound of these *bows* is amplified by the player using his mouth as a resonator or with a permanent resonator, such as a gourd or a tin can attached to the *bow*. A *zither* is an instrument which produces a sound by vibrating a string stretched over some sort of resonator.

### ▪ *Mouth-resonated bows*

The simplest form of *musical bow* is a straight or slightly curved branch from a tree with a string of twisted gut or wire. When the *bow* is placed against the mouth, various tones can be produced while plucking the string, by changing the shape of the mouth, and consequently the oral cavity. If the string is tied, the player can produce two tones in addition to the others. Some *mouth-resonated bows* have notches on one side and have a flat, palm-leaf string. It is played by rubbing a stick along the notches while laying the open mouth over the string. In Botswana, the *lengope/letlaka* does not have notches.

### ▪ *Bows with fixed resonators*

These *bows* differ from the *mouth-resonated* ones by having a resonator attached. The gourd, which has an opening at the end, is held with the opening against the chest. As with the *segwane (segwana)*, the gourd acts as a resonator when it is pressed against the chest or stomach of the player.

By tilting the *bow*, the size of the opening is enlarged or decreased to produce various pitches of the open string, which is beaten with a stick or a reed. The Basarwa name for



this type of instrument is the *!Goma*. It can also be referred to as a *ramkie*, *segankure* or *sebinjolo*.

- *Bows played with a friction bow*

The most highly developed *musical bow* is a straight, hollowed, wooden stave with a wire string attached to a tuning peg at one end. The *bow* is placed over the shoulder with a large tin can which has a hole to accommodate the top of the *bow* hanging over it. It is played by rubbing a small friction *bow* with a horse-hair tied along the wire. Resin or any kind of tree-gum is applied to both the wire and the horse-hair, to make the playing easier. The playing technique is rather similar to that of the Western violin. The string can also be stopped at various points to produce a variety of fundamentals. It is known in Botswana as a *segaba*: the Basarwa also refer to this instrument as the *Ga=karis*.

- *Multi-stringed instruments*

The only *multi-stringed* instrument in Southern Africa is a boat-shaped, hollow, wooden bowl with 4 to 7 pegs at the straight end. The strings are usually made of plant fibre, but gut or nylon are also used. They are attached to the curved pegs and notches cut in the covering board at the rounded end. The sound hole is at the bottom, in the space left by the end of the covering board. The instrument is tuned by moving the curved pegs from side to side. It is played by placing it on the ground and plucking the strings with the thumbs, while gripping the sides with the palms. This is the well-known instrument of the Basarwa called the *//Guashi*, or *goroshi*. There are a number of Tswana-based spellings available such as *sevuikivuiki*, but the instrument is thought to be of Yei origin.

*Trough zithers* are only found in the area around Uganda in central Africa. A long string is placed over a shallow bowl and plucked or brushed to produce a sound. Among the Bahaya people of Tanzania, it is an honoured instrument played by professional musicians for the entertainment of chiefs.

The West African *kora* is a mixture of a *harp* and a *lute*. Up to twenty strings are stretched over a bridge but each string only plays one note. They are usually highly decorated.

## Activities:

Simple instruments were made in Unit 1 to establish fundamentals of sound production. In order to produce something more durable which the learner could use when teaching (and to produce a more musical sound), materials used in making instruments should now be of better quality: glue instead of sellotape, putty instead of prestik, wood instead of cardboard.

- The learner could be asked to make an idiophone, perform on/with it and to notate the patterns played.

There is an old Shona saying that states: *a woman who plays mbira, cooks raw sadza!*

- It can be made from a great number of readily available materials such as tin cans, gourds, wood, or anything which produces a sound when struck or shaken. *Bells* could be shaped from scrap metal. When combined with singing, clapping and foot stamping, it should be an easy assignment to tackle first.

- To make a *setinkane*, the learner will need a piece of wood, approximately 15cm x 10cm and at least 1.5 cm thick, a metal coat hanger, nails or heavy duty staples, hammer, pliers with a cutting edge, a file and a sheet of metal or a concrete slab.

Cut two lengths of wire from the coat hanger. They should be slightly shorter than the width of the piece of wood. Fix one of these to the wood about 5cm from one end, using a staple or a bent nail at each end of the wire. Now cut a further five pieces of wire. Make them all different lengths between 7 and 12cm. Hammer one end of each of them into a flattened wedge/tongue shape, holding them against the concrete slab with the pliers - not your fingers. Round off the ends with a file. Fix your keys to the wood by resting them on the first wire and securing them with the second wire, using staples or bent nails between each key, not just at either end of the wire. If the sound is dull, the key is probably not pressing down enough on the first wire. Hammer it down until it makes a sustained sound. Do this for each key.

- The learner can also tune the keys to whichever notes are wanted by pushing them in and out, although this is rarely done in Botswana. Usually the playing end of the tongue is made flatter (for a deeper sound), or the tongue is laid on its side and hammered thinner

(for a higher sound). The tongues/prongs/lamellae are usually only moved very slightly up, down or to the side, and remain firmly fixed at all times.

- Music for the *setinkane* is in the form of a table, if used at all. (An example of tablature notation is included in Appendix D.) Tablature notation differs from other types of notation in that it shows where to put your fingers, and when, rather than the sounds themselves. In practice, the music is learned from memory: musicians learn finger movements and particular patterns together, each process reinforcing the other. Notation, therefore, is merely an initial aid to learning and should be dispensed with as quickly as possible.

Time moves vertically from the top of the left hand column to the bottom, and then to the top of the next column. Each row represents one beat and each row/beat is divided from the next by a thin line. At the end of each phrase, this line is replaced by a thick line. Columns are divided vertically into left and right halves, corresponding to the left and right keys. The numbers in the row show which keys should be plucked, and match the key numbers on the *setinkane*. An asterisk (\*) on the central vertical line indicates a silent beat. Where two numbers appear in one row, two keys are played. The beats should be played very evenly, with no accents. Each column of music is repeated several times before moving on to the next column.

- The learner could be asked to make an aerophone, perform on it and notate the music played.
  - A relatively easy aerophone can be made using a horn. After due sterilisation, a (round or square) hole is cut in the side and the tip of the horn sliced off.
  - *Flutes* can be made from a variety of tube-like materials, as well as the original reeds or bark. For easier blowing, the open end can be cut in crescent shapes. *Panpipes* can be made by fastening a number of *flutes* together. A pen top can be used, but if an empty pen casing is used, close off one end with a finger. Bow across the top of the tube until you can make a clear, flute-like note. This is not always easy and can take some time to perfect.

Listen attentively to the note your '*flute*' plays. Form the learners into groups, giving each *flute* a number. Now play a tune using these *flutes*. Write out a series of numbers. The

person with the first number plays a note. Everyone prepares to blow when his or her number is next in line, and plays as soon as the previous note ends. At first, it is better to play fairly slowly with every note lasting for the same length of time, but as the learners begin to respond more quickly to the other members of the group, try altering the length of the notes to make more interesting rhythms.

- Tunable *flutes* can be made using stoppers of wet gut or hide. The tuning occurs when a stick is inserted at the top or the bottom to move the stoppers up and down. If hose pipe is used, learners will have to vibrate their lips to produce a sound, and will have sound that is more trumpet-like.
- The learner could be asked to make a membranophone, perform with/on it and notate the patterns played.
  - To make a simple *drum*, one merely stretches and secures fabric or material over a hollow container.
  - To make a more complex *drum* that has more than one tone, you will need a container, two rods longer than the diameter of the container, a plastic bag, thick wire which is longer than the circumference of the container, needle and thread, string, and a pair of pliers. A skin would be preferable, as it is far more durable and would have a much richer timbre, but strong plastic will suffice.

Using the pliers, shape the wire into a ring slightly larger than the top of the container and twist the two ends together. Put this ring on the flattened-out plastic bag and cut round it, leaving a small (2.5cm) margin. Sew the circle of plastic on to the wire ring as tightly as possible, folding the edges of the plastic over the wire and sewing through both surfaces. Make holes in the sides of the container at four evenly-spaced points and push the rods right through, coming out of the hole opposite and leaving a section of rod protruding at each side. Make four evenly-spaced holes in the plastic circle going through both layers of plastic near to the wire. Using a single piece of string, lace the plastic circle onto the container. Pass the string through the plastic from the top, then down and underneath one of the protruding parts of a rod, then up and through the next hole from the top. Tie the string tightly when the two ends meet having passed under all four pieces of rod and all four holes in the plastic.

If the *drum* makes a dull sound, it is probably because the *drum* head is too slack. This can be resolved by re-tightening the strings. This will happen frequently until the tension settles down. The learners should experiment by pulling sections of the string to obtain more tones. Patterns can be notated using three lines: for high, middle and low tones.

- Learners can be asked to make a chordophone, perform with it and notate the patterns or tune played.
  - *Musical bows* are versatile instruments for teaching the sound production of stringed instruments. A simple *musical bow* can be played in several ways, for example:
    - Mouth resonated
    - With a tied resonator held against the chest or stomach
    - With the string tied back to give two fundamental tones
    - With the string plucked by the finger, beaten with a stick or a friction bow could be used
    - With the string fully stopped, fundamentals can be discovered or the string lightly stopped to explore harmonics.

Learners can experiment by using various materials like wire, gut, sinew, hair and fishing line for bow-strings to observe the different tone quality/timbre produced by different materials.

- Learners could be asked to consolidate the concepts and aural skills in this Unit by completing the following worksheets, which can be interspersed throughout the term.
  - **Worksheet 2-1** contains 4 excerpts of music: drumming from Burundi, Praise singing from Mali, a Healing song from Malawi, and Government-supported music from Tanzania to give an overview of the range and functions of music in Africa. An example of praise singing in Botswana has been explored in Worksheet 1-10. Political agendas link the music of Mali and Tanzania: a predilection for *griot*-related music was nurtured by the post-independence 're-Africanisation' policy pursued by Sekou Toure, similar to the Tanzanian government's promotion of national culture as a form of protest regarding capitalism. A Healing song from Malawi may spur learners to discover more about

healing practices in Botswana: it is not known if specific songs were generally used in such rituals, or only used by certain tribes such as the Basarwa and the Yei.

- **Worksheet 2-2** contains three excerpts of song from Niger, the Central African Republic and Senegal. The learner is asked to compare and contrast these songs with each other and the songs of Botswana. In these areas of Africa, music-making is a communal activity as it is in Botswana. This worksheet sows the seeds for the study in Unit 4 of aspects of Senegalese music known as *Mbalax*, which concerns the modernization of particular Wolof rhythms.
- **Worksheet 2-3** supplies three excerpts of instrumental music: from the Central African Republic, the Republic of Chad and Mozambique. The learner also hears an example of instrumental music from the Kalahari and is asked to compare instrumental styles and musical contexts.
- **Worksheet 2-4** extends Worksheet 3 and contains excerpts from the Gambia, Madagascar, Zimbabwe and (Christian) Nigeria. The learner is asked to research the role of musicians in Africa.
- **Worksheet 2-5** is concerned with changing musical trends and uses traditional *Ashanti* music of Ghana as a basis to compare popular music of Sierra Leone and *highlife* music of Ghana. E.T. Mensah, heard in excerpt 3, is credited as one of the first musicians to orchestrate indigenous rhythms as well as themes for dance band.
- **Worksheet 2-6** identifies musical trends and changes in Zaire and Kenya, comparing *Soukous* and *Benga* music with traditional songs. The *African jazz* associated with Zaire since the 1960s did not promote the contemporary trends to the exclusion of their indigenous roots, using cowbells and drums in their percussive section. The learner is asked to make a parallel comparison: how Setswana folk tunes have been influenced by modern trends and how the traditional way of playing can still be heard on modern instruments.
- **Worksheet 2-7** gives background information on the influence of Islam on music, and concentrates on the development of traditional *Juju* music of Nigeria. In the first excerpt

I.K. Dairo is heard, who is known as the *Father of Juju*, and is synonymous with the term *Juju*. He incorporated regional ways of singing, rhythms and melodies into *Juju* music, and dodged cultural barriers by doing so. The second excerpt features *Fuji* music, which is overtaking *Juju* music in popularity. *Fuji* music abandons Western instrumentation, therefore it acknowledges its traditional roots more openly than the more Westernised *Juju*. The learner is asked to identify the range of religious musics available in Botswana and establish the impact, if any, religion has had on music in Botswana.

- **Worksheet 2-8** explores the new timbres and genres created when composers use African rhythms and instruments in new music. The example given is that of the Afro-Celt sound. This was chosen as both traditions have many similarities: instruments, methods of learning, music as a political tool and generally, music as an essential part of life. The learner is asked to insert the names of the instrumental sound sources as they are heard from a list of instruments given.
- **Worksheet 2-9** continues from Worksheet 8 with the focus on vocal arrangements of new genres influenced by African music. The learner is asked to complete a chart, identifying how the voice parts are treated, from a list given.

## Worksheet 2-1

Listen to the following short excerpts to gain an overview of the range of music available in Africa. Each excerpt will be played three times.

### 1. Traditional Drumming of Burundi

Since ancient times in Burundi, drumming has been associated with the court. A group of drummers would align with the King, following him on his travels and performing in festivals where he was in attendance. Today, the drums continue to perform at festivals and often represent the strongest element of musical traditions in the country.

### 2. Traditional Jali Music of Mali

For thousands of years, *Mandinke jalolu*, or *griots* (wandering poet/musicians) composed and performed praise songs for Malian Kings and warriors. In this example, Tata Bambo Konyali, a woman from a long line of *jalolu*, sings the praises of one of Mali's wealthiest merchants 'Mama Batchily'. She is accompanied by a *kora* (12 string harp/lute) a *balafon* (a type of *marimba*), *flute*, *guitar* and *violin*.

### 3. Ritual Healing Song of Malawi

In many African cultures, music and dance are important parts of religious and healing rituals. Among the Tumbuka-speaking people of northern Malawi, tribal leaders use drumming and dancing methods to diagnose and cure a variety of ailments. Assembled in the healer's camp or temple, drummers play special drum rhythms and singers sing songs to 'heat up' the spirits or *vimbaza* and allow the healer to go into a divinatory trance. The healer dances to the music to 'cool down' the *vimbaza*, identifying him and the source of the patient's illness so he can begin the curing process.

### 4. Neo-Traditional Music of Tanzania

In recent years, the Government of Tanzania has strongly promoted the national culture in an attempt to break away from the capitalist world market. Therefore, populist song writing and the incorporation of traditional music and dance into popular music have been encouraged. Although these moves have prevented local groups from gaining recognition in an international market, they have contributed greatly to the growth of a lively local scene. Tanzanian dance music is heavily influenced by Congolese, Arabic and Indian music, and is deeply rooted in the tradition of praise singing and the use of the Swahili language.

#### Activities:

- (a) Name three aspects that each song has in common with one other.
- (b) What, if any, similarities exist between these examples and the music of Botswana we have studied?



## Worksheet 2-2

Listen to the following short excerpts to gain an overview of the range of song available in Africa. Each excerpt will be played three times.

### 1. Traditional Tuareg Music of Niger

Among the largely nomadic Tuaregs of Niger, there are no professional musicians. Singing is done collectively by men or women. Women, who occupy a powerful position within the society, generally sing praise songs and possession ritual songs. This example of a praise song features *drums* made specially for the occasion and call and response vocal technique. Hand-claps provide a complex rhythmic backing accompanied by other *drums*, some of which are held in water.

### 2. Pygmy Music of the Central African Republic

Among their vast repertoire of songs composed for work and other daily activities, the Pygmies of the Central African Republic have many songs that focus on various aspects of the hunt. This example is from a song for the return from a hunt. In addition to voices, the song features a small whistle called *mobeke*, which is only able to produce one note. The *mobeke* can be heard rapidly alternating notes with vocals to produce a complete melody line that is repeated throughout the song. The backing chorus of voices and rhythm hand-claps make up a rich texture of repeated patterns that offset the *mobeke* and solo vocal effects.

### 3. Traditional Wolof Music of Senegal

Among the Wolof people of Senegal, drumming, singing and dancing are an integral part of social and life cycle activities. Music is featured at ceremonies celebrating everything from birth and marriage to wrestling matches and community work projects. This is an excerpt from a wedding dance with singing by female relatives and friends of the bride. The *drumming* is *polyrhythmic*, as with the music from many West African peoples, with the high-pitched *sabar drum* playing the key rhythm in addition to sudden bursts of staccato rhythmic breaks. The *sabar* is played against the deep steady pulse of the *gorong*, an upright log drum.

#### Activities:

- (a) Name three aspects that each song has in common with one other.
- (b) What, if any, similarities exist between these examples and the music of Botswana we have studied?



## Worksheet 2-3

Listen to the following short excerpts to gain an overview of the range of instruments available in Africa. Each excerpt will be played three times.

### 1. Banda music of the Central African Republic

The Banda people of the Central African Republic possess a rich culture that involves music in a myriad of social, religious and life cycle events. The use of wooden (and antelope horn) trumpets or *ongo*, is closely linked to ancestral rituals and adolescent initiation rites. The *ongo* ensemble comprises of 18 trumpets, and produces an elaborate polyphony (several parts combined simultaneously) of sound created by a closely-knit series of notes, independently played by each musician at a specific time.

### 2. Traditional Music of the Republic of Chad

The Teda people, located in the volcanic Tibetsi mountains of the Republic of Chad, possess a music culture that is predominantly centred around the vocal music of women and the use of string instruments, which are exclusively played by men. Among the Teda, it is considered improper for a man to sing in front of an adult woman. It is believed, however, that string instruments are capable of 'speaking' for male performers. This example features a two stringed lute called the *keleli*, playing a woman's song that is performed at wedding rituals.

### 3. Traditional Timbila Music of Mozambique

Among the Chopi, who have lived for centuries along the coast of Mozambique, there is a highly developed tradition of songwriting and composing for *timbila* (xylophone) orchestras. Elaborate *migodo* (dance suites), interspersed with poetic songs about village life, are often performed to these compositions. *Timbila* music is now recognised as the national music of Mozambique.

### 4. Music of the Kalahari

Compare this example of music from the Kalahari with the three examples above with regard to:

- (a) the purpose of the music
- (b) the context of the music
- (c) the instruments used

## Worksheet 2-4

Listen to the following short excerpts to gain an overview of the range of instruments available in Africa. Each excerpt will be played three times.

### 1. Traditional Kora Music of the Gambia

Once part of the Malian empire, Gambia is also the home of an ancient caste of wandering poets/musicians known in the Mandinke language as *jalolu*, or in French as *griots*. These musicians typically accompanied themselves with the *kora*, a large 21 string *harp/lute* on which complex melodies are played with the thumbs and forefingers. Historically, *jalolu* performed songs praising the *jatigui*, who were renowned kings and warriors. Today, a *jatigui* can be anyone who is able to pay large sums of money or give lavish gifts to *jalolu* in exchange for personalised songs of praise. (The *Kora Awards* is also the name given to the African Music Awards. Duncan Senyatso, in 2000, was the first Motswana to be nominated for a *Kora* award).

### 2. Traditional Valiha of Madagascar

Although music featuring the 22 string *valiha* (tube zither) is performed today in Malagassian discos along with electric *guitars* and *drums*, the traditional instrument is also heard in social and religious events. The *valiha* is the instrument heard at circumcision parties, religious exhumations, and trance and possession ceremonies. Today it is the national instrument of Madagascar and is often made from a wooden oblong box and bicycle-brake cable.

### 3. Traditional Mbira of Zimbabwe

The *mbira* is the most important instrument in Zimbabwe's music and culture. Traditionally associated with the Shona people, the *mbira* is played at religious ceremonies and at social celebrations. The melody is based on a series of separate instrumental lines played simultaneously. In addition, the player sings a vocal line that blends improvised lyrics with vowel sounds that are melodically and rhythmically linked both to one another and to the *mbira*.

### 4. Sacred Christian Music of Nigeria

Among the Iggede people of Nigeria, Christianity has been syncretised with the existing religious belief system. In Christian hymns, God is still referred to as Ohe, and for many villagers who are unable to read the bible, these songs illustrate the parables and moral messages. For the most part, traditional drumming and dancing are not allowed in religious gatherings. Therefore, hymns such as this Hallelujah chorus are accompanied by polyrhythmic hand-claps and a clay pot, *ota-ubah*, which is beaten with two hands in the top and side hole.

#### Research:

In what ways do musicians use their skills as source of power in Africa?

## Worksheet 2-5

Listen to the following short excerpts to gain an overview of the changing musical trends in Africa. Each excerpt will be played three times.

### 1. Traditional Ashanti Music of Ghana

Among the Ashanti people of Ghana, music has played an important role in social, economic and political structures within the culture. *Drum* and dance music is associated with *Osei Tutu*, founder of the Ashanti kingdom, and is also performed for significant occasions such as harvest celebrations and funerals. This example features a style of drumming called *Ntan*, which is generally played at funerals. The *drums* in this ensemble are elaborately decorated with symbolic carvings and are highly cherished.

### 2. Popular Music of Sierra Leone

When the *acoustic guitar* began appearing in Sierra Leone and throughout West Africa in the early part of the 20<sup>th</sup> century, an African blues began to develop. The music came to be associated with palm wine, the sweet alcoholic drink extracted from palm trees and sold in local bars. Many people believed the drink allowed them to sing from the heart. By the late 1950s, *palm wine music* went electric with the help of musician S.E. Rogie, heard in this example, who punctuated the soothing acoustic melody with the rhythmic echoes in the *lead guitar* lines. This influence from layered West African drum patterns was later expanded upon in the popular *highlife style*, which features several *guitars*, *drums* and *percussion* instruments.

### 3. Popular Highlife Music of Ghana

The early brass-dominated highlife music popular in West African countries, especially Ghana, was at the peak of its popularity in the early 1960s among the more privileged classes. The working class tended to support the guitar dominated *palm wine music*. *Highlife bands* developed out of the military and church bands that played European waltzes and quicksteps for social gatherings. Bandleader E.T. Mensah, heard in this example, was significant in the development of the sound in the late 1940s when he began incorporating West African melodies and rhythms into the music.

#### Research:

Compare and contrast traditional and modern music in West Africa with regard to:

- (a) instruments
- (b) context
- (c) rhythmic patterns

## Worksheet 2-6

Listen to the following short excerpts to gain an overview of the changing musical trends in Africa. Each excerpt will be played three times.

### 1. Traditional Music of Zaire

This recording is of *Aluar horns*, and was recorded by David Fanshawe in 1969, along the border with Uganda. About 60 *horn* players, drummers and singers perform *Ngoma* music, which on first hearing might strike the listener as being rather undisciplined. These *horn* players actually perform with great precision, as each *horn* is only capable of producing one pitch, high or low depending on the size of the *horn*. The ensemble was created by the positioning of the players in a circle, their embouchure (mouth positions) and their individual breathing techniques.

### 2. Popular Soukous Music of Zaire

*Soukous* is the most popular music of Zaire and the Congo region. Although the modern *soukous* dance bands consists of *bass*, *horns*, various *percussion* instruments and *guitars*, traditional influences can be heard in the way the instruments are played and arranged. In this example, the rhythmic pattern played by the *guitar* imitates the technique used to play the traditional *mbira*.

### 3. Traditional Music of Kenya

This milking song was recorded in 1972 by David Fanshawe in a Masai boma in the Rift Valley. A mother sings to the cow, saying 'I love you my favourite cow, you provide us with everything'. It is believed that songs give a special kind of feeling to the cows and they produce more milk than those who are not sung to (a fact borne out many years later in scientific experiments!).

### 4. Popular Benga Music of Kenya

*Benga* is the contemporary dance music of the Luo people of Western Kenya. The style became popular in the late 1950s and is driven by a deep *bass* rhythm and clipped clear-toned *guitar* patterns. The interplay between the instruments is distinctly traditional:

- the *guitar* style mimics the playing techniques of the *nyatiti* (lute)
- the *bass* imitates a lizard skin *drum* which the *nyatiti* players strikes with a toe ring and
- the *snare drums* produce the sound of *bells*, which are also worn on the *nyatiti* player's ankles.

#### Research:

Listen to modern music in Botswana, and identify the infusion of *kwasa kwasa* dance and *rumba* sound into Setswana folk rhythms. What other influences can be heard? Do these influences corrupt or enhance traditional music?

## Worksheet 2-7

Listen to the following short excerpts to gain an overview of the music in Africa which is influenced by Islam. Each excerpt will be played three times.

Muslim leaders have traditionally sought to control vocal and instrumental music so that they contribute to sustaining a moral community. No music fulfills this goal better than Koranic chant which is not referred to as music, in order to keep it from being associated with, or influenced by, the less favoured or disapproved genres. Although music has flourished in every century of Islam history, the uneasiness about many aspects of music and performers remain.

Muslims utilise intervals of a quarter tone, three quarter tones, five quarter tones and one and a half tones. A number of these intervals are chosen to make up a segment of 3, 4 or 5 tones. Other segments are in turn combined, to form a one or two octave scale for the melodic mode, or *maqam*, on which the improvisation or composition is based.

Instead of regular beats, the music uses musical prose and the complicated rhythmic modes of musical poetry. The rhythmic mode (*iqā*) consists of a repeated pattern of up to 24 beats.

Ornamentation further increases the intricacy of the melodic line: hardly any note is performed without some embellishment.

### 1. Traditional Juju Music of Nigeria

For over thirty year, *juju* music, which combines Western instruments (*guitars, keyboards*) with traditional Yoruba culture (*talking drums, percussion* and praise songs) has been the popular music of Nigeria. It also has a strong following in Europe and North America. *Juju* blends Western instruments with elements of traditional religious and secular music culture and was influenced by nationalistic ideals. This example is by *juju* pioneer I.K. Dairo.

### 2. Fuji Music of Nigeria

*Fuji* is a type of street music which first appeared around 1980 and is overtaking *juju* music in popularity. It depends almost solely on *acoustic instruments*, mixing *talking drums* with *bata drums, bells* and *skekere*s. It also speaks more directly to the Muslim population as the vocals are inspired by Islamic texts, featuring ornamented, free rhythmic vocal melodies, influenced by the *ajiwere*, a religious singer who performs the 'call to prayer' each morning.

#### Research:

- (a) What religious music is available in Botswana?
- (b) How has music in Botswana been influenced by religion?



## Worksheet 2-8

Listen to the following excerpt to gain an overview of how composers use African music to create new sounds and new genres of music. This excerpt will be played twice.

### 1. Afro-Celt Music

This excerpt from Afro Celt Sound System blends Celtic music with African, using a combination of Celtic and African instruments and rhythms. Follow the chart indicating the sound sources when they are predominantly featured, and complete the chart.

The African instruments used are *kora*, *drum* and *doudouk*.

The Celtic instruments used are *uilleann pipes*, *accordion*, *Celtic harp* and *bodhrán* (Irish drum).

Other sound sources are vocal and electronic.

1	Electronic sources	Electronic sources have had additional programming in this excerpt.
2		
3	<i>Drums &amp; bodhrán</i>	<i>A bodhrán</i> is similar to?
4		
5		
6	High pitched Electronic sounds	<i>A doudouk</i> is similar to ?
7	<i>doudouk</i>	
8		<i>Uilleann</i> means elbow in Gaelic. They are different from bagpipes because .....?
9	Vocals and <i>accordion</i>	
10		



## Worksheet 2-9

Listen to the following excerpt to gain an overview of how composers use African music to create new sounds and new genres of music. This excerpt will be played twice.

### 1. Tintinnabulum by Karl Jenkins

This is a piece for female voices, strings and percussion. It is one of a set of pieces called *Adiemus*, songs of sanctuary. When composing this piece, Karl Jenkins was inspired by musical ideas from African, Maori, Celtic and Eastern European traditions. One feature that is common to vocal musics from each of these regions is loud singing with no vibrato. Karl Jenkins tried to capture this style of singing in his music.

When completing the chart below, use the following answers for the vocal features:

Voices in 3rds

Voices in unison

Voices sing a call in harmony and a response in unison

Voices echo each other

Two voice parts together

Some sing a drone on 'e' and others sing solo vocal improvisations

Vocal Features	Backing Features
	Strings play a drone 'tremolo' Strings and percussion, then chords added
Voices in unison Voices in harmony Voices in unison Voices in harmony	
	Cymbal roll Cymbal roll
	Cymbal roll and crash Strings play a drone 'tremolo'
	Strings stop, voices continue over percussion, cymbal roll to end



## 5.5 Unit introduction Professional Studies 1

On completion of this unit, the learner will have taken cognisance of the components of class music and can acknowledge these aspects in lesson plans and schemes of work, know strategies for their introduction and development and provide opportunities for further exploration and participation.

This unit concentrates on three areas to assist the learner in completing this unit:

5.5.1 Rationale, Content and Activities

5.5.2 Preparation for Teaching Practice.

### 5.5.1 Rationale, Content and Activities

Why teach Music?

The rationale for teaching Music as a subject in an education programme can be found in the very existence of music in the world, in which we live and work. The aims of the ten year Music Education Programme are found in Chapter 4.

- Music is part of the world around us and plays an important role in our daily lives. We hear music at home, in school, in church, at shopping centres, on radio, television, in the work place, at concerts and all types of gatherings. Children should, therefore, be given the opportunity at school to discover their innate music abilities and to develop the necessary skills and knowledge to take an active part in music-making.
- Music is part of our history. Music education can make an important social and economic contribution through the development of an awareness of our cultural heritage, values and diversity. Music education can promote the preservation and transmission of the cultural heritage of Botswana as well as knowledge of and respect for other cultures.

- Music provides distinctive ways of expression, communication and problem solving. Music can contribute to the development of aesthetic awareness and to finding personal satisfaction and enjoyment.
- Music offers many career opportunities and can prepare students for the world of work. A career in music could include some of the following professions:
  - Professional Musicians      singers, instrumentalists, conductors, composers
  - Teachers                              instrumental, singing, class music
  - Commercial Activities      manufacturing and maintenance of instruments, marketing, publishing, broadcasting, recording, administration, management
  - Medical                              Music therapist.

If one needed any more convincing as to why music should be included in the syllabus of life, refer to the following quotation from *The Mozart Effect* (Campbell 1997: 14):

*In monasteries in Brittany, monks play music to the animals in their care and have found that cows serenaded with Mozart give more milk. At St. Agnes Hospital in Baltimore, U.S.A., patients in critical care units listen to classical music. "Half an hour of music produced the same effect as ten milligrams of Valium", reported Dr. R. Bahr, director of the coronary care unit.*

Dr. Alfred Tomatis, who is identified as being the leader in the area of 'brain music', states (Campbell 1997: 13):

*The vocal nourishment that the mother provides to her child is just as important to the child's development as her milk.*

At the 23<sup>rd</sup> International Society for Music Education World Conference in Pretoria in July 1998, a number of workshops and presentations were concerned with issues which affect music educators, although some are outside the parameters of daily teaching:

- The healing powers of music, notably for asthma and Parkinson's disease.

- How the abilities of children with special needs could be enabled and developed through a combination of sound and technology.
- The environmental imperative to music classes: most indigenous music cultures have empathy for the animate and inanimate components of nature: this quality is also present in young children but, with modern civilisations, disappears around age four.
- Music as an agent to enhance the self-esteem of children.
- Music as a medium for the remediation of children with reading problems.
- Music as an agent for cognitive development and flexibility.

Many more subjects and areas are discussed and reported in music educators' journals and learners and Music teachers would find it very worthwhile to read and browse through these and other publications.

Professor Dargie, a Xhosa music specialist and music educator who is currently teaching at the University of Fort Hare in South Africa, has found, like many other researchers, that Western concepts on teaching do not exist among traditional musicians. The process of transmission of musical knowledge occurs rather through the ability of people to learn music through certain heightened skills. These include great skill in the ability to listen and very high awareness of rhythms, etc. through greatly developed links between the hearing of music and feelings then reflected in the whole body of the hearer. In addition, there is a very high ability to perceive music (songs especially) as a whole. As with music from Botswana, instruments may lead a song: the instrument is not playing an abstract melody, but is in fact performing a version of the living text.

Professor Meki Nzewi, a Nigerian musician, drummer, educator and composer now lecturing at the University of Pretoria in South Africa states the following (Nzewi 1998: 139):

*There are three stages of music education in traditional Africa. The first stage inducts a newborn baby into feeling the sensations of musical pulse and sound as a sympathetic participant until the age of about two years. The second stage focuses on inculcating the*

*sense of rhythm from the ages of about two to eight years. The third stage is music education for life and starts from about the age of eight, by which time gifted children could be recruited into adult groups. Specialists emerge on such specialised aspects of musical creativity and performance as master instruments.*

It is widely accepted that African mothers lay the foundation of music making, which has ensured the sustenance and continuity of the African music tradition, as it is known. What must now be accepted is the need for music educators to have the means to employ local musicians and culture bearers of note in classrooms or teacher centres, in order to continue the traditions which embody the musical soul of traditional Botswana.

In the interim, the music educator must add frequently to the body of local knowledge and reservoir of talent, sustaining all the while the national cultural identity, by preparing the student teachers to teach music in an appropriate way. If one is teaching a traditional song or instrumental piece, it is preferable to teach using traditional methods, but if one is teaching non-traditional music, it may be better to employ other methods. It is appropriate to use Tonic Sol-fa when singing *Karabo ya Bethеле*, but not when singing excerpts from Handel, as the vast number of chromatics necessary are very confusing, even to experienced singers. All teachers should be aware of the ease in which the modulator can be used in both Tonic Sol-fa, staff notation and particularly in ear training and aural awareness.

### 5.5.2 Preparation for Teaching Practice

It is essential that the teachers in training know what is to be taught, how they are going to teach it, and for how many lessons they will teach. The teachers in training must be prepared to teach music using a song based conceptual approach, a music activity approach, focusing on a specific music activity through which the different concepts are introduced, or a thematic approach, which can include both. This is in line with Schoeman's observation (Schoeman 1999) that the (qualified) teachers were in need of general teaching methodologies.

The degree to which music students actively participate in field experiences varies greatly according to country, area or music programme. Nevertheless, a major portion of field experience involves the observation of working professionals (Duke 1987: 116). This is not possible in

Botswana, unless video recordings are used: the teachers involved in the Music Pilot reacted favourably to this suggestion, although there has been no response from the authorities responsible. The external moderator for Music examinations in Molepolole College of Education reported in 1999 that very few teachers in training answered the question on teaching methods and commented on the lack of focus on methodology (University of Botswana 1999: 2):

*Insufficient work on methodology where students are expected to plan, critic (sic) and analyse were given as assignments or tests. I hope this was not because of its demand on marking.*

This suggests that the area of teaching methodology is one avoided by both the teachers in training and the lecturers.

There are a number of ways to approach lesson preparation: a conceptual approach (example 1), a music activity approach (example 2) and a thematic approach (example 3). It is suggested that the teachers in training demonstrate all three ways.

Example 1                      Conceptual Approach

Topic:	Music of Botswana
Concept:	Duration: to respond to the rhythmic component of music
	<b>SONG</b>
	Song chosen from the local repertoire to illustrate rhythms in music
Performing	Singing, playing, moving
Composing	Singing, playing, moving
Appraising	Listening, appreciating

Example 2

Music Activity Approach

Topic:	Sound sources-the voice
Activity:	Performing: singing, moving playing
	<b>SONG</b>
	Song chosen from the local repertoire to illustrate concepts through performing
Duration	Respond to the rhythmic component of music
Pitch	Experience pitch as relatively high or low
Dynamics	Experience soft and loud sounds
Tone Colour	Explore sound sources
Structure	Recognise same and different sound patterns

Example 3

Thematic Approach

History of	Culture of	Music of
Awareness of	Churches of	Services to
Geography of	<b>The Community</b>	Leaders of
Structure of	Languages in	Education of
Gatherings of	Problems in	Plans of

□ The learner must plan:

- What is to be introduced/taught/explored. This will influence
- How it will be introduced/taught/explored, which may depend on
- How many teaching periods are available?

- What resources are available in the school? There is no point bringing a keyboard/tape recorder without batteries, hoping to use a non-existent socket in the classroom.
- How many children are in the class?
- What is their previous musical experience?
- Will the trainee be expected to take or assist at choir practice?
- Will the trainee be given topics or areas to teach as part of the overall programme or may the trainee present a separate topic area?

The following gives an outline of teaching areas and an approximate level of what each area demands (Scottish Qualifications Authority 1997/8), which the trainee may use as a checklist.

- Investigating and exploring sounds
  - 1 Sounds in the environment and contrasts of sound
  - 2 Exploring a wider range of sounds and sound quality
  - 3 Mood in music and obtaining subtle effects
  - 4 Experimenting with electronic sound sources and computer programs, simple acoustics.
  
- Using the voice
  - 1 Acquiring a song repertoire, pitching in vocal range
  - 2 Developing vocal control, songs from many cultures
  - 3 Singing with greater expression and singing in parts
  - 4 Wider range of styles, more complex work in parts, improvements to the quality of vocal sound, breathing.
  
- Using instruments
  - 1 Learning to manipulate and care for instruments
  - 2 Showing control of speed and dynamics.  
Techniques
  - 3 Playing by ear, from parts, with expression
  - 4 Practicing more complex parts, improving fluency and reaching higher levels of achievement.

- **Creating and designing**
  - 1 Inventing supported by the teacher
  - 2 Sound pictures, recording and notation systems
  - 3 Short inventions to convey mood, structure
  - 4 Composing, inventing and arranging, structure, inventing music for special occasions.
  
- **Communicating and Presenting**
  - Working cooperatively and showing respect for the opinions of others, taking turns and accepting group responsibility, sharing performance with a variety of audiences and for a variety of occasions, communicating with others through music whenever possible.
  
- **Observing, listening, reflecting, describing and responding**
  - Listening to sounds around, stories/movement
  - Short extracts, expressing preferences
  - Identifying genres and discussing preferences
  - Wide range of styles and genres, live performance, accepting criticism of musical structure and performance.
  
- The teachers in training should be reminded of the content, activities and methods of notations, on OHP1-3, discussed in detail in Chapter 4. The learners will need much practice in
  - (a) devising a listening questionnaire or guide
  - (b) the actual teaching of a song using hand signs, Tonic Sol-fa or staff notation
  - (c) developing an idea though graphic notation
  - (d) teaching a short tune on a traditional instrument.
  
- (a) **Listening Questionnaires and Guides**

Listening is primarily an activity that is aimed at the aural-sense organ. The human sense organ is not always as well developed as the visual sense organ, so guides and questionnaires are important ways of focusing on the aural aspect. It is also important to



have non-verbal communication, so that the students can hear, interpret and enjoy the music, without any preconceived ideas that the teacher may have unwittingly imparted. As Swanwick (1988: 127) puts it, 'the charisma of the teacher defers to the performance of the student'.

In a listening guide, the information is supplied on paper or transparency. Music is represented verbally, graphically or with icons. Concepts are presented visually which makes it easier for the inexperienced listener. In a listening questionnaire, there is a series of questions regarding the music, to which the teacher points as the music is played. Each student gets a copy and completes the questions while listening.

The music chosen for the class should:

- enhance the theme or learning outcome of the lesson
- be of good quality
- be selected from various styles and periods
- be interesting to you as a teacher
- reflect the pupils' interest initially, and afterwards, extend their musical horizons.

To create a listening guide:

- listen to the music repeatedly
- write down the concepts that can be heard
- decide on the concept(s) that could serve as learning outcomes
- design the layout of the transparency on a piece of paper
- when the design is completed, listen to the music once again and check if the guide is portraying the music accurately.
- make the transparency

To create a listening questionnaire:

- listen to the music repeatedly
- write down the elements and concepts that can be heard
- decide on the concept(s) that could serve as learning outcomes
- formulate questions which will guide the pupils to the correct elements and concepts
- give multiple answers from which the pupils could choose

- design an interesting listening questionnaire on paper. Each pupil should get a copy. A master copy could be placed on a transparency.

(b) Teaching a song using hand signs, Tonic Sol-fa or staff notation

Singing is at the heart of a class music programme. Enjoyment should be the priority of the singing class, while the teacher draws attention occasionally to the elements and concepts which can be identified through song, for example:

Form	Repetition, contrast, AB or ABA
Tone colour	Vocal: different singing voices, textures and styles
Dynamics	Very soft to very loud
Tempo	Very slow to very fast
Harmony	Major and minor
Texture	Unison and part singing
Rhythm	Regular, irregular and accents
Melody	Ascending, descending, sequences, stepwise or leaps.

Short songs can be taught by repeating the song after the teacher. Longer songs are usually sung as a whole by the teacher, and then repeated phrase for phrase by the pupils after the teacher. Teachers in training will need regular practice teaching songs using hand signs. One way is to copy as they are taught in class. Another way is to ask each trainee, on a number of occasions, to prepare a short song and present it to the class.

Teachers in training could present a song written in Tonic Sol-fa or staff notation on the board or on sheets, having first prepared certain intervals or phrases on the modulator. Again, the trainees could be asked to present a song they have prepared. It is important to choose songs that are not always familiar, so that the teachers in training also undergo the learning process and the class repertoire is extended. Reminders may be necessary not to neglect warm-up activities before each singing class.

(c) Developing an idea through graphic notation

One easy way to notate a music story is through graphic notation: remember that any notation is a means to an end, namely, music making, and not a subject area

in itself. One can begin by ensuring that each learner has an instrument, including voice and body, or something with which to make a sound. The tutor may begin the lesson in the following way:

**Tutor**            *When I woke up this morning, I heard \*\*\*\*\* outside my house.*

Tutor makes some visual representation on the board.

*So then I opened the door \*\*\*\*\* ... .. and saw a large group of people.*

The tutor then asks the first person in the row to add a line to the story and make some representation on the board of how high/low/long/short/loud/soft he wishes the sound to be. This can continue until the story line reaches its improbable conclusion.

A second way is to layer the sounds heard:

**Tutor**            *When I woke up this morning I heard \*\*\*\*\* outside my house.*

Tutor makes some visual representations on the board.

*There was silence, and then I heard it again, followed by... ..*

The tutor then asks a learner to choose a sound which may have followed, and to represent the sound on the board as before. Then the next learner may add another sound and so on.

Another way is to group the class into three or more groups, and each group plans a sound chart, which is then written on the board. The complete chart may be played together with each group playing a designated line, or as a round, with one group playing after the other, from the beginning, and playing the chart for a certain number of times. Involve learners to add or remove dynamic markings, tempo indications, etc. for a different sound of the same piece. Asking learners to suggest and to change these symbols is a very useful tool.

There are many different ways to use and interpret graphic notation: use the learner's ability and imagination for a wonderful source of music making.

(d) Teaching a short tune on a traditional instrument

This is something of a misnomer, as there is no such thing as a short tune in traditional music, as the tune can be a representation of ideas, a dream or a story. What is expected is that the learner will have enough expertise playing on an instrument to be able to impart some of that knowledge in a traditional way to a younger learner, with less experience. The learner can use the instrument made in the previous unit, and should have acquired some skills from the local expert.

This type of transmission is vital to the continuity of traditional music. As it is a personal communication and interaction that is rarely achieved in other spheres, it may be a source of great satisfaction to the parties concerned. Learners will have to be confident, while acknowledging that they themselves are still learners, and will continue to be for years. It may be useful to have some friendly, willing volunteers with whom to work, before teaching practice begins, and some follow-up sessions later, to see how techniques have improved or have been reconsidered.

## Chapter 6

### Conclusions and Recommendations

#### 6.1 Answering the Research Question

Answering the research question: how can a Music programme be compiled in order to improve the quality of Music education for non-Specialist teachers in training in Colleges of Education in Botswana? the following sub-questions presented themselves:

- Can a Music programme be compiled using unit standards which will satisfy
  - ◆ The Music Task Force in Botswana
  - ◆ The demands of the Department of Vocational Education and Training
  - ◆ The demands of the Curriculum Development Division
  - ◆ The requirements of the Community Junior Secondary school Music syllabus
  - ◆ The needs of the lecturers
  - ◆ The needs of the teachers in training?

The author is convinced that the Music programme offered in this thesis based on unit standards will improve the quality of Music education for non-Specialist teachers in training in Colleges of Education in Botswana. The first unit introduces elements of Music in the context of music from Botswana. This accords with the stated wishes of the Music Task Force in Botswana, who felt that any other way of introducing Music would be invidious to the indigenous culture of Botswana. Although the Task Force members come from a variety of institutions, similar educational backgrounds are shared, so opinions were generally unanimous and should not be taken lightly, although one may not fully agree with the views expressed.

The Department of Vocational Education and Training was very supportive of the unit standards presented in this thesis and the author is grateful for the assistance received. The unit standards conform to the requirements demanded by the Department and may be used in any educational institution in Botswana.

The author enjoys a good working relationship with the Curriculum Development Division, and many discussions were held concerning the use of unit standards and, specifically, the content therein. The Curriculum Development Division appreciates that the author has taken cognisance of the views of all the participants in the process and acknowledges their potential use. Additionally, the Curriculum Development Division agrees that the Community Junior Secondary schools' Music syllabus demands that teachers should know more than the basic skills and knowledge expected of the learners in the CJSS, and that the unit standards presented in this thesis endeavour to accomplish this.

The needs of the lecturers are well served by the unit standards and support notes supplied in this thesis, as they provide a framework to use when preparing the teachers in training to teach the 3 year Music syllabus in Community Junior Secondary schools. The support notes supplied for Year 1 serve as an example which may be followed or adapted, allowing the lecturers to develop their own musical thoughts for Years 2 and 3.

- How can non-Specialist Music teachers in training be best equipped with the relevant music knowledge and skills to make them effective Music teachers in Community Junior Secondary schools in Botswana?

It has been established that the training received in the Colleges of Education is insufficient and unsuitable: the Music courses offered are entirely theory-based and thus the teachers are completely unprepared to teach the syllabus offered in the schools.

The teachers in training who experience the units standards contained in this thesis will be well prepared to face the daily responsibility of Music teaching. They will be accustomed to approaching Music from an active perspective, using theory when necessary to elucidate and further actual music-making.

With the proposed introduction of Music as an optional subject in Community Junior Secondary schools in January 2002, it is imperative that teachers in training receive the relevant and appropriate training. Upon leaving a College of Education, teachers should be familiar with a variety of teaching methods and possess a sound knowledge of the subject matter to be taught. The unit standards presented in this thesis provide an abundance of opportunities for the teachers in training to acquire both.

- How can a Music programme using unit standards be adapted for use in SADC countries?

The Southern African Development Community Protocol on Education and Training advocates the development of national examinations and accreditation systems to move the education systems towards harmonised, equivalent and eventually standardised certification. The Protocol also promotes the joint development, provision, and exchange of teacher education materials to improve and sustain the quality and relevance of teacher education.

The unit standards presented in this thesis help to facilitate this development by basing accepted core concepts in a local context that is familiar to the teachers in training. For use in other SADC countries, local, regional or national musical examples can be substituted where the Music of Botswana is used. Unit One is based on the music of Botswana, and discusses Sound sources, Patterns in Music, and Sounds, Patterns and Form. If, for example, the unit standards are used in Zimbabwe, Unit One should be based on the Music of Zimbabwe. Consequently, in Unit 2, Music of Botswana would be included and fewer examples of music from Zimbabwe used. Other units would merely need minor changes to accommodate national, regional and local needs.

In brief, the relevance of the education and training would remain, although the examples used to illustrate the concepts should be adapted as necessary.

## **6.2 Difficulties encountered during the course of the Research**

Music Education in Botswana is in a state of flux. There is no master plan for Music education in use in Botswana. Development of the subject is sporadic and uncoordinated. There is a stated lack of expertise within the Ministry in this area and no legislation in place to allow expert musicians and culture bearers to offer theirs. Access to archival records was often difficult, owing to a variety of factors ranging from changing personnel and questions of authority in Radio Botswana concerning sound tracks and subsequent use of recorded materials, to the unpublicised closure of the library in the University of Botswana for approximately 6 weeks.

The pilot project of the Draft Music syllabus for the Community Junior School sector concludes in 2001. Supervision and guidance during the pilot Music project in Community Junior Secondary schools appears to have been limited and irregular. The working group was not allowed to participate in the supervision of the pilot, as it was felt that a conflict of interest would ensue. Offers to locate unbiased expert observers and advisors were refused. The piloting teachers encountered a variety of situations in which assistance would have been appreciated, but this was not forthcoming, owing to a number of avoidable issues. Administrative inter-departmental procedures were absent or ignored. The students who are attempting this course have been at a major disadvantage, in that the teachers were also learning music simultaneously. The teachers involved admitted their inadequate training and were conscious that an insufficient number of workshops were held to enable them to teach with confidence. As the pilot project was not adequately supervised, no conclusions can be made regarding course content, materials, equipment, supplies, time-tabling difficulties, physical limitations, etc., other than the total lack of practical music experienced by trainees in the Colleges of Education.

None of the teachers felt confident enough to attempt the sample Music examination paper in May 2001, which their students will write in November 2001. The Principal Education Officer and a member of the executive committee in the Botswana Society for the Arts, Ms. Leburu-Sianga, announced in June 2001 that a meeting will be called in August to discuss a rescue plan for the Music pilot. Her suggestion is for the Department of Teacher Training and Development to revisit the pilot from the perspective of teacher training rather than curriculum.



From the outset of the pilot, the working group recommended to the Curriculum Development Division that the Ministry re-think the project and begin teaching Music as a subject at Primary level, as was first recommended some time ago.

### **6.3 Compilation of the Thesis**

Chapter 1 provided a brief history of education in Botswana, and supplied the necessary background information to explain why Music education has heretofore been neglected. The author consulted histories of education in Botswana Collection in the University of Botswana and was privileged to discuss her findings with one of the authors and some of the present day leaders in Botswana who attended educational institutions such as Tiger Kloof and Moeding.

Regular meetings were also conducted with key Education Officers in a number of departments and divisions within the Ministry of Education.

Chapter 2 researched the literature available concerning education practices in Botswana and illustrated many examples of the 'chalk and talk' method teachers prefer in Botswana. It has been a cause of concern for some time that there is a continued reliance on expatriate teaching staff in practical subject areas. The present generation of trainers have never been taught in an activity-based manner, have never been taught practical subjects, and still consider learning by rote and memory as the best way to pass exams and acquire knowledge. Until these attitudes change, there is little hope that Music teachers in Botswana will appreciate that a Music class is not a silent class, and that the best way to learn Music is by making it.

Chapter 3 presented the international, regional and national requirements of a unit standard and offered unit standards for Music for non-Specialist teachers in training in Botswana. This is the first time that unit standards have been formulated for Music education in Botswana. With the impending implementation of Music as an optional subject in Community Junior Secondary schools, it is vital that unit standards are introduced urgently. The author held frequent consultations with Curriculum Developers and Evaluators in the Department of Vocational Education and Training to ensure that the unit standards presented in this thesis were valid.

Chapter 4 offered practical guidelines for teachers and teachers in training with little music experience, as the practical aspect of teaching Music is at present totally ignored. This chapter evolved from the teaching guide which the working group compiled to assist teachers involved in the Music pilot project, as there are no suitable resources available at present.

Chapter 5 contains the Music programme for non-Specialist teachers in training in Colleges of Education in Botswana. The unit standards for the three year programme are presented, beginning with the Music of Botswana, in accordance with the recommendations of the Music Task Force. The unit standards contain suggestions for assignments under the heading of *Portfolio work*, which can be used as a basis for assessment. Practical assignments have never been used before as a basis for continuous assessment in the Colleges of Education. The external moderator of 2000 (University of Botswana 2001) commented on the preference for narrative, fact-recalling short exercises.

Support notes for Units 1-3 Year 1 to accompany the units suggested in Chapter 3 are supplied, indicating some areas which the lecturers and teachers in training could explore simultaneously. The support notes are important as they add to the body of knowledge which lecturers and teachers in training should have in order to teach effectively. Moreover, the notes are important because, to repeat, no suitable resources are available in Botswana. The support notes accommodated the recommendations of the Music Task Force and also the needs voiced by the teachers involved in the Music pilot project.

#### **6.4 Recommendations for Music education in Botswana**

To improve the quality of Music education for teachers in training and Music education generally in Botswana the following is recommended:

- The Ministry of Education should adopt a master plan for Music, as suggested by the draft syllabus working group and compiled by the Chief Consultant. This will avoid a multi-tiered system of vast numbers of beginners at every level for the next seven years, with the consequent wastage of resources as each level of education progresses. It is not economically sensible to begin a Music programme in the 8<sup>th</sup> Year of schooling, ignoring tentative plans to introduce an integrated Arts programme in the Primary sector in 2003

and as an enrichment subject in the Senior sector in 2004, as stated in the Ministry's Blueprints for Education.

A master plan will involve

- Planning by Education Departments, Steering committees, Task Forces, and Teacher Associations.
- Implementation of the curriculum by teachers, learners, bridging programmes, inservice courses.
- Expansion of the current Music Task Force to include representation from all sectors at Primary, Secondary, Tertiary and Informal Levels to assist in a national development plan for Music education.
- Development of a plan for the training of professional musicians, by offering individual tuition to would-be instrumentalists in Junior Secondary schools and through extra-curricular centres, subsidised by Government.
- Consideration of and possible implementation of an integrated Arts programme at Secondary Level, to consolidate the proposed integrated arts programme at Primary level, to be treated with urgency.
- Establishment of the necessary infrastructure for effective Music education within Botswana, by supporting the proposed School of the Arts, which, with financial assistance and public awareness, can achieve many of the above recommendations.
- Expert musicians, who may not have the necessary academic qualifications, should be allowed to enter the education system as tutors. This can be arranged in a number of ways: as peripatetic teachers visiting schools and holding workshops in Teacher Resource Centres, or as regular attachments to named schools. For any Music education system to be fully effective, those who practise the art best should be allowed to inculcate and promulgate the values and heritage in a traditional way.

- The Government of Botswana should appoint an officer in the Ministry of Education to coordinate all aspects of the implementation of the subject Music, including the training and deployment of teachers, and to implement a sound administrative system to ensure good communication and efficient team work.
- The recommendation of the working group must be reiterated: that a firm foundation based on an integrated Arts programme is laid at Primary level first and that the decision to introduce Art subjects at Secondary level be reconsidered.
- The Government of Botswana should appoint a second officer in the field of Music, to undertake a project on the music traditions of Botswana. Such a project forms the backbone of a Music Education Programme, but there is very little information on the subject. A research project should be initiated and managed well which would include the collection, transcription and publishing of material.
- Contact with the University of Pretoria and other such institutions should be developed where there is a strong base of expertise available. Links have already been made and need to be promoted and encouraged on a wider scale.
- The Government should consider exploring the world of possibilities offered by tele-teaching. The new fully-equipped Botswana Television Centre ensures that maximum benefit could be accrued from very little financial outlay. General music lessons, giving outlines, directions and goals, could be given, with input from national, regional and international musicians.
- Music specialists who are willing to help, such as members of the International Society for Music Education Research Commissions, (ISME International Office, University of Reading, RG6 1HY, UK.), should be approached for help in designing and implementing strategies for Music education, in order to fulfil the musical potential of every Motswana.

## **6.5 Recommendations for Further Study**

The neglect of Music in Botswana as a curricular subject cannot be denied. No research has been undertaken on composers of national importance, regional songs and singing styles, and aspects of song influenced by (tonal) languages. In the interests of posterity, such areas demand immediate investigation before first-hand sources are no longer available and information on songs and styles is forgotten. Other areas which need further study include the following:

- The impact of the Revised National Policy on Education (1994) in Teacher Training Institutions in Botswana
- Practical subjects in Community Junior Secondary schools in Botswana: implementation, evaluation and assessment.
- The influence of Christianity on Music in Botswana.