


THE ROLE OF SINGING 
IN MUSIC EDUCATION

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My soul is feasted as with marrow and fat, and my mouth praises thee with joyful lips, when I think of thee upon my bed, and meditate on thee in the watches of the night; for thou hast been my help, and in the shadow of thy wings I sing for joy.

Psalm 63:5-7 (Revised Standard Version of the Bible)

"Singing is the basis of music in all ways."

"Singen ist das Fundament zur Music in allen Dingen."

Georg Philipp Telemann : 1681 - 1767 (Giegling 1984:310)

"A school master must can sing, otherwise I refuse to consider him."

"Ein Schulmeister muss singen können, sonst sehe ich ihn nicht an."

Martin Luther : 1538 (Schmidt 1979:112)

"Nowhere is it written that singing should not be."

"Nirgends steht geschrieben, dass singen not sei." Theodor Adorno : 1956 (ibid)

"Who does not know that singing music should always be the objective of all instrumentalists?"

"Wer weiss denn nicht, dass die Singemusik allezeit das Augenmerk aller Instrumentalisten sein soll?" Leopold Mozart : 1719 - 1787 (Martienssen 1957:101)

"The aesthetical and grace of a song is the necessary result and reflection of the beauty and grace of the inner character of a person." Plato : 427 - 347 B.C. (Bosman 1983:34)

"Do not fear when a song fills the air, bad people do not sing".

"Vrees niet waar weerklink het lied, slechte mensen zingen niet". (Old-Dutch proverb)

"To the African, music is life. Without singing, there is no life".

Marivate : 1992 (Marivate 1992)

"Since singing is so good a thing, I wish all men would learn to sing." William Byrd : 1588 (Amis & Rose 1989:250)

"Thus I maintain that elementary instruction in singing must be made obligatory for every musician." Richard Wagner : 1869
(ibid)

"Besides, the exercise of singing openeth the breast and pipes; it is an enemy to melancholly and dejection of the mind, ... it is a most ready helpe for a bad pronounciation, and distinct speaking ..." Henry Peacham : 1634 (ibid:251)

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Degree : Magister Musicae (Music Education)

ABSTRACT

The singing ability of youths in South Africa, Germany, Great Britain and United States of America is poor. This implies that the merits of singing are not accentuated and that singing is not used optimally in general and formal music education. This also has an effect on multicultural music education. The success of folk song singing depends on successful singing activities. The primary reason for the poor singing of youths can be found in unstructured singing.

The merits of singing in formal music education include the development and improvement of:

- * singing accuracy and correctness
- * aural training
- * inner hearing
- * sight reading skills
- * sight singing skills
- * pitch discrimination
- * speedy memorization.

Effective use of the singing voice in formal music education includes: singing themes, motives and phrases. This can ensure a practical, music-making approach to aural training, music theory, harmony, composition, form, counterpoint and solo instrument studies.

By means of an **initial singing programme**, young aspiring musicians could be introduced to formal music education. By means of a **music ability test** which consists mainly of singing, a teacher could make recommendations regarding the viability of continued formal music studies.

The **merits of singing in general music education** include:

- * the development of the voice as each child's primary musical instrument
- * the experience of success regardless of the level of technical singing ability
- * opportunities for self-expression are created
- * the expansion of pupil's repertoire
- * the transfer of culture
- * the ability to listen selectively, to concentrate, to react and to evaluate
- * aural training with respect to melody, rhythm, harmony, form and dynamics
- * an awareness of and facility in language.

Structured singing ensures that sufficient attention is given to:

- * the quality of singing
- * good choice singing material and song teaching methods
- * singing enrichment
- * singing evaluation.

Structured singing enables the teacher to identify and develop **individual musical talent**.

For **multicultural music education** in South Africa to succeed, emphasis should fall on singing **folk songs** of the different **microcultures** in South Africa. This is facilitated by taking notice of folk song singing in **African, Afrikaans and English communities**.

Problems of folk songs as they appear in song books include:

- * **Excessive leaps**

- * Too high or low ranges
- * Excessive use of melisma
- * Texts, distant to present-day society
- * Out-of-date word usage
- * Difficult accompaniments
- * Voice settings, unsuitable for use in general music education
- * Over-emphasis on nationalistic, patriotic feelings
- * Modern trends towards universalism, internationalism and pop music
- * Different versions of folk songs
- * Lack of evaluation regarding the choice of folk song
- * Meaningless repetition of folk songs.

Folk songs with high ranges should be transposed; only songs with leaps not exceeding sixths should be chosen; outdated texts or inappropriate texts should be changed; accompaniments should not be higher than UNISA (University of South Africa) Grade III.

Arrangement and adaption of folk songs should be such that singing in voices and comfortable singing, is assured. Structured singing could ensure that music education is truly concerned with making music.

THE ROLE OF SINGING IN MUSIC EDUCATION

deur

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OPSOMMING

Die sangvermoë van jeug in Suid-Afrika, Duitsland, Brittanje en die Verenigde State van Amerika is swak. Dit impliseer dat onvoldoende klem op die meriete van sang geplaas word en dat sang daarom in algemene musiekopvoeding en formele musiekonderrig nie optimaal benut word nie. Dit het ook 'n uitwerking op multikulturele musiekopvoeding, aangesien suksesvolle sang 'n voorvereiste is vir geslaagde volksliedsang. Die hoofrede vir swak sangvermoë van jeug is ongestruktureerde sang.

Die meriete van sang in formele musiekonderrig behels ontwikkeling en verbetering van:

- * sangakkuraatheid en -korrektheid
- * gehoorsopleiding
- * innerlike gehoor
- * bladleesvermoë
- * bladsangvermoë
- * toonhoogte-onderskeiding
- * die spoed van memorisering.

Die effektiewe gebruik van die sangstem in formele musiekonderrig sluit in: die sing van temas, motiewe en frases. Dit kan daartoe lei dat gehoorsopleiding, musiekteorie, harmonie, komposisie, vormleer, kontrapunt en solo instrumentale studies meer ingestel is op musiekmaak.

Jong aspirante musikante kan deur middel van 'n sangprogram, met formele musiekonderrig begin. 'n Musiekvaardigheidstoets wat hoofsaaklik op sang berus, kan 'n aanduiding gee vir die wenslikheid van voortgesette formele musiekonderrig.

Die meriete van sang in algemene musiekopvoeding behels die:

- * ontwikkeling van die stem as die kind se primêre musiek-instrument
- * beleving van sukses ongeag die vlak van tegniese sangvaardigheid
- * skep van geleenthede vir selfekspresie
- * uitbrei van leerlinge se liedereskat
- * oordrag van kultuur
- * inskerp van die vermoë om selektief te luister, te konsentreer,
te reageer en te evalueer
- * ontwikkeling van gehoor ten opsigte van melodie, ritme, harmonie,
vorm en dinamiek
- * verwerwing van taalbewustheid and -vaardigheid.

Gestruktureerde sang impliseer dat voldoende aandag spandeer word aan:

- * die kwaliteit van sang
- * goeie keuse sangmateriaal en liedaanleermetodes
- * sangverryking
- * sangevaluering.

Vir 'n suksesvolle Suid-Afrikaanse multikulturele musiekopvoeding, behoort voldoende klem op die sing van volksliedere van die verskillende kulture in Suid-Afrika te val. Dit kan deur kennis van, respek vir, en bemoeienis met volksliedsang in swart, Asiatiese, Afrikaanse en Engelse gemeenskappe bewerkstellig word.

Probleme rakende die volkslied en sy verskyning in liedalbums sluit in:

- * Groot spronge
- * Te hoë of lae omvange

- * Oormatige gebruik van melisma
- * Tekste wat nie tot hedendaagse jeug spreek nie
- * Oudmodiese woordgebruik
- * Moeilike begeleidings
- * Toonsettings wat onvanpas is vir algemene musiekopvoedingsdoeleindes
- * Oorbeklemtoning van nasionalistiese, patriotiese gevoelens
- * Moderne neigings tot universalisme, internasionalisme en popmusiek
- * Verskillende weergawes van volksliedere
- * 'n Gebrek aan evaluering van die keuse van volksliedere
- * Betekenislose herhaling van volksliedere.

Aanbevelings sluit in dat: díe volksliedere met hoë omvange getransponeer word; nét liedere met spronge kleiner as 'n sesde gekies word; tekste wat oudmodies of onvanpas is, verander word; begeleidings in liedalbums van 'n standaard nie hoër as UNISA (Universiteit van Suid-Afrika) Graad III is nie en dat die veranderings en verwerkings van volksliedere van só 'n aard is dat dit meerstemmige sang en gemaklike sang verseker.

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CHAPTER 1

INTRODUCTION

1.1 PREAMBLE

Singing has always held a primary position in general music education. Yet, research has found that the state of singing amongst South African youths is not satisfactory (Lewis 1986:90). Does this phenomenon also occur in other countries, such as the United States of America, Britain and Germany? If so, is there a correlation between the state of singing in South Africa and in other countries? Causes for the unsatisfactory state of singing must be found. This is necessary in order to remedy poor singing and to place singing in music education on course again.

For this purpose, it is vital that the merits of singing in general music education should be determined. A further study about the relevance of singing in formal music education is also needed. Thereby the future role of singing in formal and general music education can be determined. "General music education" is used to describe the school subject, previously known as class music. The term "formal music education" refers to the study of a solo music instrument in conjunction with the study of music theory subjects.

A crucial point that must be taken into account in future South African music education, is finances, or rather the lack thereof. Due to economic pressures the education budget is limited. Between 1987 and 1990, the total education budget increased by 57 percent. However, in real terms this amounts to a decrease of six percent. Enrolment at schools and colleges has risen annually between 1986 and 1991 by an average of 4,3 percent and between 5 and 7 percent at black schools (Star 1991:8). Amongst the 688 Natal teaching posts slashed during the first six months of 1991, were 24 music posts (Matthewson 1991:3). In April 1993, the education department of the Western Cape announced that 170 music teachers were to lose their jobs before 1994 (Burger 1993:3). The education budget is apparently no longer able to finance formal music education.

South Africans in general are under financial pressure. Expensive private music tuition is unaffordable to most people. Formal and general music education must find cheaper means to promote its cause. Music education should not be seen as a luxury, but an affordable necessity.

An inexpensive method for teaching music to the less-privileged must be developed. The role of singing in this context needs researching. If singing can assist in the teaching of subjects, such as music theory, composition, form, aural training, harmony and counterpoint this may have far-reaching implications. This could, for example, ensure that formal music education becomes more accessible and acceptable to South African children.

Because of the financial implications, not every music pupil in South Africa can own an instrument. Many talented young instrumentalists have to share instruments. There is not sufficient government funding to provide every talented child with an instrument. The role the singing voice, as an inexpensive instrument, can play in formal music education, and specifically, in instrumental tuition, should be investigated.

In order for the state and status of singing to improve in formal and general music education, it is necessary to ensure that singing abilities of youths are developed and that singing becomes a meaningful and worthwhile musical activity. Criteria for choice of singing material, teaching of songs, enrichment and evaluation of singing must be stipulated.

Clear guidelines regarding singing activities must be determined and implemented, before singing can take its rightful place in formal and general music education. In a broader context, steps should be taken to ensure that music education plays a relevant and important role within South African education.

The political and therefore also the education system of South Africa over the past thirty years did not foster reconciliation between cultures. White music education did not promote African music. White pupils are not familiar with the African folk song.

Guidelines on changing this situation to a true multicultural music education system need urgent attention.

1.2 PROBLEM STATEMENT

Despite the dominant position of singing in general music education over the past thirty years (Roets 1991:61), the actual singing ability of South African youths has deteriorated (Lewis 1986:90; Van der Walt 1992:65). This inevitably influenced singing in general and formal music education, and has important implications for singing in a cultural context. The unsatisfactory quality of singing in general music education, resulted in the following:

1.2.1 poor quality of singing activities and therefore also general music education. Urgent remedial measures for this situation are needed. For this reason, causes for the poor state of singing need to be found. The study of these causes should precede any attempt to rectify the state of singing and place singing in general music education on course again.

1.2.2 ignorance of the merits of singing in formal music education. Negative perceptions of singing, and general music education, resulted in formal music education being perceived as being independent of and separate from general music education. Singing as an entity in its own right, could bridge this gap.

In some instances, music theory subjects are taught without the practical making of music. The merits of singing in aural training, harmony, form, counterpoint as well as solo instrumental studies have not been satisfactorily investigated.

Formal music education is conceived as being a luxury, and as being elitist. Contributing to this conception are financial restraints. Alternatives to expensive individual formal music education must be found. Formal music education should reach a wider audience, and to do so cheaper and more effective means must be found. As singing is every child's primary instrument, and very cost-effective, the contribution that singing can make in this regard needs to be investigated.

1.2.3 **aggravating unstructured singing activities in general music education.** Criteria for accurate singing, meaningful singing activities, singing material and enrichment and evaluation of singing are not widely known and followed. Guidelines are needed to remedy the unsatisfactory singing ability of youths and to realize the potential of meaningful singing activities in general music education.

1.2.4 **unsuccessful singing within a cultural context.** Youths do not sing accurately and, as a result of the meaningless repetitious singing of certain folk songs, are negative toward some of the well known folk songs of their culture (Schmidt 1979:120; Van der Merwe 1986:65). In South Africa, multicultural music education has not been realized. Contributing to this is that folk songs of all the various cultures, were not sung in South African music education.

If a multicultural music education system is to be achieved in South Africa, own culture and the singing of folk songs of the own culture should be emphasized. Guidelines are needed to incorporate folk songs of all cultures into the singing curriculum of music education. Problems of folk songs, such as outdated texts, multiple versions and their appearance in song books, need to be addressed.

1.3 AIM OF THE STUDY

The general aim is to provide a decisive study to aid in the **rectification of unsatisfactory singing** in music education, and to ensure that the potential of **meaningful singing activities** in general and formal music education, is realized.

Guidelines for the realization of singing, with regard to the following, need to be determined:

1.3.1 **general music education.** The current state of singing in South African music education could be compared to the state of singing in Germany, Great Britain, the United States of America. If there is a correlation, common causes for the poor singing ability of youths must be determined.

The merits of singing in general music education must be determined, before guidelines for the improvement of the quality of singing can be drawn up.

Guidelines must be outlined regarding the following:

- * correct singing
- * choice of singing material
- * choice song teaching methods
- * combining singing with different music activities, such as listening, movement, instrumental play and creativity
- * singing evaluation by means of a vocal checklist.

1.3.2 formal music education. The merits of singing in the various music disciplines, such as aural training, harmony, form, counterpoint, composition and formal instrumental studies must be investigated.

1.3.3 cultural context. The role of singing in African, Indian, Afrikaans and English communities must be considered, especially the role and state of the African folk song.

The following aspects regarding folk songs need to be investigated:

- * factors regarding the African folk song in music education
- * the changing role of folk song singing in music education in South Africa, and other countries
- * correlations between the German and Afrikaans folk song
- * problems and solutions regarding folk songs in general, and their appearance in song books
- * outdated texts, word usages, difficult melodies
- * suggestions of changes to folk songs.

1.4 PROCEDURE

Research of the state of singing in Great Britain, the United States of America, Germany and South Africa has largely been consulted. Research findings by the HSRC (Human Sciences Research on matters relevant to music education and singing in music education has also been included.

Special attention has been paid to the role of **singing** in the life of accomplished **composers**. Students can learn from these composers who were not afraid to use their voices as tools in their music careers. Research articles on music education and studies on the role of singing in the formal music disciplines have been included. **News** items on politics, economy and education, that are relevant to the South African education system, and music education in particular, have been used.

Traditional sources of music education, and research on singing in music education, singing material, enriched singing activities and singing evaluation have been consulted.

Material on the African folk song and singing in African cultures have been consulted and often summarized. Articles, papers presented at numerous music education venues and courses in South Africa, and other countries, have been researched. Their contributions towards the singing of folk songs have been included.

A number of **song albums** and **music series** have been researched so as to arrive at a good and effective list of singing material for general and formal music purposes.

CHAPTER 2

THE STATE OF SINGING IN MUSIC EDUCATION (1960 - PRESENT)

2.1 INTRODUCTION

Prior to determining the position to be taken up by singing in a future South African music education system, the role of singing in the present system must be established. To this end an evaluation of singing during the last thirty years is necessary.

The role and state of singing is closely linked in music education. A direct correlation exists between the priority of singing in music education and the state of singing (the singing ability of youths). A healthy state of singing could indicate considerable value attached to singing in music education.

Conversely, a poor state of singing could reflect a less important role of singing in music education. The status of singing can best be determined by researching and evaluating the state of singing in music education over the past thirty years.

To date the research carried out at South African schools has proven to be inadequate for a multitude of reasons. Music education was in the past primarily researched at "white" schools and mostly in the areas of notation, listening to music, creativity and movement. The actual singing ability of children was largely ignored.

Questionnaires remain the most popular method of data collection. Practical testing of singing skills is largely ignored. Valuable contributions have, however, been made by Van der Merwe (1986), Lewis (1986) and Van der Walt (1992). They collected information on the singing of folk songs, singing ability and pitch discrimination of children.

In order to determine the position of singing in the hierarchy of music education in South Africa, comparative studies with other countries must be undertaken. Only then can sufficient insight be

gained to facilitate effective planning of a new curriculum for singing within a new or revised educational dispensation.

2.2 THE STATE OF SINGING IN GERMANY

General prejudice has it that Germans are musically gifted. "Perhaps it is their rich heritage ... that inclines Germans and Austrians to think more musically than other people" (Godwin 1989:9-10). This is borne out by the predominance of German composers on classical music concert programmes.

Similar assertions are made concerning the singing skills and abilities of Germans. This is underlined by the numerous festive occasions in Germany where singing is accorded a prominent role: Oktoberfest, Schützenfest, Erntefest, Weinfest, Fasching, etcetera. German boys' and youth choirs are known, and favoured, in western countries for their high standards of singing. Yet, this assertion about the superiority of German singing skills has to date not been proven to be correct.

Research on the singing skills of German youths over the past thirty years shows some interesting results. Studies from 1959 till 1985 (Böckler 1969:1-3, 129-131; Korcak 1968:163-166; Schmidt 1979:112-129; Sparber 1985:23; Winkler 1971: 24-25) show that the singing abilities of teachers and children went through a crisis in the music education of German speaking countries.

Hans-Christian Schmidt claims in his article "Versungen und vertan?" (1979:113) that the atrophy and impediment of the active singing ability and skills of German youths is very real. During a ministerial visit, neither the four teachers, nor the 25 children (ranging from 8 - 16 years of age) were able to sing a song accurately (ibid). A possible reason for this decline in singing skills, is that singing skills are no longer taught at the majority of German schools (Böckler 1969:1-2).

Böckler researched singing and music abilities of primary school children, in Germany. It is however difficult to test the musical ability of a child that can not play a musical instrument. As the

singing voice is the child's primary instrument, musical ability is best tested by means of a singing test. Böckler defines "musically talented" children, as those that are exposed to singing activities in the home. "Music developmental level" is the singing developmental level of a child (ibid:131). Research has confirmed that the majority of German families no longer sing at home.

Schmidt (1979:124-125) quotes Rudolf Affemann with regard to the role of singing in the home: "Ein Kind, das nicht erfuhr, wie man in der Familie singt, hat es später schwer, die Sperre, die es an diesem Ausdruck hindert, zu überwinden" (a child who has no family singing experiences, will later find it difficult to overcome the obstacles hampering his/her singing ability). The results of impoverished singing experiences, as researched by Böckler (1969:131) are summed up in the table below.

TABLE 1: MUSIC DEVELOPMENTAL LEVELS OF YOUTHS IN GERMANY (Böckler 1969:131)

AGE IN YEARS	% OF CHILDREN WHO DID NOT ACHIEVE THEIR EXPECTED MUSIC DEVELOPMENTAL LEVEL	MUSIC DEVELOPMENTAL LEVEL OF THESE CHILDREN - EQUAL TO THAT OF WHAT AGE GROUP
6 - 7	> 50 %	4
13 - 14	25 - 33 %	7

Due to insufficient singing activities at home, the majority of school starters (exceeding 50 percent) sing inaccurately. Singing accuracy improves with age. The majority of thirteen- and fourteen-year-olds (66 to 75 percent) reach satisfactory singing standards. The improvements may be attributed to meaningful singing experiences at school.

The singing ability of most school starters is equal to that of a four-year-old. The singing standard of the small percentage of

thirteen- and fourteen-year-olds who sing inaccurately, is comparable to that of seven-year-olds.

The actual singing ability of German youths is poor. But what is the state of singing, within music education, in Britain and the United States of America?

2.3 THE STATE OF SINGING IN BRITAIN AND THE UNITED STATES OF AMERICA

In the United States of America the state of singing in general music education is also poor. Ruhl (1986:35) is concerned that singing is a dying art in the United States of America. She claims that an ever increasing number of children are influenced by "singing" as heard on radio and television. Singing becomes "belting and yelling" (ibid).

Through this the vocal chords become strained. Incorrect vocal chord usage is causing the high voice to become a vanishing phenomenon. Female voices are classified as altos, because they can no longer reach high notes with confidence (ibid). The causes can be found in incorrect vocal delivery and damaged voices. This development has primarily influenced actual singing abilities of American youths.

The situation is very similar in Britain. Sturrock (1990:10) reminisces about 1976, a great year for singing, bearing in mind the Europa Cantat in Leicester. In 1983 this was no longer so. He notes that "enthusiasm for singing, . . . , was on the wane" and "teaching singing suddenly became unfashionable". Singing has apparently become unfashionable in Britain and its role in music education is being questioned.

Bannan (January 1988:8) comments on singing in Britain as follows:

"Singing to most people, has come to mean delivering more-or-less intelligible words in whatever manner is currently fashionable: squeakily (Kate Bush, Debbie Harry); gratingly (Rod Stewart); androgynously (Boy George) - attired in the appropriate style."

Similarly to the United States of America, the style of singing in Britain is largely influenced by the media. Unforced, natural singing is being replaced by the singing styles of pop music. This has a direct bearing on the singing ability of youths. The decline of the number of children able to sing accurately is supported by research conducted in Britain and the United States of America from 1968 till 1975 (Goetze et al 1990:17).

TABLE 2: PERCENTAGES OF CHILDREN WHO SING INACCURATELY IN BRITAIN AND AMERICA (Goetze et al 1990:17)

AGE	BENTLEY (1968)	GOULD (1969)	DAVIES & ROBERTS (1975)
6-7	-	34.6 %	38.0 %
7-8	18.0 %	24.2 %	27.0 %
8-9	13.5 %	17.8 %	22.0 %
9-10	11.5 %	12.8 %	23.0 %
10-11	9.0 %	11.8 %	18.0 %

As is the case in Germany, the highest number of singing inaccuracies is encountered with school starters. This research also shows that singing accuracy increases with age up to 11 years. Possible reasons for the perceived increases are that children are more exposed to singing activities and vocal tuition (even at an elementary level) which lead to better, more accurate singing. An alarming increase in the number of children, in the same age group, that sing inaccurately has taken place. This proves that singing standards are on the decline.

This condition is further exacerbated by the lack of singing instruction in music education - a situation similar to that in Germany. Also, poor singing skills of youths were in the past not remedied.

By all indications the state of singing in Britain and the United States of America is deteriorating at an alarming rate. This leads us to assess the situation in South Africa. We need to determine whether the decrease in singing ability is a world wide phenomenon.

2.4 THE STATE OF SINGING IN SOUTH AFRICA

Research by Lewis (1986) and Van der Walt (1992) shows great similarities with the studies conducted in the United States of America, Britain and Germany. South African children's singing abilities are declining.

The results of Lewis' and Van der Walt's research with regard to inaccurate pitch discrimination or singing are shown in Table 3. Lewis' studies reflect the ability of children to correctly sing a single tone as sung to them.

Van der Walt's research required no singing on behalf of the students, only the identification of three intervals. The connection between singing and pitch discrimination is summed up as follows (Goetze et al 1990:30-31): "children who sing accurately are likely to demonstrate accurate pitch discrimination, and children who demonstrate inaccurate pitch discrimination are likely to sing inaccurately". Research on pitch discrimination is essential to determining the state of singing.

The average of the two groups (white and "Coloured" first year students at South African tertiary institutions) is shown in the following table. The ages of the first year students are spread widely in order to allow for male students, who were required to complete two years' compulsory military service.

TABLE 3: PERCENTAGES OF SOUTH AFRICAN CHILDREN AND YOUNG ADULTS WITH INACCURATE PITCH DISCRIMINATION (Lewis 1986:90; Van der Walt 1992:65)

GROUP	AGE	LEWIS (1986)	VAN DER WALT (1992)
STANDARD 5	11-13	40.0 %	-
FIRST YEAR STUDENTS	17-21	-	91.6 %

This research shows similarities to research done by Böckler in Germany. That research shows that 25 to 33 % of thirteen- to fourteen-year-olds sing inaccurately. This percentage correlates well with Lewis's research: 40 % of white Transvaal eleven- to thirteen-year-olds have pitch discrimination problems.

The South African research results show some significant differences with the British, American and German results. Inaccurate pitch discrimination with increasing age from 11 to older than 16 years, has almost doubled in South Africa.

Pitch discrimination inability is hard to understand, considering that unison group singing takes place at an average of 49.9 % in South African schools. It is the primary music activity in music education. It can thus be hypothesized that very few exercises in pitch discrimination, or teaching of singing skills, are undertaken. The following figures were taken from Van der Walt (1992:22,23,28+29).

TABLE 4: PERCENTAGE OF FIRST YEAR STUDENTS AT TERTIARY INSTITUTIONS WHO OFTEN SANG IN UNISON DURING THEIR SCHOOL YEARS (Van der Walt 1992:22, 23, 28+29)

SCHOOLS	WHITE	COLOURED	TOTAL
PRIMARY SCHOOLS	78.9 %	34.8 %	56.9 %
SECONDARY SCHOOLS	61.6 %	23.9 %	42.8 %
TOTAL AVERAGE	70.3 %	29.4 %	49.9%

It is alarming to note the difference between the white and Coloured students' response concerning the frequency of singing activities. Whilst 70 % of white students, and only 29 % of Coloured students sing often in school (Van der Walt 1992:22,23,28+29) the frequency of voice development exercises in Coloured and white schools is surprisingly equal. On average, 18,5 % of white and 18,9 % of Coloured students often did voice development exercises during their school careers (ibid).

Could this mean that unison singing in Coloured schools was less frequent, but that singing activities were structured in a manner for sufficient attention to be given to voice training? Conversely, unstructured singing activities are more frequent in white schools, resulting in less emphasis being placed on voice development. However one may wish to look at it, these differences emphasize the need for a single music education curriculum in South Africa, incorporating specific voice training guidelines.

Another crucial matter that can help to put singing in music education back on course again, is the fact that the periods of time allocated for music education should be used for this purpose. Music education should be accorded its rightful place, and not continuously need to make place for "more important, examination" subjects and activities. To this end music education should become an examination subject. Also, an adequate number of superintendents

is needed to advise teachers on matters regarding singing in music education.

Of the white and Coloured first year students at tertiary institutions, an average of 42 % indicated that they sing in a manner satisfactory to themselves. It can be deduced that the majority of students (58 %) are uncomfortable with their singing ability (ibid:71-72). Nurturing of correct singing habits through structured singing activities appears not to have been an integral part of their music education. They therefore consider their singing to be inferior.

In 1993, during a music education lecture for second and third year music students at the University of Pretoria, students were asked to give themselves a mark (out of ten) on their perceived singing abilities. A total of 38,2 % of the students gave themselves a mark of 5, or less. 20,6 % of the students gave themselves a mark of less than 5. Only 62,8 % of music students felt positive about their singing voices. One can deduce that they were not sufficiently taught to use their singing voices correctly and with confidence in formal and general music education.

Negative attitudes towards singing abilities have a negative influence on an already poor state of singing by South African youths. They cannot pitch accurately, sing in tune, or correctly identify intervals. Causes, and cures, for the state of singing in music education must be sought.

2.5 POSSIBLE CAUSES OF POOR SINGING ABILITY OF YOUTHS

2.5.1 Unstructured singing experiences are the main cause of poor singing. Traditionally, music teachers have required children to sing for the duration of a period, whilst accompanying on the piano. Insufficient attention was given to the choice of songs and quality of singing. This is an unstructured singing experience.

Structured singing experiences ensure that attention is paid to the suitable quality of song material, and the fostering of correct singing habits. Unstructured singing experiences may have resulted in negative attitudes toward singing. Children that are challenged

in most school subjects question the relevance of an activity which seems effortless and without any clear goals.

It may be hypothesized that children have not been taught to use their voices with confidence. This enhances the impression of unstructured singing being predominant in past music education. An inspector's report of 1960 states that too much time is spent on group singing, and "real teaching" is not effectively realized (Roets 1991:61). Teaching correct usage of the singing voice did not take place.

Van der Walt (1992:22-23) reports that the majority (76,6 %) of white and Coloured first year students at South African tertiary institutions were not instructed in voice training exercises during their school years. This explains the dismal state of singing in South African music education.

In the past, the improvement of singing ability, or pitch discrimination, was not part and parcel of music education. The relevance of singing, as a primary music activity, had to endure considerable criticism. Singing skills were not taught, music criteria for the correct choice of singing material were not followed, and little effort was made to remedy unsatisfactory singing. The origins of the unsatisfactory state of singing could be found in a non-singing home environment.

2.5.2 Parents sing less with their children at home. Increasingly more South African housewives/mothers follow careers. Due to the changes within the modern family structure very little time is spent on singing activities. The meaning, relevance, goals and objectives of family singing activities are questioned by modern society. Modern society's view of the traditional family has changed over the past thirty years. In 1960, only 5.3 % of all the babies born in America, had single parents (Time 1993:14). In 1990, 28 % of mothers giving birth in America, were single parents (ibid). This fact, together with other social indicators, such as an increasing divorce rate, teenage suicides and violent crimes show that the traditional family support system is disintegrating.

For the average family, the present struggle for survival is to stick together in an increasing hostile world. In order to escape temporarily from harsh realities, families spend more time on recreation. Less time is spent on traditional family activities. An increasing amount of time is spent in front of the television. In 1960, according to Time (ibid), the average American household spent 5 hours and 6 minutes every day watching television. In 1992 the average daily television viewing was 7 hours 4 minutes (ibid). The average American child spends almost all his/her free time in front of the television.

Such a child has little time left for any other activity, such as family singing activities. The average white South African family, like its American counterpart, spends probably an equal amount of time watching television, and less time on family singing activities. This results in an increasing number of school starters singing inaccurately (Böckler 1969:131; Goetze et al 1990:17). Singing and speaking voices became lowered in pitch (Goetze et al 1990:17; Ruhl 1986:35). Untrained or unused vocal chords can result in lowered singing voices. Children now start their school careers with singing inadequacies. At the schools the problem of organizing music education in large groups might have played an important role in worsening the state of singing in music education.

2.5.3 Large groups of children in music education classes. This has been the case in South Africa prior to 1980. In 1957 a resolution was accepted in the Cape Education Department, for example, that classes were to be joined for music education. This resulted in singing classes comprising at least fifty to seventy children. The policy was revised in 1968 (Smit 1985:58-59). However, to this day the custom of large groups in music classes remains a problem in some schools. It is difficult for the teacher to identify inaccurate and incorrect singing within a large group.

Structured singing activities, movement, instrumental and creative work and musical notation are extremely difficult, if not totally impossible, to teach in large groups. The result is unstructured singing and ultimately a poor standard of singing amongst South Africa youths (Lewis.1986:91; Van der Walt 1992:65). In order for

singing to come to real fruition in music education, singing classes should not exceed thirty children. A further organizational problem, besides large classes, that negatively influences the state of singing, is a poor time scheduling for music education.

2.5.4 Inadequate time allocation for music education. In 1978 McLachlan reported that the state of music education in white secondary schools was extremely poor. On average a maximum of one period per week was allocated to school music, and in many instances these lessons were not compulsory (Roets 1991:65). In the meantime certain changes have been effected. Insufficient time allocation for music education before 1979 did irreparable damage to the image, state and quality of music education, and singing in particular.

Because of its non-examination status, music education may appear on school time tables, but often these lessons do not take place. Trained music education teachers often have to teach other non-music subjects with their examination status. An aggravating situation is that at present, few permanent class music posts exist at secondary schools. As a result music education teacher training programmes at tertiary institutions do not focus sufficiently on music education in secondary schools.

Correct and accurate singing is a skill that needs constant attention and practice and sufficient time to develop. Children's singing abilities cannot develop when insufficient time is spent on singing activities. To remedy poor singing habits, and inaccurate singing, sufficient time should be allotted and trained, skilled teachers be available.

2.5.5 Untrained and unskilled teachers. The inability of teachers to teach other music activities, such as creativity, playing of instruments, listening to music, movement and notation has often resulted in an overemphasis on singing. To resort to unstructured singing activities is an easy way out for a non-music trained teacher teaching music education. It is doubtful that such a teacher would be in command of correct singing techniques.

Meaningful and structured singing activities require a trained music teacher able to employ his/her singing voice skilfully.

Roets (1991:61) cites Van der Walt with regard to inadequately trained music teachers in 1961. Group singing, especially singing of simple songs, within the classroom, was singled out for criticism. Teachers were also inadequately equipped to teach music (ibid). The expected positive results of structured singing together with the exemplary singing of the teacher, could never be realized.

In 1979 there were an insufficient number of trained music educators (Smit 1985:62). The situation has not improved since. Unskilled teachers also contribute to unsatisfactory singing of youths. At South African colleges, the study of music education is compulsory for all pre-primary and junior primary students. This is borne out from the practice of each pre-primary and junior primary teacher teaching music education to his/her own class in schools. A teacher who sings inaccurately cannot teach singing successfully.

It is also unlikely that an untrained or unskilled music education teacher has sufficient knowledge of, and insight into, possible causes for incorrect singing. It is therefore highly unlikely that poor singing will be remedied.

2.5.6 Physical, emotional and musical causes for incorrect singing are given by Goetze et al (1990:17) in descending order of frequency:

- * Inattention to pitch and failure to notice pitch changes
- * Psychological inhibition toward singing
- * Inability to coordinate the vocal mechanism
- * Low speaking voice
- * Lack of interest in singing
- * Lack of practise in singing.

Singing ability may improve if attention is paid to the following:

- * Breath control training (Phillips 1985)

- * Reinforcement and qualitative knowledge of results through verbal and/or visual feedback (Welch 1985)
- * Vocal instruction (Apfelstadt 1984).

Undeveloped singing voices of youths are the result of insufficient attention to breath control, reinforcement and feedback of singing results, and poor vocal instruction in general. By including these activities in the school curriculum a general improvement is inevitable.

Whilst breath and voice exercises appear in syllabi, these do not appear to have had much of an effect on the standards of singing in music education. Teachers (often non-music trained) do not have the ability to do these exercises in a logically arranged and musically structured way. Voice exercises become an aim unto themselves, removed from the actual singing of songs. Youths are naturally hostile to such "meaningless drilling exercises". To avoid further confrontation, many teachers discontinue voice exercises, and resort to unstructured singing activities.

Singing is a skill that should be taught in the correct manner. Singing exercises should be integrated into the singing of songs. Challenges must be sought in singing activities, as they appear in songs. These should include aspects like correct breath control, intonation, phrasing, voice production and pronunciation. Singing can only be a meaningful music activity if children can put these aspects into practice when singing.

Through these aspects singing can become more structured. As already stated, structured singing did not realize, because of a lack of attention to firstly, the singing itself and secondly, good choice singing material. Criteria for these aspects were not developed or implemented. Evaluation of singing and singing material is impossible if criteria do not exist.

2.5.7 Lack of evaluation. This is partly due to music education being a non-examination subject. The often consequent non-evaluation status of music education has resulted in the assumption that music education, and singing in particular, are

meaningless and a waste of time. The condition and status of singing becomes seriously undermined.

In order to overcome some of these shortcomings, the importance of evaluation criteria for singing and singing material should be known to teachers and children. Only then can deductions such as "an excellent folk song", "a catchy pop song", or comments on good and bad singing be made. The fact that the text is meaningless, a melody too difficult for a certain age group, or that the song is not a good musical choice, has not been perceived to be problematic in the past. An incorrect choice of song can result in poor singing, as a song can be too difficult or uninteresting to children.

The non-examination status of music education leads to non-evaluation of singing. This lack of evaluation has led to a decline in the condition of singing and the state of music education in general. This has resulted in changed attitudes towards music education. An increasing number of music specialists are sceptical, or negative about music education in schools.

2.5.8 The opinion of some musicologists, instrumentalists and other music specialists is that music education is an inferior subdivision of music. Some of the music sceptics maintain that no, or few, music skills are required for music education. "You do not need to be musically gifted or talented in order to be a music educator", and, "Those that can, perform. Those who can't, teach" are attitudes that do a great deal of harm to music education, especially singing.

It is highly unlikely that a music educator with poor singing skills is capable of teaching music education. As singing is the predominant music activity in music education, the music educator should have the skills to successfully demonstrate correct singing techniques. The negative attitudes towards music education in schools have important implications for training courses of music education teachers.

2.5.9 The negative perceptions of music education have resulted in vastly reduced enrolment figures in music education classes at some tertiary institutions. Particularly few males show an interest in music education, and the majority of students express an interest in a solo instrument performing career. It is doubtful whether the prospects of their choices are ever explained to them.

Few music performing students are able to pursue careers as solo instrumentalists, or orchestra players. Most end up teaching formal or general music education, for lack of other employment.

In March 1993, nearly 200 musicians, dancers, singers and actors of the Natal Performing Arts Council (NAPAC) were to lose their jobs as a result of a lack of funds. There are more than sufficient local and overseas musicians vying for vacancies in existing South African symphony orchestras. Increasing young music graduates, as a result of limited job opportunities, find work in the general or formal music education field.

It is doubtful whether formal music students are adequately trained to teach general music education. The academic curriculum encompasses music theory subjects and solo instrumental tuition. Music education and singing do not enjoy much prominence. In the past, the low number of music education students, and therefore also a low profile assigned to music education, had a direct impact on research in music education.

2.5.10 As a result of negative attitudes towards music education, insufficient research, particularly post-graduate studies in music education was undertaken prior to 1980 in South Africa. Most of the post-graduate degrees in music education were granted over the past twelve years.

Singing in music education has suffered extensively from a lack of research in the past. Before 1980 no effective barometers existed to measure the condition of music education in general and singing in particular in South Africa. As a result, general unawareness of the actual state of singing in South Africa still prevails.

Remedies for poor singing cannot be found, unless the underlying problems are identified. Beside a lack of research, other aspects like modern electronics and technology, have had a very real influence on the singing of youths.

2.5.11 The individual's need to make music has become superfluous with the abundance of music being presented in the electronic media (radio, television and on compact discs). Modern sound reproduction is of such a high standard that music can be reproduced only with difficulty by the individual. The electronic media has taken the place of individual singing.

Singing no longer takes place at home or at festivals. Music for relaxation is heard on radios, television, in lifts, restaurants, shops, at work places and on buses. Due to the constant presence of quality sound, if not quality music, the individual's need to sing is suppressed. This is especially relevant to individual singing. The individual's need for structured group singing experiences must be addressed in music education in schools.

A further influence on the state of singing in schools is the critical attitude towards education that was held by some educators during the sixties.

2.5.12 Reform euphoria and hysteria. The reform euphoria and hysteria during the late sixties in Germany was not a music pedagogical specialty. Music education suddenly became entangled in a struggle for existence. When the revised curriculum was drawn up in Germany during the late sixties the right of existence of a number of subjects, specifically singing, was questioned.

The following was considered important in a new German music education syllabus: pop music, new music, environment noises, musical manipulation, music and politics, the importance of music in the community and the importance of the community in music. The shift was from future art work orientation to an external, or environmental orientation (Schmidt 1979:119-129). The relevance of singing in music education was considered to be insignificant.

These implications are also of importance to the present music education in South Africa. As we stand on the threshold of a new political dispensation, future changes in the education system are inevitable. Including singing in the new syllabi may become a bone of contention. As singing is important to black communities (Marivate 1992), it should be dominant in any future South African music education syllabus.

Although singing could have been dominant in South African music education in the past, the unstructured approach of singing in South African music education negatively influenced the state of singing. The manner in which music education was approached in other countries also had serious implications.

2.5.13 Over the past thirty years the aesthetic approach to music education in English-speaking countries was accorded a high status. Music curricula were based on concepts of music such as rhythm, melody, harmony, timbre, etcetera. Singing and listening to music took place on the basis of these concepts.

The actual "making" of music (singing and playing instruments) was often accorded a subordinate role. According to Elliot (1992) and others this is the very root of the problem. Gibson (1991:180) cites Elliot (1989): "Unfortunately, the aesthetic concept of music education (music qua 'fine art') obscures the fact that music is something that people make and do ...". Music actions (singing and playing of instruments) should be the prime objective in music education. "Music education is not listening to music or talking about it, but doing it" (Elliot 1992). Singing does not feature effectively in the aesthetic approach to music education.

Unsatisfactory singing reduces the desire to sing. In order to avoid disciplinary problems arising from unsuccessful singing activities, many teachers shy away from singing activities. They rather use the aesthetic approach to other music activities, such as listening to music. Consequently, time allocation for singing suffers.

The poor singing ability of South African youths is in no way different from that in Germany, Britain and the United States of America. Causes for this may be found in unstructured singing experiences, other examination subjects taking preference over music education on school timetables, insufficiently trained music educators, a lack of general vocal tuition, large groups of children in music education classes, insufficient time and a lack of research on singing in music education.

These are some of the reasons postulated for the present stagnant condition of singing in music education in South Africa. Although singing in music education is in a poor state, many individuals are searching for meaningful, structured group singing experiences. The problems of individual singing skills and the necessity for structured group singing are not sufficiently addressed in music education. It would be interesting to determine in which manner the individual need for group singing was satisfied in the past.

2.6 THE NEED TO SING

As the state of singing deteriorated over the past thirty years, structured singing played an ever decreasing role in music education. Due to the collective denial of singing since the late sixties, the individual's need for structured group singing was not satisfactorily addressed at school level. This denial found an outlet in such singing activities as choir singing. German song clubs and amateur choirs showed a steady influx of youths (Michel 1979:11; Schmidt 1979:113). Research has shown that the need for group singing does still exist, especially in youths.

The need for group singing at school level in Southern Africa is satisfied by the numerous excellent school choirs. In Lebowa, for example, choir singing has become a proud institution in the 257 high schools, 715 primary schools and 20 registered adult choirs (Popela 1992). In Gazankulu, Tsonga vocal composers are inspired by choral events such as "TUATA, ATASA and Sasol Choral Festival and the Roodepoort International Eisteddfod" (Khosa 1989:8). These choir events are viewed as important dates on the choir singing calendar of many black choirs.

Over the past decades a large number of excellent adult black choirs in particular were formed. They are well-known for performing Western oriented and African music. Black choirs excel at choir festivals, eisteddfods and choir competitions, such as the Standard Bank Choral Festival, Transnet Choral Festival, Old Mutual Caltex National Choir Festival and Sasol Choral Festival. By means of choir singing, love of singing is expressed. The need to sing within a music education context has successfully been rerouted to choir singing in black communities.

The youth does probably not wish to rid itself of the need to sing (Schmidt 1979:ibid). This need is predominantly satisfied by extra-mural singing activities, when not satisfactorily addressed at school level. This trend is not only visible in Germany, but also in South Africa. A large number of youth choirs were formed during the seventies in South Africa (Roets 1991; Smit 1985).

TABLE 5: THE ORIGIN OF SOUTH AFRICAN YOUTH CHOIRS PRIOR TO 1984
 (Roets 1991:62,63; Smit 1985:158)

NAME	YEAR
1. Free State Youth Choir	1965
2. Natal Youth Choir	1968
3. Tygerberg Children's Choir	1973
4. Eastern Province Youth Choir	1978
5. Northern Transvaal Youth Choir	1978
6. East Rand Youth Choir	1978
7. Witwatersrand Youth Choir	1978
8. West Transvaal Youth Choir	1978
9. East Transvaal Youth Choir	1979
10. Far Northern Transvaal Youth Choir	1979
11. Good Hope Youth Choir	1980
12. Breërivier Children's Choir	1982
13. Cape Youth Choir	1983

It is remarkable that the youth choirs in the larger provinces (for example Transvaal and Cape provinces) were formed more than ten years after the Free State Youth choir. A reason for these choirs being established a decade later, could be that parents need to travel great distances to afford their children the opportunity of attending choir practices.

Unfortunately, the majority of these choirs consisted mainly of whites in the past. Only recently has this status begun to change and have a number of so-called "non-white" members joined. A number of choirs, such as the Drakensberg Boys' Choir, and some youth choirs from the Cape have a tradition whereby singing ability was the only requirement.

South African youths, like their German counterparts, had to satisfy their need for structured singing in extra-mural singing activities. This is borne out by the numerous provincial and district choirs which were formed over the last thirty years.

This is true not only of the white South African youth, but of adult blacks as well. Marivate postulates that "without singing, there is no life for the African" (1992). Due to a lack of music education at school level, many black South Africans satisfy their singing needs in choirs.

2.7 CONCLUSION

Children no longer sing accurately, and have serious pitch discrimination problems. In the recent past singing activities in music education were undertaken without serious consideration being given to the quality of singing.

This situation originated in the sixties when singing was predominant in Class Music (Roets 1991:61). But, singing activities were unstructured. Very little attention was paid to improvement of singing ability, and a good choice of singing material.

With the onset of the seventies more music educators became convinced of the importance of "good quality music education". Reform and renewal were inevitable (Roets 1991:62). Reforms resulted in the onset of the aesthetic approach to music education, with its accent on music concepts. The meaning of music was sought in melody, rhythm, harmony, form and timbre. Structured singing was relegated to a minor function.

Other contributing factors to the deteriorating of singing abilities of South African youths were: insufficient time and untrained and unskilled music educators. Presently there is an insufficient number of trained music education teachers for secondary and primary schools. This is reflected in the absence of choirs, and/or low standard of music education in many schools. Often alternative subjects are taught during music education periods due to the non-examination status of music education.

Over the past thirty years a number of youth choirs were founded. The influx of these choirs was facilitated by the lack of structured and meaningful singing experiences in music education.

A number of reformers question the relevance of singing activities at secondary school level, as the perception of singing by some youths is negative. The causes for these attitudes must be sought in order to find the root of the problem. Insufficiently structured singing activities from the early school years are bound to result in a lack of interest in singing, especially in youths at the onset of puberty, with its accompanying change of voice.

The future of singing in South African school is a major challenge though not an insurmountable problem. There is sufficient talent and interest in singing in the country, which can form a strong base for remedying the condition of singing, allowing it to play a more meaningful role in music education.

The merits of singing in formal and general music education should be determined in order to re-establish the role of singing in formal and general music education. Should singing play a positive role in formal music education, this will go a long way toward

removing the elitist status of music education. How the role of singing can change these perceptions needs to be researched.

CHAPTER 3

THE MERITS OF SINGING IN GENERAL AND FORMAL MUSIC EDUCATION

3.1 INTRODUCTION

South African education, and in particular music education, faces a crisis situation. In the past, reduced funding detrimentally influenced all aspects of teaching. This vulnerability has had differing effects in the so-called "white" and "black" schools.

Many predominantly white schools are being shut down, and an excess of 4 000 teachers were to lose their jobs by August 1992 (Beeld 1992:1). Apart from other minor factors, the state of the economy is influential in the belt-tightening of the education budget. The "black" schools are experiencing a crippling shortage of qualified teachers (Marivate 1992). Within the context of these shortages the future existence of formal music education within the school curriculum is seriously threatened.

Formal music tuition has often been considered to be an expensive elitist exercise for parents who can afford the luxury of paying for a music instrument and individual tuition. Members of poorer communities could therefore never aspire to be exposed to such expensive and exclusive tastes.

Kodály was strongly opposed to music education being the exclusive right of an elite group of people. He strived towards "the great cause of helping music to belong to everyone ..." (Heunis 1990:15). The emphasis that Kodály placed on singing for instrumentalists should be studied in order to deduce whether singing can play a role in furthering this cause in a future education system.

Due to the nature of the problems facing South African education in the decades to come, it is possible that formal music tuition will not be a school subject. The burden of music education would then fall, to an even greater extent, on the shoulders of parents.

Research should be directed toward the role of singing in formal music training to enable parents to make educated decisions regarding the choice of an affordable instrument for the most effective formal music tuition. The voice is a child's primary, most uncomplicated, cost-effective and easiest-to-use instrument.

Any future studies on the role of singing in formal music education should note the opinions of renowned composers, conductors and instrumentalists, both past and present. Should such research indicate that (as is being hypothesized here) singing can play a cardinal role in the learning of music, then the development of the singing voice must be considered a main priority - especially within the constrained environment of the envisaged South African educational system.

In order to facilitate the integration of singing with formal music studies, the role of singing in aural training, harmony, counterpoint, composition, form and instrumental studies must be studied. The results of this kind of study can have far-reaching implications for formal music education.

First of all, the merits of singing in general music education must be evaluated. As the state of singing in music education is poor, (see chapter two) there is scepticism regarding the relevance of singing in general music education. The merits of singing in general music education must be specified.

It may be hypothesized that singing can be an important link between formal and general music education. In order to change perceptions of formal music education as being elitist, and costly, and to make formal and general music education more accessible and acceptable to the broad population, this link needs to be established.

3.2 THE MERITS OF SINGING IN GENERAL MUSIC EDUCATION

There are several reasons for singing being an important (if not the most important) activity in general music education.

The following table was drafted by the Music Education Research Committee of the University of Pretoria in 1992.

TABLE 6: THE MERITS OF SINGING AS LEARNING EXPERIENCE

THROUGH SINGING IN MUSIC EDUCATION ... :
1. the voice is developed as the primary musical instrument
2. success is experienced regardless of the level of technical singing ability
3. opportunities for self-expression are created
4. learning takes place in a relaxed and enjoyable manner
5. pupils are guided to intone, phrase, articulate, interpret and control breathing
6. pupil's song repertoire is expanded
7. the transfer of culture takes place
8. the ability to listen selectively, to concentrate, to react and to evaluate is sharpened
9. most musical concepts are taught and practised
10. aural training with respect to melody, rhythm, harmony, form and dynamics takes place
11. an awareness of and facility in language is attained
12. the social, emotional, moral, spiritual, aesthetic and intellectual development of the child is promoted

The points mentioned above have direct implications for singing in general music education. They furthermore imply that singing can, and should be used in formal music education. Aspects like the ability to listen selectively, the learning of music concepts and aural training, indicate that singing may be helpful in formal music studies. The merits of singing in formal music studies should be defined.

3.3 THE MERITS OF SINGING IN FORMAL MUSIC EDUCATION

An exceptional singing voice is not necessary for using the singing voice in formal music studies. The only criteria should be that the singing activity be musically and technically correct. An above average singing voice is not a prerequisite. The reasons for using the singing voice in formal music studies must be stipulated.

3.3.1 The singing voice is the most appropriate instrument for aural training, as it is constantly available and immediately ready for use. Other instruments such as string or wind instruments take a lot of time to tune.

3.3.2 The voice stands in sharp contrast to other instruments, such as electrical organs or keyboards, as it does not require considerable financial investment to purchase and maintain and does not occupy much space.

3.3.3 Certain melodic instruments (keyboard, string or wind instruments) are difficult to use within group context. The technical abilities of pupils and teachers to play an instrument, and the availability of trained teachers is not a prerequisite for the realization of singing in formal music education.

3.3.4 Through singing a sense of tonality is established. Schleuter (1988:30) makes the point that "extensive singing is probably the most important activity for the development of a sense of tonality and instrumental readiness". Edwards (1970:28) maintains that each tune before it is played on the piano, must be sung. This applies especially to the entire first year of piano study. "By this method the ear will receive daily training, and the feeling of pitch will be strengthened" (ibid).

3.3.5 The best way for the young child, with no knowledge of music notation, to start instrumental music studies is by singing music, learnt by ear (Schleuter 1988:23; Edwards 1970:28). Thereby, a child can learn basic theory and develop his/her own voice. Technical inabilities in playing an instrument are then no hinderance in enjoying the pleasure of making music.

The voice is the most suitable instrument during initial music study. It is important to determine the contribution of singing to the study of the various music disciplines, such as aural training.

3.4 THE MERITS OF SINGING IN AURAL TRAINING

Before a conclusion about the role of singing in aural training is made, it must be decided what aural training embraces.

- * **Sightsinging** is a subdivision of aural training. The voice plays the main role.

- * A further area closely linked to aural training is "inner hearing". "Inner hearing" is named "audiation" by Edwin Gordon (Grutzmacher 1987:172; Phillips 1984:17) and describes the ability to derive musical meaning through mentally hearing music by recall, musical composition, or viewing musical notation (notational audiation). Inner hearing is a valuable asset of the serious musician.

Phillips (1984:17) notes that audiation is the ability to hear or "audiate" internally, or to hear something that is not physically present. Inner hearing aids the student to recall in the mind, an interval, a chord or a melodic or rhythmic phrase, without producing a sound. It is an essential aspect of aural training.

The role that singing can play in inner hearing and sightsinging is now described.

3.4.1 THE ROLE OF SINGING IN SIGHTSINGING AND INNER HEARING

What is the purpose of systematic, practised study of **sightsinging**? It is to develop the ability to:

- * **sing** a great variety of notated music. This variety includes different styles, genres and degree of difficulty. A correct approach to the tempo, rhythm, melody, structure and style of a given piece is required.

* look at notated music and simultaneously hear it in the inner ear, without making a sound. In this way inner hearing is developed.

The singing voice is improved by means of regular and structured singing exercises. This then gives rise to improved sightsinging, which is essential for aural training and inner hearing.

For improved sight singing, the music material in the aural training class should be balanced. Pembroke (1987:163) in his research on the effects of vocalization (singing) and melodic memory, discovered that atonal melodies are extremely difficult to remember.

Schleuter (1988:32) also states that the success of sight-reading unfamiliar music is dependant on the instrumentalist's ability to give meaning to the notation. He concludes that the key to this ability is whether or not the instrumentalist can sing the notated music (ibid).

Care should be taken with most sightsinging and other melodic exercises to include atonal melodies. Inner hearing is developed as a result of regular singing and frequently encountering familiar and unfamiliar music, such as atonal music.

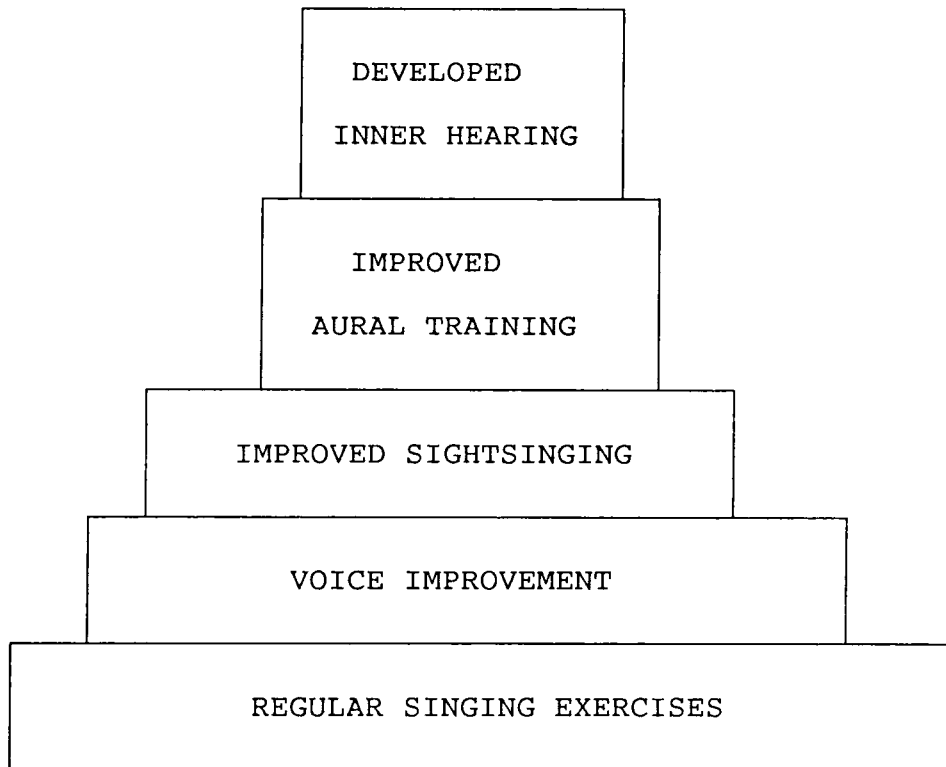
In order for sightsinging to succeed, a developed singing voice is required. Inner hearing is linked to improved sight singing and structured singing activities. This link can be described as follows:

- * Mastery of sightsinging can only be effective if **discriminate listening and singing skills** are developed (Delone 1981:1). The available evidence strongly suggests that voice development can improve sightsinging, aural training and also inner hearing.

- * "Inner-heard" sounds should be produced to **communicate or evaluate** them. The voice is the ideal instrument for these purposes as it is the child's primary and most uncomplicated instrument (see paragraph 3.3).

* Grutzmacher (1987:172) states that audiation or inner hearing provides a source of feedback that helps music readers detect their own errors as well as improve sightreading skills. "... audiation can best be developed through singing experiences" (ibid). Inner hearing is an valuable asset for each musician and can be learned or developed by regular singing exercises during aural training.

FIGURE 1: THE DEVELOPMENT OF INNER HEARING



Regular singing exercises during aural training result in improved singing skills. These include breath control, tone quality, phrasing and intonation (see paragraph 4.2). Improved singing skills lead to more accurate sightsinging, which in turn leads to improved aural training and the development of inner hearing.

Unfortunately, music pupils often experience problems with aural training, notwithstanding the fact that they may acquire a high level of professionalism with their various instruments. Problems may arise, for example, with sightsinging exercises. This results from a lack of meaningful singing exercises and opportunities, which in turn may have resulted in the inability to use their singing voices with confidence. Undeveloped singing abilities

have a direct negative influence on sightsinging and aural training in general. Therefore, the importance of elementary singing tutoring cannot be overemphasized when training musicians.

The following examples of composers' inner hearing are worth mentioning at this juncture. George Sand wrote in 1854 that Chopin's creation was "spontaneous and miraculous". A melody "sang in his head during a walk" (Amis & Rose 1989:78). Schubert also had excellent developed inner hearing as he sometimes wrote songs on the back of a dinner menu (ibid:81) with no instrument close at hand. Rossini, in his own words, "wrote the overture to Conte Ory whilst fishing, with my feet in the water, in the company of Signor Aguado, who was talking about Spanish finance" (ibid:89).

Strauss wrote in 1940 that it has been his "own experience in creative activity that a motive or a two to four measure melodic phrase occurs" to him "suddenly" (ibid:81). By all appearances many composers compose or "hear" music without making a sound and therefore, this ability (inner hearing) is worth developing.

Inner hearing can be developed by meaningful singing exercises. Therefore numerous singing exercises, both tonal and atonal, sight-reading and sightsinging should be part of formal music training programmes.

It is however interesting to note that some individuals are unable to sing accurately whilst having good aural skills. This question will be addressed in the following section.

3.4.2 SINGING INACCURACY AND AURAL TRAINING

The relationship between developed pitch discrimination, and an inability to sing in tune, is not clear. Numerous researchers have indicated that a person singing in tune and using his/her voice to pitch correctly, appears to demonstrate accurate pitch discrimination (Goetze et al 1990:30). Furthermore, a person with inaccurate pitch discrimination is likely to sing inaccurately.

There is some inconsistency in the findings with regard to correct pitch discrimination and inaccurate singing (ibid). If a person cannot use his/her voice to pitch correctly, this does not necessarily imply that his/her pitch discrimination is poor. There are a number of musicians who never learned to use their singing voices with confidence. They cannot sing in tune, yet they acquired a certain skillfulness on their instruments, and are categorized as musically talented.

"In these individuals, inability to control the singing voice may be a likely cause for inaccurate singing" (ibid). Schleuter (1988:30) adds that "instrumental teachers must also be voice teachers and know how to work with children's voice problems". One can deduce from this that "anyone can sing" (ibid), and that singing inabilities result from insufficient singing experiences. These can produce an undeveloped sense of tonality.

With the training of his/her voice the inaccurate singer can improve his/her singing inability. This in itself should be a goal worth attaining. It can therefore be concluded that vocal training should be part of the training programme of young musicians. It is important in the improvement of pitch discrimination, aural and vocal skills.

The importance of singing in other formal music disciplines, like music theoretical subjects is now addressed.

3.5 THE MERITS OF SINGING AS COMPONENT OF MUSIC THEORETICAL SUBJECTS SUCH AS HARMONY, COUNTERPOINT, FORM AND COMPOSITION.

The role of singing in music theory subjects is described by the Hungarian composer Zoltán Kodály. He was of the opinion that singing may be useful in a wide spectrum of music theory subjects.

"Through singing, children can learn about pitch, multiple hearing (both harmonic and polyphonic), improvisation and an understanding of form, and chamber-music making: even a simple round needs the same ensemble skills as those of playing a string quartet" (Homfray June 1990:34).

Singing themes and motives can be an aid in teaching harmony, improvisation and form.

Delone (1981:1-2) describes the role of singing in teaching music theory subjects as follows:

"Our voices are built-in tools for sharing and exchanging such ideas about such essential business as phrasing, articulation, recalling figures, themes and motives, intoning rhythms, and for a variety of musical activities that are often easily and practically undertaken without the use of an instrument" .

The ability to play an instrument is therefore not a prerequisite in mastering the theory of music. This holds far-reaching implications for teaching music theoretical subjects to less privileged students as it implies that such teaching can be done at minimal cost. It is suggested that a graded music course is developed whereby music theoretical subjects can be taught to a great extent by means of the singing voice.

According to Banowetz (Bastien 1977:391) singing can assist in the development of harmonic skills. The ability to improvise accompaniments for certain songs, to supply chord harmony for single melodic lines and to play well known songs by memory, without the music, are very important skills. These skills can be developed by commencing with singing exercises, during which pupils learn to sing melodic lines.

Berkowitz et al (1976:319-334) suggest certain sightsinging exercises during which the underlying harmony and a rhythm is given. The pupil is expected to improvise a melody (with the voice) that fits the harmony and rhythm. In this way, the harmony class can be approached from a practical, music making angle. Thereby, meaningful activities, such as improvisational skills, can be practised and developed.

In the African cultures, improvisation and harmonization with voices is favoured. This ability needs to be encouraged as it is invaluable to other music disciplines, such as form and counterpoint.

The ability to sing polyphonic, contrapuntal music correctly, can be practised by doing exercises as Berkowitz et al (1976:208-255) suggest. These exercises will, however, be less meaningful if students cannot use their singing voices with confidence. It would therefore be useful if all music students received basic singing instruction. This could include breathing and voice production exercises.

The master of counterpoint, Johann Sebastian Bach, used his voice with excellent results as reported in 1738 by Johann Matthias Gesner:

"not only ... singing with one voice and playing his own parts, ... giving the right note to one from the top of his voice, to another from the bottom, and to a third from the middle of it - this one man taking in all these harmonies with his keen ear and emitting with his voice alone the tone of all the voices" (Amis & Rose 1989:21).

If an established composer like Bach found his singing voice useful for portraying different voices of a composition, the use of the voice in the counterpoint class should be investigated.

Singing in the counterpoint class can be of great value to the music pupil. Not only do pupils become aware of the contrapuntal relationship between their voice parts and that of other voices, but correct intonation and rhythmic precision are improved with regular practise.

Bannan (May 1988:31) identifies interesting material for spoken-voice and instruments that can be used in the senior secondary composition class: Walton's "Facade", Schoenberg's "A survivor from Warsaw", Ernst Toch's "Geographical Fugue" and Malcolm Singer's "Is this a fugue?". These works are especially suitable for boys' changing voices.

Music pupils should be encouraged to sing in the form and composition class. A sung theme is stored in the musical memory and this can function as an aid in the form and composition class where musical memory is important.

A work for more than two instruments, cannot be played by the composer alone as it is technically impossible. The creative use of the voice is useful in such instances. There are no boundaries to the creative use of the voice. It seems that Stravinsky was aware of this, as it is reported in 1918 (Amis & Rose 1989:62) that he "pounced on the piano and percussion, while imitating other instruments with his voice" . The possibilities of using the voice creatively in the different music disciplines can result in an aesthetic, enriching personal and individual experience of music.

The role that traditional singing material can play in connection with composition and creativity is described by Michel (1979:10). According to him, the singing of songs is important to the development of creativity in music tuition. Pupils can actively discuss the ideas and feelings that are present in a song. By using these songs awareness of and agreement with the content of the song can be reached.

All didactic methodical steps associated with the learning and singing of a song lead to creative elucidation of content, aided by the text of the given musical structures and the interpretation (ibid). Therefore singing activities should be undertaken with an acute awareness of a song's content. The choice of song must always be musically justifiable .

Leopold Mozart, the father of Wolfgang, attached great value to singing instruction, and Wolfgang was taught to use his singing voice correctly. "His voice in the tone of it was thin and infantile, but nothing could exceed the masterly manner in which he sang" (Amis & Rose 1989:167). This was when Wolfgang was eight years old.

A written report of the eight-year-old Mozart's amazing composing, instrumental and vocal technical capabilities is given by the philosopher Daines Barrington in June 1765, when the Mozart family was in England.

"He not only however did complete justice to the duet, by singing his own part in the truest taste, and with the greatest precision: he also threw in the accompaniments of the two violins, wherever they were most necessary, and produced the best effects ..." (ibid:168).

It may be deduced that Leopold Mozart's musical tutoring of Wolfgang, which included singing instruction, had a positive influence on the development of Wolfgang's composing, sightreading and instrumental skills. Every child in learning form of music and composition, should receive basic singing instruction.

Mozart was not the only composer taught to use his singing voice. Schubert had a fine soprano voice and was a Hofsängerknabe in Vienna till his voice changed at the age of fifteen (Dumont 1978:36). He sang often with his friends. His favorite pastime was to frequent local inns, joke, talk and sing: "... abends geht es zu Freunden oder ins Wirtshaus zu frohem Zechen, Diskutieren und Singen" (ibid:109).

Yet, the adult Schubert did not have an above average voice. His voice is described as "weak, but pleasing". He could sing music with a range reaching from the lower baritone notes to high notes of his falsetto voice (ibid:76). Schubert used his voice to good effect, but like Mozart did not have a voice of exceptional quality. All aspiring musicians should learn to use their singing voices confidently. The use of the voice has far-reaching musical implications. The prerequisite of an above average singing voice is irrelevant.

Singing can play an important role in harmony, counterpoint, form and composition. By singing themes, motives, phrases, intervals and broken chords, musical memory is built, which is helpful in the recognition of music elements of a composition. This can be of assistance to the serious musician.

Singing can be useful to the novice musician in his/her instrument studies. Greater implications, for the linkage of formal and general music education, can be deduced from this. These are described below.

3.6 THE MERITS OF SINGING AS COMPONENT OF INSTRUMENTAL STUDIES

Development of musical talent, in the past, was often linked to training the singing voice. The significance of the singing voice

to musicians - composers and instrumentalists - in formal music training, needs to be determined.

3.6.1 SINGING IN THE PAST: ITS MEANING TO COMPOSERS AND INSTRUMENTALISTS

In the past, singing played an important role in the training of musicians. Instrumentalists during the Renaissance period were well instructed in the art of singing. "In learning new compositions all performers - instrumentalists as well as singers - solmized their parts, singing the same syllables not necessarily to the same notes but to the same intervals" (More 1985:10). The question may be asked whether present day instrumentalists should not make more use of their singing voices, and undergo vocal tuition.

Composers through the ages recognized the importance of singing to the young instrumentalist. According to Giegling (1984:310), the German composer Georg Philipp Telemann (1681-1767) remarked:

"Singen ist das Fundament zur Music in allen Dingen. Wer die Composition ergreiffet, muss in seinen Sätzen singen. Wer auf Instrumenten spielt, muss des Singen kundig seyn. Also präge man das Singen jungen Leuten fleissig ein."

"Singing is the basis of music in all things. He who apprehends Composition, must sing in his sentences. He who plays instruments, must be experienced in singing. Thus one impresses singing diligently on young people."

Singing may be of great assistance to the instrumentalist. Telemann was not the only composer to realize this.

Robert Schumann remarked in 1853 of his fellow composer, Johannes Brahms, that "a deep singing melody pervades all his music" (Amis & Rose 1989:209). Should not every instrumentalist, when studying a Brahms composition, sing some of the themes, motives or phrases before attempting a singing quality on his/her instrument? The singing of melodies, themes or motives, can aid the instrumentalist in achieving a singing tone on his/her instrument as this is required of most romantic period music.

Another composer, **Richard Wagner**, was aware of the value of singing and reportedly said in 1869 :

"The human voice is the practical foundation of music, and however far the latter may progress upon the path of its choice, the boldest expressions of the composer or the most daring bravura of the instrumental virtuoso must always return to the essence of song for its ultimate vindication."

He had the highest regard for the voice: "the oldest, truest, most beautiful organ of music is the human voice" (Falkner 1983:xi). It is not difficult to see why Wagner insisted that singing instruction should be obligatory for every musician (Amis & Rose 1989: 251).

Not only composers but also acclaimed instrumentalists value their singing voices. According to the renowned cellist **Pablo Casals**: "I could sing in tune before I could speak clearly" (The music lover's literary companion 1988:280). Surely, Casals must have been exposed to quality singing activities in the home in order to have sung in tune at such an early stage. Singing played a formative role in the early years of Casals' music upbringing. For instrumental tutoring it is suggested that singing should be undertaken from an early age.

The violinist, **Jehudi Menuhin** (Falkner 1983:vii) states:

"... there is one form of singing which .. is something, I, as violinist, find indispensable - the singing voice as used by the instrumentalist, string player, pianist or conductor as he contemplates, studies, rehearses and reflects upon the piece in hand."

He is of the opinion that he best conveys his intentions to his colleagues or pupils through singing. Not only the virtuoso instrumentalist, but also the young aspiring musician can benefit greatly from music studies steeped in the tradition of singing.

Another music teacher, **Leopold Mozart**, took personal responsibility for his son's music upbringing and had the following opinion about the role of singing in instrumental study. "Wer weiss denn nicht, dass die Singemusik allezeit das Augenmerk aller Instrumentalisten

sein soll?" ("Who then does not know, that singing music should always be the aim of all instrumentalists?") is quoted by Martienssen (1957:101). It is not surprising that singing played an important role in the musical upbringing of Wolfgang.

Martienssen (ibid) finds it desirable for all music instruction, and more specifically piano tuition, to be approached from a singing angle. The singing voice has certain qualities which can be of great assistance to the instrumentalist. Formal music training through the singing voice is very cost-effective.

The formal study of a music instrument is mostly a costly affair with the price of a music instrument and tuition fees probably out of reach of the average South African parent. In some areas, less privileged pupils share instruments and take turns to practise. The solution could be to rely mostly on singing during the initial period of formal music training.

3.6.2 INITIAL SINGING PROGRAMME

As an alternative, pupils should be encouraged to choose their voice, an inexpensive instrument, as the main instrument in the initial study of formal music. Schleuter (1988:23) and Edwards (1970:28) emphasize the importance of initiating instrumental studies through singing.

In some cases the parents of aspiring instrumentalists, who can afford to invest in their child's musical future, buy an expensive music instrument. Often the child has no inclination towards this instrument or lacks any musical ability to master the instrument.

It is suggested that the children rather **start their music careers with singing**. Through singing, students develop their musical abilities. This may assist the music teacher in helping students choose whether to continue or discontinue with music. The singing voice is the best instrument for the young musician who is unsure of his/her musical abilities, or future choice of instrument.

Edwards (1970:6,17-18) emphasizes the importance of **initial music studies**, without a musical instrument. "Modern piano pedagogy seeks first to establish a background of musical structure; namely, note learning and singing, the understanding and expression of rhythm through body before the instrument is approached." The importance of developing a broad musical background should not be underestimated.

The Hungarian composer **Zoltán Kodály** favoured singing as a **prerequisite for any instrumental study**. He remarked in 1941: "Before not being able to sing well from sight, nobody should be allowed to lay hands on an instrument. Only thus can we hope that he will sing on his instrument" (Szabó 1969:28). In 1946 he refers to the role of singing in instrumental studies: "Singing, independent of an instrument, is the real and profound schooling of musical abilities. Before rearing instrumentalists, we must first rear musicians" (Szabó 1969:20). According to Kodály, the teaching of singing skills should be undertaken prior to instrumental studies.

After a period of initial tuition with the singing voice as the main instrument, a suitable instrument could be chosen. Pupils may be introduced to various instruments. Thereby an appropriate choice can be made. Physical, as well as musical abilities are important determinants. The duration of the **initial singing program** is determined by the individual's music talent and physical development. Rigid rules cannot be applied to make this decision. Should the purchase of an instrument be out of reach of such an individual, the vocal training should be continued. Music training will thereby not be lost to the child.

The young child should first learn to "hear, read and sing simple melodic phrases, and to recognize the intervallic relationships involved" (Edwards:ibid). The **development of inner hearing**, must **interact with sightsinging and singing** in the initial music education of young instrumentalist.

The study of music is costly. After one or two years of elementary music study which is based on singing, a music ability test could be useful in concluding whether a student should continue with formal music studies. Such a test could also be used to test the musicality of a child in a general music education class. Parents and music teachers can then decide about the feasibility of continued formal music studies.

3.6.3 SINGING AND A MUSIC ABILITY TEST

An elementary music ability test can identify musically talented children at an early stage. The testing of accurate singing should be the main purpose of the music ability test. This test could assist the teacher in evaluating and measuring the musicality of children.

The test could consist of songs known to children from their general music education, and are easy to sing. Also included should be difficult-to-sing intervals, such as ascending and descending perfect fifths, ascending major thirds and descending minor sixths (Goetze et al 1990:24). Where possible, the child should be encouraged to sing a song, in which these difficult intervals are found. There are a number of folk songs, as well as better known songs, that have some of these intervals. Examples include "What shall we do with a drunken sailor", "Ek soek na my Dina" (descending perfect fifths) and the theme from "love story" (descending minor sixth).

Parents should sing with and to their children from an early age as the development of their singing skills could lead to the recognition of their music talents. Non-development of the voice may lead to a loss of a great musical talent.

If the music ability test indicates that a child is musically talented, instrumental studies may be commenced. Structured singing should still remain part of formal music training. Regular and structured singing improves accurate pitching - important to the string and wind instrumentalist.

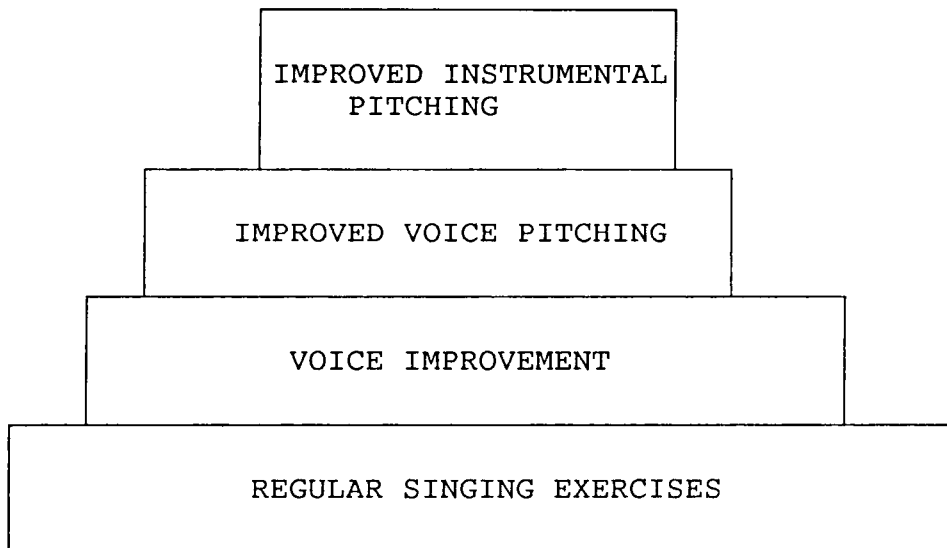
3.6.4 IMPROVED PITCHING

David Vinden, director of the Purcell School, states (Homfray June 1990:33) that students should learn the singing aspects of Kodály's principles before starting with an instrument. Thus instrumental teachers can ensure that their pupils have a good sense of rhythm and pitch. "Singing can be used to develop both these things and to develop co-ordination." He cites Kodály: "If a child sings in tune, when he plays he will want to play in tune" (ibid). Schleuter (1988:30) agrees with this statement and propagates the idea that every instrumentalist should first learn to sing in tune (ibid).

Various researchers, such as Thomas Harris, Robert McCarry, Charles Elliot and William Schlacks have concluded that training in singing improved instrumentalists' pitching ability (ibid). This applies especially to singing in non-keyboard instrumental studies.

The following figure illustrates the improvement of accurate instrumental pitching by means of singing exercises.

FIGURE 2: THE ROLE OF SINGING IN IMPROVED INSTRUMENTAL PITCHING



The fact that accurate singing can improve pitch discrimination has far-reaching implications. Singing exercises should be undertaken from an early age. Each child beginning formal music study, such as an instrument, should learn to use his/her singing voice with confidence. This will lead to improved singing skills, and finally

more accurate singing. As a bonus, this may lead to improved instrumental pitching.

Grutzmacher (1987:171-181) researched the effect of voice exercises on aural training. Her findings with regard to instrumental training are as follows:

"Instrumental music teachers and college students preparing for teaching careers need to understand that tonal concept development is essential in the training of young instrumentalists and need to guide students in this development through the use of structured sequential learning activities that employ tonal pattern content, harmonization and vocalization."

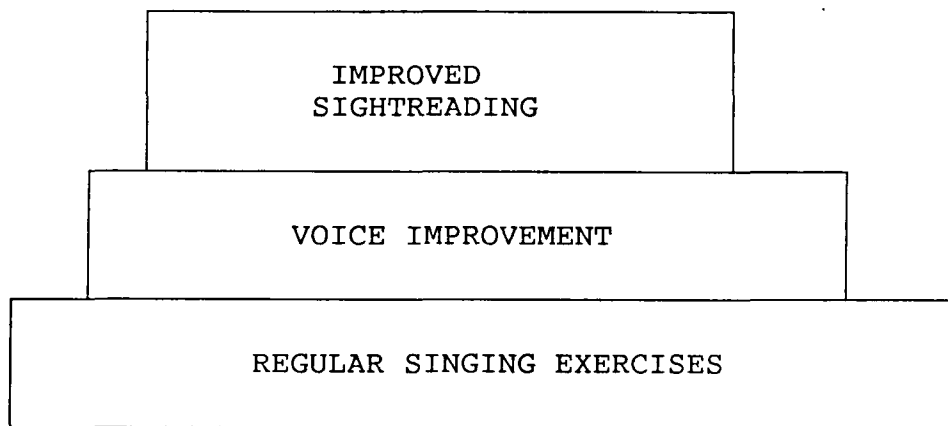
The instrumentalist's music schooling is not complete without structured singing. Thereby attention must be given to correct breathing, pronunciation, phrasing, articulation and voice production whilst singing. Unstructured singing is meaningless, as voice improvement, if at all possible, can only be minimal, and by accident.

Structured singing can also lead to improved sight reading abilities of instrumentalists.

3.6.5 IMPROVED SIGHTREADING

One aspect that improves with singing is the sightreading ability of instrumentalists. "... by singing the same music that is to be played on an instrument, the student's (sight reading) skills are improved and reinforced " (Grutzmacher 1987:172). Singing as an aid to improved sightreading is illustrated in figure 3.

FIGURE 3: THE ROLE OF SINGING IN IMPROVED SIGHTREADING



The importance of sightsinging to the instrumentalist is summed up by Berkowitz et al (1976:xi): "A mastery of the art of singing at sight is essential to the instrumentalist, the singer, the musicologist, indeed to any musician or intelligent amateur." Therefore, **sightsinging** which incorporates meaningful singing exercises, should be part of the music curriculum of every music pupil, student and aspiring instrumentalist.

Speed of memorizing and the building of memory, whilst studying a musical composition, are significant to the instrumentalist. The relation between these and singing, and the influence on general learning ability have been studied by non-musicians. The results of the study are important to formal music study, and specifically to the instrumentalist.

3.6.6 THE SPEED OF MEMORIZING AND LEARNING

The Japanese educator Toru Kumon postulates (Time 1991:53) that singing should be pursued from an early age. It is his belief that this is effective in **heightening mental ability**.

"In the presence of infants, their parents and other adults should sing songs whenever and wherever possible. That would create an atmosphere where infants will find it happy to follow suit.

Lately I have come to believe firmly that the finest start for infants is for them to sing songs as often as reasonably possible. While singing a song, they just naturally end up

memorizing every word in it. This helps to enrich their vocabulary and in turn to elevate their powers of understanding. The outcome is that the infants register an astounding speed in learning maths and languages."

Singing helps build memory and has a direct influence on the speed of learning such subjects as mathematics and languages. Surely, the building of memory and speed of learning is relevant to the instrumentalist. If singing can aid in music memory and the speed of learning a music composition, instrumentalists could be taught to use their singing voices with good result.

Because of the limited scope for employment for the young professional musician, alternative avenues need to be explored. The instrumentalist may find it useful to explore a wider field of music education in his/her job-seeking endeavours.

3.6.7 THE YOUNG PROFESSIONAL INSTRUMENTALIST AND JOB OPPORTUNITIES

Whether all formal music teachers are trained to teach singing skills is another question. Gibbs (1990:13) asks whether a music teaching qualification is a guarantee for successful teaching. "Moreover, it is recognized that there is a need for professional teacher training and that it can be done alongside instrumental training" (ibid). Young instrumentalists with tertiary music qualifications may technically be well equipped and trained to play music instrumental works of high standard. The question is whether sufficient attention is paid to preparing them for a music educational career?

Music studies are expensive. The musically talented children need music teachers who can teach all the music disciplines, not only a single instrument. Tertiary institutions need to primarily encourage community development and only then the personal musical development of students. More time, energy and funds should be made available for training formal music teachers capable of teaching the different music theory subjects, their own music instrument and general music education. Music students should not only be capable

of teaching their own instrument, but also of teaching general music education. This is essential to ensure a wider range of possible careers for the music student.

Before a choice is made about a future music career, the young instrumentalist must learn the truth about his/her music abilities and the probability of an economical viable solo instrumental career. Many music students who study an instrument at a college or university have an idealistic view of their future as professional player (either as soloist or as orchestra, chamber music player). Banowetz (Bastien 1977:392) stresses that "the touring performer who can earn a respectable living ... is a rare being".

In South Africa the music scene is largely divided between Johannesburg, Pretoria, Bloemfontein, Cape Town and Durban. The range of possible performance centra is therefore diminutive in comparison with those of the United States of America or Europe. Music students seldom face the realities of teaching music for an extra or main income, as neither a soloist nor an orchestral or chamber music player has a sufficient income.

The young instrumentalist who is determined to pursue a performance career can always compete in big international competitions. Unfortunately, the honour of winning counts usually more than the amount of prize money. In order to make a living, most solo performers turn to teaching music. Music students must therefore gain some teaching background.

It is not necessary for a music graduate to teach at a school. There are sufficient opportunities for private music teachers. Not many black children have up till the present been afforded the opportunity to learn a music instrument. Private music tuition, geared to all communities, could address this need.

The training of professional instrumentalists should be geared towards work opportunities. Therefore the music curriculum should cover the methodology of aural training and teaching music theory. Both disciplines rely heavily on singing skills.

Singing must be part of the instrumentalist's training. Thereby, he/she cannot only sing with his/her instrument, but also improve instrumental pitching, sightreading and speedy memorization. On the whole, singing can aid the teaching of all music disciplines.

3.7 CONCLUSION

Mozart, J. S. Bach, Schubert, Rossini, Stravinsky and Strauss found their singing voices to be useful in their music careers. They used their voices in different music disciplines: composition, directing, playing instruments, harmony and counterpoint. These composers have an unblemished musical reputation. It makes sense therefore that music students should learn how to use their singing voices in formal music studies.

By learning to use their singing voices, music students can develop inner hearing or audiation. This is a valuable music tool for music disciplines such as aural training, composition, harmony, counterpoint and form. Music can be heard in the mind, without making a sound.

The improvement of the singing voice has far reaching implications for the instrumentalist. By improved accurate voice pitching, accurate instrumental pitching is developed. This is particularly important to wind and string instrumentalists. Improved sight-singing skills lead to improved sightreading in general.

In South Africa, the voice can be used with good effect in teaching different music disciplines to less-privileged children. No extraordinary singing ability - or expense - is required to commence music studies. In addition, the singing voice becomes trained.

More South African children should be introduced to studying music. After an initial period of music study with the singing voice, the student can choose whether or not to continue. The initial period of music education imbues a basic knowledge of music. After the initial period, music potential can reasonably be determined by means of a basic music ability or singing test. The link between formal and general music education is thereby established.

Parents will not need initially to invest in an expensive instrument. Studying music disciplines by singing will cost far less than studying by means of any other instrument. The education system could then afford to include music as an examination subject in schools.

By using the singing voice in the study of music, formal music study can lose its elitist tag and become more available to all South African children, regardless of race or parent's ability to pay for music tuition. In this way, singing is established as the link between formal and general music education.

In order for singing to play a meaningful role in formal and general music education, attention must be paid to structured, singing experiences. The enrichment of singing, together with its evaluation, must also be considered. The next chapter expands on these premises.

CHAPTER 4

STRUCTURED SINGING IN MUSIC EDUCATION

4.1 INTRODUCTION

Singing does not enjoy a high status in music education at present. This is evident from the poor singing ability of youths worldwide. Yet the singing voice is ideal to use in a formal music education situation as it aids in the improvement of inner hearing, sight singing and sight reading abilities.

It is imperative that singing should be the focal point in general music education for a number of reasons. It is every child's primary instrument (Heunis 1990:40) and as a bonus, economically extremely viable. In a cultural context, through singing in music education, cultural transfer takes place.

Singing is irrefutably the main focal point in the African culture as most African music is vocal. This implies that the majority of South Africans associate themselves with singing in a cultural context. This love for singing in a cultural context is the most important reason for concluding that the future of music education in South Africa lies in singing as the predominant music activity in general music education. In order for this to happen, the approach to music education should be more praxial, for example, music-making orientated. It is advocated that through structured singing activities this approach to general and formal music education can be attained.

In the past, general music education was negatively influenced by unstructured singing. Therefore, as a result of insufficient attention to correct singing habits and choice of singing material the singing abilities of youths are in decline. Due to reduced singing activities in the home, children also start their school careers with singing inadequacy as singing was not correctly addressed during pre-primary years. Singing inabilities are aggravated by unstructured singing in schools.

Singing should be presented in a structured and musical manner. Thereby attention is given to nurturing correct singing habits, choice of singing material, appropriate choice of teaching methods, enrichment and evaluation of singing activities.

4.2 THE CORRECT USE OF THE SINGING VOICE

Atterbury (1984:43) maintains that a belief that "the ability to sing is innate" is a reason for the omission of "planned programs in singing" in schools. She believes this to be false and that singing skills can and should be taught (ibid). Children should learn to use their singing voices in order to sing accurately. Voice training should never be considered on its own, but should be a vehicle by which singing accuracy and correctness improves.

How can this aim be achieved? Bergethon et al (1986:224) suggest that singing can only be a satisfying musical experience if singing itself is musical. Greenberg (1979:186) maintains that "singing is a complex skill that involves learning how to use several physical mechanisms relating to voice production and listening to and matching pitches and rhythms". These physical prerequisites should be followed in order for accurate singing to be realized.

Physical prerequisites (Greenberg 1979:186-187; Hoffer 1973:323; Nye & Nye 1985:277; Phillips 1985:181; Salaman 1983:31-32) for correct singing habits include:

- * an upright body posture (at least from the middle upwards)
- * correct breathing
- * open mouth cavity
- * singing to the front of the mouth
- * pronunciation and enunciation
- * no straining of the vocal chords
- * relaxing the jaw, throat and shoulder muscles.

Nye & Nye (1985:273) emphasize that care should be taken in ensuring relaxed muscles and vocal chords.

The **straining of vocal chords**, such as "singing" as at athletic meetings should be discouraged in music education. Research has found that young school starters have difficulty in singing accurately and have a low speaking voice (Goetze et al 1990:17+31). It can **aggravate their poor singing ability** if they are expected to shout-sing, and **strain their voices** at athletic meetings.

Inaccurate singing occurs "when sounds are **strained or inconsistently produced**" (Hoffer 1973:322-323). This emphasizes the importance of **relaxed neck, throat and shoulder muscles** as well as sufficient breath control. Phillips (1985) indicated the importance of breath control for singing accuracy.

The connection between **accurate singing, vocal range and breath control** is described by Nye & Nye (1985:275): "... vocal range is largely a matter of correct breathing, breath support and voice production". This proves that high notes can be more easily reached when attention is paid to correct breathing.

There is a direct link between **relaxed muscles and correct breath-control**. Phillips (1985:181) advocates breath-control exercises which encompass physical conditioning exercises. These are "intended to 'activate' the body for singing through 'muscle movers' (stretching, bending, etc.) and posture-development exercises" (ibid).

Phillips (ibid) was concerned with "establishing a correct '**breathing motion**' of the muscles of the torso and application of breath to singing tone through **breath-management exercises**". Correct breath-management ensures that the flow of breath is even and **breathy singing (wasting breath)** is prevented. "Long phrases were also emphasized to discourage the wasting of breath upon exhalation" (ibid). For choice of songs, preference should be given to songs with **short phrases** as success in **breath control**, and as a result accurate, clear tone singing, are easier to achieve.

Not only accurate singing, but also **clear, unforced tone quality** of singing should receive careful attention. Forced, nasal, strained or **breathy singing** as well as gliding between notes, commonly named

"scooping", should also be discouraged. Singing in the head or upper register is generally preferred for singing higher notes and results in a commendable tone quality.

This point is stressed by Phillips (ibid) who quotes Cary, Joyner, and Smith, who found that children's singing improves when they sing in their "upper"/ "head" voices or registers. Atterbury (1984: 43-44) suggests that children should be taught to use their head registers.

To encourage singing in different registers, every child should use his/her own voice to explore sounds in the different registers (Atterbury 1984:44). Bannan (February 1988:19) suggests a few exercises such as "imagine the note you're singing is the sound of a plane's engine. Let's suddenly rev up and take off ...". This could help a child to reach higher notes. Another exercise which Bannan claims can add a tenth to a "groaner's" range (ibid), is to talk in a Walt Disney character's voice. Even if this means that the use of falsetto is encouraged, it can lead to the discovery that there is "life beyond the stave" (ibid). These exercises are useful in expanding children's singing ranges and developing an awareness of other registers.

To experience pitches in different registers, the teacher and/or children can make use of hand positions to see, and feel, the difference when singing them. Singing in different registers on the whole, and singing accuracy in general, are directly linked to accurate pitching or pitch discrimination.

Goetze et al (1990:20) describes the link between singing and pitch discrimination:

"... specific instruction in singing, which inherently reinforces perception and evaluation of pitch, may contribute also to the development of pitch discrimination"

Per implication, regular attention must be paid to improved pitch discrimination and correct singing habits. This can be done by paying attention to the following:

- * the matching of certain pitches as sung to the children, resulting in the building of inner hearing. All children should take part in such singing activities, including children perceived to be "tone deaf".

Lewis (1986:105-107) is convinced that tone deafness does not exist. Children that echo pitch or intone incorrectly can be taught to improve their singing skills (Apfelstadt 1984; Bannan February 1988; Davies & Roberts 1975; Gould 1969; Jones 1971; Kramer 1986; Phillips 1985; Welch 1985). Children should be taught to sing correctly from an early age.

- * School starters can be shown the difference between singing and speaking voices. Thereafter, attention should be paid to echo singing. These assist children to remember tonal patterns and build tonal memory (Atterbury 1984:43-44). This should be reflected in music education syllabi, and receive ample attention in teacher training programmes. Singing echoes can build children's confidence to sing phrases on their own, without the aid of the teacher.
- * Children should be encouraged to sing short phrases on their own. Question and answer singing is ideal for this purpose, as the individual can hear his/her own voice, and the teacher can identify and remedy inaccuracies.

Nye & Nye (1985:272) believe that all children should, and can, participate in singing activities. Children who intone incorrectly should never be excluded from singing activities. Apfelstadt (1984) found that vocal instruction significantly improved pitch-pattern singing of children. Phillips (1985) reported the feasibility of group voice training for young children. By being denied singing activities, the uncertain singer has no opportunity to learn how to remedy incorrect singing habits, and is deprived of aesthetical singing experiences.

Through song children can be taught to use their singing voices with confidence. Vocal tuition should never be a mechanical drilling of exercises, rather a short singing activity by means of a song (Böckler 1969:2). Most voice exercises should come from songs. Greater success is achieved through melodic patterns and songs than with single tones or scales (Goetze et al 1990:23). Mechanically drilling singing exercises should be avoided as far as possible in music education. Children need to be encouraged to listen to the sound of their own voices. Feedback by the teacher is essential.

Teachers should be knowledgeable about the fact that most children sing more accurate when singing alone. Goetze et al (1990:26-27) suggest that "young children may have difficulty focusing attention on their own voice when louder singers, including other children or the teacher, are singing simultaneously". The music teacher should take care before categorizing certain children as inaccurate singers when they sing in a group.

Music educators should also be knowledgeable regarding this phenomenon and the training of children's singing voices. "If the teacher is not familiar with child vocal production, knowing the types of tone quality and voice placement one can expect from children's voices, it is doubtful that the skill of singing will be taught" (Phillips December 1985:20). Training programmes for music teachers must include courses on training children and student voices (Heunis 1990:105).

The quality of a teacher's singing voice should preferably not be that of an opera singer as such aspects like "a wider vibrato, resonance, volume and brilliance" (Goetze et al 1990:23) are not conducive to successful child singing. Children identify with a high, clear, natural voice. Goetze et al (ibid:22-23) cite studies by Clegg (1966), Hermanson (1972), Sims, Moore & Kuhn (1982) and Small & McCachern (1983), which conclude that child singing is most successful when matching female singing voices.

Goetze et al (ibid) reflect on the influence of the teacher's singing voice on children's accurate singing.

"These studies ... clearly demonstrate that, perhaps due to children's natural tendency to imitate, the presence of a model pitch stimulus and the quality and pitch of that model can inhibit or enhance a child's ability to sing accurately."

It is imperative for successful singing that **the teacher sings accurately and correctly**, as a good role model for the nurturing of correct singing habits is essential. Apart from the criteria for training a child's voice, **criteria for choosing correct singing material and teaching methods** must be adhered to if accurate singing and structured singing activities are to be achieved.

4.3 SINGING MATERIAL

The choice of song directly affects the outcome of a singing event. "Considering the range of complexity possible in melodies, both teachers and researchers should avoid melodic material that hinders success in singing" (Goetze et al 1990:23). If a **song is chosen according to certain musical criteria**, it is likely that aspects like intonation and tone quality will be satisfactory.

When singing a song, **correct intonation** should be attempted at all times. An incorrect choice of song, for example a song with too many high notes, may cause inaccurate singing. Choosing singing material should be undertaken with care.

Singing material may be divided into two categories: **traditional music education material** and **free choice material**. Traditional music education material would emphasize songs such as nursery rhymes, songs for children and certain folk songs. These songs come from the children's milieu and they will therefore usually enjoy them. Folk songs often form part of this category.

Free choice material implies the singing of vocal works by distinguished composers, not necessarily composed originally for children's singing voices. As numerous such works comply to the criteria of good musical choice singing material, more substantial music literature should be undertaken in music education.

This could include a chorale such as "O Lamm Gottes, unschuldig" which was arranged by J. S. Bach for the introductory chorus of the "Matthäus-Passion", a Purcell madrigal or a Schubert lied (such as "Die Forelle" and "Der Wanderer"). Many vocal works, arranged for orchestra or solo instruments such as "Frère Jacques" (Mahler's first symphony) or Mozart's Piano Variations on "A vous dirai-je, Maman" are excellently suited singing material for music education (Schmidt 1979:126). Listening to quality recordings of arrangements of these vocal works can inspire and motivate children to sing these songs.

The criterion for the inclusion of free choice material in music education should be to introduce the child to such music. As far as possible, such singing material should not be too difficult, so as to ensure that the majority of the children sing the music accurately and with enjoyment.

For the purpose of this study, attention is paid to melodic criteria for choosing traditional music education singing material, as well as methods for teaching a song.

4.3.1 MELODIC CRITERIA FOR CHOOSING TRADITIONAL MUSIC EDUCATION SINGING MATERIAL

4.3.1.1 RANGE OF A SONG

The largest proportion of inaccurate singing at school is encountered at school starter level (Goetze et al 1990:17). They may have difficulty in distinguishing between their speaking and singing voices, and singing high or head register notes.

Inaccurate singing may be aggravated by an incorrect choice of song, for example songs with an excessively high or low range. "Songs with extreme ranges and tessituras contribute to the development of non-singers" (Atterbury 1984:45). Careful attention must therefore be paid to the range of songs especially in pre-primary and junior primary music education.

The range of the chosen song should fall within the range of the majority of the children's singing voices. Goetze et al (1990:20) quote Wilson in stating that an appropriate range for songs could be an octave starting A under middle C to A above middle C.

Goetze et al (1990:20-22) claim that researchers such as Cleall (1979), Geringer, Jones (1971), Nelson & Kostka (1981), Welch (1979) and Wilson (1971) agree in general that the majority of children sing inaccurately when a song's range is higher than the B above middle C. Atterbury (1984:45) maintains that the vocal centre of a song (tessitura) should be in the vicinity of middle C, C# or D above middle C. Most songs should meet this requirement, at least at pre-primary and junior primary levels.

Within this limited range the unskilled singing voice can be exercised and trained in order for the range of songs to be enlarged to encompass higher notes (Goetze et al 1990:21). With sufficient practice with songs in a limited range, this can be achieved.

The limited range implies that songs should be transposed when their range falls higher or lower than the suggested octave. Most authors support the desirability of transpositions in some instances (Greenberg 1979:194; Rainbow 1961:77). The music educator should therefore be skilled in the transposition of songs and their accompaniments.

Unfortunately, most song albums do not adhere to the prerequisite of range of songs. Atterbury (1984:45) suggests that the reason so many songs for young children are written in inappropriate singing keys is that "general music teachers lack an extensive piano technique".

Songs are often sung and accompanied on the piano in the keys of F and G. Accompaniments appear to be "easier" in these keys, as fewer than two flats or sharps are encountered for the accompaniment. A song with notes as high as F or even G above C, an octave above middle C, is difficult to sing accurately for teacher and children alike. Guitar accompanists have different keys which may be preferable for accompaniments. F and C are generally not the easiest keys

for guitar accompaniment; guitarists prefer such keys as A, D and E. Whether these keys are always suited for singing is doubtful.

Atterbury (ibid) states with regard to keys for accompaniments, chosen for their low degree of difficulty: "The use of such arrangements is not recommended because they will not provide successful experiences for children learning how to sing". The choice of key for singing and accompaniment of a song should always be decided by the ability of children singing comfortably and accurately in that key. The teacher's ability or inability to accompany a song in a certain key is subordinate to the singing.

Whether or not transpose a song may be influenced by children's apparent inability to pitch the higher notes of a song accurately. Children may show their inability to reach these higher notes by tightening throat and neck muscles, pulling up shoulders and forcing their voices. This results in false intonation. Pitch problems are not surprising when singing is undertaken in such a manner.

If adequate attention is paid to relaxed throat, neck and shoulder muscles, proper breath control and voice production (for example, using the head register for higher notes), inaccurate singing can be remedied. Should inaccurate singing of high notes prevail when correct singing techniques are applied, transposition of a song should be considered.

Non-music trained teachers should not teach music education. To cite but one reason, it is improbable that such teachers will be capable of the successful transposition of a song, and its accompaniment, if necessary. Teacher training programmes should include a course in accompanying, criteria for transposition and exercises in the actual transposition of songs and accompaniments.

Besides the range of a song, certain intervals which hamper correct singing should be considered when choosing singing material.

4.3.1.2 INTERVALS

Care should be taken that the melodic contour of a song does not

include intervals children find difficult to sing. It is generally accepted that nursery rhymes and children's songs, consisting of so-mi-la-so-mi and their variants, are easy to sing successfully. In choosing songs, criteria on the presence/absence of certain intervals must be applied.

Smaller intervals are not necessarily always easy to sing. For the young child, it is difficult to sing a semitone correctly (Heunis 1990:19). "Early studies suggested that smaller intervals (2nds and 3rds) were reproduced more readily than were wider intervals, such as 4ths and 5ths" (Goetze et al 1990:24). More recent studies differ slightly from this conclusion.

Recent studies (Goetze et al 1990:24) show difficulty in singing certain intervals, in order of difficulty:

- * ascending and descending perfect fifths (for example ascending do-so, re-la, fa-do and descending do-fa, la-re, so-do)
- * ascending major thirds (for example ascending do-mi, fa-la and so-ti)
- * descending minor sixths (for example descending fa-la and so-ti)

TABLE 7: INTERVALS WHICH CHILDREN SING ACCURATELY IN ORDER OF COMFORTABLE SINGING (Goetze et al 1990:24)

1. descending minor third (for example so-mi, fa-re, do-la)
2. ascending perfect 4ths (for example do-fa, re-so, mi-la)
3. mi-re-do
4. do-re
5. do-re-mi

Studies quoted by Goetze et al (1990:25) show that greater success in singing is achieved with a song with a small range, a tonic within range of all children, few or no intervals larger than a fourth, and the interval approaching the highest note of the song smaller than a fourth. For pre-primary and junior primary

music education, care should be taken to follow these guidelines. Singing will be likelier to succeed if the intervals of the song are smaller than a sixth.

Even in choosing a song for more experienced singers, care should be taken concerning the degree of difficulty of singing certain intervals (Goetze et al 1990:24-25):

- * A semitone is difficult to sing (for example ti-do, mi-fa)
- * Songs consisting of mostly stepwise melodies with intervals not larger than a third are generally sung more correctly than a song containing larger intervals like a sixth
- * Successive small leaps in the same direction does not affect performance consistently
- * Descending as opposed to ascending intervals are sung with greater accuracy.

For the more experienced singer, such as the senior primary child, songs should mainly move in steps and intervals should not exceed a sixth. Songs need not be pentatonic: research shows that instruction in both pentatonic and diatonic singing is more effective than instruction using only a single type of pattern (ibid). Appendix A consists of suggested good choice singing material. The melodies of these songs consist of intervals not exceeding a sixth.

The correct choice of song and the method of teaching have a direct bearing on the quality of singing. If a song is incorrectly taught, the singing results will be unsatisfactory.

4.3.2. THE TEACHING OF A SONG

When learning new song material note should be taken of studies by Davies & Roberts (1975), Carbo (1984), Barbe & Swassing (1979) as cited by Persellin (1992:8-9). Singing inaccuracies whilst learning a song are difficult to rectify once the song is known (Persellin 1992:9). This has far-reaching implications for the manner in which a song is taught and the teacher must pay careful attention to inaccuracies and corrections when teaching a song.

Carlton (1987:27) recommends that songs should be taught in the **shortest** time possible. Talking should be minimized in order to achieve the goal of making sound, "doing" music, namely singing.

The song should be correctly intoned by the teacher, who also needs to address other factors when teaching a song.

TABLE 8: DUTIES OF A TEACHER IN SUCCESSFULLY TEACHING CHILDREN A NEW SONG ...

1. know the song well, including the words
2. sing the song accurately and musically to the children
3. follow the correct singing techniques at all times
4. enunciate words clearly
5. pay attention to correct pronunciation of the language
6. keep tempo and beat accurately
7. stand still, face the children and maintain eye contact
8. sing the song each time in the same key
9. ensure that children listen attentively, wait for their turn and do not start singing, while he/she is singing to them.

A non-singer or monotone teacher will not be capable of successfully teaching children a song. "'Don't do as I do, do as I say' is not a good precept to follow" (Rainbow 1961:57). Rainbow (ibid) is clear that teachers must use their singing voices comfortably and with assurance. Only then can children follow their example. Per implication, a teacher or student who sings inaccurately should not be permitted to teach music education.

A teacher who is an accurate singer, is still not a guarantee for successfully teaching children a new song. Factors like knowing the words, correct enunciation and pronunciation must be adhered to at all times regardless of the teaching methodology. Multiple approaches may be used for teaching a song. The following six teaching methods have been distinguished.

- * Phrase-by-phrase method
- * Whole-song method
- * A combination of phrase-by-phrase and whole-song method
- * Teaching-aids method
- * With-notation method
- * Melodic-instrument method.

Most recommendable for teaching songs in general music education is the phrase-by-phrase method.

4.3.2.1 PHRASE-BY-PHRASE METHOD

The order in which a song is taught by this method is as follows:

- * The teacher first sings the entire song to the children so they can form a total image of the song.
- * The teacher sings the song, phrase-by-phrase. After each phrase, the starting pitch of that phrase is sung and the children attempt to sing it with the teacher. A phrase is repeated when obvious difficulties or problems are encountered.
- * After covering all phrases of a song, the song can be sung; either one phrase or two or more (when possible) phrases at a time.

Songs with difficult words or long, melodic phrases are best taught in this manner (O'Brien 1983:62). It is efficient, in that singing inaccuracies can be rectified immediately. Two or more phrases of longish songs can be combined, enhancing effective practising and teaching. The manner of teaching has a bearing on correct singing. Bearing this in mind the whole-song method would be inappropriate for inaccurate singers.

4.3.2.2 WHOLE-SONG METHOD

The teacher repeatedly sings the whole song. With each repetition, children sway, play instruments, listen to words, etcetera. Each time the song is sung the accent can be placed on different musical aspects. Children may be expected to listen to the song and to recognize certain melodic phrases, dynamics and rhythm patterns. Only after repeated combination of the song with such activities, are the children encouraged to sing the whole song.

Carlton (1987:27) supports this method. According to him, children can softly hum the melody and attempt to join in during the chorus-part whilst the teacher is singing. But this remains a questionable practice. Children, eager to learn a song, may be encouraged to sing or hum the melody with the teacher, even when they do not yet know the melody. Listening to the teacher whilst humming at the same time is extremely difficult. The teacher usually spends much time correcting singing inaccuracies that resulted from such a practice. A better practice would be to ask children not to sing or hum and to listen a little longer.

A teacher who is uncomfortable with his/her own singing voice could avoid singing alone by asking children to join in after only one performance of the song. It is doubtful that children can learn and sing a whole song sufficiently well after only one hearing.

O'Brien (1983:61), however, recommends that easy, short songs, with many repetitive elements, are ideal for the whole-song method. Songs with long phrases or many different phrases should not be taught in this manner.

A combination of the phrase-by-phrase and whole-song method can effectively be used for successful structured singing of a new song.

4.3.2.3 COMBINATION OF PHRASE-BY-PHRASE AND WHOLE-SONG METHOD

The teacher sings the whole song repeatedly to the children and with each repetition they are asked to sing certain phrases with the teacher. Difficult phrases are practised separately (Greenberg 1979:188). The song is approached as a whole once the phrases have been practised. This method is usually more effective than the whole-song method.

Children can also learn a song from a source, other than the teacher: from teaching aids, such as tape recorders, video recorders or record players.

4.3.2.4 TEACHING-AIDS METHOD

In the first place, **quality recordings of good singing** should always be selected. Teaching with the aid of a tape recorder or record player can be effectively combined with the whole-song method. The teacher mimes the words, moves his/her lips as if he/she is singing, whilst the song is performed on the tape recorder. A similar visual and aural effect is created as if the teacher were singing the song himself/herself (O'Brien 1983:63).

According to Nye & Nye (1985:300): "No matter how well qualified a music specialist may be, there are times when a recording will provide an effective way to teach some songs". By means of this approach, **quality accompaniments** can be introduced in music education. Audio cassettes, video cassettes and records are helpful in teaching a song in another language, or from a different cultural environment. Pronunciation of a language and the general feel of a song are easily copied in this manner. Videos are especially helpful in learning movements, for example in African songs.

Disadvantages of the teaching-aid method include the following:

- * tempo and pitch (key) are fixed and cannot be altered
- * singing in too high ranges may occur
- * "mediated" singing cannot be compared to the actual singing of the teacher.

No comparison is possible with a live performance of a song by the teacher, but particularly inexperienced teachers and inadequate singers should make regular use of cassettes with singing and accompaniments. Learning a song from notation can be of particular use to children who enjoy intellectual challenges or stimulations.

4.3.2.5 NOTATION METHOD

Children should be encouraged to learn a song **with notation**. This may be used as a **point of departure** in recognizing certain rhythm or melodic patterns. Similar and different patterns are identifiable from notation (Nye & Nye 1985:299-300; Salaman 1983:34). The

visual effect of using notation whilst teaching a song cannot be underestimated.

Yet, Carlton (1987:28-29) recommends that children should learn direct from the teacher, as the "main advantage is that pupils can concentrate fully on the task at hand without the diversion of handheld copies". Preferably, notation of a song should be on a transparency, or blackboard, than individual copies for each child.

Learning the melody from a melodic instrument, and not the teacher's voice, is another teaching method.

4.3.2.6 MELODIC-INSTRUMENT METHOD

Instruments such as a recorder may be used to teach the melody of a song. Carlton (1987:27) suggests that the teacher should play phrase by phrase on a melodic instrument. Children can echo the phrase by singing a "la" syllable. The phrase may be repeated by the teacher on the instrument and the children then asked to sing the words with the melody (O'Brien 1983:64).

One disadvantage of this method is that words cannot be sung by the teacher playing the melody on an instrument, such as a recorder. The soprano recorder in any event sounds an octave higher, which hampers singing. The preferable manner for learning a song is by following the good example of a teacher (Nye & Nye 1985:300), but the teacher who is an insecure singer may find this melodic-instrument method appealing.

There are certain considerations that have a bearing on structured singing activities, after a new song has successfully been taught.

4.4 STRUCTURED SINGING: FINAL CONSIDERATIONS

4.4.1 STARTING NOTE

Children should hear the key in which the song is to be sung, and particularly the first note. Should the first note of the song be

inaccurately sung, it is doubtful whether the remainder of the song will be sung successfully.

The teacher can establish the key by **singing** (or **playing on an instrument**) the **tonic chord**, followed by the **first note** of the song. This is succeeded by the teacher singing the first phrase of the song, followed again by the first syllable of the first word on the first note. Thereafter he/she can either count the beat (1-2-3-4), and raise arms, hand and/or eyebrows or give any other indication to the children that they must start singing. With an **upbeat**, care should be taken to provide for its inclusion in the teacher's counting before singing commences (O'Brien 1983:66).

The teacher requires a good musical ear in order to sing the first note correctly and to **listen and detect inaccuracies** when the children commence. If a teacher fails to hear inaccuracies when children commence singing, the musical effort of singing the song will fail.

The manner in which a teacher sings to the children can contribute towards motivating children to sing. Motivation is a key element in succeeding with singing.

4.4.2 MOTIVATION

The teacher can awaken **enthusiasm** for a song by the manner in which the name of the song or the idea it conveys is announced. **Positive feedback** is essential in encouraging children to sing. When correcting errors, care should be taken to avoid negative criticism. The accent should fall on **positive reinforcement** and modelling by the teacher. Children should be motivated to sing alone without teacher assistance.

4.4.3 SINGING WITHOUT THE TEACHER

This can only be achieved when children know a song sufficiently well (Carlton 1987:27). It is important that the teacher does not always sing with the children, rather listening to their singing to

detect, and correct, inaccuracies. He/she can still contribute to the singing by indicating the direction of the melody with hand signs (Nye & Nye 1985:298). If children feel safe and comfortable singing individually, they should be encouraged. This is of utter importance when evaluating individual singing.

Apart from individual singing for evaluation purposes, it is likely that most singing activities in general music education is group singing. The teacher can make a valuable contribution towards brightening up structured group singing by providing appropriate accompaniments.

4.4.4 ACCOMPANIMENT

Usually only when children can give a correct rendition of a song should accompaniment be added. If accompaniment is added too soon, the singing may be hindered. The teacher may also have to concentrate so hard on the accompaniment that inaccurate singing is not heard. It is difficult to maintain eye contact with children whilst playing an instrument, for example the piano, and singing.

O'Brien (1983:66) warns of simultaneous singing and playing by the teacher: "The instrument tends to cover the voice". For that reason the dynamic level of the accompaniment should be scaled down, and should be no louder than the dynamic level of the children's singing.

Instruments such as the piano, guitar, ukelele or autoharp are suitable for singing accompaniment as these instruments may lend a harmonic framework to a song. Correct intonation is enhanced as singing takes place within a harmonic context. If instruments are unavailable, descant singing and singing in parts can also provide accompaniment, as this creates an equally excellent harmonic structure.

It is sometimes necessary for the teacher to improvise an accompaniment for a song, as no written or suitable accompaniment for the preferred instrument exists. Care should be taken that the

accompaniment suits the atmosphere of the song. The singing and accompaniment must compliment the atmosphere of the words of a song (Nye & Nye 1985:298). A light clear tone and playful accompaniment will suit a happy atmosphere, whilst a sombre, less active accompaniment is suitable for a sad or dreamy atmosphere.

After successfully teaching a song, care should be taken with enriching the singing, either by teacher accompaniment, or by combining singing with other music activities. A variety of music activities can enhance the singing and enrich the musical experience.

4.5 ENRICHMENT OF SINGING ACTIVITIES

Singing in African cultures is enlivened and enriched through instrumental accompaniment and movement. Through combined singing, instrumental playing and movements, certain rhythms are accentuated and singing is enlivened and a new dimension is added to the singing.

Accompaniment of African songs usually takes the form of singing in three or four parts together with "instruments", such as hand clapping, foot stamping, or traditional instruments such as drums. To the non-African singing may be a static and rather reserved activity, and singing in parts requires much practice. A combination of musical activities such as creativity, instrumental playing and movement with singing should form part of music education from an early stage, so that children can develop in this regard.

The combination of singing with other music activities, gives a multidimensional quality to music education. Singing becomes an enriching musical experience (Heunis 1990: 59). Movement, creativity, listening and instrumental play are easily combined with singing.

4.5.1 SINGING AND MOVEMENT

A Chinese proverb states: "He that hears, forgets. He that sees, remembers. He that does, understands" (Landis & Carder 1972:177). This applies even more when two musical activities such as movement and singing are experienced together. Movement and singing are enjoyable activities in music education and through their combination music becomes an enriching experience.

TABLE 9: DIFFERENT APPROACHES TO COMBINED MOVEMENT AND SINGING

<p>A folk dance, combined with singing a folk song. Easy steps ensure that success is achieved.</p>
<p>Rhythmic movements that embrace the following: rhythmic stamping, swaying, walking, nodding, jumping, stretching and bending movements. Hand clapping and finger clicking may also be incorporated. Movement can accompany any kind of song, not just a folk song.</p>
<p>Free movement with a song. In order to demonstrate form in music fixed movements can be carried out with a certain part of the song; other parts can be accompanied by free movement. Each appearance of the known music part will result in fixed movements being executed.</p>
<p>Songs may also be dramatized (Greenberg 1979:190). Stories such as myths, legends, fables, adventure stories, travel stories and Bible stories that fascinate (Müller-Zürich 1982:70) are ideal to dramatize. Dramatization is essential to young children as imagination is utilized. It should be prominent in music education.</p>
<p>Elementary movements such as swimming, climbing, eating, riding, shooting etcetera, that are mentioned in a song may also be mimed. These movements can take place whilst children are seated: moving around is not required. Music concepts like "high" or "low" can effectively be integrated into movements with singing.</p>

The importance of movement may be summarized as follows: "Moving to music is an activity that satisfies children's need for active participation in a music learning situation " (Bergethon et al 1986:229). The enrichment which movement gives to singing should not be underestimated. This should take place on a regular basis in music education.

Singing can very effectively be combined with creativity too and the aim of this combination is also to enrich children's music education.

4.5.2 SINGING AND CREATIVITY

Singing combined with creativity may be divided into two categories: **improvisation and composition.**

- * **Improvisation** takes place on the spur of the moment. It is often transitory or evanescent - for example question and answer singing.
- * **Composition** enhances the "planning and relating of musical elements in a permanent structure", and the notation of the final product, to preserve it for future performances (Bergethon et al 1986:230). Notation does not have to be staff notation or solfa: it can be any visual interpretation of music that enables the listener either to reproduce the sounds, or to give a musically well-informed explanation.

The following are a few examples of improvisations that have a bearing on combined singing and creativity:

4.5.2.1 CREATING A MELODIC PHRASE OR MELODY

Marsh (1978:69) claims that children naturally create melodies: "Melody-making is one of the joys of childhood. Free and spontaneous singing is natural to children ...". Children should be encouraged to create a melodic phrase before creating a whole melody. Question and answer singing is useful in developing the child's confidence in creating a melodic phrase. Children should be

encouraged to repeat the sung answers to questions, which should be arranged in order of difficulty. Finally entire stories are sung. Children are thus stimulated to use their singing voices creatively.

Matching melodic rhythms and word rhythms is a skill which needs to be developed for the creation of song phrases or complete songs. An easier exercise is the creation of new words for an existing song, because the melodic rhythm is given, only matching words or text are created.

4.5.2.2 CREATING NEW WORDS FOR A SONG OR MELODY

New word patterns may be chosen for an existing song. Once analyzed these lead to new rhythmic patterns (Bergethon et al 1986:226). A choice of new words can be important for older children for whom some texts are unsuitable for their age group, or within the South African context. For example, texts of certain Christmas songs dealing with snow and sleigh rides, can be adapted by children for a South African Christmas.

Good analytical skills are necessary to correctly recognize a melodic rhythm, and then to create a word rhythm that fits. New words for new verses or a totally new text may be created for a given song (Greenberg 1979:190). Children may also be asked to create song advertisements by using their own melody and words (Marsh 1978:75). This should only be attempted once children have reached a certain level of ability in creating a melody and its words.

Creativity combined with singing activities can include the creative use of the body as instrument or the creation of sound effects to accompany singing.

4.5.2.3 CREATIVE ACCOMPANIMENTS OR SOUND EFFECTS WITH SINGING

Children must know a song thoroughly before sound effects are added or the danger exists that the song is incorrectly learned in the first place (Marsh 1978:18). Effectively used sound effects can brighten up a song. The use of sound effects with a song can be

valuable, as this stimulates the imagination, which is connected to hearing, and promotes coordination. Sound effects can be made with any instrument or object (Marsh 1978:17-18). Children must be encouraged to discover sounds that are suitable for an accompaniment to a song.

Sound effects are viewed differently with regard to singing: Kodály believes the singing voice to be the most important instrument (Heunis 1990:17). According to this philosophy, the main emphasis in Music Education should fall on unaccompanied singing.

Orff's view (in contrast with Kodály) is that sound effects produced with the body as a percussion instrument may be used effectively with singing.

"The body can be the principal accompanying instrument for speaking and singing at the early stages, without the addition of other instruments. The model for this comes from early cultures; it is 'elemental'" (Choksy et al 1986:98).

The human body is capable of producing a wide variety of sounds, and is ideal within the context of music education. "Instruments are extensions of sounds which can be made with the human body" (Marsh 1978:33). There are definite timbre differences between the tapping of fingers on the head, cheek bones, shoulders, breast bone, arms and legs. These tone colours should be used to make body percussion and song accompaniment musically more interesting.

The use of the body to produce interesting timbres can effectively be combined with singing. When singing a song about a horse, a horse galloping on a sand road can be imitated by clapping hands rhythmically on the upper legs. A different tone colour can be produced for a horse galloping over a wooden bridge, by clapping hands rhythmically on the breast bone.

Children can interpret a song by producing various sound effects and timbres, creating a certain atmosphere, like the wind blowing and rain falling (Carlton 1987:14). These sound effects may be produced with the body or mouth, by beating the knuckles on the

breast bone ("drip-drip-drip") or making blowing sounds with the mouth ("wshhhhhh").

The mouth can produce a variety of timbres and interesting sound effects: a guiro can accurately be imitated orally (Standifer 1989). For example, "gHuí - Ro! gHuí - Ro!" (Bannan April 1988:19). Other examples of instrumental imitation through the voice are suggested by Bannan (ibid:19-20): "Drr - mmm: da-da-Drum!" , "ts-ym-bl: ts-ym-bl", "GoNGNGNGNGNGNGNGNGNG", "TriANGNGNGNGNG-GL(e)" and "hHWI(P)". In situations where an absence of instruments in music education is encountered, the body and mouth can be used with great success to accompany the singing.

Apart from accompaniments with the aid of the body and mouth, accompanying singing with instrumental playing, is a musically enriching experience and should take place within the music education environment.

4.5.3 COMBINED SINGING AND INSTRUMENTAL PLAY

Notation is often a problem when instrumental accompaniment is combined with singing. Children and teachers dread this kind of accompaniment and the notational and/or instrumental playing skills required. Instrumental playing should therefore be taught by ear in some instances. A lack of notational skills need not lead to the musical impoverishment of children, when they can share in the enriching musical activity of singing combined with the playing of instruments.

A lack or inadequate supply of instruments should also not keep children from combined singing and instrumental playing. Glasses, bottles or glass containers filled with water, softly hit with nails as beaters have distinctly pleasing melodic effects. Plastic containers or reeds, sealed on both sides, and filled with seeds or small stones, make good shakers. Large nails can be bent to form triangles, or strung through pieces of tin or bottle tops to become musical instruments capable of producing a variety of interesting timbres.

Care should be taken that the accompaniment does not overshadow the singing. Requesting children to sing louder often results in shouting. This should be discouraged at all times as the tone quality should always be pleasing. **Accompaniments** should rather be **scaled down** by reducing the number of instruments or changing the type used.

Combined singing and traditional instrumental play can either be with melodic or non-melodic instruments.

4.5.3.1 SINGING WITH MELODIC INSTRUMENTS

Songs should be carefully chosen to allow **easy melodic accompaniments**: pentatonic songs, or songs with rhythmically changing harmonies which are relatively easy (for instance I - I - V - I - I - V - I - etcetera) are ideal. This ensures that melodic accompaniments are **easily learned**. Accompaniments should be learned in the **shortest possible time**, in order for children to experience the musically rewarding experience of playing and singing together. Success motivates children to continue playing and singing together.

Songs, based on the **pentatonic scale**, are ideal for accompaniment by a large number of children, or with an inadequate number of instruments. They are ideal for accompaniment on melodic instruments, especially chime bars or resonator bells. **Chime bars, resonator bells, or water filled containers**, such as glasses, representing all the pitches of the pentatonic scale, can be divided amongst the children. Thereby each child can play at least one melodic instrument, and played together as a chord, it fits in with the harmony of the pentatonic song. This is especially useful when teaching large classes.

When singing is combined with the playing of melodic instruments, the accompaniment must at all times fit in with the **harmony of the song**. This does not apply to non-melodic instruments.

4.5.3.2 SINGING WITH NON-MELODIC INSTRUMENTS

Learning a new song can be made more interesting by recognition, and pointing out of, interesting rhythmic patterns. Rhythmic patterns derived from the words of a song can be played on non-melodic instruments. Before rhythmic accompaniment can take place with a song, the song must be thoroughly known. A variety of activities can be introduced to enrich a well-known song. Rhythmic accompaniment can be effected with body percussion, or non-melodic percussion instruments, as suggested by Greenberg (1979:190).

Non-melodic instruments are ideally suited for focussing attention on the rhythmic aspects of songs. Rhythmic games may be played: the teacher, or a child, plays a rhythm of a well-known song on a non-melodic instrument, and then asks the class which song is being played. The class may be divided in groups, and points may be awarded for correct answers. This game may also be used for evaluation purposes.

Rhythmic precision is required for rhythmic accompaniment of songs and this develops discriminate listening skills. In this regard teachers should also be aware of the advantages of combined singing and listening activities within the context of music education.

4.5.4 SINGING AND LISTENING

Bannan (January 1988:9) maintains that "singing both requires and encourages discriminate listening". This implies that singing inaccuracies can be identified through discriminate listening. Therefore, singing and listening should be combined regularly in music education. Evaluation of the results of singing by both children and teacher is made possible through the discretionary power that is developed by regular combined listening and singing activities.

As to the function of listening and singing combined, Heunis (1990:80) cites Choksy:

"At what point did 'listening to music' in the classroom become synonymous with putting a needle down on a record? Whatever happened to the ... teacher who used to sing to

children? ... The child must be taught to listen critically to his own voice, to the voices of classmates, to the voice of the teacher, and to live instruments played by the teacher ..."

Therefore, the training of music education teachers must focus sufficiently on correct singing.

Singing combined with listening activities results in the development of discriminate listening and improved singing. Singing and listening may be interestingly combined for the purpose of evaluation. A class is, for example, divided into groups, and is then requested to perform a song with (or without) accompaniment, movement and instrumental play. The groups may be asked to evaluate each other. By listening to each other for evaluation purposes, listening can become more than just a passive non-participative music activity.

Children should be exposed to a great deal of quality singing, both from the teacher and children's choirs, soloists on records and audio and video cassettes. The choice of singing material and the singing must be of a high musical standard.

Children are exposed to many different styles of singing on radio and television. Examples of exemplary singing should be provided in music education. This assists children in evaluating their own, and other's, singing, as they are able to compare with good material. Combined listening and singing is not only good for evaluation purposes, but also helps in building inner hearing (see chapter 3, paragraph 3.4.1).

Listening may be combined with singing in the following manner to develop inner hearing: a melodic accompaniment with a clearly audible melody can be played on an audio cassette or record. The teacher asks children to watch for a sign to cease singing, but to continue "singing" in their heads. The next sign indicates to the children to continue singing to the accompaniment on tape.

A more difficult exercise is to repeat the above, without accompaniment. This requires disciplined internal "singing", without

sound. Care must be taken to maintain the tempo and allow no deviation in pitch. This exercise helps develop inner hearing, and should be regularly used. Musically disciplined singing is thereby practised, and children learn inner hearing.

The development of inner hearing is an important aspect, worth achieving and practising in general music education (Bannan January 1988:9). He explains (ibid): "Classroom work needs to have its eye on the development of the inner ear The sheer pleasure of aural training through vocal experiment should be afforded to all our pupils". Combining listening and singing in music education improves accurate singing, and develops inner hearing.

Improved accurate singing is a goal worth striving for in music education. Structured singing experiences by means of correct singing and judicious choice of singing material, song teaching methods and combined singing activities can contribute to meaningful music education. However, the meaning of structured singing can only be established if there is a system of evaluation through which the outcome of singing activities can be measured and evaluated.

4.6 EVALUATION OF STRUCTURED SINGING

As to the relevance of evaluation, Bergethon et al (1986:240) comment: "... a successful program of instruction must undergo constant evaluation with reference to its objectives". Structured singing activities should be evaluated in order to measure the effectiveness of singing activities. Per implication the singing and the choice of singing material must be evaluated.

Evaluation of singing leads to an appreciation of singing. Children should be given regular feedback on their singing and should learn criteria of a singing evaluation system. Through such criteria they can appreciate their attempts at music making, and thereby give meaning to their singing activities.

Any evaluation criteria should measure both expression and accuracy of singing (Bergethon et al 1986:224-225; Greenberg 1979:191). Both

teacher and children should be well-informed with regard to **evaluation criteria**, such as tone quality, intonation, rhythmic precision, breath control, phrasing, pronunciation, enunciation, tempo and interpretation. Criteria such as intonation and rhythmic precision fall within the scope of singing accuracy. Interpretation falls under singing expression criteria.

Evaluation in line with these guidelines is meaningful and structured. Questions that aid the teacher in evaluating singing, may include: Is the song sung **melodically correctly**? This corresponds with the intonation criterion.

Other singing criteria include **rhythm precision and tone quality**. The teacher should ask whether the song is sung rhythmical correctly. There is a rhythmic precision criterion in the checklist. Is the sound musical, pleasant or congenial? The tone quality criterion implies that singing tone should be clear and unforced. Forced singing (shouting), scooping, breathy singing or "short-windedness" (Bannan January 1988:9), nasal (sung through the nose) and husky singing are not acceptable (see paragraph 4.2). Further criteria for structured evaluation of singing could include successful accompaniment of, or movement done with, singing.

Evaluation is only meaningful if it is structured. "Checklists and rating scales are most useful" for valuative purposes (Bessom et al 1980:332). The following **checklist** is ideal for the evaluation of singing. The first three ratings are important for singing accuracy: breath control, tone quality and intonation. High marks can be given for good breath control, clear unforced singing and correct intonation. The other ratings of the checklist are concerned with the interpretation of the song, or the expression of singing.

A low singing accuracy mark need not necessarily lead to a low overall mark. Correct pronunciation and enunciation, or excellent general interpretation, is possible in inaccurate singing. This **valuative approach** is recommended. The inaccurate singer, who does poorly in singing accuracy (breath control, tone quality or intonation) is **motivated** to achieve high ratings in other divisions (for example enunciation, tempo and general interpretation).

Singing is not merely a musical aptitude, but a skill. Pronunciation, enunciation and general interpretation of a song can and should be practised, also by the musical gifted singer. Marks for pronunciation imply that the teacher takes care in teaching a song. Words in foreign languages should be pronounced and enunciated correctly.

The following vocal performance checklist is an adapted version of an example given by Bessom et al (1980:334).

TABLE 10: VOCAL PERFORMANCE CHECKLIST

	R A T I N G										
	(high)		8	7	6	5	4	3	2	(low)	
	10	9								1	0
BREATH CONTROL
TONE QUALITY
INTONATION IN GENERAL
INTONATION OF SPECIFIC INTERVAL OR PHRASE
RHYTHMIC PRECISION
PRONUNCIATION
ENUNCIATION
PHRASING
TEMPO
GENERAL INTERPRETATION

Once singing in unison is mastered, singing can be broadened to part singing, canons and rounds. Evaluation must, however, centre on unison singing, as part singing demands developed inner hearing and accurate singing.

Singing in parts can be helpful in recognizing musical talented children. Part singing should not be problematic to them, provided that they had sufficient practice. Quality and quantity of singing material can also be evaluated, both by teachers and children. Quantity of singing material promotes the concept that children are evaluated on the number of songs they know well. The quality of songs could be evaluated by means of certain criteria.

Criteria for the evaluation of a song's quality could include:

- * the effective use of words and rhythm
- * the concurrence of melodic and word rhythm
- * small intervals
- * short phrases
- * few or no melisma
- * melodic orientation (not too many high or low notes)
- * range (not exceeding an octave)
- * natural word accentuation.

Such a song could be given a high mark. If a song is notated too high, transposition can be an answer. The total range of the song, however should preferably not exceed an octave, as too high or too low singing, and therefore inaccurate singing, is promoted by a too wide range of a song.

Besides the evaluation of songs and class singing, small group singing, for example six children per group, and individual singing should also be evaluated. It is difficult to evaluate individual singing within the context of group singing, and evaluating on an individual basis can be very time-consuming (Bergethon et al 1986:241). Teachers therefore need an excellent choice of singing material. Certain songs, or phrases of songs, are ideal for

individual singing, and do not take up a lot of time (See appendix A for suggestions of songs, ideal for evaluation purposes).

Teachers should encourage children, and help build confidence for them to **sing phrases individually**. Evaluation of individual singing should be expanded to include the evaluation of **group singing in parts** (any song for two or more voices or the singing of a canon or round).

Children should be encouraged to **evaluate themselves**, groups from their class as well as other classes. For this purpose the tape recorder can be useful. Tape recordings of individual, group and class singing can be made for evaluative purposes. This can aid children in attaining valuable insight into the accuracy and quality of singing and facilitate evaluation of structured singing activities in music education.

Without the **evaluation of music education**, neither praise nor condemnation is justified. The absence of evaluation is directly linked to the state of music education in South Africa (Lewis 1986:100; Roos 1982:4; Van der Merwe 1986:35). "One of the factors contributing to the poor standard of music education is the absence of any form of individual pupil evaluation" (Lewis 1986:100). The current situation should not be permitted to continue.

Should music education become an **examination subject**, singing criteria and check lists for evaluating singing must be introduced at all schools. The criteria and singing evaluating system should be taught to music education students and current teachers of music education. These criteria could also be used for singing evaluation of music education students in teacher training colleges and other tertiary institutions.

Research is currently undertaken to introduce a new **correspondence music course** at the University of Pretoria. It will differ from the UNISA (University of South Africa) formal music courses for instrumental and theory studies (grade I to VIII). New means of evaluation need to be investigated. These courses could be aimed at children, students or teachers who aspire to achieve a certain

level of music performance by using their singing voices. The use of an instrument will not be a prerequisite to these music studies. Music theoretical knowledge can therefore be attained and skills demonstrated by means of the singing voice.

Schools can enrol children who are interested and show talent in singing or excel in local eisteddfods or talent competitions. To this end the practical examination of course participants should rely on singing evaluation. As this is a much cheaper way of participating in music making, music studies can lose their elitist status and be more available to the population at large.

4.7 CONCLUSION

It is vital that singing takes a predominant position in music education. This would ensure that music education becomes more practically orientated and geared towards music making. To this end, singing activities should be structured. Attention is then paid to the skilful use of the singing voice, and the careful choice of singing material. It is of vital importance that teachers use their singing voice correctly and intone accurately as children need good role models to follow.

In order for accurate and correct singing to be nurtured, breath control, interpretation, tone quality, pronunciation, enunciation and phrasing must be considered. The most crucial criterion for correct singing is intonation.

Songs should be chosen to ensure and facilitate correct intonation. Melodies of songs for the pre-primary and junior primary years should generally move in steps, with leaps not larger than a fourth for pre-primary and a fifth for junior primary. The range of these songs should fall in the octave between A under middle C and A above middle C. During senior primary years, intervals of songs should not exceed a sixth.

To teach a song a teacher must know it well and be capable of singing it musically correct to the class. Whether the phrase-by-phrase method, whole-song method, with-melodic-instrument method,

or any other method is used, singing inaccuracies should be rectified swiftly. After a song is taught correctly, the next step in structuring singing activities is the enrichment of singing.

An enriched singing activity implies that music activities such as the playing of instruments, creativity, listening and movement with singing, are combined with singing. These activities contribute to a multi-dimensional broadening and enrichment of singing, and music education on the whole.

The outcome of enriched, structured singing activities is only meaningful if it is appreciated. This can only take place if the outcome of singing activities is evaluated. Evaluative criteria for singing and songs should be known to teachers and children alike. Only when each child knows what is expected in terms of correct singing can meaning be given to singing.

The meaning of structured singing activities within a cultural context by singing folk songs is an aspect requiring urgent attention. In South Africa, with its various cultures, the role of the folk song in music education should be studied. In this regard, it is essential that the contribution of the folk song to the choice of good choice singing material and structured, meaningful singing activities should be studied.

CHAPTER 5

SINGING IN A SOUTH AFRICAN CULTURAL CONTEXT: CONSIDERATIONS REGARDING EDUCATION, MUSIC EDUCATION AND THE FOLK SONG

5.1 INTRODUCTION

Structured singing activities must be introduced to improve the status and state of singing in music education in South Africa. This requires quality of the singing and singing material to meet certain musical criteria. Singing material should be musically justifiable and easy to sing.

Singing material from the child's milieu should form an essential part of general singing in music education. Folk songs from the child's own cultural background should be considered. Schmidt (1979:113) defines a folk song as follows: "A song, which has been passed on by tradition and is sung by the broad population. The contents, form, text and melody are elementary." Taking this definition as a guideline, the folk song is ideal singing material in music education. Folk songs which are generally easy to sing and are part of a definitive cultural context are considered good choice singing material.

Wanjala (1991:9) makes some interesting observations with regard to the African folk song:

"This (the folk song) is an indigenous song of a people. It reflects every aspect of the people's culture. There are folk songs for harvesting, entertainment and relaxation, marriage, hunting, funeral, worship sports, lulling the baby and initiation."

The African folk song includes all aspects of living. Its contribution to music education in South Africa can be invaluable.

Paynter (1982:186-188) comments on the folk song's importance in music education as follows:

"The importance of inculcating a sound melodic taste cannot be over-estimated. For this purpose the use of national and folk songs is strongly recommended. The melodic directness of the songs makes an instant appeal to the child, and forms an instinctive and never-failing criterion in after life."

The melodies of folk songs in general meet most requirements for a good choice of singing material. This necessitates their inclusion in music education. The folk song plays an important music education role in the cultural context. Van der Walt (1989:i) states that music education has its roots in the own culture. Knowledge and love of own music is the foundation for music appreciation of music of other cultures (ibid; Heunis 1990:20). Cultural assimilation of one's own culture should precede incorporation of other cultures.

South Africa has a wealth of African, Afrikaans and English folk songs. To gain respect for and appreciation of the different peoples of South Africa, the South African youth should be exposed to the various music cultures in the music education class. This can easily be done by singing folk songs from a variety of cultures.

Before reflecting on the role of the folk song and culture in South African music education, it is necessary to gain insight into certain parameters which have a bearing on multicultural music education. Aspects such as the meaning of culture and multicultural music education needs to be investigated.

5.2 CONSIDERATIONS REGARDING CULTURE AND MULTICULTURAL MUSIC EDUCATION

Education, including music education, cannot exist in a vacuum; it is influenced by political, social and economic factors, especially in South Africa. Much is currently written, heard, spoken and debated about the "new South Africa". Yet, in March 1993, education still resembles the education system of the "old South Africa". The status quo-segregation, and apartheid, is maintained in many areas of the education system. Differences in curricula, teacher-pupil-ratio and scales of funding for the education departments of whites, blacks, coloureds and Asians still exist. The thirteen education departments, and a further four in the independent homelands (Hugo 1992:1) remain a monument to apartheid.

These political structures have inevitably influenced music education.

Western music dominated South African music education syllabi (New 1991:165). The African heritage has not been taken into account (ibid:166; Thembela 1989:77). African music was considered inferior to its Western counterpart. Also, the accent placed on Western music in black music education negatively influenced traditional African folk songs at black schools.

Little emphasis has been placed on the wealth of African culture, and many African musical treasures have been lost (Smit 1985:21). Research shows that traditional African songs are in danger of extinction in the present black generation (Bosman 1983:146). This is a distressing situation and underlines the fact that it is important for an education curriculum to stress nurturance of own culture, be it African, Indian or Western.

The impoverishment of a culture, or tradition, through the neglect of its folk songs must be reversed. Guidelines on folk songs, and singing, are required if the future music education is to be effectual; African songs should be included in music education. Many well-known South African choirs, such as the various university choirs, have made valuable contributions in introducing South Africans to the wealth of African folk songs. Many African songs as sung by the majority of predominantly "white" choirs, are adaptations of existing songs. Original songs are seldomly performed. This may be caused by the lack of notated African songs, as these are primarily handed down orally.

Due to a lack of African song books few of these songs are taught in music education. The few that do exist often do not include well known songs, and tend to focus on a single African language. African songs tend to be homophonic, repetitive, rhythmically complicated and have active percussion accompaniments. The Western ear is unaccustomed to these sounds.

This does not justify the exclusion of African songs from a song repertoire. The usage of African songs will ensure familiarity and

appreciation. As singing cannot be divorced from culture, it is imperative that singing within a cultural context should be researched. Not only the folk songs of African cultures, but also Western, Indian and other cultural influences must be incorporated in South African music education.

In the past, certain parameters, such as "culture", "micro-" and "macroculture" and "multicultural" education, and their relevance to South African music education, and singing specifically were not satisfactorily addressed.

A definition for "culture" needs to be formulated. Martin (1991:1) quotes the HSRC (Human Sciences Research Council) definition of "culture":

"Culture is a dynamic system of knowledge and values, which is seated in the experience, interpretation and creative ability of individuals and self defined groups. The purpose of culture is to give meaning to life, and through culture the individual or group expresses itself in a tangible or not-tangible way".

The fact that culture is closely linked to intentional actions, is accentuated by Elliot (1990:149) as culture "is not something that people have, it is something that they do". Singing in general music education can contribute actively to making, and therefore learning, the music of a culture. Within the South African context this means that songs from different cultures should be sung.

South Africa has a diversity of cultures, as do a number of other countries. South Africa differs from these countries in significant ways. Elliot (ibid:150) maintains that the United States of America, Canada and Australia have a "shared core culture", a "macroculture", and "several smaller cultures (or microcultures)". Martin (1991:1) believes that creating a national culture (or macroculture) includes the process of nation building and national unity. National unity provides the environment for incorporating different and conflicting cultural perceptions, microcultures, and aspirations, within a new music education.

South Africa has many microcultures. As to the relevance of concluding whether or not South Africa does "consist in a macroculture" (Elliot: *ibid*), an investigation into factors that have a bearing on macro- and microcultures is needed.

Research on singing in a society with a variety of microcultures, must be conducted. No European country, nor the United States of America, has such a diversity of languages and microcultures as South Africa.

A future South African music education will need to take many different languages, such as North and South Sotho, Tswana, Zulu, Xhosa, Venda, Swazi, South-Tsonga, Ndebele, English and Afrikaans, and different cultural and religious factors into considerations. Examples include the Zionist Christian Church (ZCC), Protestant, Catholic, Jewish, Islamic, Hindu and other beliefs. South Africa consists of a unique variety of microcultures, some of which have very little in common.

Cultural differences in a music education context should not be viewed negatively, but rather be seen as opportunities for enrichment (Oehrle 1987:i):

"... in South Africa there is a wealth of varied musical material in African, Indian and Western musics. The opportunity to learn about and from these musics has only to be realized. Understanding, appreciating, and enjoying differences in musics is one way of opening doors between peoples. It is one way of realizing that cultural diversity is a cause for celebration. Music educators must choose a perceptual set that leads to the adaption of a broad view of music."

Children should therefore learn folk songs from other cultures.

This supports Hoffer's claim that children are "capable of viewing the world with tolerance, of understanding those people who believe and act differently and of respecting music and customs of other nations" (Hoffer 1973:212). The implications for South African

music education with its diverse cultures, is that "multicultural" music education is enriching.

The meaning of "multicultural" needs to be clarified. According to Goodall (1991:147), the term "multicultural" is viewed with suspicion by the "non-white" music educator, as "it has become part of the apartheid ideological language". The term apparently does not refer to an interaction of cultures. Terms, such as "cross-cultural" or "intercultural" are rather used (ibid). A different definition of "multicultural" appears to be more meaningful.

Elliot (1990:151) quotes Richard Pratte's definition of "multicultural" or "pluralistic":

"1) Cultural diversity, in the form of a number of groups - be they political, racial, ethnic, religious, economic, or age - is exhibited in a society; (2) the coexisting groups approximate equal political, economic and educational opportunity; and (3) there is a behavioral commitment to the values of CP [Cultural Pluralism] as a basis for a viable system of social organization."

In terms of this definition South Africa does not fully qualify as a multicultural society, as political and educational structures prevented equal exposure to all cultures.

As South African music educators we should commit ourselves to teach and be knowledgeable about the various music cultures present in South Africa. This includes the ability to sing the folk songs of other cultures, contributing to respect for, and understanding of, different communities. What implications does this hold for the music education of each South African child?

A good music education for every child, within a single, unified education system in South Africa, should be the goal of general and formal music education. The Work Committee: Teacher Training for Class Music defined music education to "provide all pupils with

opportunities to develop their innate musical potential" (Hugo 1992:21). Each South African child, regardless of his cultural background, religion, race or sex must be afforded the opportunity to develop his/her singing voice as a primary instrument. Singing should also be used as a vehicle for learning the own culture. Singing in a cultural context relates well to the idea of multicultural education.

Elliot (ibid:152) defines the goals of multicultural education as: "to encourage the development of insight into one's self and the relationship of one's self to one's culture". He adds that the multicultural educator tends to be acutely aware of the multicultural ideologies underlying school curricula. Multicultural education must be implemented in South African education and music education.

Smit (1985:21) outlines the role that schools can play with regard to multicultural music education. He believes that schools can meaningfully contribute to improving cultural relations, by propagating knowledge and appreciation for other music cultures. Although this has only meaning on learning about other cultures, it is recommended that actions or making music of other cultures should be the main goal of multicultural music education. Within the context of music education, learning a culture or a language (mother tongue or foreign), is linked to singing the folk songs of such as culture.

Singing is the only music activity inseparably tied to language. Language development takes place through singing. Singing African and Indian songs could lead English and Afrikaans children to learn these languages, if only at an elementary level. Language ability is an important step towards knowledge of, respect for and reconciliation with other language groups and cultures. The singing of folk songs of other cultures can facilitate better understanding of such cultures.

Yet, the present poor state of singing in music education (Lewis 1986: 90; Van der Walt 1992:65), leads to the following questions regarding singing in cultural context and consequently singing of folk songs in South Africa. Do people still sing folk songs?

Is there still use for the folk song? Where does the folk song fit into a multicultural framework, specifically in South Africa. To find answers, the meaning of singing and the folk song within cultures must be determined.

Research on the state of singing in the black and Asian communities in South Africa has not been sufficient. Therefore, for the purpose of this study, attention will be paid to the role of singing in these communities.

5.3 SINGING AND THE FOLK SONG IN AFRICAN CULTURE

Singing in African culture is a means of communication. Naidoo (1992:1) says in this regard:

"Amongst the black South Africans, music is a social art emphasizing communication and thus vocal music is predominant. Melody and rhythms are important components of the music. Improvisation and creativity are inherent qualities that are exploited most successfully in vocal and instrumental music."

As most of African folk music is vocal, the words of these songs are powerful communicative elements. Ideas on history, social uses and tradition, nature, household affairs, work, literature, poetry and religion are conveyed (Bosman 1983:96). The folk song is an inseparable part of African life. Music education should be utilized to introduce all South Africans to the singing of African folk songs.

The role of singing African folk songs in the black community is described by Wanjala (1991:91).

TABLE 11: THE ROLE OF THE FOLK SONG IN AFRICAN CULTURE (Wanjala 1991:91)

1. They highlight events in the society (for example weddings).
2. They preserve information which is passed to to the younger generation.
3. They communicate information.
4. They educate the youth on cultural events.
5. They provide enjoyment, relaxation and entertainment
6. They comfort and console those experiencing problems for example bereavement.
7. They give spiritual guidance.
8. They promote unity amongst people.
9. They promote desirable social and moral behaviour.

Besides folk songs, another type of vocal music is gaining in popularity in black communities: religious songs and Gospel music (negro spirituals). "There is a new trend today to sing Gospel music" (Marivate 1992). This may have originated from blacks' association with songs of suffering, oppression and religiosity.

The manner in which these and other African songs are sung in black communities differs from the singing in Western cultures. One major difference between Western and African singing is that "the African can never sing seated or standing still. Body movement is the accompaniment" (Marivate 1992). African folk songs are also enriched by being accompanied by traditional instruments. In present day rural communities, singing is accompanied by drums (Marivate 1992). This has far-reaching implications for music education. Body movement and instrumental play, combined with singing will enrich singing (see paragraph 4.5.1 and 4.5.3).

Another enrichment of folk song singing is singing in parts which is also often used as an accompaniment. There is a general love for part, group and choral singing amongst black South Africans. "The resonance of African choral music is legendary and something all

peoples could strive for" (Naidoo 1992:1). This love for group and choral singing should be developed from an early age in music education in South African schools. The majority of singing material in South African song books should consequently be arranged for three or four voices, as blacks prefer singing in parts. To ensure accurate intonation and successful folk song singing, folk song arrangements should not be over-ambitious.

Although the folk song appears to be important to African culture, the state of folk song singing can only be judged speculatively. It may be hypothesized that political structures such as education and music education in South Africa have had a direct bearing on the state of the African folk song and African culture.

5.3.1 THE RELATIONSHIP BETWEEN EDUCATION, MUSIC EDUCATION AND AFRICAN CULTURE IN THE PAST

In 1983, Bosman researched the state of music education in black schools in the Pretoria area. According to her findings, 50 % of all black secondary school children do not know any traditional African folk songs (Bosman 1983:96). If this depicts the state of the African folk song, the consequences are dire. Obviously the majority of black children do not learn to sing traditional folk songs at schools, and so the African folk song is in danger of becoming obsolete.

Folk songs of African cultures have been dominated by Western orientated music education in black schools. Marivate confirms this by reflecting that "mostly Western orientated music is idealized" (Marivate 1992). In the words of New (1991:166):

"Unfortunately, the colonial masters assumed that their music as well was based on 'universal' laws, making it both more advanced and more 'true' than the music of the diverse subject peoples. With this complacent assumption there was also an active discouragement of traditional culture ..."

The African folk song was not afforded a primary position in South African music education.

The influence which the missionaries had on the state of the African folk song in education must be considered. Christian

religious singing amongst blacks was encouraged, and singing of certain traditional African folk songs, depicted as heathen, were discouraged. Therefore, religious singing of Western orientated religious music has to this day been given a preferential position in black Christian communities.

The discouragement of African culture and folk songs is accentuated by Thembela (1989:76): "Thus the content and the procedures in education were completely Western orientated. The curriculum never took into account any item from the African heritage. In South Africa today the curriculum is completely Western." On the role of African culture in an education system, he comments: "None of these age-old heritages were considered worthy of any respect for preservation" (ibid:75). One can therefore assume that the African folk song within the context of music education is in a poor state because of this cultural negation.

Mphlalele (1987:18) refers to the "cultural imperialism" of the dominant Western culture in black education and cites Scott: "If the structure and the culture are alien to the child's world, if the dominant culture controls the power structure, the curriculum will be merely a form of cultural imperialism". In the past, African culture was dominated by Western culture, due to the political structures. These structures did not encourage the African folk song to flourish.

Over the past few decades politics have had a great effect on the South African education system and also the local cultures. The black communities of South Africa perceived education as "a deliberate policy by the government to keep the quality of education for black people inferior to the type of education provided for the white people" (Thembela 1989:71). This belief was reinforced by the insistence on instruction in the mother tongue.

This was negatively perceived by the black community. As Thembela (ibid:73) explains: "One of the worst revulsions of 'Bantu Education' was its insistence on the use of the mother tongue as medium of instruction". Consequently, all the eleven departments of education responsible for educating black people, opted for **English**

as medium of instruction "in spite that a great majority of pupils in the rural areas seldom hear or use this language outside the classroom" (ibid:72). As a result of economic and political conditions, blacks prefer being educated in English.

This has a far-reaching effect on the African folk song. The use of a foreign language in education has a bearing on the singing of folk songs of the own culture. The own folk song is foreign to the culture which is being assimilated in the educational environment.

Often more than one African culture or language group is represented within a single school. African cultures are not regionally bound. With the abolition of influx control, and urbanization, black children of different cultures can be found in a single school. A lack of cultural homogeneity may reduce the incidence of specific African cultural music. More popular, universal singing material tends to take precedence over the African folk song.

Urbanization causes cultural transition from the "traditional indigenous cultures to the modern industrial and technological culture" (Thembelela 1989:83-84). South African music educators must take cognizance of this. Provision should be made for the African folk song in music education syllabi to rekindle cultural awareness.

Politics has a direct influence on the South African education, music education and African culture, also the state of the African folk song. In order to understand the relationship between education, music education and African culture within a multicultural South Africa the African cultural viewpoint needs to be rediscovered.

5.3.2 THE EXPECTED RELATIONSHIP BETWEEN EDUCATION, MUSIC EDUCATION AND AFRICAN CULTURE

Thembelela (1989:77) quotes Vilakazi who pleads for restoring relevance to the curriculum "to ensure that relevant education was provided which takes into account the African heritage and African experience". As the folk song plays a major role in African

heritage, it should have a central position in music education in South Africa.

The perceived role of education within an African cultural context has direct bearing on music education. Thembela (ibid:85) concludes:

"It is clear that in this presentation that politics in education will always be an issue until a normal society is created in which the talents of every individual will be recognized and developed through the relevant and effective processes of education. When that happens their education shall be depoliticized".

Development of individual music talent and nurturance of own culture should be major goals of music education. These goals can be attained through structured singing activities, which include the singing of folk songs. Structured singing activities and African folk songs should form the centre of music education in communities where African culture is dominant.

In general, singing of folk songs of the own and other cultures should be encouraged in all South African schools. Every South African child should be introduced to the music treasures of our African cultures and learn these folk songs in music education. In the past there were a number of problems related to teaching and singing African folk songs in general music education.

5.3.3 PROBLEMS REGARDING AFRICAN FOLK SONGS IN GENERAL MUSIC EDUCATION

Through the vocal transmission of folk songs many variants appear in the same community. Wanjala (1991:9) reflects: "folk songs change as they are handed over from one person to another". Problems pertaining to the validity of versions may arise. For example, the well-known Zulu rain song "Mmangwane 'Mpulele" are sung melodically differently in the various regions of South Africa. Which version of a folk song should be included in a music education curriculum? This question can be influenced by the availability of notated African folk songs, as notated folk songs are hard to come by.

Teaching African songs is problematic as there are few notated African folk songs. Song books of African folk songs are rare. The few existing ones do not always include well-known songs. Few of these books have songs in staff notation, as they are mostly notated in solfa. Because solfa notation is the preferred mode of notation in the black communities, the majority of folk songs will be in solfa notation.

Yet, Western music trained teachers prefer folk songs to be staff notated. Alternatively video recordings, or other forms of recording material are preferred to teach these songs. A lack of videos and cassettes of African folk songs and staff notated songs are contributing factors to the absence of African folk songs in South African music education. Videos and cassettes can contribute to accurate learning and correctly performance of African folk songs.

The manner in which certain songs are performed pose a problem to the singing thereof within the music education context. Some African music requires children to play an accompanying role when singing folk songs. Only grown-up members of society, such as parents, are allowed to sing certain songs. This creates a problem in music education as to the manner in which this can be successfully accomplished in a general music education class, where only one voice (that of the teacher) sings the melody, and the children sing other parts. It is doubtful whether a Western music trained music educator can successfully sing and teach children an African folk song.

Only teachers versed in the ways of African music and culture can successfully teach African folk songs. Yet, according to Marivate (1992), there are few specialized, experienced music education teachers in the black community. "Teachers have a lack of qualifications and training" (ibid). Surely, this must have a negative influence on the teaching of African folk songs in schools.

The training of black music education teachers is of the utmost importance, as they are responsible for the nurturance of the African folk song in black communities and schools. Yet, Marivate

(ibid) maintains that "teacher colleges fail dismally". This needs urgent attention as untrained and incorrectly trained music educators, can do more harm than good to the state of the African folk song in music education. The situation needs to be remedied as structured singing, and the folk song, should be central to multi-cultural South African music education.

5.3.4 SUGGESTIONS FOR COMPREHENSIVE UTILIZATION OF AFRICAN FOLK SONGS IN MUSIC EDUCATION

Music education in South Africa can be meaningful in promoting all cultures in the country, and in ensuring "cross-cultural pollination" (Marivate 1992). Western cultures need to acquire the rich legacy of folk songs and accompanying movements from African musics. It is for this reason that the African folk song should be given a prominent position in music education. To realize this, African folk songs should be notated and included in South African song books.

Folk songs of South African cultures must be notated for use in music education. Tracey (1991:313) states: "we should do all we can to preserve it, so it can serve as a cultural and historical record". Tracey is currently actively involved in preserving African music in Grahamstown. The contributions of Yvonne Huskisson, Pessa Weinberg and others in the furthering of African music are worth taking note of.

Studies on African folk music should not only include Xhosa, Zulu and North Sotho songs, but Pedi, South Sotho, South Tsonga, Venda, Swazi, Ndebele and Tswana songs as well. Currently, the International Library of African Music (ILAM) in Grahamstown specializes in traditional African music; the Lebowa Museum in North Sotho and the University of Durban-Westville in Indian music (Tracey 1991: 317). In the past, most research centered on Xhosa, Zulu and North Sotho folk music. Notation and preservation of the African folk song must be researched.

Television and radio can play an important role in furthering African music. Current black composers of choral music are prized

in black communities. By means of television, many unknown composers are brought to the attention of the broad population (Marivate 1992). Traditional, non-adapted folk songs should also be promoted by the electronic media.

The SABC (South African Broadcasting Company) should advertise and promote videos and cassettes of performances of African folk songs. Video cassettes of African folk song performances should be available to schools to ensure accurate learning, and sympathetic performance.

According to Marivate (1992) the role of live performances should be understood and utilized in schools. Musicians who are knowledgeable performers of African folk songs should be encouraged to visit schools in order for children to be exposed to a variety of folk songs. Recordings of these live performances could aid in teaching children folk songs.

Traditionally, African songs are vocally transmitted, without the help of notation. They should therefore be taught initially without notation. Teachers will need to know the songs very well themselves. Videos of quality performances of African songs should be made for music educational purposes and made available to all schools. These videos can aid all teachers (Western music trained or African music trained) in teaching African songs, together with applicable movements and accompaniments. Thereby, the African folk song can be given the necessary emphasis within South African music education.

The African folk song should be preserved for future generations and should not be allowed to become extinct. Music education syllabi can contribute in this regard by prescribing some of the well known African folk songs. For this purpose South African song books which contain African folk songs are needed. For the successful teaching of African folk songs in schools skilled music education teachers, trained in African folk songs, are needed.

In order for the teaching of African folk songs to succeed, teacher training programmes in South Africa should deviate from a mainly

Western orientated music education. Music education should be incorporated into a cultural context, and more prominence given to the African folk song. Lecturers at teacher training institutions should attend in-service training courses to become up to date with new approaches to music education in South Africa. This can only improve their teaching abilities. Such training courses should include material on folk song singing.

To the black South African, there is no life "without singing" (Marivate 1992). As singing is important to black South Africans, it should be incorporated in a music education dispensation that encourages all music cultures of South Africa. This can only be done by the extensive use of folk songs from all cultures.

These recommendations must be implemented if the usage of the African folk song is to improve in South African music education.

We as South African music educators should exert ourselves for quality multicultural music education for all children in this country. This would include that singing and the folk song of various cultures is central in music education.

Apart from singing in African culture, the role of singing in the Asian community should be investigated.

5.4 SINGING AND THE SOUTH AFRICAN ASIAN COMMUNITY

Singing in an Asian cultural framework has predominantly religious connotations, as 62 % of the approximately one million South African Asians associate themselves with the Hindu belief (Goodall 1991:232) and 18,2 % with Christian belief (Jackson 1992:11). Of the total South African Asian population, 19,8 % belongs to the Islamic faith. In this study, the focus of attention will however be on the singing of the Hindu community. For the Hindu, the singing of folk songs has little relevance. Singing of religious songs is the essence of Hindu singing. Singing in the Hindu community must therefore be considered in this context.

Goodall reports, with regard to the Hindu culture: "Singing devotional songs is considered an important community service, and

they wish this to be continued by as many as possible" (Goodall 1991:224). There are strong ties between the South African Asian community and India as "Indian music is inextricably linked with Indian philosophy and religion" (Oehrle 1987:15). Vocal music is of primary importance, because thereby individuals come into contact with the divine creative principle of the universe.

"Music education is 'value enculturation' and 'people-centred' rather than 'repertoire enculturation' and 'work-centred'" (Goodall 1991:223). At a festival or a memorial service, students are asked to sing individually. This takes the form of repeating a line after the teacher. Singing should be "sweet", to please others, and to help improve devotion. Accuracy in singing is not a goal in itself (ibid:226). In Hindu singing, the accent falls on the meaning of the text. Teachers trained in Western music have difficulty understanding the meaning of, and therefore teaching, Hindu vocal music.

Reproducing Indian music in precise notation is difficult for the non-Asian. This is due to its classical traditions, which include intricate microtonal properties (Naidoo 1992:1). "This means that however detailed a song may be notated, it cannot be learnt exclusively and completely from books alone" (ibid). Nonetheless, Naidoo (ibid) claims that "vocal music is perhaps the best way to start exploring the music of other cultures" (ibid). Through the use of the electronic medium (video and audio cassettes) music may be accurately reproduced and taught. In conclusion, singing is central to Hindu education. Certain religious values are conveyed through singing. Students are strictly obedient to their teacher, and their singing is uplifting to other believers. Music education in South Africa should take note of the role of singing in the Asian community and ensure that songs of the Asian community are included in song books. To accurately learn songs in a music educational context, video and audio cassettes should be available in schools.

In order to create a multicultural music education singing in Afrikaans and English communities also needs to be considered. Afrikaans is not used exclusively by one population group; many Coloured people use Afrikaans as their mother tongue.

5.5 SINGING OF FOLK SONGS IN AFRIKAANS AND ENGLISH COMMUNITIES

In the past, Afrikaans folk songs were traditionally sung at cultural festivals. The Day of the Vow (16 December), Van Riebeeck Day (6 April) or Kruger Day (10 October) presented special opportunities for singing folk songs.

Unfortunately, these cultural festivals have become politicized. Moderate Afrikaners do not frequent a "volksfees" (nation festival) organized by right wing political parties because it is suspected that reference to the Afrikaner as a people or nation in this context has an apartheid tag. Therefore, they do not attend these cultural festivals where folk songs are sung. Forums where Afrikaans folk songs can be performed have been sharply reduced because of the politicization of many of the cultural events.

For example, the AWB (Afrikaner Weerstandsbeweging) is a far-right political party which uses such symbols as the Transvaal flag and an Afrikaans folk song, "Transvaalse Volkslied". Distinct political connotations are attached to the singing of such a folk song. Afrikaans folk songs in the Cape have not been politicized and form part of the tradition of Malay choirs and Cape coon bands. In Cape Town new year is celebrated with folk songs, such as "Daar kom die Alibama". The positive enforcement of the Afrikaans folk song is greatly in debt to these musicians who keep the tradition of the folk song alive.

Community singing in white communities takes place at schools and churches. As religious singing does not include folk song singing, school singing remains the only forum for the folk song. In the past, Afrikaans folk songs were notated and promoted by such distinguished composers as Chris Lambrecht and Pierre Malan and were published in the FAK song book (1979). These folk songs were thereby saved from extinction and sung in Afrikaans schools. Afrikaans folk songs are mainly compiled and notated by the FAK (Federasie vir Afrikaanse Kultuurvereniging). The FAK has made a

valuable contribution by notating and publishing a magnitude of Afrikaans folk songs in the FAK song books. Since 1949, these books have contributed towards promoting Afrikaans folk songs, and making them more available to communities.

Many of the songs in the FAK song book (1979) originated from European countries such as Germany, Holland, Italy and France. They form a valuable part of the Afrikaans folk song heritage and are generally excellent singing material for music education purposes. The FAK song book is the main source of notated Afrikaans folk songs. English folk songs are found in numerous excellent song books published in Britain and America.

A large portion of the English speaking community in South Africa still have connections with Great Britain. Many came from Britain in 1820 with the English Settlers to the Eastern Cape. The English influence reaches back to 1795, when the Cape Colony was placed under British rule (Cameron 1986:75). Many of the present young English speaking South Africans were born in this country and do not have direct links with Britain. Consequently, they do not visit or travel there often, and are not assimilated there culturally.

The state of the English folk song in South Africa is probably no better than its Afrikaans counterpart. Advocates of maintaining links with the English tradition can be found in a few South African bagpipe orchestras. But festivals where English folk songs are sung are rare. This is probably a universal phenomenon. The actual state of the folk song should be determined.

For the purpose of this study it is of interest to note the situation regarding the folk song in Germany. Parallels can be drawn between the German folk song of pre 1945 Germany and the Afrikaans folk song of a pre 1989 South Africa.

5.5.1 CORRELATION BETWEEN THE AFRIKAANS AND GERMAN FOLK SONG: THE STATE OF THE FOLK SONG

Van der Merwe reported in 1986 (64) on the state of the Afrikaans folk song at secondary school level. She established that standard

seven pupils knew most of the well-known Afrikaans folk songs, but did not sing certain folk songs like "Transvaalse Volkslied", "Land van ons vaders", "Uit die chaos van die eeue" and "Vrystaatse Volkslied" (ibid:63-64).

A recent study concluded that only 17,9 % white respondents could correctly identify the national anthem, and 12,6 % could identify "Sarie Marais" from notation (Van der Walt 1992:64). This shows that singing of traditional songs combined with the teaching of elementary notation (solfa) is not successful.

Similar to South Africa, Nazi Germany had a political order which favoured only one race. Some of the folk songs that were much loved during the Nazi-era are no longer in use as these texts over-accentuated patriotism, nationalism and the superiority of the German race. These beliefs are discouraged in modern day Germany. As a result, folk songs lost their popularity in music education of German speaking countries (Winkler 1971:25). This has led to a lack of well-known, traditional German folk songs being sung by all German children.

Schmidt (1979:113) notes that whilst traveling on a bus, students attempted to sing songs known to all. Nobody knew the words well enough to complete a single song (ibid). The German youth no longer sing or learn German folk songs in music education.

Folk songs became obsolete and were declared a problematic subject since the late 1960s. A German school leaver, during 1963, as a result of conventional music education, received a "Liedstrauss" of walking, social and humorous songs. A German school leaver of 1975 did not have a folk song bouquet. This resulted from a song didactic crisis, a music pedagogical enacted shortage (ibid:112). Since 1969 German folk songs have been removed from the curriculum of music education in German schools.

The German folk song is in a sorry state. Yet, a number of popular German soloists, such as Gotthilf Fischer, Freddy and Heino include German folk songs in their repertoire. To a certain extent such songs have maintained a certain position in German society.

There is a similar trend in South Africa. A number of young South African musicians sing **Afrikaans folk songs** as they maintain that these folk songs are current, part of their culture and general good choice music (Theron 1992:2). It is encouraging to note that they are introducing South Africans to the rich treasure of Afrikaans folk songs.

Similar to Germany the singing of Afrikaans folk songs deteriorated since the late 1960s. There is a **lack of homogeneous singing material**, known and sung by all children in South Africa. The choice of singing material differs from school to school. A **South African song book** of folk songs of all cultures is needed. This will provide music education in South Africa with the means of furthering the folk song.

The Afrikaans folk song must be further researched to determine appropriate and acceptable material for music education in the South Africa of the future. Problems regarding the Afrikaans folk song are now discussed.

5.5.2 PROBLEMS REGARDING THE AFRIKAANS AND GERMAN FOLK SONG

5.5.2.1 The one-sided orientation of the curricula concerning the German folk song during the past 170 years resulted in the ideological abuse up till the 1960s (Schmidt 1979:112-129; Winkler 1971:25). **Patriotic, religious and ideological virtues** of folk songs were the primary objectives for their inclusion in music education. Some folk songs were chosen for their stylistic quality (typical of a certain period), but were not always musically sound.

Certain German folk songs were included in the music education curriculum, not because of their musical appropriateness, but rather for ideological and emotional reasons. No distinguishable difference was made between an ideologically sound and a musically acceptable folk song. The emphasis was not placed on musical aspects, but on texts.

Similarly, in South Africa, certain folk songs **over-emphasize patriotic and nationalistic feelings**. Non-Afrikaner South Africans

could find some of the patriotic Afrikaner folk songs offensive. The country does not belong exclusively to the Afrikaner, and songs dealing with the "land of the Afrikaner" are probably very offensive to other inhabitants.

Due to the political situation in this country texts of some folk songs will probably need to change. Emphasis on Afrikaner patriotism and nationalism is no longer relevant. Singing of such songs should be discouraged, necessitating careful consideration being given to texts of folk songs.

In South African music education, songs are needed which speak out against wars and violence and promote conciliation, not songs that extol the virtues of fighting and dying for one's country. The international trend is away from such concepts.

5.5.2.2 Universalism and internationalism versus nationalism and patriotism. The present world-wide trend is towards songs with texts addressing universal ideas and feelings: love, hatred and life in general. A song is no more the sole property of one nation, but of many nations. The general use of these folk songs has also changed.

One of the main criteria for a folk song, namely general use thereof, increasingly does not apply. People no longer sing at home or at festivals. Music is heard on radios, television, in lifts, shops, at certain work places, buses, etcetera. The individual is constantly surrounded by music so that the need to sing folk songs is superfluous. This may be true to the home environment, but within music education, the folk song is essential.

The folk song is still relevant in music education; it is part of the child's cultural milieu. Because of internationalism and universalism the folk song is necessary to create a balance in music education singing material. The trend towards internationalism and universalism has seen the folk song largely replaced by popular music in music education.

5.5.2.3 Pop music had a negative influence on the folk song. The manner of singing pop music differs from traditional norms of singing (Bannan January 1988:8; Ruhl 1986:35; Schmidt 1979:115). Certain folk songs of the 1960s and early 1970s are considered "traditional" singing material, such as "Morning has broken" and "Bridge over troubled waters" and are standard international song book material. This has resulted in more folk songs being excluded from music education. Certain folk songs have lost their popularity due to their textual context.

5.5.2.4 Outdated music structures in folk songs, for example archaic language usage negatively influenced the state of the European folk song. Some of this language is strange and foreign to today's youth (Schmidt 1979:120). Similarly, the texts of some Afrikaans and English folk songs are foreign to modern youths. The texts are seen as being old-fashioned and without relevance.

The texts of certain English folk songs describe situations in Britain. These texts have little meaning for the South African English youth. Examples include "white Christmas", "Here we go round the mulberry bush". The situations described in these folk songs are not valid in a South African context.

Similarly, certain Afrikaans folk songs are no longer sung at secondary schools: "Transvaalse Volkslied", "Land van ons vaders" and "Uit die chaos van die eeue" (Van der Merwe 1986:64). The Afrikaans youth probably finds it difficult to be associated with the situations portrayed in the texts. This may be a main reason for the folk song losing its popularity.

One contributing factor causing the lack of popularity of certain Afrikaans folk songs is an outdated use of the Afrikaans language; The excessive use of the diminutive such as "grassies", "rosies", "voëltjies" and "blommetjies" is found in songs like "Kom lente, liewe lente"; its beautiful melody was composed by W. A. Mozart. This song is widely known in South Africa and considered a folk song. Yet, the Afrikaans used in this song is rather antiquated.

Words like "nooientjie", "awend", "ween", "versmaad" and "oweral" no longer form part of the general Afrikaans vocabulary. Afrikaans is a young and dynamic language. The changing character of this language is evident in the constant updating of Afrikaans dictionaries.

Folk songs with outdated language are in danger of becoming extinct. The youth does not associate with outdated texts. Words must be changed to ensure their validity in current music education. The melodies of folk songs should also be taken into consideration.

5.5.2.5 Certain melodic influences such as too many leaps, too high ranges or melisma hamper correct singing. Most folk songs fall within an acceptable range of singing material. For school singing, one should steer clear of songs with an excessive number of leaps and melisma. A song with a range that is too high or low can be rectified by transposing the song and its accompaniment downwards or upwards. Accompaniment of songs can also pose considerable difficulties for music education teachers.

5.5.2.6 Non-music trained teachers have trouble in mastering difficult accompaniments. In the FAK song book (1979) the piano accompaniments of some Afrikaans folk songs, although being in good taste and excellently suited to choir performances, are too ambitious for general music education. Examples include "Die blink vosperd" (ibid:308), "Saai die waatlemoen" (ibid:365) and "Vat jou goed en trek" (ibid:357). The non-music trained teacher may have difficulty with the arrangement of these folk songs and their accompaniments.

5.5.2.7 Difficult arrangements of folk songs for three or four voices are usually not suited to music education purposes. As black South Africans enjoy singing in three or four parts some songs for three or four voices can be included in song books. They should, however, not be too ambitious. Success with an uncomplicated work is preferable to failure with a more demanding work. Original folk songs are preferred to ambitious arrangements as they are often easier to sing correctly. The arrangements, or adapted versions of folk songs, may also reduce the validity of folk songs.

5.5.2.8 The validity of folk songs may often be questioned. Most Afrikaans folk songs originate in European countries such as Germany, Britain and France. Afrikaans words were added to existing melodies. These words also changed over a period of time. Since 1940 texts of melodies have been changed by such well-known South African musicians as G. G. Cillié, P. McLachlan and M. L. de Villiers.

Various versions of folk songs appear in the various editions of the FAK song books. Traditional Afrikaans folk songs like "Daar kom die wa" and "Jan Pierewiet" show considerable differences between the 1949 and 1979 FAK versions.

The original Langenhoven texts have undergone considerable changes. Some accompaniments have also been changed and are more difficult in their new form. Which version of a folk song is more valid? If text changes were necessary between 1949 and 1979, should such changes not be considered again? In order for the text to attract the interest of the child it needs to have a degree of validity. In the past, texts were never really evaluated for these criteria.

5.5.2.9 Lack of song evaluation. Criteria for the evaluation of music education singing material are not generally known. Choices are often not musically justified.

Musicologically the aesthetic value of folk songs cannot be defined in terms of "quality", "authenticity", "tradition", "stylistic representation" or "popularity". This applies to all music, including pop songs. The criteria for choosing a song must be understood by teachers and pupils alike. Only then can judgements like "an excellent folk song" and "unsingable folk song" be made. Song books should adhere to evaluation criteria in order to ensure successful singing. The last area of concern regarding folk songs is the singing of folk songs in practice.

5.5.2.10 Meaningless repetition of certain folk songs in music education classes has resulted in negative attitudes towards these songs (Schmidt 1979:120; Van der Merwe 1986:65). Van der Merwe

(ibid) has found that certain Afrikaans folk songs have tediously been repeated in Afrikaans primary schools.

Common problems with folk songs as they appear in song books, are listed below.

TABLE 12: COMMON PROBLEMS OF THE FOLK SONG AND ITS APPEARANCE IN SONG BOOKS

ELEMENT	PROBLEM IN PARTICULAR
1. MELODY	Excessive leaps
2. MELODY	Ranges too high or too low
3. MELODY	Excessive use of melisma
4. TEXT	Describe situations distant to present-day society
5. TEXT	Out-of-date word usage
6. ACCOMPANIMENTS	Too difficult
7. VOICE SETTING	For choir or arranged for choirs - unsuitable for use in general music education
8. CHARACTER	Over-emphasis on nationalistic, patriotic feelings
9. MODERN TREND	Universalism and internationalism versus nationalism and patriotism; pop music
10. VALIDITY	Different versions of folk songs in song books
11. EVALUATION	Lack of evaluation of choice of folk song
12. IN PRACTICE	Meaningless repetition of folk songs in general music education classes

Numerous reasons exist for the inclusion of folk songs in South African song books and music education curricula. Characteristics of folk songs such as melodic and harmonic directness, the conformity of word and melodic rhythm and the humour of, for instance, the Afrikaans folk song make them ideal music education singing material.

Most of the original Afrikaans and African folk songs, such as "Tant Hessie se witperd", "Ver in die wêreld Kittie", "So ry die trein" and "Manamolela" have melodies with limited range, few leaps larger than a sixth and an absence of melisma. Pupils find these easy to learn and easy to sing correctly. They are ideal material for use in music education.

In order to make optimal use of the folk song in general education, it is recommended that certain changes are made.

5.6 SUGGESTIONS FOR CHANGES TO FOLK SONGS

Problems with melodies, word usage, texts, accompaniments and arrangements of folk songs should be investigated. Changes could ensure that folk songs on the verge of extinction are saved and used in general music education.

5.6.1 MELODIES

Folk songs with too high or too low ranges should be transposed so that most of the notes fall under A above middle C. This will ensure that the majority of the children will be able to sing the song correctly. Folk songs with excessive leaps and melisma should rather not be chosen for music education purposes. Apart from aspects of melody, problems relating to the text of a folk song also need to be addressed.

5.6.2 WORD USAGE AND TEXTS

Two streams of reasoning have developed. One is to keep all the folk songs as they are and teach them to the youth in order to

preserve them for the future. Another way of thinking is to change some of these songs, either whole texts or only a few words.

This would ensure that these songs are adapted for our present situations and made more acceptable and valid for contemporary music education. The possibility of rewriting some folk song texts or adding new verses should be considered. Due to the changing character of the Afrikaans language, it has become necessary to update some of the words in certain folk songs. As these texts have been changed in the past, there can be little reason for not changing them again.

If objection is made against the changing of whole texts of folk songs, this could be overcome by adding new verses. This makes it possible for purists to sing the old texts, and the youth to sing new updated texts. The main reason for these changes is to ensure that these folk songs are still sung by youths. Accompaniments can only increase the enthusiasm for singing folk songs.

5.6.3 ACCOMPANIMENTS

In compiling song books like the FAK song book (1979) the degree of difficulty of accompaniments should be scaled down to ensure mastery by non-music trained teachers. The piano accompaniment could, for example, be of a standard not higher than Grade III of UNISA (University of South Africa). The accompaniments should also be in keys which ensure accurate singing: the range of the song should not be higher than A above middle C and not lower than A under middle C. The tonal centre of the songs should be around middle c. When accompaniments are arranged or adapted, consideration must be given to the range of the song, in order to facilitate accurate singing.

5.6.4 ARRANGEMENTS

Arranged folk songs with voice settings in three or four parts should not be too ambitious for most children. Yet easy arrangements of folk songs are necessary for enrichment purposes. Certain

changes of texts, word usage, ranges, accompaniments and arrangements of folk songs should be undertaken to prevent obsolescence.

5.7 CONCLUSION

In general, the folk song is an excellent choice of singing material in music education because it represents the **child's cultural milieu**. In South Africa, there is a range of good folk song material, widely known and sung around the world. This is evident from the inclusion of such folk songs in American and English song books. The FAK song book (1979) also includes a number of Afrikaans folk songs, originally from European countries. Singing folk songs of the **own culture** is essential to multicultural music education.

The folk song ensures **cultural assimilation**, resulting in respect for the own and other cultures. Multicultural music education in South Africa should ensure that a diversity of folk songs from many cultures is taught to children. Songs from African, Afrikaans, English and Asian cultures should be included in South African song books.

The **African folk song** conveys information on life in black communities. These songs are handed down orally by the older members of the community. This practice has led to a lack of notated African songs. These songs should be notated and recorded in South African song books. Videos and recorded performances of African folk songs should be distributed at schools. The SABC could be effective in distributing existing recorded material. These recordings should be used in music education for teaching purposes. This should especially be the case when notated folk songs are non-existent, or notated in a manner unfamiliar to the teacher.

Music education studies should be undertaken on folk music of all the indigenous cultures in South Africa as well as religious singing, including singing in Hindu communities. Singing is important to the teaching of Hindu beliefs. Music as a vehicle for character building, rote learning of vocal music and community

orientated music education can be valuable to South African music education.

Music education syllabi can contribute to the state and status of the **Afrikaans and English folk song** by including selected singing material. There is a great need for **conformity and homogeneity** in South African schools regarding singing material in music education. A **song book** encompassing folk songs from all South African cultures is essential for music education.

Studies on **folk songs** of various South African cultures are needed. Research on African folk songs has to date been mostly musically and music ethnologically based. Little research has been done from a **music educational perspective**. Problems with folk songs have in the past not been sufficiently addressed.

This has caused a decline in the use of the folk song in music education. Problems include: an over-accentuation of nationalism and patriotism, as opposed to universalism, internationalism and pop music. Outdated texts with descriptions foreign to today's youth contributed towards the unpopular state of the folk song. To restore a semblance of relevance to certain folk songs, certain texts should be changed in order to be more valid in a modern society. Not only changes to texts, but also to certain melodic aspects of folk songs are needed if the state and status of folk songs is to improve.

In order to ensure improved singing of folk songs, changes to folk songs with excessive leaps, melisma and unsuitable ranges should be undertaken. Melodies with ranges that are too high or low should be transposed to suite every child's singing voice. Difficulty with accompaniments and arrangements for three or four voices are some of the problems experienced in song books.

Compilers of song books should concentrate on easier accompaniments and arrangements. For a correct choice of folk song material, strict adherence to the musical criteria for good singing material should be followed. The adaption and arrangement of some folk songs

is necessary to ensure that they are correctly and accurately sung and enjoyed by South African youths.

If the majority of South Africans agreed with Marivate (1992) that "singing is life", and without singing there is no life, then singing in music education can be saved and be given its rightful place. The folk song can be a major vehicle for enhancing the cultural milieu of the child and ensuring true multicultural music education in South Africa.

CHAPTER 6

RECOMMENDATIONS

6.1 INTRODUCTION

It is imperative that singing is central to music education. This can only be ensured if the **current state of singing** in South Africa improves. Aspects regarding the optimal use of singing in formal and general music education need to be addressed and for this purpose, certain recommendations are necessary.

6.2 IMPROVEMENT OF THE POOR SINGING ABILITY OF YOUTHS

In order to improve the poor singing ability of youths, the following require urgent attention:

6.2.1 Parents encouraging the musical talents of their children by **frequent singing activities in the home**. Children can learn to sing correctly and accurately from an early age. Mothers can contribute by not stopping to singing to, and with, their babies when they reach toddler age. Schools can also encourage singing in the home, and also ensure that children take part in structured singing activities.

6.2.2 **Structured singing** ensures that sufficient focus is placed on the quality of singing, choice of singing material, teaching methodology, enrichment and evaluation. Pre-primary music education can ensure that each child partakes in enjoyable and structured singing activities. These activities need to continue at primary and secondary schools.

6.2.3 **Smaller music education classes** ensure meaningful and structured singing activities, for example enriched singing activities. For general music education to succeed, no more than thirty children should make up a class.

6.2.4 **adequate time allocation** for general music education and structured singing in schools. General music education needs to be

taught at all schools, and should not be replaced by other subjects or activities. To ensure successful singing in schools, sufficient time should be allocated to this activity, by a sufficient number of trained and skilled teachers.

6.2.5 **trained and skilled music education teachers.** Skill, together with adequate qualifications must be the criteria for appointing music education teachers. Black music education teachers may also teach at predominantly white schools, and vice versa, for cultural cross-pollination to take place.

Teachers who sing inaccurately, or incorrectly, should be discouraged from partaking in music education at schools, even though they might be musically trained. A non-singer, or monotone singer, cannot teach children to sing correctly and accurately, as children learn from the teacher's example. Music specialists may be used to teach music education at a number of schools in order to meet the demand for skilled and trained teachers. Part-time posts may also alleviate shortages.

Successfully teaching singing by trained and skilled teachers, can be assisted by a music educational approach that reinforces structured singing.

6.2.6 **approaching music education from a practical music making perspective.** A single, South African general music education curriculum, with a multicultural approach is required. It could be facilitated through **structured singing activities** being central to general music education. Structured singing activities develops each child's singing voice, leading to the recognition and development of each child's musical talent. A developed singing voice is also required for singing within a cultural context to be successful.

For a multicultural approach to music education to be successful, the poor singing abilities of youths need to be addressed. Teaching correct singing is important to overcome incorrect singing.

6.2.7 correct singing results if the following basic rules are adhered to:

- * an upright body posture
- * correct breathing
- * an open mouth cavity
- * pronunciation and enunciation
- * singing to the front of the mouth
- * relaxed neck, throat and shoulder muscles
- * avoiding strained vocal chords and gliding between notes
- * singing high notes in the head register.

It is essential, that children, students and teachers learn these criteria to improve their own singing. By evaluating structured singing activities, accurate and correct singing can be measured.

6.2.8 evaluation of singing and music education. General music education at schools should become an examination subject. This would ensure that singing, as part of music education, happens at schools, and helps improve the image of general music education.

6.2.9 improving the image of general and formal music education. This may be done by focussing on outreach programmes through which colleges and universities could become involved in social upliftment. The training of formal music education teachers requires specific attention. There is a great need for qualified formal music teachers that can teach all the formal music subjects, their own music instrument and general music education at schools.

To create social awareness amongst students, their participation in social programmes, for example teaching the less-privileged, is essential. Such activities could be arranged weekly or bi-weekly for the duration of one or two periods, or even bi-annually for the duration of week.

Less-privileged schools should be targeted. It is incorrect to maintain that social involvement could only take place at privileged, wealthy schools, in the vicinity of tertiary institutions, or in previously "whites-only" suburbs. Meaningful

social actions require the inclusion of schools in squatter camps, townships and the present independent homelands. This is necessary to ensure that formal and general music education becomes more accessible to less-privileged communities and moves away from its luxury and elitist image.

The image of music education could be improved through such exercises. More bursaries for music education students should also be made available.

6.2.10 making bursaries from the private sector more accessible to music education students, encouraging a career in music education. There are an insufficient number of trained music education teachers, as well as post graduate courses on singing in music education.

6.2.11 post graduate courses on singing in music education. The state of singing in South African schools should be monitored by tertiary institutions, continuously. Post-graduate research on singing skills of youths is required. Publications of such research results could go a long way toward increasing public awareness.

Practical experience in teaching general music education in schools must be a prerequisite for post graduate admission to general music education. This may ensure a more practical approach to post-graduate research, aimed at improving the state of singing and general music education at schools. Research is, for example, also needed on furthering singing in communities.

6.2.12 organizing community singing opportunities at schools, churches and other venues. Children and parents are then afforded the opportunity of singing together, learning folk songs and practising joint singing in a relaxed, informal manner. Greater family involvement may be ensured and a cheap form of recreation is created.

Although the electronic media has replaced the need to sing individually for recreational purposes, each child still has a need to sing within a group.

6.2.13 addressing each individual's need for group singing at schools. As each child has a need for group singing, this aspect should receive ample attention. Regular, structured group singing in general music education must be encouraged.

These recommendations could ensure that singing in general music education is placed on track again. Improved singing of youths may be ensured by trained and skilled music education teachers. Certain matters regarding teacher training also need to be addressed.

6.3 TEACHING TRAINING

Teachers, lecturers, superintendents, subject advisors and other music educators should attend **in-service training courses** in order to keep up with trends and developments in music education. Efficient education levels can only be ensured in this manner.

It is imperative that tertiary institutions focus sufficiently on music education and structured singing activities at **secondary schools**. Successful completion of second year music education at a tertiary institution should be a **prerequisite for teaching music education** at schools.

All music students, not only those studying general music education, can be taught to use their singing voices correctly. At teacher training colleges, only students who sing accurately should be allowed to do music education. This would ensure that music education is taught by teachers who sing correctly and accurately. It is vital that teacher training programmes focus sufficiently on correct singing habits.

Teacher training programmes need to include courses on:

- * particulars of training children voices and basic singing skills
- * the development of pitch discrimination
- * singing accompaniment
- * successful question and answer, and echo singing
- * the criteria for the transposition of songs and exercises in transposition of songs and accompaniments

- * song teaching methods
- * enriched singing activities
- * evaluation of singing and singing material
- * African folk song singing
- * building an extensive singing repertoire for singing purposes in schools.

Training black music education teachers is high on the agenda, as they are the nurturers of African folk songs in black communities. Teacher training programmes should promote African folk songs so as to familiarize all students with a repertoire of folk songs.

Chapter four of this study could be used as notes for teacher training programmes in tertiary institutions. This chapter could also serve as a music education guideline for the drafting of syllabi, work schemes and lessons for schools and tertiary institutions.

A music correspondence course for children, teachers, parents and persons with good singing voices needs to be introduced at tertiary institutions. It could be geared for people wishing to reach a certain standard of music performance by means of their singing voices.

This necessitates that musically talented children are identified in general music education and encouraged to follow these courses. The course could be upgraded from a level of junior primary music education. The success of such a course is dependant on the implementation of structured singing in general music education.

It is essential that music educators take note of the merits of structured singing in general and formal music education. Recommendations regarding the optimal use of singing in formal music education need to be determined.

6.4 THE OPTIMAL USE OF SINGING IN FORMAL MUSIC EDUCATION

For the optimal use of structured singing in formal music education, it is imperative that the merits of singing are

accentuated. Singing is important to formal music education because it develops and improves:

- * singing accuracy and correctness
- * aural training
- * inner hearing
- * sight reading skills
- * sight singing skills
- * pitch discrimination
- * speedy memorization.

Effective use of the singing voice in formal music education includes: the singing of themes, motives and phrases. This would ensure a practical, music-making approach to aural training, music theory, harmony, composition, form, counterpoint and solo instrument studies.

For improved sight singing, tonal and atonal melodies should form part of sight singing material. The singing material (tonal and atonal) could include songs, vocal as well as compositions, for spoken voices by a wide range of composers. In this way the music repertoire is extended.

Solo instrument training should be preceded by an initial period of formal music teaching, in which singing plays the main role. This is necessary for the development of tonality and pitch discrimination.

Prior to starting with an instrument, after a successful period of structured singing, the musical ability of a child could be tested. Singing should be the main tool of this test. If a child does not sing accurately, he may still be musically talented, but this is usually an exception. The test could include rhythm echoes and verbal feed back. A child may be musically talented, but lacks singing skills to correctly reproduce the heard sounds.

The musical ability test could serve as an indicator to parents with regard to their child's future music career. Every child is,

however, entitled to continued general music education, notwithstanding his music ability or singing accuracy.

6.5 THE OPTIMAL USE OF SINGING IN GENERAL MUSIC EDUCATION

The merits of structured singing in general music education include:

- * the development of the voice as each child's primary musical instrument
- * success is experienced regardless of the level of technical singing ability
- * opportunities for self-expression are created
- * learning takes place in a relaxed and enjoyable manner
- * pupils are guided to intone, phrase, articulate, interpret and control breathing
- * pupil's song repertoire is expanded
- * the transfer of culture takes place
- * the ability to listen selectively, to concentrate, to react and to evaluate is sharpened
- * most musical concepts are taught and practised
- * aural training with respect to melody, rhythm, harmony, form and dynamics takes place
- * an awareness of and facility in language is attained
- * the social, emotional, moral, spiritual, aesthetic and intellectual development of the child is promoted.

As already stated, the poor singing ability of youths can only be remedied by **structured singing activities**. Attention will thereby be paid to the quality of the singing, the correct choice of singing material and song teaching methods, singing enrichment and singing evaluation.

6.5.1 Singing is a skill and it can only be developed if time is spent on developing the skills of teachers and children. **Singing instruction**, as part of general music education in schools, must be integrated with singing of songs. Singing exercises as an aim as such is not recommended. It is essential that time is rather spent on enjoying the correct singing of songs.

Attention to successful singing needs to start at pre-primary level. The sooner a beginning is made with correct singing habits, the better. In pre-primary music education, toddlers could be taught to use their singing voices correctly by learning to distinguish between singing and speaking voices. This may be followed by echo-singing and question-and-answer singing. The encouragement of singing in upper or head registers and exercises, such as "singing" like a plane taking off, and talking in high voices, is highly recommended.

Correct singing is dependent on correct teaching habits being continued at primary and secondary schools. Once an awareness of correct singing has been created, singing should improve dramatically. There is a direct link between correct singing habits and accurate pitch discrimination, as they both facilitate accurate singing.

In order to develop accurate pitch discrimination, children should learn the following:

- * distinction between singing and speaking voices
- * correct identification of certain pitches and echo-singing
- * echo singing of intervals, phrases or motives as sung to them by the teacher
- * developed question and answer singing
- * systematic raising of their speaking and singing voices
- * gradual expansion of unison singing to group singing in parts.

Positive feedback on children's singing can motivate them to continue singing. This is especially necessary when their voices are changing and they perceive themselves to be singing inaccurately, or incorrectly.

A child is not necessarily an inaccurate singer if he/she sings out-of-tune in a group. Opportunities for individual singing are necessary if accurate singing is to be attained. For successful structured singing it is imperative that the teacher sings accurately, and correctly, and chooses good singing material.

6.5.2 The choice of singing material and teaching method can enhance or hamper structured singing. Choice of singing material encompasses traditional music education material, as well as free choice material. Structured singing activities ensure that all singing material complies with musical criteria, and is easy to sing.

Traditional music education material includes nursery rhymes, traditional children and folk songs, of African, Asian and Western cultures. These songs form part of the child's milieu and introduce children to a wide range of good singing material.

Children should be introduced to a wide vocal repertoire: distinguished composers from different cultures, styles and periods. Correct singing may be ensured by choosing singing material that is not too difficult. For accurate and correct singing, songs with ranges higher than A above middle C or lower than A under middle C need to be transposed in order for their ranges to fall between these two notes. The vocal centre of songs should be in the vicinity of middle C. As the quality of singing improves, songs in higher ranges may also be sung.

A chosen song should be sung in a certain key not because the teacher finds accompaniment easy, but because children find singing comfortable in such a key. If the teacher's piano playing is not of a standard comparable to UNISA (University of South Africa) Grade III, he/she might consider doing without the accompaniment.

With successful accompaniment, care should be taken that accompaniments convey the atmosphere of a song, and do not overpower or hamper the singing. Song book inclusions of not-too-ambitious-accompaniments can ensure that non-music trained teachers can achieve success with accompaniments. Structured singing is enhanced by successful accompaniments. Children's singing may be hampered if the teacher has difficulty with the accompaniment.

Correct singing is facilitated by transposition of songs and their accompaniments, when children find singing difficult in a certain

key. Songs with short phrases are preferential as breath control and singing is likely to be successful.

Songs consisting of variants of **so-mi-la-so-me** are ideal for singing in the pre-primary and junior primary phase. Pre-primary, songs with leaps not exceeding a fourth, facilitate correct and accurate singing. It is essential that songs for junior primary do not consist of intervals larger than a fifth. In senior primary, song intervals which do not exceed a sixth are excellently suited for correct singing. Singing in parts and descant singing can be encouraged at **secondary schools**. This is especially valid to encourage boys with changing voices to continue singing.

When teaching children a new song, the teacher's knowledge of the song and his/her accurate and correct singing of the song at all times is a prerequisite for correct singing to take place. It is also vital to correct singing inaccuracies of children, when singing a newly taught song.

The **phrase-by-phrase method** is the recommended teaching method, as inaccurate singing can be remedied as soon as it is encountered. When a song is taught, it is essential that children are discouraged to join in too early with the teacher's singing. They should rather listen attentively before joining the singing.

The **notation of a song**, when used, can appear on a transparency or blackboard. This is better than handing out notation sheets. The best way of teaching a song to children, is for the teacher to sing it to them.

It is imperative that children start singing a song at the correct pitch, and at the right time. The teacher can only correctly **identify singing inaccuracies** by not always joining in the singing. Listening to children singing without accompaniment is necessary to identify inaccurate singing. Inaccurate singing will lead to failed structured singing as it is impossible to enrich singing when the singing is inaccurate and incorrect.

6.5.3. For the enrichment of singing activities singing needs to be combined with movement, creativity, instrument playing and listening to music.

Singing folk songs combined with movement, as with African folk songs, is ideal for enriching singing. Children should also be given the opportunity to create their own movements when singing a well-known song.

Combining creativity and singing can be done by children creating new words for songs with inappropriate texts, or using out-of-date word usage. Creative body sounds and body percussion are ideal to accompany singing, or as sound effects, especially when there are insufficient instruments.

Notation is not always necessary for combined instrumental playing and singing. Without notation children can learn to play by ear. To successfully combine instrumental playing and singing, it is essential that the choice of singing material is elementary: easy harmonies or harmonies that change rhythmically and pentatonic songs are suitable material. If there are insufficient instruments, elementary non-melodic instruments could be made from empty containers filled with stones or seeds. Melodic instruments could also be improvised by filling glass bottles or glass containers with water.

Enriched singing activities include the facilitation of discriminate listening by combined singing and listening. Children need be taught to listen to their own voices, those of their class mates and the teacher, and evaluate the accuracy and correctness of the singing.

6.5.4 The evaluation of singing is necessary to measure the effectiveness of structured singing activities. The quality of singing and singing material may be evaluated by both children and teachers.

Singing needs to be evaluated by means of a checklist including: breath control, tone quality, general intonation, intonation of a specific interval or phrase, rhythmic precision, pronunciation,

enunciation, phrasing, tempo and general interpretation. Such a checklist, facilitates the evaluation of individual singing as well as group singing. The quality and quantity of singing material need also to be evaluated.

Recommendations regarding the number of songs taught include that each year, the song repertoire of a class is extended by at least sixty new songs. For evaluation purposes, echo and question and answer singing is ideal. The encouragement of children to sing a phrase from a well-known song individually, or in a small groups, may also give the teacher an opportunity to evaluate singing.

Aspects of a song which lend themselves to evaluation include: the number of leaps, high or low notes, length of phrases, use of melisma, range and correlation between word and melodic rhythm. Teachers and children need to learn the criteria for evaluating singing, and singing material. Thereby the final prerequisite for structured singing is met.

Structured singing activities lead to improved singing abilities of youths and meaningful general, formal as well as multicultural music education. To create a truly multicultural music education, certain recommendations regarding folks songs within a cultural context must be considered.

6.6 THE FOLK SONG IN MULTICULTURAL MUSIC EDUCATION

Multicultural music education in South Africa may be furthered by encouraging children to respect their own cultural heritage. Singing folk songs from one's own culture is the point of departure. This could be followed by singing folk songs from other South African cultures, or microcultures. It is essential that English and Afrikaans children in South Africa learn African folk songs, and vice versa.

It is crucial to multicultural music education that the African heritage plays a larger role. This could be achieved by prescribing African folk songs for music education syllabi and moving away from a predominantly Western oriented music education. Music education

teachers need to learn African folk songs, and know them by heart, so as to teach them to children without notation.

Videos and recordings of African folk singing are necessary to promote accurate learning and performance of these songs. The SABC (South African Broadcasting Company) could make an important contribution in this regard. Existing recordings of African folk singing are needed in schools for the advancement of African culture within music education.

A South African song book, including songs from all African cultures and selected Afrikaans and English folk songs, is needed. Songs from different African cultures need to be notated, published and distributed at schools. The notation of African folk songs in both staff and solfa notation is recommendable, because this will enable the non-Western music and Western music trained teachers to learn these songs.

In black communities, the African folk song is mostly sung in parts and therefore the notation of such a song should be a true depiction of its performance. Therefore, it is essential that the majority of Afrikaans and English folk songs, and other singing material in South African song books, are arranged for three or four voices. Yet, it is imperative that the arrangement or adaption of folk songs for three or four voices is such that singing mastery is assured.

The advancement of folk song singing could be promoted by inviting musicians, (specialists on folk songs) to schools, to perform folk songs of different cultures. Folk song singing in the community could be encouraged by performances at official visits to schools, assemblies, church meetings, church and school bazaars and fetes, etcetera.

Adaption of folk songs ensures that they remain relevant and current. This implies that nationalistic and patriotic texts are changed. Similarly, out-of-date word usage, excessive use of the

diminutive or texts describing situations remote to modern society, need to be adapted and made more accessible and valid to the youth.

The same criteria used for selecting singing material are applicable to folk songs. Folk songs for general music education, need therefore to be evaluated by both teachers and children.

Structured singing of the folk song is vital to the success of multicultural music education. Further music educational studies on singing could facilitate the advancement of singing in formal, general and multicultural music education.

6.7 RECOMMENDED TOPICS FOR FURTHER RESEARCH

The following topics deserve further research:

- * Practical testing of actual singing abilities of South African youths.
- * Graded singing test to measure music aptitudes of children.
- * Remedying unsatisfactory singing abilities of South African youths.
- * The state and role of singing in an African cultural context.
- * The state and role of the folk song in an African cultural context.
- * Suitable traditional music education singing material for South African schools.
- * Suitable vocal music for the enrichment of music education repertoires.
- * Suitable songs for singing and movement, listening to music creativity and playing of instruments.
- * Suitable songs for singing evaluation.
- * The adaption and arrangement of folk songs for general music education purposes.
- * A South African song book with good choice singing material for general and formal music education.
- * The role of singing in formal music education.
- * Material for singing activities in music theory subjects.

6.8 CONCLUSION

Singing is the heart beat of music education. The general state of music education is currently not satisfactory as children's singing is in a poor state. The situation must be remedied by developing the singing skills of every child in music education by means of structured singing. This enables the teacher to identify and develop individual musical talent. Structured singing is also a prerequisite for successful singing within a cultural context. Folk song singing facilitates knowledge and respect for one's own culture and also the other cultures in South Africa. Structured singing could ensure that music education is truly concerned with making music.

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**APPENDIX A: SONGS FOR GENERAL
AND FORMAL MUSIC EDUCATION PURPOSES**

M. SCHÖNING

INTRODUCTION

This collection of thirty songs is representative of the Afrikaans, English and African cultures. Of these, 18 are traditional and 8 religious songs. The reasons for the inclusion of such a large number of traditional songs are that these songs are not limited to a certain age group and they facilitate multicultural music education.

Criteria for the selection of songs include an absence of mellisma and leaps greater than a sixth; and their ranges are lower than B above middle C. The second voice parts are elementary to ensure comfortable singing. Some of the second voice parts include low notes, for example G under middle C, ideal for singing in secondary schools.

All of these songs can be sung in unison and enjoyed by pre-primary school children. Primary school children can also sing these songs, and if possible, sing them in parts. Songs like She'll be comin' round the mountain and Halleluja can be sung in secondary schools, as boys with changing voices can be asked to sing the second voice part. All the songs are notated in solfa and the majority are adapted for two voices.

Unison singing of Ringing bells, Wind, oh wind, A little man, Umthandazo, Lethanini, Izinthakana can easily be combined with melodic instrumental playing as the melody of these songs are based on one chord. Tant Hessie se witperd, Old Joe and Manamolela have interesting melodic rhythms which lend themselves to the singing and playing of non-melodic instruments.

Down in the jungle, Hello ev'rybody, Busy, The old gray cat, Miss Jenny Jones and Ngo 1940 are ideally suited to be combined with movement. Children can be inspired to be creative by asking them to give or sing their own answers in songs such as Miss Jenny Jones and Wind, oh wind. Echo singing or question and answer singing such as in Halleluja, Wind, oh wind and Lethanini force children to listen discriminately. For singing evaluation purposes the following can be used:

- * Jenny Jones (chorus part)
- * Wind, oh wind! (the wind's answer)

- * In die stal van Betlehem (the animals' answers)
- * Lethanini (echo singing).

This collection of songs are also ideal for an initial singing programme for young instrumentalists.

The English songs are taught to children in pre-primary schools in Pretoria. These songs are collected from:

- * Songs sung by South African children, a Grassroots Educare Trust project (Down in the jungle)
- * American music series such as The music book (Hello ev'rybody) and Silver Burdett (Old Joe).
- * a german song book, For young people, edited by H. Röder and W. Torkel (She'll be comin' round the mountain).

The Afrikaans songs were sung in an Afrikaans primary school in Verwoerdburg, Pretoria. The origins of the Afrikaans songs are:

- * the FAK (such as Tant Hessie se witperd)
- * Musical growth in the elementary school by Bergethon et al. (English words for Tant Hessie se witperd and Halleluja)
- * M. Schöning (Christmas songs).

The African traditional songs have been collected from a wide spectrum:

- * Songs sung by South African children, a Grassroots Educare Trust project (Umthandazo)
- * Musical growth in the elementary school by Bergethon et al (Manamolela)
- * a music education seminar for superintendents, college lecturers and subject advisors at the University of Pretoria in 1992 (Ngo 1940)
- * the Tsonga composer, S. J. Khosa presented his songs at this seminar
- * Mary-Ann van Rensburg (Mmangwane and Dumela Tiki); The composer, P. Malan did adapt Mmangwane for choir singing
- * Yizwanini in Afrikaans, As Hy weerkom, is a christian song, generally well-known amongst Afrikaans children. At a christian gathering in Pretoria, the Zulu words were distributed.

A collection of the African, English and Afrikaans songs are taught to black pre-primary teachers at workshops presented at NTAECE

(Northern Transvaal Association for Early Childhood Educare), Pretoria, Shoshanguwe and at the Pretoria University. The teachers find these songs ideally suited for their situations and teach them to the children in their pre-primary and nursery schools.

These songs are also taught to all fourth year students, studying pre-primary music education, at the University of Pretoria.

The cassette consists of piano accompaniments and solo singing of the songs and can be ordered from: 198 Pienaar street, Brooklyn, Pretoria, 0181.

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30. Yizwanini yizwanini

1. Tant Hessie se witperd Traditional

doh A d r n f s s s s s s s s s s s s

d t, d r n m m m m m r r f m r

Kyk hoe ry tant Hessie se wit-perd, Hessie se wit-perd,
s s s s s d r n f s s s s s
m m m m m d t, d r m m m m m

Hessie se wit-perd. Kyk hoe ry tant Hessie se wit-perd,
s s f m r d d' d' d' t
r r r t, t, d d r m s

Hessie se wit-perd bo? Jul - le maak ver-

l t d d d t l s m s s s l s
f s l l s f m d m m m f m

niet tant Hessie se wit-perd sleg, tant Hessie se wit-perd

t l s f m r d s
r r r r t, t, l t,

maak die he - le we - reld reg! 0

English text:

Can't you see Aunt Hessie's white horse,
Aunt Hessie's white horse, Aunt Hessie's white horse,
Oh can't you see Aunt Hessie's white horse,
and gee-up a trot for me?
Don't you call him slow, Aunt Hessie will make him go;
He'll gallop along so fine, He'll make the whole world mine.
Oh, Can't you see Aunt Hessie's white horse,
Aunt Hessie's white horse, Aunt Hessie's white horse,
Oh can't you see Aunt Hessie's white horse,
and gee-up a trot for me?

2. Ver in die wêreld Kittie

Traditional

doh Ń s s s s f n s r f n s
n n n n r d d t, t, d d

Ver in die we-reld, Kit-tie, Kit-tie, Kit-tie,
s s s s f n s r f n r d s
n n n n r d d t, t, t, t, d r

ver in die we-reld Kit-tie, Kit-tie oor die see. Sy
d' t l l l s s s s r f n r s s
n n f f f n n n r d t, t, t, t, d r

laat haar draai en sy laat haar swaai, maar sy laat haar nie ver-raai. Sy
d' t l l l s s s s r f n r d
n n f f f n n n r d t, t, t, t, d

laat haar draai en sy laat haar swaai, maar sy laat haar nie ver-raai.

2. Al in die rondte Kittie, Kittie, Kittie,
al in die rondte Kittie, Kittie om die draai.
Hy swaai haar hier en hy swaai haar daar,
maar sy hou haar bymekaar;
hy swaai haar hier en hy swaai haar daar,
maar sy hou haar bymekaar.

3. So ry die trein

Traditional

doh A n s l s n s l s s r m f s n n
 d n f n d n f n d t, t, t, t, d d

So ry die trein, so ry die trein, die Kin-ber-ley se trein. So

s l s n s l s s r f n r d
 n f n d n f n d t, t, t, t, d

ry die trein, so ry die trein, die Kin-ber-ley se trein.

d d r n n r r n n
 d d t, d d t, t, d d

Hoor daar hoe stoom hy, stoom hy, stoom hy,

d d r n n r f n r d
 d d t, d d t, t, t, t, d

op-draand en af-draand. Kin-ber-ley se trein.

4. Ek soek na my Dina Traditional

doh A s d m f s s s l l l s s s
s d d r m r d f m r m m r

Ek soek na my Di - na my Di - na, my Di - na; ek
d m f s s s f m r d s
d d r m m m r d t, d r

soek na my Di - na, die Di - na van my. O,
d' t l s s s l l l s s s
n m f n r d f m r m m r

hier is my Di - na, my Di - na, my Di - na, O
d' t l s s s f m r d
n n f n m m r d t, d

hier is my Di - na, die Di - na van my.

5. Rietdakhuis

Traditional

doh C s s s s s l l s f f m m m m



Oi, oi, oi, dis 'n riet-dak-huis Twee slaap-ka-mers en
 r r d s s s s s l l s
 l, t, d n m m m m m f f n
 f, s, d



Een klein gaat-jie waar die wind deur suis
 een kon - buis.
 f f n n r r d
 r r d d l, t, d
 l, t, d l, f, s, d



Al - mal hier is
 wel - kom tuis.

doh A 6. Halleluja! Unknown German composer (1623) *

d d r n d n f s d

Loof, heel die skep-ping loof die Heer, ver -

d r n d n f

Loof, heel die skep-ping, loof die

d r n d n f s d' t l s d' t

hef jou sten om Hon te eer! Kon en prys Hon! Hal-le-

s d d r n d n s f n d' t

Heer, ver - hef jou sten, sing Hal-le- lu- ja! Hal-le

l s d' d' s s f n f s d'

lu - ja! Die aar-de op sy vas - te baan, die

l s d' d' s s f n f

lu - ja! Die aar-de op sy vas-te

d' s s f m f s f m r d f m r d d' t



wol-ke en die sil-wer naan, kom en loof Hon, kom en prys Hon! Hal-le-
s d' d' s s f m r d f m r d l s

baan, die sil-wer naan, kom en loof Hon, kom en prys Hon! Hal-le

l s d' t l s f m r d



lu-ja! Hal-le-lu-ja! Hal-le-lu-ja! lu-ja!
f m l s f m r d t, d

lu-ja! Hal-le-lu-ja! Hal-le-lu-ja!

English text:

First voice:

All creatures of our God and King,
Lift up your voice and with us sing
Alleluia! Alleluia!
Thou burning sun with golden beam,
Thou silver moon with softer gleam!
Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!

Second voice:

All creatures of our God and King,
Lift up your voice sing Alleluia! Alleluia!
Thou burning sun with golden beam, Thou silver moon,
Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!

As notated in Musical growth in the elementary school by Bergethon et al.

7. Kerslied van 'n jong

M. Schöning

doh C

Wat sal ek U bring, Heer wanneer U verjaar?

Goud en geld en gawes het ek nie o Heer, maar

mag ek U my hart-jie bring? Lie-we Heer woon daar?

8. 'n Os en ook 'n eseltjie

M. Schöning

doh A

first 1. voice
 f n m f l s f m n f s l d
 Toe Je - sus in sy krip-pie le, die eer-ste Kers-fees
 r d t l t d t d r d m f r

second voice 1.
 Toe Je - sus in sy krip-pie le, die eer-ste Kers-fees
 l t d d t l s m d r n s r t d
 nag, het 'n os en ook 'n e - sel-tjie met Jo-sef saam ge-Wag
 s s f m r m f m r d t d r t t d

nag, het 'n os en ook 'n e - sel-tjie met Jo-sef saam ge-Wag.

2. Toe Jesus in sy krippie lê, van engeltjies omring,
het 'n os en ook 'n eseltjie hul liefde Hom gebring.
3. Toe Jesus in sy krippie lê, die Heer van mens en dier,
het 'n os en ook 'n eseltjie met eng'le fees gevier.
4. Kom laat ons saam na Betlehem gaan en langs sy krippie sit,
waar 'n os en ook 'n eseltjie die Christuskind aanbid.

9. My hart is nie 'n pragpaais

M. Schöning

doh A s n n f f s f m s l l t l
r d l t r d r d m f m f r

1. My hart is nie 'n prag - pa - leis of her - berg groot en

s s l l f f s s n s
m m f d r r m t d d

nooi, maar net 'n stal waar bees - te bly wat

f n r d d
r l t t d

ruik na mis en strooi.

2. My hart, 'n bouval jare al, is klein en baie vuil.
"O, kon ek Heer, die hart van my tog vir 'n ander ruil."
3. Dan kon die Christuskind in my 'n skone herberg vind,
en sou ek U so sag laat slaap, beskut teen reën en wind.
4. En toe hoor Jesus my gebed. Hy't self na my gekom,
vir my 'n nuwe hart gegee, 'n rein hart net vir Hom.
5. "Hosanna", sing ek nou verbly, "Hosanna tot U eer".
"U woon in my, U woon in my, my Christus en my Heer!"

10. In die stal van Betlehem

M. Schöning

doh C s n n n r r n n n r r
r d t l t t d t l t t

1. O, lan- ne - tje lan, jy hup - pel en spring, waar-

n n f s l s s
d d r r r n m

om so bly hier- die dag? "n

l l s f f l s s f n r
f r n r r d r n r d t

kind is ge - bo - re in Bet - le - hem - stal, 'n

n r d r r n d
l t d t l t d

kind - jie van god' - li - ke prag _____ . "

2. O, klein, kleine kalfie wat drink aan jou ma,
jy is so rustig en stil.
"Die koning van vrede lê hier in ons stal,
en my hart is met vrede gevul."

3. O gryse klein esel, jou oë die blink,
watter wonder het jy hier aanskou?
"Die ewige vader en vredevors God,
het sy Seun aan die mens toevertrou."

11. Down in the jungle

*

doh C d d d n n f n f s s s d d n



Down in the jun- gle, where no- bo dy goes there's a big fat ma-na

f n f s s s d d d n n n f n f s



wa-shing her clothes, with a rub- a- dub here and a rub-a-dub there

s s s f n n r d s s d n



that's the way, she wa-shes her clothes, with a ooh - ah,

f n f n f s s s d n f n f n f s



boo-gie, woo-gie, woo-gie, with a ooh- ah boo-gie, woo-gie, woo-gie

s s s f n n r d



That's the way she wa-shes her clothes.

2. Down in the jungle where nobody goes
There's a big fat mama hanging her clothes
With a hang-a-hang here and a hang-a-hang there
That's the way she hangs her clothes
With a ooh-ah-boogie-woogie-woogie X2
That's the way she hangs her clothes.

3. Down in the jungle where nobody goes
There's a big fat mama ironing her clothes
With a iron-a-iron here and a iron-a-iron there
That's the way she irons her clothes
With a ooh-ah-boogie-woogie-woogie X2
That's the way she irons her clothes

4. Down in the jungle where nobody goes
There's a big fat mama folding her clothes
With a fold-a-fold here and a fold-a-fold there
That's the way she folds her clothes
With a ooh-ah-boogie-woogie-woogie X2
That's the way she folds her clothes
5. Down in the jungle where nobody goes
There's a big fat mama packing her clothes
With a pack-a-pack here and a pack-a-pack there
That's the way she packs her clothes
With a ooh-ah-boogie-woogie-woogie X2
That's the way she packs her clothes

As notated in Songs sung by South African children, a Grassroots Educare Trust project

12. She'll be comin' round the mountain Traditional

doh E s, l, d d d d l, s, n, s, d d d d

first voice 1. She'll be co-min' round the moun-tain when she comes, oh, when she
d t, l, s, n n f
d t, l, s, s, s, l,

second + 1. ... roun' the noun - tain, } oh, when she
third 2. ... driv - in' hor - ses, }

d d r n n n n s m r d r r r n

comes, she'll be com-in' round the moun-tain when she comes, oh when she
n d t, l, s, t, t, d
s, d t, l, s, s, s, s,

comes, 1. roun' the noun - tain, } oh, when she
2. driv - in' hor - ses, }

3. go - in' t'neet her,


r s s n n n n d d d d l, l, l, l,

comes, she'll be co-min' round the mou-tain, she'll be co-min' round the
t, d t, l, d t, l,
s, d t, l, f, f, f,

comes, 1. roun' the noun - tain, } oh, when she
2. driv - in' hor - ses, }

3. go - in' t'neet her,

r d t, l, s, s, d n n r l, t, d d d d



moun-tain, she'll be co-min' round the moun-tain when she comes oh when
 d d t, l, s, n n f
 f, d t, l, s, s, s, l,

comes, 1. roun' the moun - tain, } oh, when she
 2. driv - in' hor - ses, }
 3. go - in' tmeet her,

d



comes.

n
s,

comes.

First voice part:

2. She'll be drivin' six white horses
 when she comes, oh when she comes,
 She'll be drivin' six white horses
 when she comes, oh when she comes,
 She'll be drivin' six white horses X 3
 when she comes, oh when she comes.

3. Oh, we all go to meet her
 when she comes, oh when she comes,
 Oh, we all go to meet her
 when she comes, oh when she comes,
 Oh, we all go to meet her X3
 when she comes, oh when she comes.

13. Hello ev'rybody Adapted Afrikaans folk song *

doh A s d' t t l s n f s r n f
 s m f f d r n r d r d t,

Hel- lo ev'-ry - bod- y, yes, in - deed, yes, in-deed, _
 n f s d' t l s n f s
 d r n n s d r n r d

yes, in- deed. _____ Let's make mu-sic yes, in-deed, _
 l l s r d d
 f n r t, d d

yes, in- deed my dar - ling.

The traditional Afrikaans song is "Hoe ry die boere", the English words are by E. Holsaert.

14. Ringing bells

Adapted German folk song

doh D d r n s d r n



A musical staff in G major (one sharp) and 2/4 time. The notes are: D4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Solfège syllables are placed above the notes: doh D, d, r, n, s, d, r, n.

- 1. Sounds of bells are in the air:
- 2. Time to wake up morn - ing's here:

d s, d d s, d



A musical staff in G major (one sharp) and 2/4 time. The notes are: D4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Solfège syllables are placed above the notes: d, s, d, d, s, d.

Ding, ding, dong, ding, ding, dong.

Ding, ding, dong, ding, ding, dong.

15. Old Joe Traditional Texan folk song

doh F n d d n d d s, l, d d d d l, s, s,
 f, l, s, s, l, s, s, f, n, n, n, n, f, s, s,

Trot, Old Joe, Trot, Old Joe, You ride bet-ter'n an-y horse I know.

n d d n d d s, s, l, d d d l, s, s,
 l, s, s, l, s, s, s, f, n, n, n, f, s, s,

Trot, Old Joe, Trot, Old Joe, You're the best horse in the coun-try. O

n d
 s, n,

Whoa, Joe!

doh A 16. Busy

A. E. Workman



We step, step, step, and tap, tap, tap, and then we sit right down. We



step, step, step, and tap, tap, tap, and bow with-out a sound. We



clap down low, we clap up high, we clap the ground, We



clap the sky. We step, step, step, and tap, tap, tap, and



then we sit right down.

17. The old gray cat Traditional American folk song



1. The old gray cat is sleep- ing, sleep- ing, sleep- ing, the



old gray cat is sleep- ing, in the house. _____

2. The little mice are creeping, creeping, creeping
The little mice are creeping in the house.
3. The little mice are nibbling, nibbling, nibbling.
The little mice are nibbling in the house.
4. The little mice are sleeping, sleeping, sleeping.
The little mice are sleeping in the house.
5. The old gray cat comes creeping, creeping, creeping.
The old gray cat comes creeping through the house.
6. The little mice all scamper, scamper, scamper.
The little mice all scamper through the house.

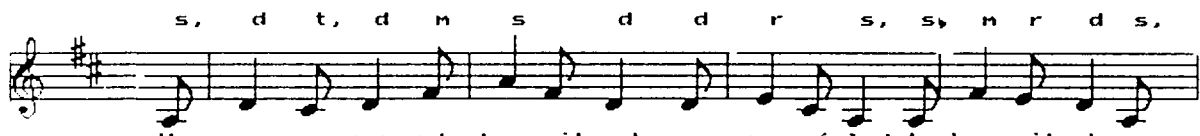
doh D 18. Miss Jenny Jones Traditional American folk song



We come to see Miss Jen-ny Jones, Jen-ny Jones, Jen-ny Jones, We



come to see Miss Jen-ny Jones, and how is she to-day?



We are so {glad to hear it, oh we are so {glad to hear it oh we
sad sad



are so {glad to hear it and how is she to - day!
sad


*

- spoken:
1. "She's washing."
 2. "She's ironing."
 3. "She's sick."
 4. "She's dead." (Fine)


19. Wind, oh wind!

Anonymous


doh C s n d m s s n d s s n d r m
 d d t, t, l, l, l, s, s, s, s, l, l, l,



Wind, oh wind I see you at play, what are you blowing a-
 n r d s n d m s m d
 t, t, d d d t, t, l, l, s,



round to-day? Clouds, oh clouds, oh clouds I say
 s n d r m n r d
 s, s, l, l, l, t, t, d



I am blowing the clouds to-day.

2. Wind, oh wind, I see you at play.

What are you blowing around today?

Wind answers: "Leaves, oh leaves, oh leaves I say."

"I am blowing the leaves today."

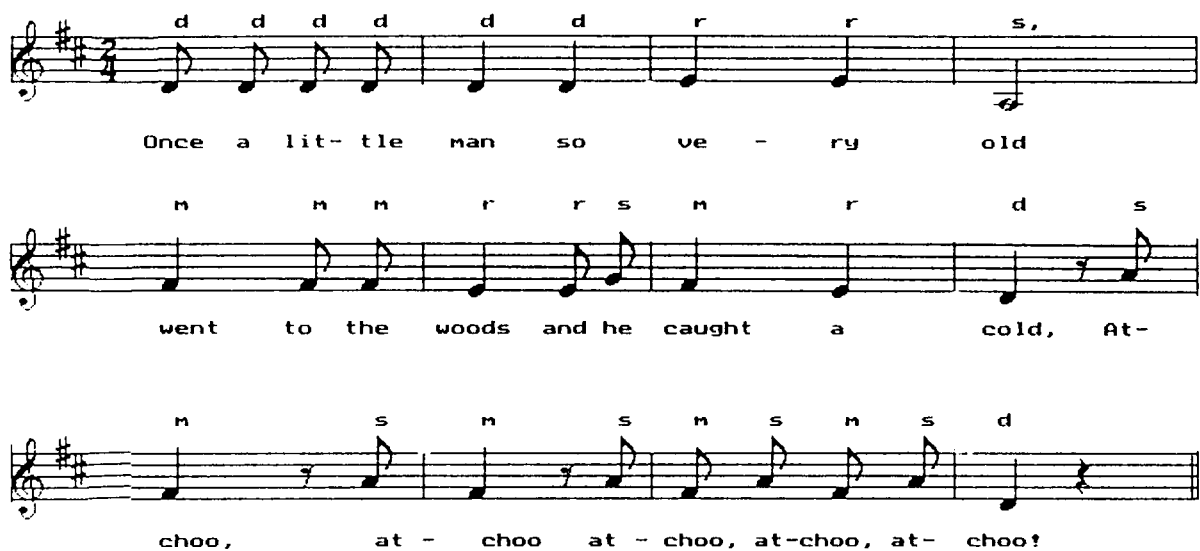
3. Wind, oh wind, I see you at play.

What are you blowing around today?

Wind answers: "Hats, oh hats, oh hats I say."

"I am blowing the hats today."

doh D 20. A little man Adapted French folk song



Once a lit- tle man so ve - ry old
 went to the woods and he caught a cold, At-
 choo, at - choo at - choo, at-choo, at- choo!

2. So he hurried home, oh deary me,
 "I've got a cold in my head" said he.
 "Atchoo, atchoo, atchoo, atchoo, atchoo!"
3. Then the old man went straight to bed,
 pulled up the blankets and sadly said,
 "Atchoo, atchoo, atchoo, atchoo, atchoo!"
4. Then the old man jumped out of bed.
 He did a dance and he gaily said,
 "I'm well, I'm well, I'm well, I'm well, I'm well!"

21. Mmangwane

Traditional

doh C d r m f m r s s s s f m

d t, d l, l, l, t, t, t, d r d

'Ma - ngwa - ne 'Mpu - le - le ke -ne-lwa-ke pu - la

m m m m m f f f m r s s s s f m

d d d d d r r r d t, t, t, t, d r d

ha-di le-pe -di ha-di le-tha-ro di-nya- la mo-sa- di

m m m m m f f f m r s s s s f m

d d d d d r r r d t, t, t, t, d r d

ha-di le-pe -di ha-di le-tha-ro di-nya-la mo-sa- di 'Ma-ngwa-

s l s f f r f s f m m d

m f m r r t, r m r d d s,

ne 'pu-le- le 'Ma -ngwa- ne 'pu -le- le 'Ma -ngwa-

m f m r s s s s f m

d r d t, t, t, t, d r d

ne 'pu-le - le ke-ne-lwa-ke pu- la

2. m

d

la

The meaning of the words in English:
Aunt, open the door
I am wet from the rain, I am cold.

doh D 22. Manamolela Traditional

Ma-na-mo-le - la, Ma-na-mo-

s r s m r r d d l, l, s m r r

le - la, won't you let us take it slow? - don't you let us

s m r r d d l, s m r r d d l,

Won't you let us take it slow? - Won't you let us take it slow?

d d l, d r l, d d l, d r l, d d l,

take it slow? - You know the day is long, You know the day is long,

d r l, d d l, d r l, d d l, d r l,

You know the day is long, You know the day is long, You know the

Ma-na-mo-le - la, Ma-na-mo-le - la, Won't you let us

day is long. Won't you let us take it slow? Won't you let us take it slow?

d d l, s n r r d d l,




take it slow? Won't you let us take it slow?

d r l, d d l, l, d r l,

You know the day is long You know the

d r l, d d l, d r l, d d l,



You know the day is long, You know the day is long.

d d l,

day is long.

23. Dumela tiki

Tragionai



Du - ne - la Ti - ki, che-bu-la bha-sa mae - ye le set-se




ru - na le ku - tsa - ya - na.

The meaning of the words in English:
 Good day Tiki, they are leaving,
 we stay here alone, we are orphans.


24. LOKO SIKU ra ha sungula

S. J. Khosa

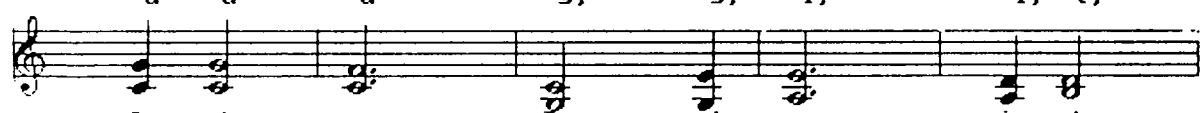
doh C m n s s n r f f n s s s



Lo - ko si - ku ra ha su - ngu - la, Hi nkhe - nsa
l s f s r n d r n
d d d l, t, d s, s, s,




Xi - kwe - nbu xa hi - na: I nko - mu,
s s f d n n r r
d d d s, s, l, l, t,



I nko - mu, ta - ta - a i nko -

d
d



mu.

English text:

As the day dawns and birds start to sing.

We praise the Lord for everything:

Thank You Lord! We thank You,

Lord, our God, we thank You!

25. Etlela khwatsi

S. J. Khosa

doh D d n n s s d n n s

s, d d m m s, d d m



E tle- la khwa- tsi N'wa- na lo - nto

s n r r r d' t l

m d t, t, t, l, t, d



ngo, U lo - rha ti - nye- le - ti,

l d n n s s d n n n

d s, d d m m s, d d m



U lo - rha n'we- ti, Na to ti - ntsu -

s r r s n d

n t, t, l, t, d



ni Le' - ta ku ba - sa.

English text:

Sleep little one sleep, Sleep darling child sleep,
it's time you laid down your head:
Dream all the night long of stars and the moon,
warm, tucked up in bed.

25 Ngo 1940

Traditional

doh C s s f m m n f s l l l l s f



Ngo nine-teen four-ty kwe- la- Ma- ra - bi si-gi- be-la
 n n n f r n
 d d d r t, d



'na bae-se- ke- e- la.

In 1940, we climbed on our bicycles
and we rode.

27 uminnanaazo

Amosa prayer

doh C

d l, s, d r f m m r m s s f m r
d l, s, s, t, t, d d t, d n n r d t,

O - ku ku-tya si- i- ku-tya-yo si- i- ku-phi-wa ngu
d s m s l s f n r s d f m r
d n d n f n r d t, t, l, l, t, t,

we na- la man-zi a - sel-wa- yo si - wa-ni- kwa ngu-
d d d
d l, s,

we A - men



English text:


We thank you Lord for the food that you graciously has given us.
The water we are drinking we are given by You, Lord. Amen.

Afrikaans text:

Ons dank U Heer vir die kos wat U ons genadiglik voorsien,
en ook die water wat ons drink voorsien U ons o Heer. Amen.

28. Lethanini Traditional

doh C




Le- tha- ni ni a - ba- ntwá - na! Ba -zo-fun-

d d t, d d d t, d

Le- tha -ni- ni a- ba-ntwa-na!

n f n r d



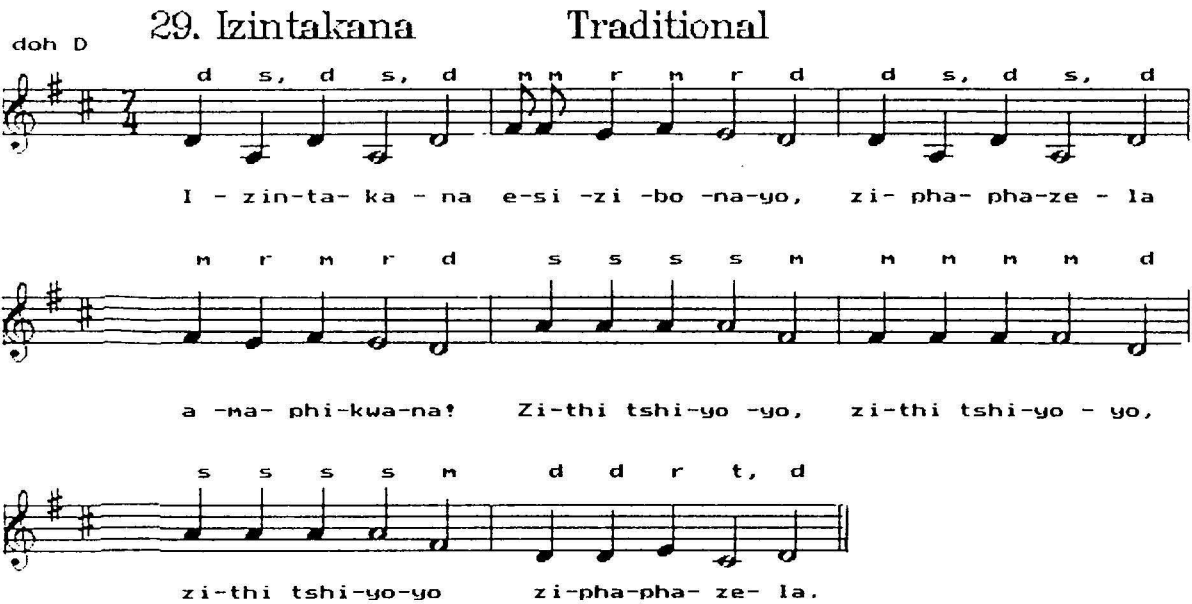
da, es-ko-le - ni!

d d s, d s, t, l, s,

Ba - zo -fun - da es- ko -le- ni

The meaning of the words in English:
Bring the children,
They will learn at school!

doh D 29. Izintakana Traditional



I - zin-ta-ka - na e-si -zi -bo -na-yo, zi-pha-pha-ze - la

a -na- phi-kwa-na! Zi-thi tshi-yo -yo, zi-thi tshi-yo - yo,

zi-thi tshi-yo-yo zi-pha-pha-ze- la.

The meaning of the words in English:

The birds which we see

Flap (or wave) their (small) wings

They say tshi-yo-yo, they say tshi-yo-yo,

(imitating the sound of the bird)

They say tshi-yo-yo, they wave their wings.

30. YIZWANINI YIZWANINI

doh A



d r m m m f s s l m m r
 d r d d d r m m r d d t
 Yi - zwa - ni - ni, yi - zwa - ni - ni, I - li - zwi e -
 d d d r m m m f s s l
 d d d t d d d r m r d
 li - hle; "Uu - ne - la - ni a - ban - twa - na U -
 n m r d d t l l d
 d d t d r m f m r
 ku - za ku mi - na." A - le - lu - ya mu -
 s s f s d d r m s d t l l d
 n r d t d d t d d f m r
 khu - lu d - ku - sa wa - ne - su. Si - ne - nyi - we nan -
 s s l s m m r d
 n r d t d d t d
 hla - je u - ku - ya ku - ge - ne.

Afrikaans text: As Hy weer kom

As Hy weer kom, as Hy weer kom, kom haal Hy sy pêrels,
 al Sy pêrels, fraaie pêrels vir Jesus se kroon.

Ja, die kindergesiggies, soos die sterre se liggies,
 is die hemelse pêrels vir Jesus se kroon.

English text: When He cometh

When he cometh, when He cometh,

To make up His jewels,

All His jewels, precious jewels,

His loved and His own.

Like the stars of the morning,

His bright crown adorning,

They shall shine in their beauty,

Bright gems for His crown.

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