Unit standards in Music: guidelines for non-specialist teachers in training in Botswana and the SADC region

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A thesis submitted in partial fulfilment of the requirements for the degree

Doctor of Music

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July 2001

Frisch weht der Wind der Heimat zu

Mein irisch Kind. Wo weilest du?

Tristan und Isolde (1865) Act 1 Scene 1

Richard Wagner (1813-83)

Summary

This study details the growth of education in Botswana, with specific reference to the lack of development of Music as a subject. One of the main obstacles to the development of Music in schools has been the theoretical bias in the Colleges of Education, which generally ignore practical and instrumental work, including traditional instruments. This observation was noted during the pilot project of the draft Music syllabus in Botswana, which began in 1999 and continues until the end of 2001. What the teachers in training are taught bears little relation to the syllabus they are expected to teach in schools. Teacher trainers have little practical experience in music making and have little support from institutions that cannot relate to a perceived, noisy (music-filled) environment. Music lecturers have no experience of teaching Music at Primary or Secondary level, and began their own Music careers as adults, when they were sent to the University of Reading, England, for further studies, having expressed an interest in the subject. The training there appears to have been entirely theoretical.

The aim of this study is to suggest and offer a course of work for use in teacher training institutions based on a three year/nine term academic programme, as presently followed in Botswana. Although the programme suggested correlates with the Music syllabus for Community Junior Secondary schools in Botswana, it can be used in other teacher training environments, such as training colleges, distance education modules or inservice courses.

Following guidelines set by the Music Education Unit Standards for South Africa(MEUSSA) research team at the University of Pretoria, South Africa, and the Department of Vocational Education and Training in Gaborone, Botswana, with reference to international standards and exit levels, this thesis supplies generic music unit standards for use in Botswana, but which are easily adaptable for other Southern Africa Development Community countries (SADC).

The units contain Access statements, Range statements, Performance criteria, Evidence requirements and Support notes, which are based in the African tradition in the early stages, so that trainees have a familiar basis from which to spread their wings. At present, there are no suitable Music resources for use in Botswana.

The thesis discusses educational research in Botswana concerning teaching methodology and the pertinent Government literature and recommendations.

The outcome of the thesis suggests that the quality of Music education for teachers in training would improve if unit standards in Music were adopted by the Colleges of Education. This is a matter of urgency as the Government has planned to implement Music as an optional subject in all Community Junior Secondary schools in Botswana in 2002.

Recommendations for the development of Music education in Botswana conclude this study.

Key words: Botswana, Teacher training, Music education, SAQA, Unit standards, Inservice training, Distance education, Listening guides, African Music.

**This thesis is dedicated to Séamus, Niamh, Síofra and Róisín:
Thank you.**

Acknowledgements

I would like to express my appreciation to the following persons, organisations and authorities:

- Professor Caroline van Niekerk

- Professor Heinrich van der Mescht

- The Ministry of Education, Botswana

  Department of Vocational Education and Training
  Department of Curriculum Development and Evaluation
  Department of Teacher Training and Development
  Department of Research, Examinations and Statistics

- The Government of Botswana

- Professor A. G. Hopkin, Deputy Director, The Centre for Academic Development, University of Botswana

- Dr. Louisa Schoeman, Chief Consultant (Music), Curriculum Development Division, Gaborone, Botswana

- Jane Swartland, Secretary, Botswana Society for the Arts, Gaborone, Botswana

- Maru a Pula School, Gaborone, Botswana.

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List of Abbreviations

AQF   Australian Qualifications Framework

BERA   Botswana Education Research Association

BSA   Botswana Society for the Arts

CDD   Curriculum Development Division, Ministry of Education, Botswana

CJSS   Community Junior Secondary School

CSA   Central Statistics Office, Botswana

DVET   Department of Vocational Education and Training, Ministry of Education, Botswana

ERNESA   Educational Research Network in Eastern and Southern Africa

JC   Junior Certificate

JSEIP   Junior Secondary Education Improvement Plan

LMS   London Missionary Society

MCE   Molepolole College of Education, Botswana

MEUSSA   Music Education Unit Standards for Southern Africa

MLHA   Ministry of Labour and Home Affairs, Botswana

MOE   Ministry of Education, Botswana

MTF   Music Task Force, Botswana

NCE   National Commission on Education, Botswana

PEIP   Primary Education Improvement Plan

RNPE   Revised National Policy on Education

SADC   Southern Africa Development Community

SAQA   South African Qualifications Authority

SERA   Swaziland Education Research Association

SQA   Scottish Qualifications Authority

TCE   Tonota College of Education, Botswana

UB   University of Botswana, Botswana

A comparison of terms used in South Africa and Botswana concerning unit standards

SAQA: Format for Unit Standards	Botswana: Statement of Standards
A unit standard title	A learning unit title
A SAQA approved logo	
A unit standard number	Unit reference number
A unit standard level on the NQF	Level statement
The credit attached to the unit standard	Credit value
The sub-field of the unit standard	
The issue date	Date
The review date	
The purpose of the unit standard	Unit introduction and learning outcomes
The learning assumed to be in place before the unit standard is commenced	Access statement
The specific outcomes to be assessed	Performance criteria
The assessment criteria including embedded knowledge	Evidence requirements
The accreditation process for the unit standard	
The range statements as a general guide to the scope, context and level being used for the unit standard	Range statements
A 'notes' category which must include the critical cross-fields outcomes supported by the unit standard: references to essential embedded knowledge if not addressed under the assessment criteria , and may include other supplementary information on the unit standard.	Support notes may include a purpose statement, notional design length, summary statement, content/context, approaches to generating evidence, assessment procedures, progression, recognition and copyright.

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Chapter 1

Past and Present Directions in Education in Botswana

1.1   Introduction

The Music Education Unit Standards for South Africa (MEUSSA) research project was initiated in 1999 by Professor Caroline van Niekerk at the University of Pretoria. The MEUSSA team, to which the author of this thesis belongs, allows members to test and argue existing philosophies, ideologies and opinions by drawing on the collective expertise of the group. The body of work (Unit Standards in Music) produced by the team will be submitted to the South African Standards Generating Body.

This thesis is set in the specific context of Botswana in particular, and the Southern African Development Community in general. With the introduction of Music at Community Junior Secondary (JC) level in Botswana in 2002, and the eventual introduction of Music at Primary level, unit standards are urgently needed so that teachers may have clearly defined objectives and programmes available at JC level. The Ministry of Education of Botswana has also made provision to include Music as an optional enrichment subject in the senior phase in the future.

Presently, there are no standards for Music in the Education system in Botswana. This thesis provides the basis for learning Units to be used for training non-specialist Music teachers for the Junior Secondary Cycle initially, but can be adapted as the needs of Botswana change.

1.2   Botswana

Botswana (Figure 1-1) which was known as Bechuanaland until independence in 1966, is a country (585,000 sq. kilometres) which is scantily populated and landlocked. The population (1.5 million in 1999) is at its densest in the south east, along the common border with the North West province of South Africa. It also shares borders with the Northern Cape Province and Northern

Province of South Africa to the south, Zimbabwe in the east, Namibia in the west and Zambia in the north.

More than half the people in Botswana are of Tswana origin and the national languages are Setswana and English. The groupings include

- the Bangwato, Bakwena and the Bangwaketse in the Gaborone area
- the Bakgatla, Bamalete and the Batlokwa in the south east
- the Barolong on the South African border
- the Batawana of Ngamiland
- the Basarwa in the south-central and western semi-desert regions
- the Bayei, Hambukushu and Basubiya of the north and north-east regions, and
- a small Ovaherero community in the north west.
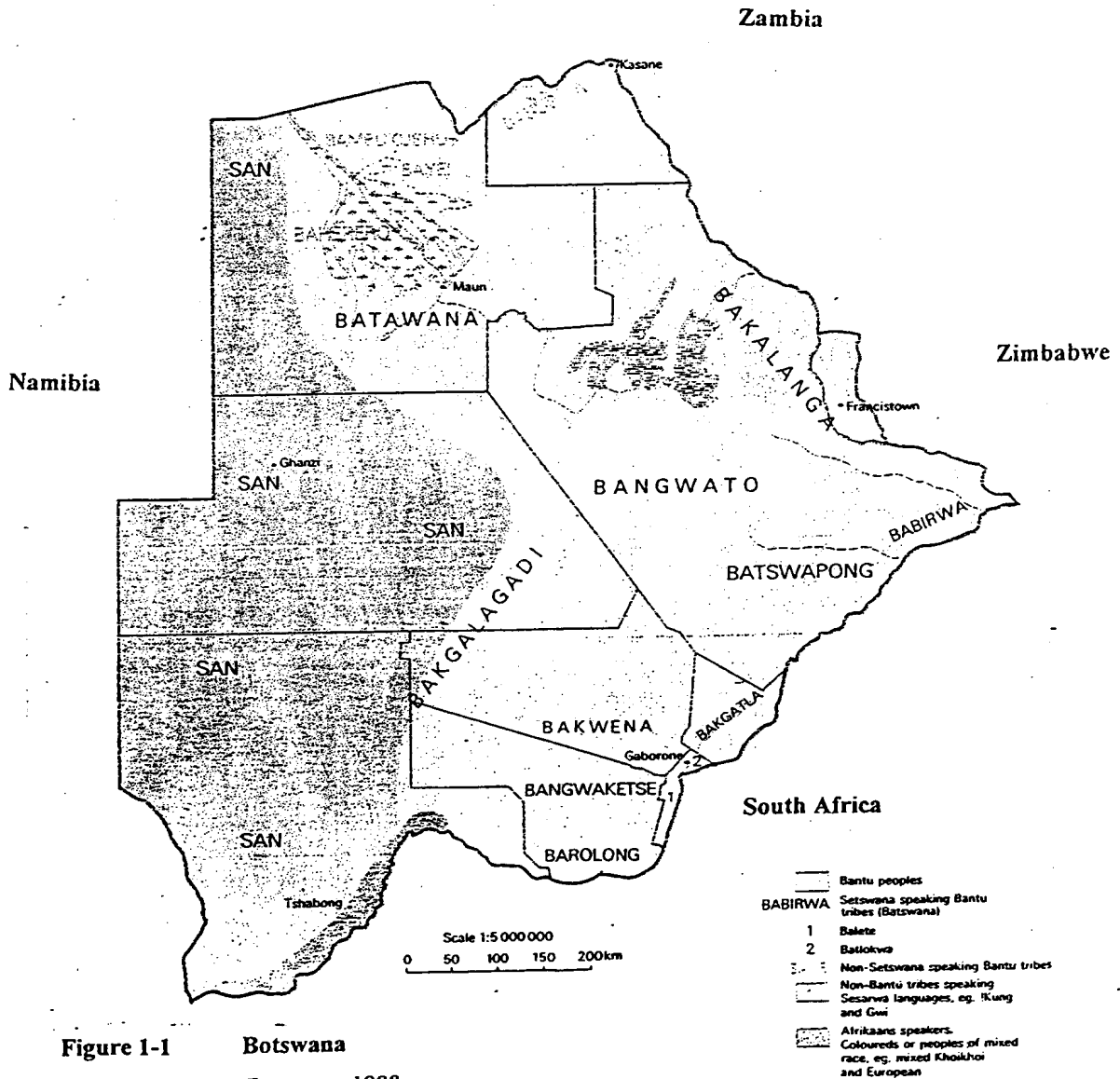
Figure 1-1 Botswana

Source: Longman Botswana 1988

1.3 Education in Botswana

Botswana is regarded internationally as the diamond of Africa, reflecting democratic and political stability and an enviable economic performance. Botswana has made a great effort in promoting education as a way forward for Batswana, the people of Botswana. In 2001, it is estimated that 27% of the recurrent budget will be spent on Education.

1.3.1 Historical overview

The first schools were established about 1840 by the London Missionary Society (LMS). One of the first was opened for the Bakwena at Kolobeng where Dr. David Livingstone had lived and worked. Reverend Robert Moffat also left a teacher he had trained for the community in the Kuruman area, presently in South Africa, around the same time. At Shoshong, two schools were operating by 1862 under the enlightened patronage of Kgosi Khama III of the Bamangwato. Some LMS schools are still found today in Ramotswa and Monkgodi.

The German Hermannsburg mission, Dutch Reformed Church, Roman Catholic, Anglican and Seventh Day Adventist missions later arrived on the scene, to contribute directly to the spread of education in the country (Abosi & Kanjii-Muranji 1994). An LMS report made in 1900 stated that 'The desire for learning in Khama's country is widespread, there is scarcely a village or a cattle post where the spelling book is not studied' (Townsend-Coles 1985: 5).

1.3.2 Colonial influences

By the 1930s Bechuanaland followed the Basutoland (later Lesotho) teaching and teacher trainer curriculum and was directed by the District Administrative and Education Offices from the Imperial Reserve, which were based in Mafeking (later Mafikeng, South Africa). Sometime later, the authorities preferred the syllabus of the Cape Province of South Africa.

There was no real impetus from the Colonial Administration to raise the low level of teacher training and qualifications because of the easy access available in neighbouring South Africa. It

did require, however, civil servants to help run the huge network of stations in this vast country, so many Batswana received their secondary education in South Africa, Lesotho and the then Southern Rhodesia (now Zimbabwe). Many Batswana particularly remember Tiger Kloof, the Missionary Institution in the Cape Colony, South Africa, as a teacher training institution with great affection. The first head of Maru a Pula secondary school came from Tiger Kloof and links are still maintained today through a variety of activities. Aspirants to tertiary level focused on Lesotho, when the regional University of Lesotho, Swaziland and Botswana was established in Roma to serve the former protectorates.

The only mission-based schools offering secondary education in the 1940s were Kgale, Mater Spei and Moeding. Vanqa (1989: 7) suggests that the changing political scenes in South Africa spurred the authorities to attend to the level of teacher trainers in Botswana, and in 1956 a teacher training college was opened in Lobatse. It catered for Primary Lower from 1957 and Higher Primary from 1958. By Independence in 1966, there were only 9 secondary schools in Botswana (one was a Government school based in Gaborone) and only four of these offered more than three years of secondary education.

The educational neglect which occurred in the 1950s and 60s in many parts of Botswana is still felt today. The previously disadvantaged areas are still in need of trained teachers, supplies, and in rural areas, better boarding facilities. In 1991, Primary school enrolment varied from 95% in Orapa to 66% in Ngamiland South. There were similar imbalances in resource allocation: the shortage of trained teachers varied from 5.4% in Gaborone to 42% in the North-West District (Botswana 1994b: 2). There are hopes that the work of the *Revised National Policy on Education* (1994) will bear fruit in the results in the forthcoming census to be taken in August 2001.

1.3.3   The Growth and Development of Education

The National Commission on Education stated that 'the primary aim in the field of education is to create in the shortest possible time, with such financial measures as may be available, a stock of trained local manpower capable of serving the country's economy' (Botswana 1977: 52).

This statement of policy had the effect of concentrating resources on secondary education with enrolment growing 43% between 1968 and 1972. In 1975, the Government of Botswana established a National Commission on Education, which published a report two years later, titled *Education for Kagisano* (social harmony). As this document directed the current policy aimed at achieving universal access, improving the content and quality of Primary education and expanding basic education from seven years to ten, both Primary and Junior Secondary schools have expanded at a rapid rate in terms of enrolment and numbers of schools. Within the thirteen-year period of 1980/1993, enrolment grew at an average rate of 14.1% from 15,434 to 85,687 (Botswana 1995: 11).

Both the Primary and Junior Secondary sectors have undergone major curriculum development in the late 1980s and early 1990s, through the Primary Education Improvement Project (PEIP) and the Junior Secondary Education Improvement Project (JSEIP), with the help of the United States Agency for International Development.

Table 1-1 shows the increase in enrolment in Community Junior Secondary schools from 1979 to 1991.

Table 1-1   Enrolments in Community Junior Secondary Schools 1979-1991

	1979	1981	1983	1985	1987	1989	1991
Male	5 853	7 116	8 242	12 421	15 640	15 722	23 273
Female	8 312	9 920	10 745	15 383	17 799	19 075	29 593
Total	14 165	17 036	18 987	27 804	33 419	34 797	52 866

Compiled from: Botswana, *Education Statistics*; 1985a; Botswana; *Education Statistics* 1989; Botswana, *Education Statistics*, 1992.

There were17 Community Junior Secondary schools (CJSS) in 1983 and 174 in 1993.The total of CJSSs in 2001 is estimated to be 203. Schools with at least fifteen classes have been provided with some extra facilities such as a pavilion. Staff housing has also been upgraded to ensure that all Junior Secondary teachers are adequately housed: this had long been a contentious issue for teachers.

Many schools, owing to the huge increase in terms of enrolment, still do not have the physical capacity required. Although the Ministry of Education is deeply concerned about delays in the building programme, it is not in a position to speed up the process as building programmes are the responsibility of the Ministry of Local Government, Lands and Housing. Figure 1-2 illustrates the dramatic increase in the number of Community Junior Secondary schools in Botswana from 1983/93.
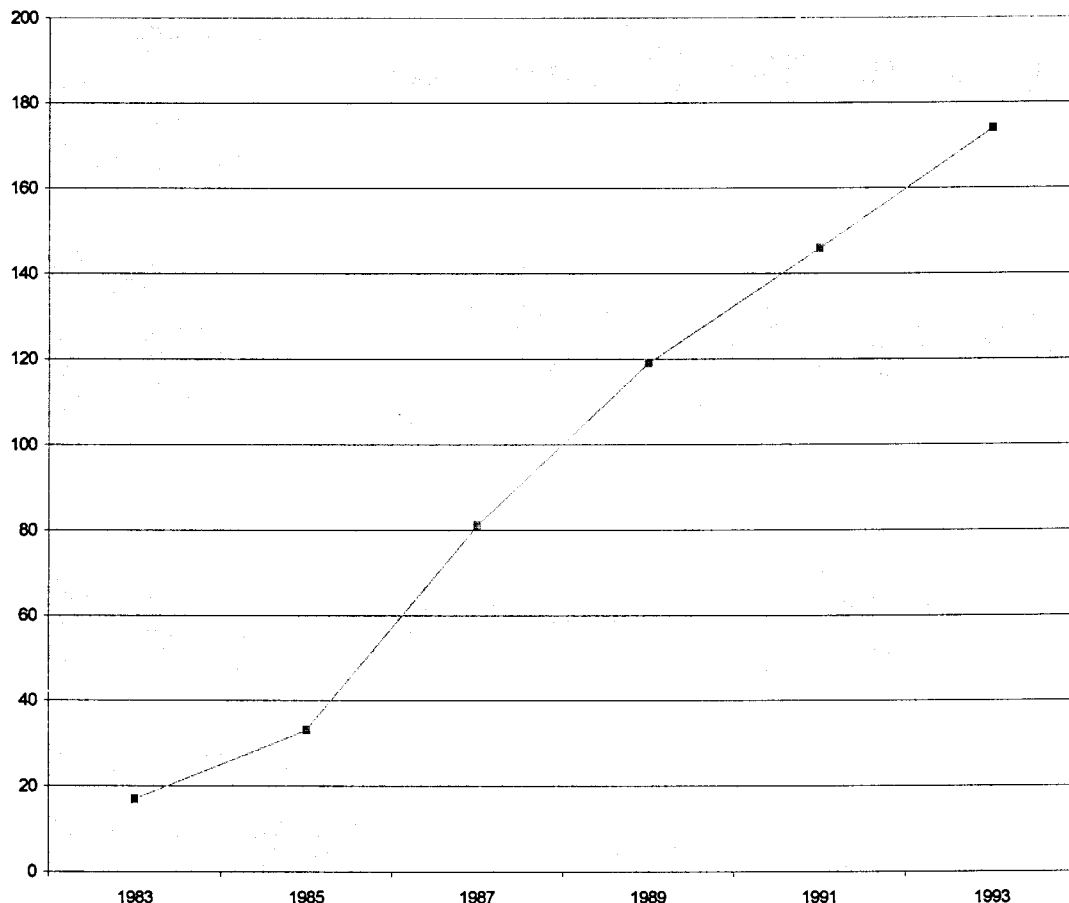
Figure 1-2   Number of Community Junior Secondary schools in Botswana 1983-1993
Source: Botswana 1997a, *Education Statistics*, Gaborone.

To cope with this large-scale expansion at Junior Community Secondary school level, two Colleges of Education were opened to train teachers specifically for the CJSS sector. Molepolole College of Education (MCE) was opened in 1985 and Tonota College of Education (TCE) was opened in 1990. Both Colleges have expanded rapidly (Figure 1-3).
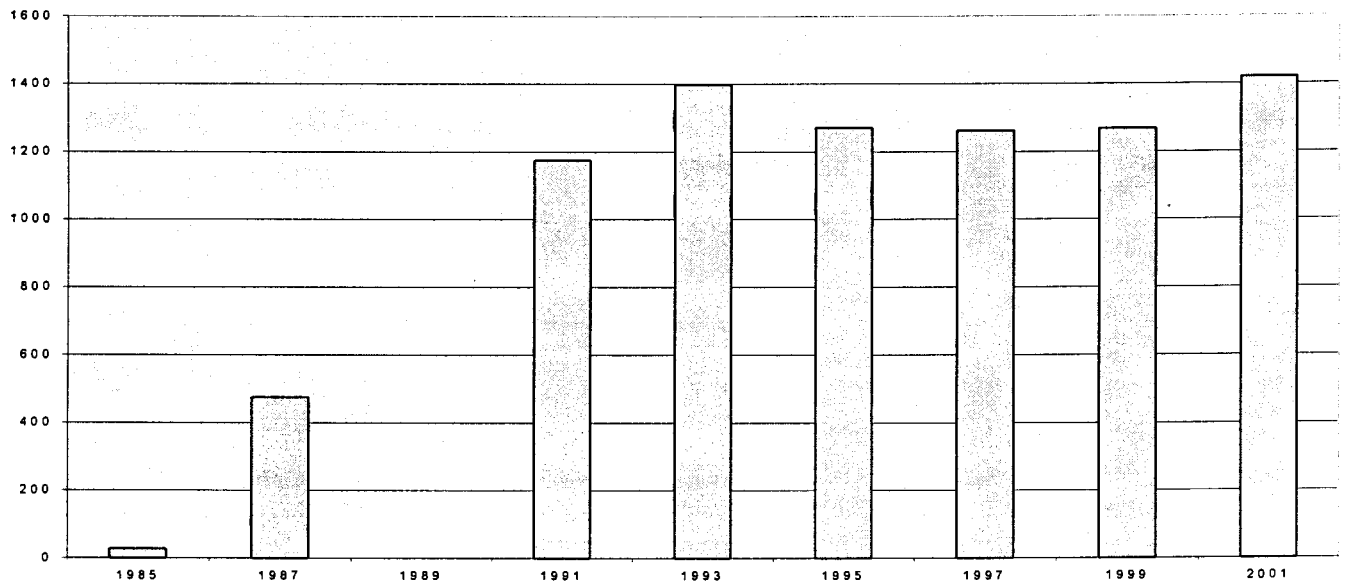
Figure 1-3   Enrolment in Colleges of Education 1985-2001

Source: Botswana, *Education Statistics*, 1985a; Botswana, *Education Statistics*,1989; Botswana, *Education Statistics* 1991a; Botswana, *Education Statistics*, 1994a, & Molepolole College of Education.

The Colleges claim to take their responsibility regarding indigenous music seriously, but the focus clearly remains on vocal work, with traditional drumming the last named instrumental activity on a list of six. Extra-curricular activities such as choirs demand a lot of time to the detriment of instrumental work. During workshops given for teachers participating in the draft Music syllabus, it was found that none of the participating teachers on the pilot course was able to play an instrument. The workshops leaders were very distressed to find that the vast majority of teachers had never been given any opportunity to learn, yet all had qualified in Music at Diploma level.

However, the Colleges of Education pride themselves on their community involvement, including the upgrading of music in the community in which they live as one of the aims of the Music course. They also aim to spread messages through song to the rest of the community about AIDS, environmental issues, population sensitivity, etc. The standard of choral singing is very high and the choirs participate regularly in competitions at a national level in Botswana and in neighbouring South Africa.

The JSEIP research studies show one major drawback to educational development in Botswana: classroom observations across the country showed a pattern of teacher-dominated lessons with little pupil involvement, no group work, discussion or feedback. Chapman, Snyder & Burchfield (1993: 12) record almost identical findings:

> *the homogeneity in instructional practices observed in this study suggests that teacher training is either extraordinarily effective in shaping most teachers in the same mould, or markedly ineffective in inciting some teachers to try different instructional approaches.*

One of the reasons put forward regarding the success of the *English Time!* Series made for the Educational Broadcasting Unit of Radio Botswana is that the children are used to being taught as passive recipients and therefore respond favourably to the added stimuli contained in the programmes. The predictable way teachers seem to teach, highlights a related issue which was discussed by Rowell & Prophet (1990: 17-26): the problems faced by teachers when introducing new subjects such as Music in the revised syllabus, which are based on students' experiences and are principally student-based. Rowell & Prophet also discuss the ramifications of a practical subject, when they analysed what the word actually meant to teachers as conceived in the junior secondary curriculum. They suggest that it has a very restricted meaning and that a number of important aspects of 'practical', such as interpretive and reflective, are being ignored in favour of a rather simplistic emphasis on technicality, that stresses the memorisation of information and the acquisition of elementary skills required for the production of specific products.

1.4   Basic Education Philosophy

Botswana believes that basic education is a fundamental human right. Basic education (Botswana 2001: 1)

- promotes the all-round development of the individual
- fosters intellectual growth and creativity
- enables every citizen to achieve his/her full potential
- develops moral, ethical and social values, self-esteem and good citizenship

- prepares citizens to participate actively to further develop Botswana's democracy and prepare citizens for life in the 21st century.

Basic education also provides quality learning experiences for individuals with special learning needs from the academically talented to those who have physical or learning handicaps. It promotes the principles of national independence, sustained development, rapid economic growth, economic independence, social justice and a desire for continued learning.
Botswana believes that basic education incorporates a sound pre-vocational preparation through comprehensive knowledge and selected practical experience of the world of work and provides a foundation that enables individuals to cultivate manipulative ability and positive work attitudes, and make optimum choices for future careers.

Basic education is a multi-dimensional process involving major changes in social structures, popular attitudes and national institutions. This process has an impact on the acceleration of economic growth and the reduction of inequality, and on absolute poverty.

In Botswana, the formal Basic Education Programme includes the first ten years of education (Standards 1 through 10 or Form 3). As soon as practical, this will be preceded by two years of pre-primary education to provide equity and quality for all children as they begin more formalised instruction at the primary level. Out-of-school education programmes provide access to basic education for children and adults who are unable to have access to the formal Basic Education Programme.

1.5   Present Cultural Policy

Botswana does not have an Arts council, as the Government wished firstly to formulate a National Cultural Policy and wanted to desist, as one officer in the Department of Culture told the author, *from putting too many irons on the fire*. It is over a decade since a draft National Cultural Policy document was put together for discussion and the Cultural Policy is no closer to fruition. The National Cultural Council was disbanded in 1998 and nothing put in its place. The Botswana Cultural Activities Support Trust was also discontinued in 1998, owing to the redirection of donor funds. This trust supported a variety of cultural activities, from traditional dance attire for

schools, writers workshops, world theatre days, small drama groups, to the annual Maitisong Festival. It also helped artists develop their efficiency by assisting them with the preparation of invoices and accounts.

Many smaller groups and individuals now struggle to survive, and development is unlikely as they have neither the means, nor the ability, to battle through the quagmire of red tape which now exists in order to procure funds. The Department of Culture is now responsible for all aspects of culture, e.g. applications from artists for substantial items or for taxi fares across town (accompanied by a Supplies officer from the department when receiving any commodities). With the extra work, delay and increasing costs that this creates, there is little energy nor incentive for people working in the Department to stage events, provide facilities and training opportunities in this area.

1.6   Present Difficulties

The self-study exercises held by the Colleges in 1993/94 suggest that there is an untapped reservoir of research capacity. The majority of lecturers hold master's degrees: this does not guarantee that an individual teacher educator will pursue research, but it does indicate that the holder has been exposed to the research process and is competent to undertake it if required. In the self-study exercises, the Music lecturers in both Colleges wished to be given time to undertake further studies and/or research, but felt that their teaching load did not allow them any time. The principal of Molepolole College of Education stated in 1991 that 'a high standard of academic performance should be the order of the day, which suggests that various types of research should be conducted by the lecturers at the colleges. I regret to say that because of staff shortages, it has not been possible for the staff to perform these duties' (Mbaakanyi 1991: 42).

Some of the major difficulties experienced presently in Botswana, with regard to the development of Music, proved to be major obstacles when piloting the draft Music syllabus for use in Community Junior Secondary schools in 1999 and subsequently. The author was a member of a three person working group which was asked to refine a Music syllabus which had been put forward for review in 1998. The original syllabus offered was completely theory-based, with little provision for actual Music teaching and none at all for practical work, and had been compiled by a group of Music lecturers working in Colleges of Education and the Teacher Training Colleges.

These lecturers were originally class teachers, who had expressed an interest in Music and were sent on a training course in Gaborone in 1988 for two weeks to obtain basic Music skills. On the basis of this training, the group was sent to the University of Reading in England for further study. As the author taught this short course, she can confidently say that a fortnight was an unrealistic timeframe in which to expect any beginners to learn enough Music knowledge and skills as a basis for further study. The teachers completed a one year post-graduate diploma and some also completed a further one year Master of Arts. On their return they were placed in Teacher Training Colleges and Colleges of Education. It is questionable whether, with their specific background, being choir masters and conductors with no training in instrumental performing, they are really equipped for their present task.

The working group began developing the syllabus in September 1998, for implementation in January 1999. Terms of reference followed much later. Sensitisation meetings were held with the Head-teachers of the fifteen schools chosen for the Pilot project. The teachers attended the Botswana Music Camp (see Appendix F) in December 1998 and a number of workshops was held soon afterwards in 1999. The teachers involved were enthusiastic and excited about the project, but were soon quite aghast at the task in hand, as their training had in no way prepared them for the actual job of teaching.

Schoeman (1993: 3-11) questioned the preparation of the Music lecturers in the Colleges as the 'training was undoubtedly not long enough to gain sufficient knowledge to train other would-be Music teachers'. The situation has changed little in the last decade as Colleges have little say in the recruitment of their own staff. The Music lecturers have had little or no opportunity for further training, as there are no lecturers to replace them in their absence. What opportunities were available locally were not acted upon: there are few signs of initiative or motivation with little chance of promotion in Colleges of Education.

Many of the administrative problems were insurmountable, as there was no flexibility in government procedures, and many of the administrative demands were totally unsuitable for the essence of the subject. Communication breakdowns, owing to poor administration skills, were also a chief source of frustration. Other problems arose owing to a complete and total lack of knowledge of the subject matter involved. Other constraints include the following:

- There is no coordinating officer in the Colleges of Education to facilitate communication at any level.

- There is no Music education officer in the Curriculum and Development Division. Consequently, there is little communication between the Colleges and the Curriculum Development Division, so the lecturers in the colleges feel very 'far down the line' when being informed about new policies, syllabi development or procedures.

- There are very few opportunities for lecturers to study further. Rathedi stated that 'the push for quality must address conditions that drive good people away from teacher education. Teacher trainers in Botswana have often indicated in different ways that they feel undervalued' (Rathedi 1993: 102). All the lecturers have publicly stated their desire for further study as they admit that the syllabus taught is limited by their own limitations. The lack of instrumental tuition is based on the lamentable fact that very few lecturers can accompany a simple song on any instrument. The Department of Teacher Training and Development is aware of this and stated in their annual report of 1991: 'reports from all colleges indicate a very low morale of lecturers and this is attributed to low salaries, lack of incentives, delays in sending lecturers for further studies as well as effecting promotions when vacancies become available' (Botswana 1991b: 11).

- Many of the teacher trainees accepted on to the Diploma course are merely interested in the qualification, and have little interest in actually teaching. 'There was a strong feeling that in most cases teaching, as a profession, is often taken as a last resort and this has led to the production of uninterested and poorly motivated teachers' (Botswana 1993: 341). Teachers in training feel that gaining a place at the College is a relatively easy affair and a convenient place to bolt when all other options fail, through their own results and the lack of tertiary possibilities available to them. This view is confirmed by the high annual pass rate, with a surprising lack of distinctions.

- Very few lecturers in the Colleges of Education have experience in assessing music teaching so there is little worthwhile experience gained on teaching practice. In one institution, it has been noted that final examination Music projects have been marked by lecturers who are not in the Music Department.

- There is a stated theoretical bias in the curriculum offered in the Colleges. In the self-study reports of 1993/94, all the Music lecturers cited lack of time as a major constraint in teaching the Music syllabus presently offered. Most of the teaching time was taken with choral training and professional studies, with instrumental and practical work being offered 'if time allows'.

- There is a marked lack of enthusiasm for alternative teaching methods, although it is readily agreed that Music cannot and should not be taught in the same way as, for example, Geography. Both lecturers and teachers in training prefer the notion (and present reality) of fixed content, ideologies and teaching methods. Van Rensburg (1993: 83) noted that 'our schools encourage passivity with students listening to the teacher rather than being actively involved in the learning process'. Thompson (1990: 220) found, with regard to teacher training and development, that 'instead of the new staff changing the culture of the system, the system changes the culture of new teachers forcing them to conform to existing practice'.

- The Music Task Force was extremely perturbed that the word 'Western' appeared quite regularly in the draft syllabus, particularly for Form 1 and suggested that the word should not appear until at least Form 3 and preferably even later. With the unit standards offered in this thesis, where music concepts are first taught using Botswana and African examples, the tutors can feel secure in their knowledge and transfer the learning to other types of musics easily.

- The lecturers serving on the Music Panel for the Colleges felt ignored by the Curriculum Development Division and indicated to the Music Task Force that they were extremely dissatisfied with the situation. The lecturers felt that their work on the draft syllabus in 1996 had been undervalued and disregarded. The Music Task Force comprises of members of the Botswana Defence and Police forces, lecturers in the Colleges of Education and the University of Botswana, Officers in Primary and Secondary Education and other departments in the Ministry of Education. A member of the Botswana Teachers' Union and a former student at the University of Reading chairs the Music Task Force. All parties concerned felt aggrieved that the original document was now in danger

of being changed and that the Music Panel had little ownership of the document which was to serve the nation.

- The Music syllabus offered in the Colleges has not been sufficiently altered to meet the needs of the draft syllabus. The teachers, who are presently piloting the 1999 syllabus in selected schools, graduated with Music as a minor subject, yet cannot cope with simple, practical applications of the elements of music in a classroom situation. They lack basic knowledge of concepts and none can play an instrument with any proficiency. The theoretical knowledge they have has never been translated into practical ways regarding its use in the classroom. Ways of teaching Music practically have never been taught or explored.

- The external moderator noted in 1997 'a conspicuous absence of traditional instruments that I hope the department will soon be acquiring'. The 1998 moderator regretted that the planned practical examination could not take place during the year owing to lack of manpower. He also recommended that students make their own instruments if the College was unable to provide traditional instruments for their use. The 1999 moderator again pleaded for priority to be given to practical work and for music to be considered as a major subject. The moderator of 2000 echoed the remarks of previous moderators and questioned the very high marks given in continuous assessment, as these short assignments contained no study in methodology or schemes of work, but contained narrative answers, where students recalled facts on theorists, without the means to use their theories in practical lessons. The names of the moderators are not given on the reports.

- It has been found that suggestions or plans for the Colleges of Education which have not been initiated by the Colleges are usually not very welcome and are treated as criticisms. In 1991 the Ministry of Education stated that 'All teacher training institutions in Botswana are affiliated to the University of Botswana and examination marks and Teaching Practice grades are moderated by the overseeing committee appointed by the University of Botswana. This assessment has created many tensions'. In meetings held with the Music Task Force, Music Panel and other bodies throughout 1997-2000, it was noted that suggestions made by the working group were automatically challenged, usually without any musical or educational basis.

- Distance education courses, aimed at improving music qualifications, are also mainly theory-based.

1.7   Personal Motivation for the Study

Recommendation 101 of the 1993 National Commission on Education states that the teacher-training curriculum should be diversified to meet the needs of the three-year Junior Certificate. The Moderation Panel of 1995 noted in its report that 'Perhaps the most striking feature that came out of the exercise is the gap between the aims of the College programme and what is achieved with respect to student performance' (University of Botswana 1995: 17).

A new approach is necessary to fill the gap described: the disparity of the aspirations of the Colleges of Education for its teachers in training when juxtaposed with the newly qualified teachers' disability when entering the Community Junior Secondary school sector. The author of this thesis has worked at all levels of education in Botswana: at Pre-school, Primary and Junior Secondary schools, and at the University of Botswana. She has given frequent workshops in MCE and to the teachers involved in the Music pilot. Therefore the author is well placed to develop and supply relevant standards and suggestions to improve the poor quality of Music education presently offered. The unit standards and programme supplied in this thesis will form a bridge between aspirations and reality, by reintroducing Music in a new format and a new approach that will be acceptable to the ideals of the lecturers and the needs of the teachers in training, for the benefit of Botswana's children.

- The author has taught as a class teacher and as a Music teacher in Ireland and Lesotho, in urban and rural environments, in addition to her multi-faceted experiences since 1987 in Botswana.

- The Primary Education Improvement Project (1987-1991), which was based in the Department of Primary Education in the University of Botswana, provided a stimulating environment for all who worked in the Department. During this period, the author taught the Music element of the Diploma in Education course in the Department of Primary

Education (EPI 381): this course was aimed at improving the qualifications of serving teachers, the majority of whom had qualified before 1970.

- The author of this thesis has an excellent awareness of the physical and historical limitations that exist in many schools, having worked with many serving teachers, schools, and pupils in connection with the Educational Broadcasting Unit of Radio Botswana.

- The Ministry of Education approved the Community Junior Secondary school draft Music syllabus in 1998/9, which was compiled by the working group, of which the author was a member, under the guidance of the Music Consultant, Dr. Louisa Schoeman.

- She was a founder member of and has served on the committee for the Botswana Society for the Arts (see Appendix A), in various roles from Curator to Vice Chairman. This non-profit organisation promotes and supports the development of visual and performing arts in Botswana (including training and facilities) with special emphasis on indigenous art forms. The society held the first cônference on the Arts in Botswana in November 1997, entitled *The Future of the Arts in Botswana*. The conference was co-hosted by the Ministry of Education and the Ministry for Labour and Home Affairs and the proceedings were published in May 1998. Dance, drama and music workshops are held on a regular basis but the focus of the society is to establish a School for the Arts.

- The author has been and continues to be involved in music workshops at all levels and for a variety of participants. She helped organise the first Music Camp in Botswana in Kgale in 1988 and has been involved in various roles with the Music Camp ever since. The Botswana Music Camp has now grown nationally and caters for approximately 100 musicians in a residential week of music-filled activities. Course leaders are sourced locally and internationally and it is the foremost agent of Music education in Botswana.

- She participates in music panels and discussions. She is a fulltime Music teacher, who also conducts, trains, assists, and accompanies choirs who sing in both Western and African traditions.

- She has been involved with the Music Task Force and Arts council sub-committees for almost a decade. A working relationship with the Botswana College of Open and Distance Learning has recently been fostered.

With her personal experience of fourteen years of music making, advising and teaching in Botswana, the author is convinced that the unit standards offered are practical, useful, relevant and that the outcomes contained therein, attainable.

1.8   Statement of the Research problem

In the light of the previous discussions, the following research question presents itself:

How can a Music programme be compiled in order to improve the quality of Music education for non-specialist teachers in training in Colleges of Education in Botswana?

The following questions can be regarded as sub-questions:

- Can a Music programme be compiled using unit standards which will satisfy:

  ♦ The Music Task Force in Botswana

  ♦ The demands of the Department of Vocational Education and Training

  ♦ The demands of the Curriculum Development Division

  ♦ The requirements of the CJSS Music syllabus

  ♦ The needs of the lecturers in the Colleges of Education

♦   The needs of the teachers in training?

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

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

1.9   Aim of the Study

The aim of this study is to suggest and offer a practically based programme for teachers in training in the form of unit standards as defined by the South African Qualifications Authority and the Department of Vocational Education and Training in Botswana. Such units do not exist at present in Botswana.

The units supplied are intended to prepare teachers in training in Colleges of Education to teach the Music syllabus which will be offered in Community Junior Secondary schools in Botswana from 2002. The units are also aligned to the aims and objectives of the Ten year Education Plan as set out by the Ministry of Education in Botswana. In the SADC Protocol on Education and Training, Article 3 states (Southern African Development Community 1997: 7):

> *Member States agree to cooperate in education and training under this Protocol for purposes of achieving the following objectives:*
> *[...]To promote and coordinate the formulation and implementation of comparable and appropriate policies, strategies and systems of education and training in Member States.*

The unit standards will also facilitate SADC education policies by achieving comparability, equivalence and standardisation of education and training systems (Southern African Development Community 1997: 8).

1.10   Target Groups

The units offered will be of assistance to the lecturers in the College of Education and the Teacher Training Colleges. It is also reasonable to suggest that these units may be used by teachers when qualified, as the units supplied in this thesis correspond with the requirements of the Community Junior draft Music syllabus.

They will also be of direct relevance to the course offered in the Distance Education Facility in the University of Botswana.

The units may be incorporated into inservice courses for serving teachers who may wish to upgrade their skills.

When the final implementation of subjects offered in the Senior Secondary Cycle is completed (2004), this programme can provide the basis for learners who wish to take Music as an optional enrichment subject.

The unit standards offered in this thesis will also be relevant to the educational needs of the Southern African Development Community. Article 5(6) of the SADC Protocol on Education and Training recommends (Southern African Development Community 1997: 9)

> *Joint development, provision and exchange of educational materials to improve the quality and relevance of education;*
> *Exchange of experiences, ideas and information to broaden the knowledge base and skills of curriculum developers, teachers, trainers and education managers.*

The unit standards may be used as part-courses or electives when the Gaborone Vocational Training Centre is established (2002), as recommended by the New Vocational Programme Initiative.

1.11 Value of the Study

The programme offered is based on 10 learning units and is written in the framework suggested by SAQA and the Ministry of Education in Botswana. It is also based on the experience of the author who is aware of the problems and present limitations in Music education in Botswana, and who, for some time, has endeavoured to remedy them in a variety of ways. These units offer a way of making Music heard, literally, in a way that has not been previously achieved in the Colleges of Education, and then to filter through to the Music makers of the future.

- This thesis offers examples of specific learning experiences to assist both the lecturers and the teachers in training in the identification of achieved outcomes. This is significant, as the majority of lecturers in Botswana has no experience of learning nor teaching Music at Primary or Secondary levels.

- The unit standards presented in this thesis are also particularly important as, uniquely, the concepts are based firstly and foremost in the context of Botswana. It is expected that previous objections to aspects of the curriculum content, such as staff notation, which was perceived as being too Western, will dissipate when seen in this milieu and be viewed in the context of providing Batswana educators and musicians with a full, well-rounded, balanced Music curriculum.

- The unit standards offered in this thesis presume instrumental work at all stages, regardless of experience and ability, in complete contrast to the present situation in Botswana, where all instruments, including traditional instruments, are ignored in classroom situations.

- Equally important is the possible use of the unit standards offered in this thesis for use in the Southern African Development Community (see Appendix E). Many member States experience similar situations regarding non-specialist teachers in training and the unit standards are sufficiently flexible to incorporate the necessary regional emphases.

1.12   Methodology

1.12.1 The MEUSSA Team

The MEUSSA Research project offers master's and doctoral students the opportunity to participate in a unique project, with the goal set on generating music standards by the end of 2001.

As part of the MEUSSA team, the author conducted her research with full regard for the MEUSSA vision which is 'to empower learners with music skills and knowledge, leading to lifelong active involvement in a variety of musics'. The MEUSSA team took cognisance of aesthetic, praxial and holistic music philosophies as propounded by Nketia (1979), Chernoff (1981), Blacking (1987), Reimer (1991), Oehrle (1992), Dennett (1995), Elliot (1995), Primjos (1996), Swanwick (1999) and others. The MEUSSA team has also been extremely fortunate to benefit from the experience and wisdom of Professor M.E Nzewi, a member of staff in the Department of Music in the University of Pretoria.

The MEUSSA philosophy underpins the unit standards, which will

- reflect the values and principles of Botswana society
- integrate well with other learning areas, and especially with the other strands of the Culture and Arts learning area, i.e. Visual Arts, Drama and Dance
- take into account the fact that schools vary greatly in human and other resources
- create a basis for a relevant and varied curriculum in music
- recognise no hierarchy of genre
- recognise the variety of purposes and functions of music across cultures
- affirm and develop the musicality of all learners
- prepare the trainees to cater for the general learner, including those with special needs as well as for those who wish to pursue a career in music.

1.12.2 The Botswana Collection

The author used the dedicated section of the University of Botswana library to source Government papers published by the Ministry of Education and other relevant bodies, to ensure a full picture containing the views of all the educators in this field is represented.

1.12.3 Reports

The author revisited

- The workshop reports compiled by the working team held when training the teachers participating in the pilot scheme

- Minutes of meetings held with
  - The Curriculum Development Division
  - The Music Panel
  - The Music Task Force

- Reports compiled by
  - The Ministry of Education
  - The Colleges of Education
  - The Southern African Development Community
  - The University of Botswana.

1.12.4 Archival Material

The author searched the archives of Radio Botswana and the National Museum of Botswana to find recordings of music, which are not readily available to the community. It was extremely

disappointing to be sent away on a weekly basis, with little more than promises to sustain the author until the following week. Producers of educational programmes in the Educational Broadcasting Unit and the Botswana College of Open Distance and Learning have also reported similar incidents. It appears that there is no ordered filing system in place in Radio Botswana and nobody really knows what is to be found anywhere. This author managed to get some recordings of traditional music after 18 months of very regular visits.

A large amount of choral music is heard on Radio Botswana, but very little traditional instrumental music is played. The majority of young people rarely listen to Radio Botswana, preferring private radio stations such as GABZfm. These stations play no traditional music whatsoever, offering some local *kwassa kwassa, hip hop* and *grunge* but give by far the most air time to American singers, bands and pop music. As a result, much of the traditional culture is being lost, especially in urban areas where many young people no longer wish to return to the cattle post and other opportunities of traditional music making, and are unfamiliar with their heritage.

1.12.5 Interviews

The author interviewed and consulted with

- Serving Teachers
- Trainee Teachers
- College of Education Lecturers
- Education Officers
- Curriculum Development Officers
- Teacher Training and Development Officers
- Ministry of Education Music Consultant
- University of Botswana Lecturers
- Examinations and Testing Division
- Department of Vocational Education and Training
- The Botswana Society for the Arts.

1.12.6 Local Culture Bearers

The author visited traditional artists and other culture bearers of note and enjoyed some memorable evenings in their company. With participation from all, the essence of music was tangible. Many of these musicians and artists are only heard at Music Festivals or on rare ceremonial occasions such as Commonwealth Day: their music is therefore inaccessible to most children and their teachers. Owing to cultural reasons, it was not possible for the author to record these artists. It is hoped that the appropriate authorities will do so.

1.12.7 The Draft Music Syllabus

The author will use the Music syllabus approved by the Ministry of Education in July 1999 as the basis for the unit standards to be presented in this thesis, with the knowledge and permission of the Music Consultant, Dr. Louisa Schoeman.

1.13 Organisation of the Thesis

After the introductory first chapter, Chapter 2 supplies a review of the relevant literature on which the author has based many of her findings, suggestions and recommendations. Many of these publications are in the public domain and all but a few can be found in the dedicated section of the University of Botswana library.

Chapter 3 discusses unit standards as defined by National Qualification Boards Internationally and the MEUSSA team of the University of Pretoria in South Africa. The author offers generic unit standards for Music, with specific reference to Botswana, which have not been complied before. These new unit standards take cognisance of the recommendations of SAQA, the Department of Vocational Education and Training in Botswana, and the Protocol on Education and Training as specified by the Southern African Development Community. The unit standards include Learning Outcomes for Botswana, specific outcomes (performance criteria) and assessment criteria (evidence requirements).

Chapter 4 serves as a starting point for tutors, to establish vocabulary, concepts and activities. This is supported by a CD (1) which illustrates examples.

The core of the thesis is presented in Chapter 5. It contains the programme outline for the Three year programme for teachers in training as well as support notes, as recommended by the Department of Vocational Education and Training in Botswana, for the first year. Music excerpts used in units 1 and 2 can be heard on the accompanying CD (2).

Chapter 6 concludes the thesis and offers a number of recommendations regarding the teaching of Music to teacher trainers and teachers in training involved in Community Junior Secondary schools and for further research in the field of traditional music in Botswana.

Appendix A contains the aims and objectives of the Botswana Society for the Arts, while Appendix B lists the details of the excerpts used and supplied on the CDs provided. Appendix C supplies the Three year Junior School Music Syllabus as approved by the Ministry of Education in July 1999, which is being piloted in selected schools. Transparencies referred to in the document, for example hand signs and tablature, are supplied in Appendix D. Appendix E contains pertinent information regarding the other members of the Southern Africa Development Community, and the Human Resource Development Report of April 2001. Information concerning the annual Botswana Music Camp is presented in Appendix F.

1.14   Notes to the Reader

The unit standards that are offered here are in no way intended to supplant or reject any course of Music study that has a sound practical basis and an underlying didactical content based on accepted educational practice. This thesis does not imply any educational failings on the part of the lecturers at the Colleges of Education or the Teacher Training Colleges, but rather reflects a teaching system that is undergoing transformation and is offered as a guide to assist teacher educators.

Many Education Officers, teachers and lecturers were very willing to have long interviews with the author, but preferred not to be personally acknowledged. They feared that critical comments

would not enhance their career prospects, but welcomed the opportunity to speak openly, in the hope that certain difficulties presently endured would be brought to light and changes made.

Chapter 2

Educational Research and Planning in Botswana

2.1   Introduction

Since independence in September 1966, researchers in Botswana have appreciated the support of the government and the particular Ministries involved, as the Government believes that democracy is expressed through an open approach to research, and consequently, research into subjects of specific value to the country is encouraged.

2.2   The Role of Research in Botswana

Prophet (1994: 67) regretted that 'educational research in Botswana appears to have assumed a reactive rather than proactive role and is therefore not influencing educational change and development to its full potential'. He suggested the notion of on-going and systemic 'research programmes' which identify problems or neglected areas such as teacher education. These programmes would focus on various aspects of that area which are topical with respect to the political agenda, and timely with respect to the decision making process. He also lamented the lack of theoretical frameworks in the majority of research undertaken in Botswana, as did Youngman (1990: 93). Youngman's analysis of papers presented at the 1989 SADC symposium revealed that only a few of the researchers discussed the theoretical grounding of their work: this means that an adequate perspective on educational problems is prevented. He made a call for 'increased critical reflection on the purposes and nature of educational research in Southern Africa'.

Burchfield, Matila & Nyati-Ramahobo (1994: 81-97) indicated that a basic structure is available in Botswana for generating the data needed to service planning, but problems have been experienced in recruiting the personnel needed to service the structure. The positive account given by Burchfield, Easton & Holmes (1994: 145-176) of an integrated data system, permeating the various departments of the Ministry of Education, is contradicted by Odotei (1994: 189) in his assessment of the institutional capacity of the Ministry of Education to conduct research. He is concerned with the lack of personnel with the skills required to carry out research, let alone

service complex data storing and processing systems. With reference to the Ministry of Education, he comments (1994: 189):

> *It is evident that none of these departments or units was specifically responsible for undertaking research and little coordination has taken place. Without a clearly defined structural framework to coordinate research, it has not been given the emphasis in policy analysis that it deserves. In most cases, research has been undertaken as a result of a need to solve an urgent problem. Planning of long-term, policy-oriented research has not been given serious attention.*

In an organisational review of methods, the Directorate of Public Service Management decided to upgrade the planning Unit into a Division of Planning, Statistics and Research. The new division was to consist of five units:

- Education Projects, Monitoring and Evaluation
- Education Planning
- Education Information and Statistics
- Education Research and
- Division Management.

Under this arrangement, only the Education Planning Units continue to operate under the auspices of the Ministry of Finance and Development Planning: the other four were to be staffed by the Ministry of Education.

2.3   Research Constraints

The vast size of Botswana also poses a difficulty for researchers. It is not unusual for populations to be excluded from samples because they are expensive to reach. Many famous anthropologists and journalists have studied the way of life of the San/Basarwa people in the central Kalahari, yet researchers at the University of Botswana rarely do because that area is too difficult, too far, too costly and too time consuming to reach. Consequently, these and other Remote Area Dwellers are eliminated from samples, findings and, ultimately, the recommendations.

Sheldon Weeks (1994: 32) suggested that educational research for policy and planning in the 3rd world often evades issues and avoids social responsibilities by not challenging existing assumptions and received truths. He stated that society's direction is related to how efficiently and effectively an education system operates when judged against certain criteria, including access to schooling, level of retention and the degree of equity maintained at each level at which students are sorted and selected for the next level. He advocates 'Putting the Last First' as a way of drawing attention to the neglect of certain communities. These issues are very pertinent to Botswana and the education of her teachers, but Hopkin (1996: 72) warned of the dangers of over-generalisations and wished to acknowledge Botswana's good record with respect to sharing the benefits of development as widely as possible. He suggested that as far as Botswana is concerned, many of those to whom Weeks was preaching are already converted.

2.4   Botswana Educational Research Association

The Botswana Educational Research Association (BERA) was founded in 1982 and is one of the associations in the twelve countries in the Educational Research Network in Eastern and Southern Africa (ERNESA). Its philosophy states that the association is committed to:

- research capacity building in Botswana
- enhancing the role of research in national development
- enhancing the role of research in educational policy and planning
- bridging the gap between researchers and policy makers
- interdisciplinary research through collaboration
- disseminating information on educational research in Botswana to other countries
- researching for the Nation of tomorrow.

BERA runs training workshops and seminars for inexperienced researchers and obtains funds for research from donor agencies. It publishes a journal, *Mosenodi*, which aims at disseminating educational research information to as wide an audience as possible, in a scholarly, yet accessible manner. BERA's statement of purpose (2000) states:

> *The use of simple and non-technical language is often associated with un-scholarliness and the use of complex technical language with scholarliness. We do not accept these associations.*

Research has shown that one of the major reasons policy makers do not utilise research findings is that they do not understand the language, which is by and large too technical and inaccessible. The greatest challenge facing researchers is, therefore, to provide even the most technical information in a readable and accessible manner and thus demystify the research process. Only then would the individual researcher communicate beyond the specialisms of the small academic community and reach a larger audience of diverse backgrounds.

The author of this thesis is committed to the philosophy of BERA and acknowledges the enormous contribution the organisation has made, and continues to make, in issues relating to research in Botswana. The establishment of BERA has made a substantial contribution towards the development of a research culture, by encouraging teachers to join the association and participate in the Educational Research Awards Scheme.

This scheme has had its difficulties, as many of the participants are unable to complete their research in the stipulated one-year period. Some recipients of these awards have also had their research interrupted by an offer to study abroad. The fact that some awardees do not complete their projects or submit reports on schedule is a serious issue. Although there are good reasons why some researchers are unable to meet their deadlines, more rigid monitoring and enforcement mechanisms should be instituted.

2.5   Language Research

In *Communicating in the classroom: An Interpretative Study in Two Community Junior Secondary Schools,* Rowell (1991: 22) found that while the problems of working in 2nd or 3rd languages are both significant and substantial, this study suggested that awareness of the ways in which people come to learn is an even greater problem in these classrooms. She noted that cognitive engagement was not always developed, and explanations and diagnostic or remedial talk was rarely a feature of the classroom discourse. 'While many of the exercises comprising the new English programme have the potential to lead into these kinds of talk, this almost never happened' (Rowell 1991: 21). She remarked that as long as teachers rely on a transmission of information approach to teaching, students would be constrained by the imposed framework of other people's knowledge. Owing to possible language difficulties, the units are presented in simple language, and it is suggested that the teachers in training spend some time clarifying

exactly what is meant or implied in musical vocabulary. It is of great importance to Music education in Botswana that as Music is introduced as a new subject in the Junior Secondary sector, the notion of 'teacher as learner' will prevail.

2.6   Cultural Influences

Studies have shown (Maleche 1985) that in Botswana, girls' preference for science-based careers is no different from that of boys. However, there is a large disparity between aspirations and reality as a number of tertiary institutions enrol more boys than girls: entry is based on the performance of candidates in Mathematics at the end of secondary school. Taole (1991: 10) found that more females obtained lower scores than males in secondary school results and so girls are less likely to be accepted. Nyati-Ramahobo (1993: 5-8) attributed these results to the far heavier domestic workload of girls.

Mannathoko (1996: 3) found that Teacher Education Institutions' curriculum knowledge reproduces the male dominated culture, which is found in Botswana. 'Curriculum texts and course outlines depict male-based narratives and ways of knowing.' Although women are not completely invisible in the texts, their visibility and narratives are confined to their role as appendages of men. Mazile (1998: 56-7) found that

> *The presentation of male defined histories and issues systematically excluded women from historical documentation. Only 3.6% of individuals cited by name were females compared to 96.4% men. The area with the highest female presentation was education. Authors hardly presented women in occupations associated with the public sphere, even though women have and continue to participate in a variety of roles. This type of presentation does not provide female students with role models of women who have succeeded in occupations not related to the domestic sphere.*

In recent years, gender awareness workshops are held frequently for scriptwriters and others involved with the production of materials for use in schools. However, one Education Officer told the author that the issue was becoming so radical, that the realities of life in Botswana were in danger of being totally misrepresented, such as a picture of a woman driving a tractor in a school

text book for children in Year 3. While recognising the importance of equality, she was anxious that Botswana would not import another culture under the guise of female emancipation.

Mannathoko (1996: 98) was also concerned with the issues of equity and quality in education in Botswana and was of the opinion that 'teacher education institutions are not adequately equipped to educate future teachers on equity issues. The curriculum does not directly deal with equity issues such as gender, ethnicity, language, race and social class.'

Nyati-Ramahobo, in an on-going study sponsored by UNICEF, found that girls' role models at home were particularly reinforced at primary and junior secondary level where most of the teachers are women. There is a much higher enrolment of girls in primary and slightly higher in junior secondary, yet a far higher enrolment of boys in senior secondary. At senior secondary level, most of the teachers are men, especially in science and technology. 'The school, therefore, provides a powerful model for the girl-child who perceives her future in female oriented careers of teaching young children and nursing the sick' (Nyati-Ramahobo 1993: 5-8). Introducing Music at Junior Secondary school level has one advantage: many girls may take Music as a subject without any preconceived ideas.

2.7   Research on Teacher Training in Botswana

Chapman & Snyder (1989) investigated the area of teacher training, as part of the Junior Secondary Schools Improvement Project, and asked: *Is teacher training associated with teachers' classroom behaviour?* They studied 212 teachers in 34 junior secondary schools (out of a possible 54) and found that many teachers in Botswana did not use instructional materials, even when they were available, preferring lecture and recitation instead. The study found that untrained teachers gave more attention to lesson preparation and student development than their trained counterparts, although the actual presentation of their lessons was less logical. The authors wondered if untrained teachers valued their jobs more highly, and if formal training and job security offered a level of self-confidence which may lessen a teacher's motivation to do a good job. Over time, it was found that teachers with the most training were found to prepare least and most likely to maintain a teacher centred classroom. Teachers with more training attempted to organise their classes more tightly because that decreases the complexity of their job. In doing so,

Chapman & Snyder suggested teachers might inhibit behaviours that encourage higher levels of cognitive processing and higher achievement among students.

> *The teacher/student interaction-feedback, discussion, small discussion groups, questions - are at the heart of what many teacher trainers advocates argue should improve student achievement, but heavily at odds with the teacher centred observations found in Botswana* (Chapman & Snyder 1989: 68).

There has been no follow up to this study, so it is impossible to quantify any subsequent changes which may have taken place. The authors concluded that their study should be used as a basis for optimism, and that teacher training can work as a more meaningful force to improve educational quality. The National Commission on Education of 1993 took cognisance of this study when it made recommendations concerning mixed ability teaching. It also recommended that all tertiary education institutions took immediate steps to ensure that all lecturers underwent some training to acquire basic pedagogical skills and competencies (Recommendation 65). The Ministry has also established a Guidance and Counseling Unit, a Special Education Unit and Teacher Education Centres in regions throughout Botswana with facilities to help teachers use more child-centred methods of teaching.

2.8   The Ministry of Education

The Ministry of Education is the government organisation in Botswana responsible for determining, coordinating and implementing educational policy. There are a number of other Government bodies and institutions that publish papers and implement policy, which are of critical importance to education in Botswana. The documents which have radically changed education in Botswana, are *Education for Kagisano* and the *Revised National Policy on Education.*

2.8.1   *Education for Kagisano*: National Policy on Education White paper No.1 (1977)

The first National Commission on Education (Botswana 1977) report stated:

It is the training of Botswana's work force requirements that we must necessarily emphasise, at any rate in these initial stages of our development. It is what has been referred to as 'productive education' as against the purely 'cultural type', that we must give prominence, without in any way belittling the study of philosophy, art, music and ballet dancing.

In contrast to earlier education reports, *Education for Kagisano* (social harmony) proposed a re-orientation of the curriculum and placed little emphasis on work force demands and technical/vocational training. Unfortunately, as Schoeman (1993: 3-7) remarked, 'it is almost incomprehensible that in the excellently researched report, [...] Music Education received no attention whatsoever.'

2.8.2 *The Revised National Policy on Education (1994)*

The initial policy guiding the direction of education was formulated in 1977 following the report of the first National Commission on Education. The aim of the commission was the improvement of basic education and achieving universal access to 9 (now 10) years of basic education. To accomplish this, it was stated that 'the education system must contribute to the national principle of democracy, development, self-reliance and unity, which, collectively, lead to *kagisano* in the society' (Botswana 1977: 2). In the following decade, many social and economic changes prompted the Government of Botswana to review the education system. In April 1992, another national commission was appointed by the President, with seven key aims. It submitted its report in April 1993 and included 424 recommendations. This is referred to as Government paper No. 2 of 1994: *The Revised National Policy on Education*. The mandate of this commission was (Botswana 1994b: 1):

- to review the current education and its relevance: identify problems and strategies for its further development in the context of Botswana's changing and complex economy
- to re-examine the structure of the education system that will guarantee universal access to basic education, whilst consolidating and vocationalising the curriculum content at this level

- to advise on an education system that is sensitive and responsive to the aspirations of the people and manpower requirements of the country

- to study the various possible methods of streaming into vocational and academic groups at senior secondary level

- to study how the secondary structure at senior level may relate to the University of Botswana degree programmes and how the two programmes may best be reconciled

- to advise of the organisation and diversification of the secondary school curricula that will prepare adequately and effectively those that are unable to proceed with higher education

- to make recommendations to Government on the best and cost-effective methods of implementation of the final recommendations.

Recommendation 6 suggested a standing National Commission on Education to be established and this group has met on an annual basis since December 1995. It monitors the implementation of recommendations and evaluates whether targets are being achieved in relation to stated norms and indicators. It also revises goals and makes adjustments as necessary. It is a vital source identifying educational trends, policy direction and implementation, human and geographical resources and constraints.

The goals of the *Revised National Policy on Education* (Botswana 1994b: 5) are to prepare Batswana for the transition from a traditional agro-based economy to the industrial economy that the country aspires to. Besides the demands of the economy, Government considers access to basic education a fundamental human right. 'The education system must develop moral and social values, cultural identity and self-esteem, good citizenship and desirable work ethics.'

The overall objectives of national education are (Botswana 1994b: 5):

- to raise educational standards at all levels
- to emphasise science and technology in the education system
- to make further education and training more relevant and available to larger numbers of people
- to improve the partnership between school and community in the development of education
- to provide life-long education to all sections of the population

- to assume more effective control of the examination mechanism in order to ensure that the broad objectives of the curriculum are realised
- to achieve efficiency in educational development.

At school level the specific aims will be to (Botswana 1994b: 6):

- improve management and administration to ensure higher learning achievement
- improve quality of instruction
- implement broader and balanced curricula geared towards developing qualities and skills needed for the world of work
- emphasise pre-vocational orientation in preparation for a strengthened post-school technical and vocational education and training
- improve the response of schools to the needs of different ethnic groups in the society.

The school structure in Botswana is 7 + 3 + 2: 7 years Primary, 3 years Junior Secondary and 2 years Senior Secondary. Other structures have been suggested but considerable difficulties were encountered and it was decided that this system best suited the needs of Botswana at this time.

The Government of Botswana has identified 7 key aims that are considered vital to the future development of education in this country. They are (Botswana 1994b: 2):

- access and equity
- effective preparation of students for life, citizenship and the world of work
- development of training which is responsive and relevant to the needs of economic development
- improvement and maintenance of the quality of the education system
- enhancement of the performance and status of the teaching profession
- effective management of the education system
- cost-effectiveness/cost-sharing in the financing of education.

A recurring theme found by the author in all the commission reports is the need to narrow the gap between the educational system and the world of work. The Government's success in making basic education more accessible is shown by the fact that 95% of primary school leavers now proceed to Form 1 (Year 8) compared with 35% in 1977 (Interview by author with Education

market and cannot be accepted any longer as a minimum qualification for entry into many training institutions. Increasing emphasis is placed on the relationship between education and practical skills training in order to make education more responsive to the needs of the employment sector. Inherent in this emphasis is the assumption that social attitudes must also change so that basic education is no longer regarded solely as preparation for academic tertiary level training. The majority of Batswana children will, for the foreseeable future, continue to terminate formal education at the end of the Junior Secondary level (Year 10), owing to the limited number of places in Senior Secondary schools.

With the significant expansion of the education system, the training of teachers also increased substantially. The *Revised National Policy on Education* noted a continuing reliance on expatriate teachers in the post-primary education sector. The figure for expatriate teachers in secondary education remains constant at approximately 29% (Interview by author with Education Officer).

2.8.3   *Excellence in Education for the New Millennium (1999)*

In late 1999, the Ministry of Education released a report on the implementation of the policy, entitled *Excellence in Education for the New Millennium* (Botswana 1999a). The report highlights important achievements in policy implementation. These include:

- re-introducing three years of Junior Secondary education
- raising the transition rate from Junior to Secondary education to 95.75%
- localising the Senior Secondary syllabus and examinations
- tripling the number of students in tertiary education and
- establishing the Botswana College of Open and Distance Learning.

A number of constraints are mentioned. These include:

- problems created by the lack of human resources
- the lack of capacity in the construction industry
- bureaucratic delays and

- resistance to change.

The coordinator of the Revised National Policy on Education, Jake Swartland, had special responsibility for the project at Permanent Secretary level. It was a unique position and meant that changes were implemented in the shortest possible time. In an interview with Youngman (Youngman & Swartland 2000: 6), Swartland said:

> *So when things got stuck in the bureaucracy, I could always make a direct call and get a response. For example, when we were preparing the legislation to establish the Tertiary Education council, at one point I was able to get assistance directly through the Attorney General to overcome an obstacle quickly. Equally, when people dealt with me they knew I had some authority and influence and therefore didn't have to refer everything to another level. Also, as a former Permanent Secretary, I was able to use my personal networks and knowledge of the system.*

All the coordinator's work was related to the analysis and implementation of the policy. He referred to it as 'a sunset position', to disappear once things have been put in place and the reforms are running successfully. One of the most spectacular outcomes of his tenure is the fact that every single one of the 424 recommendations has been touched on, in one way or another. Fifty per cent were completed or on-going by early 2000, and a start has been made on the majority of the other proposals.

2.8.4 Education Improvement Plans

In the 1980s, the United States Agency for International Development, with the Ministry of Education, supported an educational project concerned with curriculum development in Botswana: the Primary Education Improvement Plan (PEIP) and the Junior Secondary Education Improvement Plan (JSEIP). Each project was firmly based on an input/output instructional system model and each placed a strong emphasis on the efficiency of the instructional system.

The JSEIP assisted the Department of Curriculum Development in carrying out a research project over several years, in a representative sample of Junior Secondary schools. This study monitored student/teacher interaction in the classroom, and observations were made about the type of

teaching methods that were employed. Several ethnographic studies were carried out in the classroom related to the problems associated with language differences in the schools. These projects also aimed to develop a system of professional evaluation for teacher training colleges. The consultancy report provided a foundation for self-study appraisals.

2.9   Self-Study Appraisals

In 1993, Tonota College of Education underwent a self-study appraisal followed by Molepolole College of Education in 1994. The conclusions of these reports show that the critical areas such as subject syllabi, staffing, availability of physical resources and appropriateness of programmes were subjected to extensive scrutiny. The studies were also timely in that they provided valuable information that was incorporated in the *National Development Plan 7* (Evans & Reed 1991: 185). Both documents are important in the music field as they show:

- how lecturers feel where the strengths and weaknesses of the present music system lie
- what resources (human, physical and geographical) are impinging on the music course
- the college plan for improving the conditions/constraints/problem areas
- what the lecturers feel their real needs are to implement the course effectively.

2.10   National Development Plans

Botswana's planning process began with the *Transitional Plan for Social and Economic Development* (Botswana 1966). This was a working document that was replaced in 1967 with a comprehensive five year development plan. Successive six year national plans have defined the intermediate steps by which the Government implements educational policies. Serving as the blueprint for Government of Botswana policies, the *National Development Plan* preparation process involves an extensive cycle of development, review and revision. These policies are developed and implemented through the Ministry of Education's Policy Advisory Committee, whose membership consists of heads of departments and units of the Ministry. The committee is chaired by the Permanent Secretary and meets at least four times a year. Heads of departments prepare policy issues, outlining problems and providing policy proposals.

Ministries write sectoral keynote papers on the proposed issues. These are extended into chapters, and when they have been accepted and completed by Finance, *Thumbnail sketches* are prepared. These are summaries of the projects, which are then prioritised by the Permanent Secretary. Chapters are sent to the Ministry of Finance and Development Planning where they are reviewed and returned to line ministries for revision until all parties are satisfied.

The Ministry of Finance and Development Planning coordinates the preparation of the *National Development Plan*. Operating at a parallel level to the planning officers are the finance officers who are in charge of both recurrent and development expenditures. The Division of Economic Affairs is responsible for donor aided projects and for the negotiation of loans. District plans, implemented by local councils, also have an input to the National Plan through written submissions made by the Ministry for Local Government, Lands and Housing. Several inter-ministerial committees are also involved. The culmination of the planning process takes place at Parliament and cabinet level. The Ministry of Finance and Development Planning has portfolio responsibility for coordinating, formulating and monitoring the implementation of development strategies, but its authority is derived from Cabinet's national strategies.

2.11   The Central Statistics Office

The data most frequently depicted in the education component of Botswana's national development plans are primarily input data, about the number of students, teachers, schools and facilities in the educational system. This information is collected by the Central Statistics Office (CSO) of the Ministry of Finance and Development Planning through a survey that is sent to schools each year. The CSO provides the Ministry of Education's planning unit with projections of future enrolments and teacher demand. The planning unit also uses output information from Primary, Junior and Senior Secondary schools, teacher training colleges, vocational and technical programmes and the University of Botswana. Summary information about student performance in the Primary School Leavers Exam, the Junior Certificate Exam and the Botswana General Certificate of Secondary Education is also provided by the CSO.

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

The University was formally established in Botswana in 1971. From the outset, it was predominantly a teaching institution, concentrating on undergraduate programmes. The University had a small staff who had heavy teaching loads, few resources and a high turn-over of expatriate personnel. The growth and consolidation of the University through the 1980s, prompted by greater internal expectations as a response to promotional criteria published in 1982, led to the establishment of the Botswana Educational Research Association in the same year. The Educational Research Unit was founded at the National Institute for Research three years later. It is a small unit, only having two positions, but has exerted considerable influence within the educational research community.

The Faculty of Education covers a wide spectrum of interests within the education sector including not only Primary and Secondary education, but also nursing education, higher education and adult education. It is well placed to conceptualise education in broad terms. The Colleges of Education are affiliated to the University of Botswana, which publishes an annual report on issues and standards relating to students on teaching practice. These reports are significant as they underpin many issues, educational and otherwise, between these institutions.

The University is fortunate that there is an open political climate in Botswana, which is receptive to policy debate, and a strong economy which has enabled significant resources to be allocated to the University's recurrent operations and institutional development. The favourable environment in which the University is placed is hampered only by the small size of the system: most of the academics and policy makers are well known to each other and have often studied together. They have almost certainly been on the same committees, discussion groups, conferences and other educational fora.

Kasule (2000: 86) explored the aspirations of students who were about to complete Junior Secondary school in five JCSSs and found that University education appears to be the initial goal of the majority of JC leavers in Gaborone. This aim conforms to parental and societal expectations. With the termination of Botswana's unique National Service (*Tirelo Sechaba*) in 2000, the University of Botswana is unable to cope with the unprecedented demand for places. In 2001, the Ministry of Education plans to place 4,500 students in South African institutions.

The increased number of students placed in tertiary institutions, particularly in South Africa, was also made to honour the objectives in *National Development Plan 8*, according to the Minister of Education. The Minister stated that most of the students were enrolled in colleges and technikons, rather than universities: university education was not necessarily the best, and he argued that technikons also offered quality education relevant to the needs of the country. It was unfortunate, he remarked, that some people were only looking at education from a social point of view (Mmegi 2001).

2.13 Colleges of Education

Molepolole College of Education was established in 1985 and Tonota College of Education was opened in 1989. Both Colleges have been affiliated to the University of Botswana since their inception. The minimum requirement for both Primary and Junior Secondary schools teacher trainees is the Botswana General Certificate of Secondary Education, awarded at the end of the senior cycle (Form 5 / Year 12) of secondary school. After three years of full time study, the Colleges award a Diploma qualification (equal to an associate degree) as certified to teach in a Community Junior Secondary school.

The Colleges were set up by the Government in response to the increasing demand for teachers. The control of the Colleges remains firmly in the domain of the Ministry of Education. Their organisational structure is highly centralised, but through the system of affiliated institutions, the Ministry has handed much of the control and responsibility for the professional and academic work carried out in the teacher education institutions to the University in general, and to the Faculty of Education in particular. This willingness to delegate synthesises the democratic ethos which prevails in Botswana.

The first head of Molepolole College of Education, Francis Cammaerts, advised the Government in 1981 that the curriculum of the College should be practically based, excluding the use of such words as psychology, sociology and philosophy. The teachers in training would be trained as generalists able to teach a variety of subjects, with an understanding of the curriculum as a whole. Cammaerts had hoped that the curriculum of the schools themselves would be more thematic than subject based, aiming to appeal to a wider range of the school population than previously covered. However, the present Music syllabus offers a more conventional route and offers no

thematic development. Before 1993, two major subjects were offered but this has been changed to one major and one minor subject. According to the 1998 Molepolole College of Education Prospectus (1998: 58) the Music education course presently offered at Molepolole aims at:

- *developing students' intellectual capabilities through musical composition, performance and audition exercises, all of which involve maximum thinking*
- *developing students' physical skills through instrumental manipulation and through the integration of music, movement and dance*
- *developing students' emotional aspects by exposing them to musical activities that appeal to their emotional feelings*
- *developing students' social abilities as a result of making music together as a team.*

The College prospectus (Molepolole College of Education 1998: 59) states:

the course focuses on two basic areas, theory and practical work, all of which emphasise:

- *music composition - designed to provide students with an opportunity to explore their own world of sound and ultimately discover new ideas at their own volition*
- *music performance - this aspect enables students to air their views in a non-verbal context, but through the world of sound*
- *audition exercises - by listening (actively) to different kinds of music, our students are likely to develop aurally. Hence, be able to interpret all kinds of music*
- *research work - designed to encourage students to conduct their own research projects and ultimately develop elements of self-confidence, independence, responsibility, etc.*

During the course of this study, the author concluded that little has changed concerning the low morale and general dissatisfaction since Rathedi's comments in 1993 (Rathedi 1993). It is not surprising that many lecturers in the College feel undervalued, as the Ministry of Education has yet to plan a career structure for College staff. It is also difficult for the College to recruit high calibre local staff because Education Officers in the Ministry enjoy superior terms of service and pay, and the opportunities for promotion are much greater in schools. University terms of service are also superior to those in the College.

Figure 2-1 shows the increase in the staff population in Molepolole College of Education. Some figures were unavailable from any source. The recent increase in Batswana staff is of great importance and pride to Education Officers, but in the light of the previous discussion, it has also led to a greater number of staff who feel undervalued, underpaid and overworked.
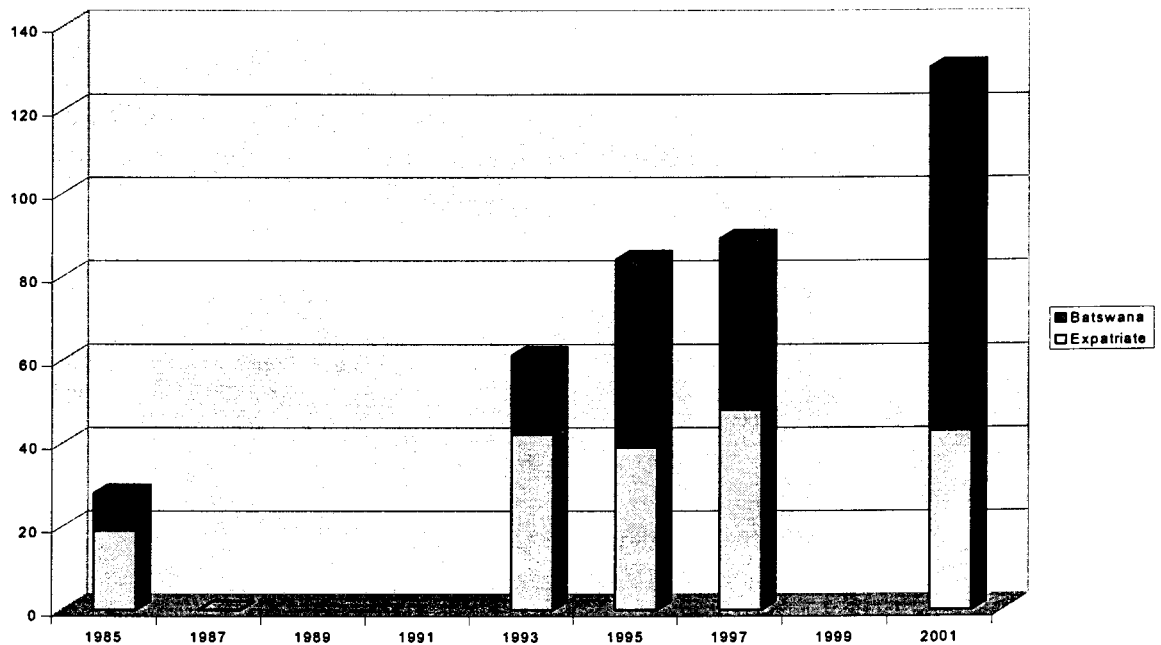
Figure 2-1   Staff Increase and Localisation in Molepolole College of Education 1985-2001

Source: Botswana 1985a, 1993, 1995 1997a and Molepolole College of Education

2.14 *Vision 2016*

In 1997, the then President of Botswana, Sir Keitumile Masire, commissioned a Special Task Force to come up with a long term planning strategy for Botswana. *Vision 2016* is a national manifesto and reflects the views of different people from many lifestyles in Botswana. It is a statement of long term goals expressing the sentiments and aspirations for the future, envisaging the kind of society which Botswana would like to be when celebrating her golden jubilee. The report comprises seven aims and goals and a series of related strategies outlined as follows by Dambe & Moorad (1998: 20):

- An educated, informed Nation
  - education
  - information
  - building an informed nation
  - universal compulsory education up to secondary level
  - technical and vocational education
  - improved quality and accessibility
  - national research council
  - information age working group
  - universal radio and television

- A prosperous, productive and innovative Nation
  - sustainable growth and diversification
  - the environment
  - per capita incomes
  - employment
  - housing and shelter

- A compassionate and just Nation
  - income distribution
  - eradication of poverty
  - better health staffing for control of diseases, better services for disabled and AIDS

- A safe and secure Nation
  - crime
  - road safety
  - disaster preparedness

- An open, democratic and accountable Nation
  - open transparent Government
  - attitude and quality of leadership
  - the *Kgotla* and the role of traditional leaders

(A *Kgotla* is where the chief gathers his people for meetings, and also refers to the meeting itself.)

- A moral and tolerant Nation
  - tolerance
  - morality
  - *botho*

    (*Botho* is similar to *ubuntu*: selflessness, cooperation and a spirit of sharing.)

- A united and proud Nation
  - national pride
  - family values
  - traditions and history.

The Deputy Director for the Centre for Academic Development (Affiliated Institutions) in the University of Botswana, Professor A.G. Hopkin (1999: 54) stated:

> *Today in Botswana, the worst thing you can say of anyone is* 'Ga ana botho', *which means that he or she is without* ubuntu, *that is not a human being. I am convinced that it is the spirit of* ubuntu *which has generated the wisdom and tolerance on the part of the indigenous people that has enabled the formerly colonised people of this continent in general, and this region in particular, to accept that individuals from the former ruling group should continue to live amicably in their countries. Conceivably, one great contribution teacher education could make to the region, and thus set an example to the world, is that its programmes, and those who take part in them, exemplify* ubuntu *and all that it means. Such an idea has potential and the implications should be explored .*

Dambe & Moorad (1998: 21) regretted that the strategies for achieving these goals are not very clear but appreciated the important principle that education is looked on as the key element for realising the vision. The failure of *Vision 2016* to link the role of education to the other goals also poses the problem of implementation. They acknowledge that special requirements are necessary for innovation, such as group-work skills, personal quality skills of teachers and cognitive characteristics such as tolerance for ambiguity. They concluded (Dambe & Moorad 1998: 22):

The current education system which is teacher-centred, examination oriented and based on rote learning, is a far cry from what is expected in terms of producing an innovative nation as one of the aims in Vision 2016 .

2.15   Workshops and Teachers

One major source of information for this thesis has been, and continues to be, the music workshops held to guide the teachers who are involved in piloting the Music syllabus. These workshops highlight the theoretical bias that exists in the College programmes, the lack of basic conceptual knowledge and the absence of practical, cross-curricular and group teaching. The teachers selected for the pilot programme were chosen because they had taken Music at College, yet they openly admit that they really have no idea where to start with a class in front of them. They are, without exception, able and extremely enthusiastic about participating, but feel that they lack the necessary skills and, consequently, the confidence to present the subject matter.

Rowell found in her 1991 study that teachers in CJSSs were generally satisfied if students appeared to be on task and there were no obvious disruptions. She found that the teachers worked hard at transmitting the message about who was in control as keepers of the knowledge (i.e. to pass the examination). She stated that the cloak of authority which the teachers wore enabled them to largely ignore the students' ideas, and other opportunities for discussion, which might occur during group-work, were strenuously avoided (Rowell 1991: 21). Although there has been no thorough follow-up to this study, it appears that little has changed.

In a plea to teacher education institutions in the Southern African region to make a collective commitment to reshape the delivery of their programmes so that their students experience the activity methods which are markedly absent from schools, Hopkin (1999: 50) stated:

> *A general weakness in teacher education throughout the region is the way programmes are delivered. There is too much dependence on lecture-centred and 'traditional' methods. This is exemplified by the report of a task force set up to consider the establishment register in the Colleges of Education in Botswana. One principal recommendation declares boldly in capital letters: 'THE MAIN TASK OF A LECTURER IS LECTURING' (Botswana 1998: 4). It is attitudes such as these that contribute to the*

teacher -dominated chalk and talk methods that prevail in classrooms throughout Botswana.

Hopkin recommended that more diverse and activity based delivery of teacher education programmes should be changed by developing teacher education materials that are relevant to the region and by promoting more diverse teaching and learning styles. When attending sample Music lessons during workshops for a variety of teachers, the majority thought the author of this thesis was not actually teaching and would not consider using the methods employed in her sample lessons. The concept of 'learning and laughing' seemed incongruous and the general notion of having fun in class was regarded as disrespectful and inappropriate. After much discussion, group-work was seen to have a worthy rationale, but unlikely to occur, owing to the unavoidable noise levels which would interrupt the other classes.

2.16 Conclusion

Many researchers assume (incorrectly) that the collection of data will result in more effective policies and more efficient allocation of resources. This might be true if the only goal of education is to produce learning. In reality, in developing countries, where one of the main employers is the Ministry of Education, employment and other political goals compete with the ideals of learning. Kemmerer (1992: 36) explains:

> *Poor teacher attendance, non-functioning materials and supervisory support systems, and the reluctance to adopt instructional technologies which obviate the need for ever more highly 'qualified' teachers are the rule rather than the exception in much of the developing world.*

Few research studies in Botswana are based on a theoretical framework, and many have noted the over-reliance on quantitative data (Prophet 1994; Lenglet & Mannathoko 1987). This may be partly attributable to the fact that much of the research is initiated by government agencies or ministries in response to specific policy questions, or by donor agencies with their own set of priorities. It is important to strike a balance between basic and applied research, but it is equally important to consider if the research is relevant to the needs of those who lack power or influence to articulate their requirements.

As the Botswana Society for the Arts discovered on many occasions, it is not enough to want change and be aware of the deficiencies in the system, without also being conscious of the political realities.

Chapter 3

Units Standards and Assessment

3.1   Introduction

In this chapter, the author explored what might be termed as 'exemplification of standards', in the form of unit standards, with regard to Music education, which is included under the umbrella term of Arts and Culture. This is the first time that unit standards have been written for Music in Botswana. The requirements of a unit standard, as defined internationally, is described, and unit standards for Music education for use in colleges of education in Botswana are offered.

These unit standards are in line with recommendations from the South African Qualifications Authority and the Department of Vocational Education and Training in Botswana. It is essential, in the interests of education, that the units in South Africa and Botswana are aligned, as both countries are signatories to the SADC Protocol on Education and Training (Southern African Development Community 1997: 11). As a member of the working group which compiled the draft syllabus for use in Community Junior Secondary schools, the author was well-placed to identify the needs of the teachers involved in the pilot scheme and provide unit standards which would serve the interests of the teachers and promote the development of Music education in Botswana in an accessible and acceptable manner.

International programmes of study, such as those offered by the Associated Board of the Royal Schools of Music, Trinity College and the International Baccalaureate were consulted. Other organisations, such as the School Curriculum and Assessment Authority (UK), the National Curriculum (Department for Education, England), the Federation of Music Services (UK), the Scottish Qualifications Authority, the Australian Qualifications Framework and the Music Task Force (Botswana), provided guidelines and suggestions as to how unit standards can best serve Botswana.

3.2   National Qualification Frameworks

Since the early 1980s, national qualification boards across the globe have been standardising tasks and skill acquisition. Accreditation is available to those forms of training which are written in behavioural terms. This has been an improvement upon previous value judgements, which were often vague and stated in general terms and were of little benefit to the trainee, employers or institutions.

Vocational qualification frameworks worldwide are similar in that all require some or most of the following components, as exemplified by the demands of the Ministry of Education in Botswana:

Statement of standards
learning unit title
date
statement
unit reference number
level statement
access statement
credit value
evidence
learning outcomes
performance criteria
range statements
evidence requirements
support notes.

3.3   Issues surrounding the Standardising of Tasks

Standardising of tasks and qualifications is available to those forms of training which can be written in behavioural terms. *Standards* are expressed as *outcomes* which are subsequently closely observed in the performance of the trainee. *Accreditation* has brought great benefits to the trainee in that the certified performance has credibility and exchange value as it is possible to hold expectations about the trainee: *assessment* of all vocational qualifications requires that the

trainee is judged against a set of *performance criteria*. A *range statement* is given so that the critical areas of content, processes and context which the learner should engage with in order to reach an acceptable level of achievement is known.

3.3.1 Competence Model

One problem which has been identified by Ashworth & Saxton (1990: 3-25) is that not all of an individual's work-related activity will fit into a competence model. They suggest that the competence model may hinder rather than encourage learning. They conclude that 'competence is the embodiment of a technically oriented way of thinking which is not normally appropriate to the description of human action or to the facilitation of the training of human beings.'

3.3.2 Functionalism and Behaviourism

Another issue raised by Marshall (1991: 59-62) concerns the theoretical positions utilised by the qualification process: one is a type of functionalism and the other a variety of behavioural psychology. He states that the main shortcoming of the functionalist approach is that it does not allow people to respond in an unexpected way. There is no place for imagination, will, reason or curiosity. In the context of assessment competence, there can be no alternative indicators of performance, as the stated criteria are the only ones which matter.

He questions the reasoning which proposes that assessment is concerned with the purpose and outcome of work activity. Once the purposes and outcomes are defined, attention is focused on the performance criteria rather than the overall purpose of the training:

> *Because certain functions are seen to be performed, it is concluded that there must be a need for these functions. Any questions about the validity of the training exercise are explained in terms of its functions. That is, it is being carried out in order to achieve the purpose and outcome of the work activity. Hence, the explanation is tautological* (Marshall 1991: 60).

The second issue concerning training is that of behavioural psychology. The assessment is unequivocal: the trainee is either demonstrably able to complete the performance criteria or not. Trainees have access to the standards required and this allows them to take decisions about when they are assessment ready. Consequently, failure is not an option and assessment can continue until the trainee is considered competent. The requirements of the performance criteria set out the parameters, and performance is judged against those parameters. In essence, the criteria have no place for individuality, and unanimity of behaviour is assumed, leaving little room for innovation.

Music, as an essentially aural and practical subject, is fortunate in that criteria can be set which allow for individual responses within the given range statements. One may consider this aspect on a large scale such as von Karajan's Beethoven or Barenboim's Wagner, to see the subtleties of interpretation, or on a small scale when comparing the intonation and dynamics of beginner recorder players playing *Au Clair de la Lune*. The Department of Vocational Education and Training (Botswana) recommends that both direct and indirect evidence be generated to show the competence/achievement of understanding and skills.

3.4   What is a unit standard?

A *unit standard* describes the types and range of performance that the majority of learners should characteristically demonstrate having explored, or been taught, the relevant programme of study. The *title of the unit* should be an accurate summary of the module's focus. Each unit title must be unique within the level. The *introduction* provides clear, unambiguous information to both the learner and the teacher, about the overall skills and knowledge which must be demonstrated by the candidate. A *credit value* is allocated to each learning unit, partly for record purposes and partly to help in designing teaching programmes. The *access statement* is used to indicate where it is beneficial for learners to have achieved certain skills or knowledge prior to their enrolment for the learning unit. A *range statement* defines the parameters within which the learner is assessed: it sets the scope and indicates the breadth of achievement for learning outcomes. The *learning outcomes* define the activities, skills, knowledge and understanding which must be demonstrated by the learners. The main feature of a learning outcome is that it is written in terms of *final output* or achievements: they set the level and quality of performance required. The number of learning outcomes will depend on the nature of the unit and the level of demand being made of learners. The *assessment criteria*, which accompanies the specific outcomes for each

area studied, are designed to help the teacher to judge the extent to which the learners' attainment relates to this experience. These *evidence requirements* indicate to the learner the main type and amounts of evidence that will be required to ensure that a valid and reliable assessment can be made.

An examination of the outcomes and assessment for Music in the following countries follows: South Africa; England, Wales and Northern Ireland; and Australia. The South African model was chosen, as Botswana is a signatory to the 1997 Protocol on Education and Training in the Southern African Development Community. This agreement declares in Article 3 (c) that member states agree to promote and coordinate the formulation and implementation of comparable and appropriate policies, strategies and systems of education and training. I chose to study the curriculum offered in England, Wales and Northern Ireland as I had based my own school music curriculum on this model when I moved from Primary to Secondary education in Botswana some years ago. My Australian Head teacher introduced the idea of educational strands to me in 2000, when our school was revising educational models and teaching strategies.

Frequent reference is made to comparable situations in Botswana in each section, to elucidate the learning situations found there.

3.4.1   South Africa

The Department of Education in South Africa (South Africa 1998) states:

> *A unit standard is a nationally registered statement of desired education and training outcomes and their associated performance. They should give attention to the critical outcomes though it is not essential to address all critical outcomes within a single unit standard. Unit standards will be assigned credit ratings based on one credit equal to ten notional hours of learning. Unit standards are registered by SAQA at a defined National Qualifications Framework (NQF) level. The purpose of a unit standard is to provide guidance*
>
> - *to the learner on what outcomes are to be assessed*
> - *to the assessor on what the criteria are to be used for assessment*

- *to the educator on the preparation of learning material to assist the learner to reach the outcomes.*

South Africa identifies eight learning areas:

- Language, literacy and communication
- Human and Social Sciences
- Technology
- Mathematical literacy, Mathematics and Mathematical Sciences
- Natural Sciences
- Arts and Culture
- Economics and Management Science
- Life orientation.

The eight Specific Outcomes (SOs) for the Arts and Culture learning area prescribed by the Department of Education in Curriculum 2005 are given below in Table 3-1.

Table 3-1   Specific Outcomes: South Africa

SO 1: Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products
SO 2: Use the creative processes of arts and culture to develop and apply social and interactive skills
SO 3: Reflect on and engage critically with arts experience and works
SO 4: Demonstrate an understanding of the origins, functions and dynamic nature of culture
SO 5: Experience and analyse the use of multiple forms of communication and expression
SO 6: Use art skills and cultural expressions to make an economic contribution to self and society
SO 7: Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and promote healing
SO 8: Acknowledge, understand and promote historically marginalised arts and cultural forms and practices

The school programme in Botswana offers Community Junior Secondary school students a minimum of 10 and a maximum of 11 subjects (Table 3-2). Each student in Year 8 takes the eight core subjects and a minimum of two and a maximum of three subjects from the optional areas.

There are two groups of optional areas: General Studies and Practical Studies. The weighting among core subjects, optional subjects and Guidance and Counselling is approximately 78%, 20% and 2%. The Ministry of Education had hoped for full implementation of the full programme by 2000, but noted that option areas would be limited in the beginning, but would increase as the facilities and resources became more diversified to give students the opportunity to select subjects of their choice and interest. In the case of Music, it is hoped that the Ministry pays greater attention to manpower needs, allocates the necessary funds to the appropriate vote, and attends to its administration system before embarking on the full introduction of the subject.

After three years of Junior Secondary Education in Botswana, students may proceed to Senior Secondary School where they undertake a two year Botswana General Certificate of Secondary Education. This is the point of access to higher education, including Colleges of Education.

Table 3-2   Programme Content in Community Junior Secondary schools in Botswana

Core Subjects	General Studies	Practical Studies
Design and technology	Music	Business Studies
Moral education	Physical education	Home economics
English	Religious education	Design and technology
Setswana	Art	
Social Studies	Third languages	
Mathematics		
Integrated Science		
Agriculture		

It should be noted that Botswana still has a small tertiary sector. Many lecturers feel that students entering the Colleges of Education are anxious to gain the diploma qualification rather than having any real desire to become teachers (Molepolole College of Education 1993).

The two year Senior Secondary programme makes provision for learners to take Music as an optional enrichment subject. This is unlikely to occur for a number of years as the schools do not have the human resources, and music in the junior cycle has only been offered on a limited basis since 2000.

3.4.2 England, Wales and Northern Ireland

The National Qualification Framework for higher education in England, Wales and Northern Ireland contains generic descriptors of whole qualifications and descriptors of the defining characteristics of learning at each level. It provides a framework for six levels as depicted in Table 3-3 and states:

> *In this context, 'level' is an indicator of the relative demand and complexity of learning associated with a body of knowledge, understanding and skills. The notion of levels helps to ensure that the curriculum secures academic and intellectual progression by imposing increasing demands on the learner, over time, in terms of the acquisition of knowledge and skills, the capacity for conceptualisation, and increasing autonomy in learning.*

Table 3-3   **National Qualifications Framework for Higher Education in England, Wales and Northern Ireland**

Level	Typical qualifications and their credit definition	
HE6	**PhD/DPhil** *Not credit rated[1]*	**Other Doctorates** *min 540 with min 450 at HE6*
HE5	MPhil	*either not credit rated or graduate entry[2]* *plus 300 with min 270 at HE5*
	Masters	*graduate entry[2] plus min 180 with min 150 at HE5*
	Where **Masters** follows an Integrated programme from undergraduate to Masters level study	*typically min 480 with min 150 at HE5*
	Postgraduate Diploma	*graduate entry[2] plus min 120 with min 90at HE5*
	Postgraduate Certificate	*graduate entry[2] plus min 60 with min 40 at HE5*

---

[1] Programmes of work that are assessed solely by a final thesis; or by published work, artifact or performance that is accompanied by a written commentary placing it within its academic context, would not normally be credit rated.

[2] Graduate or graduate equivalent.

HE4	Bachelors degree with Hons	*min 360, normally with 120 or more at HE4*	**Graduate Diploma** *Graduate entry[2] plus min 120 at HE3*
HE3	Bachelors degree	*min 360, normally with min 120 or more at HE3 or min 300 with min 60 at HE4*	**Graduate Certificate** *Graduate entry[2] plus min 60 at HE3*
HE2	Diploma of Higher Education	*min 240, normally with min 120 at HE2*	
HE1	Certificate of Higher Education	*min 120, normally with min 100 at HE1*	

The qualification relevant to Junior Secondary School teachers in Botswana presently, five years after the basic education programme, is that of HE1: Certificate of Higher Education. The descriptors for this level are given as follows:

To students who have shown

- *A sound knowledge of the underlying principles associated with their area(s) of study, and an ability to evaluate and interpret these within the context of that area of study;*
- *As appropriate to the subject area(s), an ability to present, evaluate and interpret qualitative and quantitative data, and identify relationships within the data using defined techniques and /or with guidance;*
- *An ability to make sound judgements in accordance with basic theories and concepts of their subject(s) of study.*

Typically, holders of qualifications at HE1 should be able to

- *evaluate the appropriateness of different approaches to solving problems related to their area(s) of studies and/or work*
- *communicate the results of their study/work accurately and reliably, and with structured and coherent arguments*
- *undertake further training and develop new skills within a structured and managed environment and will have*

---

120 credits equate broadly to the total learning expected from a year of fulltime study at undergraduate level, and 180 credits to the learning expected from fulltime study during the longer postgraduate academic year. A single unit of credit is often regarded as representing the typical outcome of 10 notional hours of study.

> • *qualities and transferable skills necessary for employment in situations requiring the exercise of personal responsibility, but where the criteria for decision making are largely set by superiors.*

3.4.3 Australia

Australia identifies 7 learning areas:

- English and languages other than English
- Studies of Society and Environment
- Technology
- Mathematics
- Science
- Arts
- Health and Physical Education.

The aim of the Australian Qualifications Framework (AQF 1998) is to provide 'a comprehensive, nationally consistent yet flexible framework for all qualifications in post compulsory education and training .' The framework offered in *A Statement of the Arts for Australian Schools* (Australia 1994) organises Arts Education into five art forms - Dance, Drama, Music, Media and Visual Arts, at eight levels, to correlate with eight years of schooling. They offer strands to coordinate the content, process and conceptual understanding:

- creating, making and presenting
- arts criticism and aesthetics
- past and present contexts.

Unit standards (called units of competency) are used for vocational as well as for academic qualifications. For these units, skills as well as knowledge are considered important and are expressed in terms of outcomes. As an example of this practice, knowledge or skills gained in a workplace may be assessed: this process is called Recognition of Prior Learning (RPL).

The Department of Vocational Education and Training in Botswana also recognises prior learning and suggests that the assessor may require more evidence than would be needed for assessment on the basis of performance evidence/assessment criteria. It also stresses the importance of authentication by an appropriate person.

There are twelve National Qualifications in Australia:

- School Sector   Secondary School Certificate of Education
- Vocational Education and Training   Certificates 1 to 5

  Diploma

  Advance Diploma
- Higher Education Sector   Bachelor Degree

  Graduate Certificate

  Graduate Diploma

  Masters Degree

  Doctorate Degree.

Directives for studies and assessment from the AQF advisory board in 1998 (Australia 1998) include:

> *A mix of directed classroom studies, extensive written assessments, formal examination and/or common assessment tests, as well as applications of skills, understandings, performance and project work, group work and field work activities.*

If this directive is applied to Botswana, it will have a major impact on teaching style, input, methods of assessment and generally, a major change of habits, thoughts and expectations. However, Swartland, in his interview with Youngman (Youngman & Swartland 2000: 8) said:

> *What goes on in the school is absolutely important for the success of the policy. We are still fighting to change the system, at the school level and at the headquarters level too.*

Table 3-4 presents the generic outcome statements for Australia. This framework contains level statements upon which generic outcome statements are based. It also gives examples of specific learning experiences to assist the teacher and learner in the identification of achieved outcomes.

Table 3-4   Generic Outcomes Statements: Australia

Exploring and Developing Ideas	Using skills, techniques and processes	Presenting	Arts criticism and aesthetics	Past and present context
1.Draws upon play and imagination in making art works	Uses basic elements of the arts and explores them in making art works	Shares art works with others	Responds to arts in a personal way	Shows an awareness of the arts in everyday life
2.Uses experience and imagination to make art works	Makes choices about arts elements and organises them in expressive ways	Plans and presents art works for a familiar audience	Responds to arts giving reasons for personal preferences	Discusses the ways the arts are made and used for a range of purposes
3. Explores ideas and feelings through art works	Explores and uses several art elements and uses specific skills, techniques and processes appropriate to the arts form	Plans and presents art works to a particular audience or purpose	Responds to key features of art works	Discusses art works from several cultures
4. Experiments with ideas and explores feelings to find satisfactory solutions to tasks	Selects, combines and manipulates art elements, using a range of skills, techniques and processes	Draws upon a range of skills to present art works for a variety of audiences and purposes	Talks and writes informally about personal observations of art works	
5.Uses starting points such as observation, experience and research to express ideas and feelings	Structures art works by organising arts elements and applying appropriate skills, techniques and processes	Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose space, materials and equipment	Uses appropriate language to describe the way arts works are organised to express ideas and feelings	Shows an understanding of the ways arts works are made within particular cultural and historical contexts
6.Explores the arts of different cultures to generate and develop ideas for art works	Uses art elements, skills, techniques and processes to structure art works appropriate to chosen styles and forms	Rehearses, presents and promotes art works in ways appropriate for particular audiences	Identifies, analyses and interprets art works and discusses responses to them	Shows an understanding of the arts of different social and cultural groups demonstrating all senses of histories and traditions

7.(a) Makes art works using ideas informed by an awareness of contemporary arts practice (b) Reflects an awareness of aesthetic considerations in making arts work	Structures art works using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes	Rehearses, presents and promotes arts using available technical equipment to evoke specific audience response	Uses processes of critical analysis to support personal judgements of art works	(a) Displays cultural and historical knowledge by comparing and contrasting characteristics such as style, themes, purposes and content (b) Explores contemporary arts issues and relates these to personal creating, making and presenting
8.(a) Initiates and makes art works that explore issues, concepts and themes (b) Makes art works that reflect sensitivity, commitment and an understanding of aesthetic considerations	Integrates technical elements in an imaginative, skilful and coherent way to make the art work	Uses imaginative approaches that reflect a wide knowledge of the convention of rehearsing, presenting and promoting of art works	Responds critically on meanings and values related with particular art works	(a) Researches art works from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in the arts (b) Examines with reference to own art works and those of others, the way the arts challenge, shape and are influenced by prevailing values

The Australian framework (Table 3-4) has a lot to offer Botswana, particularly with reference to teaching strategies and levels of achievement. Introducing Music to teachers in training is also a wonderful opportunity to introduce and reinforce alternative teaching methodologies in practice. It is hoped that with a new subject there will be no preconceived 'correct' way of teaching which the learners may have inherited or wish to imitate, consciously or unconsciously.

It is a tragic fact that teachers in training and Music lecturers in Botswana do not have any musical experience in Primary and Secondary school as learners. What musical experience they may have acquired in school was dependent on the interest of the Headteacher and was, in the

main, limited to singing set pieces for a competition. For such teachers, it is imperative that as many examples as possible are given, to help indicate the scope of the concept or topic involved.

Botswana is not alone in this predicament. Mark & Gary (1992: 281) reported a similar situation in America some years ago:

> In 1937, a study by Edna McEarchen indicated that many schools were accepting high school graduates with insufficient background to become competent music teachers in four years. Suggesting that the 'vicious circle' had to be broken, she urged three screening points: before entrance, before teaching practice and then before graduation.

Botswana is not in a position to refuse candidates: the national average for the shortage of trained teachers was 25% in 1994 and in some areas, as high as 42% (Botswana 1994b: 2). Unit standards are one way to break the 'vicious circle' .

3.4.4   The MEUSSA Generic Unit Standards

The Music Education Unit Standards in South Africa are being formulated within the specific area of the Southern African educational and societal context. They respond to the demands made by Curriculum 2005 (South Africa) for universal access to a representative offering of the musics and peoples in Southern Africa. As a member of the MEUSSA team, the author concluded that a modified version of the generic unit music standards, as suggested and developed by the MEUSSA team, would better serve Botswana in a slightly modified fashion (Table 3-5). The changes made by the author relate directly to the concerns raised by the Music Task Force, supported by the Curriculum Development Division (within the Ministry of Education) with the Music Syllabus Working Group. It was felt that the Music Task Force had a more sympathetic understanding of the particular priorities in Botswana society which should be honoured, respected and catered for within any syllabus, Music or otherwise.

These units offer no hierarchical structure and give headings/areas/directions to be followed, yet leaving the specifics to the individual school or teacher.

Table 3-5   Generic Unit standards for Botswana, proposed by Bennett

Attitudes			
Demonstrates appreciation for the music of own and other cultures			
Music Skills		Music Knowledge	
Performing	**Appraising**	**Knowledge**	**Style**
Demonstrates the ability to play / sing and interpret musical sound appropriately, individually or in an ensemble **Creating** Demonstrates the ability to compose, make or arrange in a variety of genres and media	Demonstrate the ability to understand and describe (elements of) music in context - historically, socially and musically	Conceptualising Understanding of music concepts and their relationship to each other	Contextualising Understanding of music elements within their historical and societal context
Improvising Demonstrate creativity in spontaneous music making / Idiophones / Membranophones	**Listening** Demonstrate critical aural perception skills	Melody / Rhythm / Dynamics	Music of Botswana / Music of Africa
Using Music Technology Demonstrate the ability to use technology in a musical way / Aerophones / Chordophones / Electrophones	**Analysis** Demonstrate an understanding of constituent music materials and their synthesis	Texture / Timbre / Harmony	World Music / Professional Studies
	Notation/ Literacy/ Rudiments Use symbols to facilitate musical communication	Form / Tempo	Vocal Resources / The Media

3-15

All parties present during curricular meetings held during the refinement of the draft Music syllabus for Community Junior Secondary schools in Botswana noted that the lack of available indigenous resources such as recordings and instruments (contemporary and traditional) was a major constraint on the successful implementation of the syllabus.

The course of study offered for teachers in training in colleges of education based on these units provides the opportunity to experience music skills and knowledge on available indigenous instruments first, before transferring the skills and knowledge learned to instruments originally from another culture. This may not be in keeping with international thoughts and trends in Music education but it is what has been specifically and unequivocally requested for Botswana.

As noted earlier, there has been very little support for researchers to collect songs or investigate regional profiles of Music and musicians in Botswana. The little that has been done cannot be located in the specified place or has simply been lost. In accordance with the wishes of all parties concerned, these units expect a contribution to research as part of the assessment criteria. The Department of Culture unfortunately does not have the human resources to engage in such activities, so this undertaking on the part of the colleges to play an active role in research, is vital, as stated in the self-study appraisals of 1993/94.

3.5   Assessment

According to SAQA guidelines, maximum credits obtainable by the learner will be allocated to unit standards according to notional hours: one credit will be equal to ten notional hours. The notional design length reflects the credit value attached to the learning unit. The Ministry of Education in Botswana recommends that the notional design length is always expressed in multiples of twenty and that one credit is equal to forty hours.

At the colleges of education the Music minor course is taught for five hours a week. With teaching practice as a major part of Term two, the number of teaching weeks vary from term to term, but this is accommodated within the programme structure. A presumed average of ten teaching weeks per term equates to fifty hours per term. This implies one credit per term with additional individual instrumental work using the remaining ten hours. The programme is based on ten credits, equivalent to Vocational Education and Training (Botswana) Foundation Level 1.

With reference to the International Standard Classification of Education (ISCED), the course offered in the Colleges of Education is ranked at Level 4, Post-secondary Non-tertiary (Botswana 1999b). Before 1997, Level 4 was considered part of tertiary education. Programmes deemed post-secondary but not substantially more demanding than upper secondary would previously have been regarded as tertiary. The new terminology conflicts with current practice in Botswana. In particular, it takes the considerable number of diploma programmes offered at the University of Botswana out of tertiary level education.

SAQA (1998) gives guidelines and criteria for the development of unit standards (South Africa 1998: 16):

- *The language in the title of the unit standards should:*
  - *Be written in precise and sub-field specific language*
  - *Be written in 'active verb-noun' format*
  - *Describe the outcomes of skill and knowledge*
  - *Avoid the description of methodology and methods.*

- *Specific outcomes describe performances or outcomes that can be assessed. Range statements should clarify the scope and context of the expected outcome:*
  - *The number of specific outcomes are determined by the purpose of the unit standard*
  - *Each outcome statement should be accompanied by assessment*
  - *Range statements give limits to the expected outcomes and may be attached to certain outcome statements*
  - *Specific outcome statements are used to clarify and explain everything included in the title.*

- *Assessment criteria should describe the quality of the outcome. The critical evidence to be given as proof of competence should be defined:*
  - *Include measurable quality statements in precise language to minimize subjectivity*
  - *Relate directly to specific outcome statements*
  - *Clearly state the minimum standard of accomplishment*
  - *Avoid the describing of procedures and methods preceding assessment*
  - *Include range statement.*

These guidelines correspond with those requested by the Department of Vocational Education and Training in Botswana. The unit standards offered in this thesis comply with both: the terminology used would have to be slightly modified for South Africa, but is otherwise perfectly compatible.

3.6   Credit Structure

The Music Task Force and the Music Panel in Botswana were particularly anxious that traditional music in Botswana would be treated with great care and respect. This is in total contrast to the way traditional music is treated in archives: recordings have been mislaid, lost or wiped. It is also ironic that a subject, which is so dear to the hearts of many, fails to be provided with a Government bursary of any kind, as it is not considered an occupation which can enhance the economic growth of the country.

In line with the stated views of the Task Force and the Panel, the units offered by the author begin with the music of Botswana. The author appreciates the discussions held by the MEUSSA team and stresses the fundamental importance of music performance, in Botswana or elsewhere. The concepts of music are intrinsic to the subject and an informed performance (and audience) is vital to the heart of the music. As these units are specifically aimed at teachers in training, the use of music in the classroom is a necessary and vital component of the Professional Studies Units.

Figure 3-1 outlines the structure of the unit standards to be presented over a three-year period.

Year 1	Unit 1 *Music of Botswana*	Unit 2 *Music of Africa*	Unit 3 *Professional Studies 1*

Year 2	Unit 4 *World Music 1*	Unit 5 *Technology*	Unit 6 *Professional Studies 2*

Year 3	Unit 7 *World Music 2*	Unit 8 *Exploring the Voice*	Unit 9 *Professional Studies 3*

On-going	Unit 10 *Performance 1 & 2*

Figure 3-1   Unit Structure for unit standards for teachers in training in Botswana

Each learning unit is allotted one Credit. Approximately 10 hours are allotted for instrumental instruction and practice. Two credits are allocated for individual performance for the duration of the three year programme. It is advisable to have two credits in performance if the teachers in training wish to take advantage of further training, which may be offered by the Gaborone Vocational Training Centre or at educational institutions elsewhere. Both Trinity College London and the Associated Board of the Royal Schools of Music have examination centres in Botswana and there are three opportunities to be examined each year.

For units 1-2 in the programme, there are no access statements. Units 3-9 presume prior knowledge of the concepts and activities covered in the previous units. The range statements are fully expressed in the performance criteria. The Ministry of Education in Botswana also recommends the use of support notes, to enhance the Learning Unit specification and as a help to those involved in teaching and assessment.

Note: The Department of Vocational Education and Training (Botswana) uses the term *Evidence requirements* rather than *Assessment Criteria,* and *Performance criteria* rather than *Specific outcomes.*

3.7 Units and Criteria

3.7.1 Introduction

In this section, ten units are suggested. In accordance with the requirements of SAQA (South Africa) and DVET (Botswana), each unit contains a title, credit value, introduction, access statement, range statement, performance criteria and evidence requirements. It is envisaged that one unit will be taught per term to the teachers in training, covering ten units in nine terms over a three year period. Performance is treated specifically as an on-going unit.

3.7.2   Unit 1:   Music of Botswana

Credit value   1

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

Access statement: There is no access statement for this unit.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The students will be able to

- Discover the role and importance of music in daily life in Botswana
- Discover how music is used for ceremonial events and recreation in the community
- Explore spontaneous dances from the community
- Be familiar with music used for ceremonial events - life cycle, birth, puberty, marriage, death
- Explore the role of music in passing on the history and mores of the people in Botswana
- Discover the spiritual enrichment potential of music

- Be familiar with religious dances from Botswana
- Recognise rhythm patterns and contrasts, melody flow, dynamics and timbre
- Be familiar with music used for recreation
- Recognise and identify the rhythmic characteristics of the different music traditions in Botswana
- Become familiar with story songs from Botswana
- Evaluate the expressive qualities in musical compositions of Batswana composers
- Improvise situations dramatically which require a specific dance style
- Recognise idiophones, aerophones, membranophones and chordophones from Botswana
- Explore the effects of sounds produced by and performance possibilities of idiophones, aerophones, membranophones and chordophones
- Be familiar with the popular music, singers and dance traditions presently enjoyed in Botswana
- Contribute to the musical heritage of Botswana by researching a composer, an instrument, a genre or a singer/singers.

Evidence Requirements:

The learner must demonstrate the ability to aurally discriminate by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape; steps, leaps, combinations and repeats
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music

- Form - repetition, variation and contrast

    in the following contexts

- Sacred and secular music
- Historical and social context
- Styles, practices and instrumentation according to the area studied.

Portfolio Work:

- Design and make an instrument based on a traditional model and perform 2 pieces of music on it - traditional or a new composition.
    The work should be notated two ways: a) in tablature form[1] and b) any preferred style.

                                    and

- Research a musician, composer, instrument, area or genre of music in Botswana, recording as many examples as possible (at least 6). Two of the compositions included in the portfolio/research to be notated in a) tablature form or b) any preferred style.

---

[1] A means of notation for traditional instruments

3.7.3   Unit 2:   **Music of Africa**

Credit value   1

Unit Introduction:

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

Access Statement: There is no access statement for this unit.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will be able to

- Discover the role and importance of music in daily life in Africa
- Discover how music (including dance) is used for ceremonial events, religious occasions, festivals and recreation in the community
- Explore the role of music in passing on the history and mores of the community
- Discover the spiritual enrichment potential of music in different societies in Africa
- Recognise and identify the rhythmic and instrumental characteristics and traditions in Africa
- Become familiar with story/ceremonial songs in African traditions
- Compare the characteristics of African music with music from Botswana
- Recognise and identify idiophones, aerophones, membranophones and chordophones from Africa.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast

in the following contexts

- Sacred and secular music
- Historical and social context
- Styles, practices and instrumentation according to the area studied.

Portfolio Work:

- Design and make an instrument based on a traditional model from Africa (excluding Botswana) and perform two pieces of music on it - traditional or a new composition. The work should be notated two ways: in a) tablature form and b) any preferred style

and

- Research a musician, composer, instrument, area or genre of music in Africa (excluding Botswana), recording as many examples as possible (at least two). Two of the compositions included in the portfolio/research to be notated in a) tablature form or b) any preferred style.

3.7.4　　　　　　　　　Unit 3:　　　　**Professional Studies 1**

Credit value:　　　　　1

Unit Introduction:

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

Access Statement: There is no access statement for this unit.

Range statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will

- Acknowledge the value and importance of class music
- Acknowledge that the teacher is another learner in the musical process
- Acknowledge the culture of music and its status in different societal contexts
- Acknowledge that all children deserve class music, regardless of their music ability
- Acknowledge that class music is practice based and that a silent class is unacceptable
- Explore a variety of strategies for listening activities
- Be familiar with presentation methods for listening in class
- Be familiar with instruments commonly used in class music
- Explore a variety of strategies for teaching instruments
- Be familiar with the application of these methods
- Explore a variety of strategies for developing creativity
- Be familiar with methods of notation
- Explore a variety of strategies for teaching notation
- Be familiar with the resources available for teaching music in Botswana
- Demonstrate the ability to plan, prepare and demonstrate music activities.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast

in the following context of class music

- Listening activities
- Singing activities
- Instrumental exploration and playing
- Creativity
- Notation
- Movement
- Teaching and presentation strategies.

Portfolio Work:

- The learner should make a presentation based on any two class music contexts (as mentioned above) for a stated school year group in three genres:

E.g.

Listening Activities:

A listening guide for *Music of the Kalahari*, recorded by John Brierley

A listening questionnaire for 'Morning Mood' from *Peer Gynt Suite No.1* by Grieg

A listening guide for Benjamin Britten's 'Lyke-Wake Dirge' from *his Serenade for Tenor, Horn and Strings*

And

Notation:

A graphic score (to be developed on a given idea) played on percussion instruments / whatever is available

Teach a simple song using Tonic Sol-fa and staff notation

Teach a short tune on a traditional instrument using the tablature intended for that instrument (if none, it would be taught traditionally - play and repeat).

3.7.5   Unit 4:   World Music 1

Credit value: 1

Unit Introduction:

On completion of this unit, the learner will have developed basic listening skills and know, understand, acknowledge, use and perform music in a variety of traditions with respect for the historical, social and performance practice involved.

Access Statement: It is preferable that the learner has completed Units 1-3.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will be able to

- Recognise and identify music from a variety of traditions

- Be familiar with the instruments and instrumentation particular to an area/region
- Play/sing a number of excerpts/melodies from around the world, especially on like instruments found in Botswana
- Know the role particular instruments play in their traditional ensemble
- Imitate/improvise the performance
- Be aware of the historical and social context in which the music is placed
- Be aware of and recognise musical devices.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast

in the following contexts

- Folk music from each continent, e.g. the Americas, Europe, Asia, Australia, etc.
- Folk music from different eras, for example Egypt in 1000 BC / Germany in 1750 AD.

Portfolio Work:

- Learners should profile one country in detail with detailed reference to musical idioms, instruments, musicians, performance practice, social context, historical influences, present status of folk music in that particular area, and make a presentation to the peer group. Audio recordings / live examples / models of instruments are a requirement.

3.7.6   **Unit 5:   Technology**

Credit value: 1

Unit introduction:

On completion of this unit, the learner will be able to use technology in a musical way, with reference to the role of electronic music in the media and society.

Access Statement: It is desirable that the learner has completed Units 2-4.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will be able to

- Explore the use of electronic instruments and accessories in contemporary music
- Explore commercial music and its performance possibilities
- Explore the use of different electronic sounds from a synthesiser or electronic sources
- Explore the electronic manipulations available with reference to musical concepts
- Explore the creative possibilities of electronic instruments
- Explore contrasting sounds from a variety of acoustic and electronic sources
- Discover the possibilities of computer music and computerised sound
- Create variation in a composition through the application of contrasting timbres
- Explore the use of sound effects in radio, stage, film and television productions

- Explore the possibilities for commercial music in the media in Botswana
- Develop an understanding of the techniques used to achieve musical effects to enhance the emotive qualities of the media
- Develop skills in using these musical techniques for their own compositions and performances.

Evidence requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast
- Mood - awareness of the emotive qualities

in the following contexts

- Applications for electronic music in the classroom
- Applications for electronic music in cross-curricular work
- Creative possibilities for electronically generated music in the classroom
- Commercial possibilities for electronic music in the community.

Portfolio Work:

The learner should be able to

- Record two pieces of electronically generated music to enhance or create a given mood(s)
- Record and edit (on computer) a short sound track for a specified purpose (not less than one minute).

3.7.7   **Unit 6:**   **Professional Studies 2**

Credit value: 1

Unit Introduction:
On completion of this unit, the learner will have an understanding of the theories influencing music education practice and trends, employ some of their techniques in mixed-ability classes, and possess the means of designing practical schemes and viable lesson plans suitable for the situation in which they find themselves.

Access Statement: It is preferable that the learner has completed Unit 3.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will

- Be familiar with the music theories and educational practice of Orff and Suzuki
- Have an awareness of the practical implications of educational theories - how to translate the theory into practical situations
- Be familiar with teaching strategies for mixed ability classes
- Be familiar with teaching strategies for large classes
- Explore a variety of strategies for singing activities

- Be familiar with methods of teaching songs
- Be familiar with methods of notation
- Understand and use Curwen hand signs and the modulator
- Be able to consider teaching strategies for situations with few resources
- Be able to plan strategies for a variety of possible/probable teaching scenarios, schemes and lesson plans.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast

in the following contexts

Lesson Plans
- Listening activities
- Singing
- Playing instruments
- Movement

- Notation

Schemes of work
- Planning weekly/termly/annually
- Planning developmentally - including sharing resources with other schools or communities.

Portfolio work:

The learners should demonstrate the ability to
- Organise a workshop (with an invited guest) or
- Assist in the adjudication of a competition (with stated responsibilities)

And

- Prepare and present a developmental lesson plan of one term for a stated year group of mixed ability in two of the following areas: singing, playing, listening, movement, notation, creativity or design.

3.7.8   **Unit 7:   World Music 2**

Credit value: 1

Unit Introduction:
On completion of this unit, the learner can compare and discuss music from different cultures, and compose and perform, using musical elements found in a range of cultures.

Access Statement: It is desirable that the learner has completed Unit 4.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will

- Listen to music and discuss musical elements from a range of cultures
- Investigate how music is used in various parts of the world
- Develop an awareness of cultural influences in music
- Develop knowledge of instruments used globally
- Be familiar with instrumental genres
- Acknowledge similarities and differences with instruments from Botswana.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast

in the following context of world music

- Listening activities
- Singing activities
- Instrumental exploration and playing
- Creativity

- Notation
- Movement
- Teaching and presentation strategies.

Portfolio Work:

- The learner should compare and contrast two pieces of music from different cultures and geographical regions, with reference to the significance of music in the societies chosen in general, or with specific reference to the music chosen. The presentation should include taped excerpts and a listening guide.

3.7.9   Unit 8:   **Exploring the Voice**

Credit value: 1

Unit Introduction:

On completion of this unit, the learner will apply a variety of musical concepts identified through listening to a range of music from the vocal repertoire, by composing and performing, and have developed appropriate techniques to perform a wide-ranging repertoire of songs of relevance to his/her cultural environment and interests.

Access statement: It is preferable that the learner has completed Units 2, 4 and 7.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will explore and discover

- The diversity of uses of the human voice in music
- Expressive qualities of sound

- Musical statements in response to stimuli, such as a poem, movement, mood, painting or sculpture
- The ability to manipulate sounds vocally
- **Distinguishing musical characteristics that locate them in a particular time, place or culture**
- An informed vocabulary with reference to vocal music.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

   to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular, traditional and modern vocal music
- Form - repetition, variation and contrast

   in the following methods of notation

- Tonic Sol-fa
- Staff Notation
- Graphic Notation
- Tablature.

Portfolio Work:

- The learner should plan and present two songs, in two languages, using two types of notation for a class of mixed ability at JC level.
- The learner should plan and present a forty minute class on vocal music, demonstrating a range of uses, styles and eras within a specified theme or area.

Examples:

- The development of religious vocal music in Botswana in the 1960s
- The use of African idioms in American Gospel music
- A series of sequential songs designed to develop vocal range.

3.7.10   Unit 9:   Professional Studies 3

Credit value: 1

Unit Introduction:

On completion of this unit, the learner will have an understanding of the principles of conducting, choir technique, choral presentation and adjudication.

Access Statement: It is desirable that the learner has completed Units 3 and 6.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will

- Know the basics of conducting
- Be familiar with choir procedures and discipline
- Be familiar with instrumental group procedures and discipline

- Be able to demonstrate clearly examples of voice production, diction and movement to a choir, using a wide repertoire of songs from Botswana and elsewhere.
- Be familiar with the effects of presentation, including stage technique
- Be familiar with adjudication standards and criteria, nationally and regionally
- Possess an awareness of the organisational skills necessary for choral competitions
- Be aware of the competitions available nationally and in the region
- Develop desirable interpersonal skills necessary for conducting.

Evidence Requirements:

The learner should demonstrate the ability to indicate to the group (choral, instrumental or both)

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

how the piece should be performed under his/her direction in relation to aspects of the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular, traditional and modern vocal music
- Form - repetition, variation and contrast.

Portfolio Work:

- The learner should prepare one choral and one instrumental piece to be performed and presented to his/her peer group, including one external assessor, using the standard adjudication used in Botswana with an additional mark for conducting techniques.

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3.7.11   **Unit 10:**   **Performance**

Credit Value: 2

Unit Introduction:

On completion of this unit, the learner will be able to play and sing, individually or in an ensemble, pieces of varying difficulty and technical standard.

Credit 1 can be identified with ABRSM/Trinity Grades 1/2.

Credit 2 can be identified with Grades 3/4.

Access Statement: There is no access statement for this unit.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will

- Play/sing a simple piece adequately
- Sing or play an easy part adequately in a simple ensemble
- Improvise at an elementary level - repetition of the material with just a few alterations.

                                        (1 Credit)

- Play/sing a moderately difficult part with reasonable fluency and accuracy, with a degree of sensitivity
- Play/sing a moderately difficult part in an ensemble accurately with a degree of sensitivity to the other parts
- Improvise at an elementary level on the given idea showing some variation and/or extension.

                                        (1 Credit)

Evidence Requirements:

The learner will be assessed **on**:

- The graded examinations held three times a year in Botswana by the Examination Boards mentioned above.

Note:

- If the learner uses voice to gain Credit 1, instrumental play must be assessed in Credit 2.

- Instruments which do not have an international examination criterion will be assessed in the same way and using the same attributes as stated above. Examples should be given to help the learner/assessor reconciling levels by referring to international practical examination boards and practices and should also be reconciled with a practicing musician of note.

3.8   Conclusion

It is difficult to overstate the importance of good learning units. They are the foundation of many systems of vocational and technical education and training. They provide the main source of information about what a qualification actually entails. They are also the definitive source of reference on which teachers, lecturers and trainers base their teaching and assessment.

The units offered here are in accordance with the SADC *Protocol on Education and Training, Article 6 on Cooperation in Intermediate Education and Training: Certificate and Diploma Levels*. It states that cooperation and mutual assistance are both desirable and possible and shall take place in a number of areas. The area of teacher education is particularly relevant to unit standards offered for teachers in training (Southern African Development Community 1997: 10):

- *Curriculum design and development to ensure high quality and relevant teacher education and to move the teacher education systems towards comparability, harmonisation and eventual standardisation.*

The units offered here are directly relevant to the non-Specialist teachers in training who presently do not have the means to cope with the Music syllabus they are expected to teach in Community Junior Secondary schools. They are also invaluable to the teacher trainers who, because of lack of initial training and subsequent initiative, have failed to advance their instructional and instrumental skills. The Music Consultant for the Curriculum Development Division supports the idea of learning units, to accommodate the effective teaching of the new Music syllabus, as she is also appalled at the lack of Musical training with which the teachers in training now emerge from college. The SADC document, quoted above, continues and states:

- *Joint development, provision and exchange of teacher education materials to improve and sustain the quality and relevance of teacher education.*
- *Exchange of experiences, ideas and information to broaden the knowledge base and skills of curriculum developers, teacher educators and education managers.*
- *Development of national examinations and accreditation systems to move teacher education systems towards equivalent, harmonised and eventually standardised certification.*

The MEUSSA team has contributed its collective knowledge to these units and have supported their development. It is possible that these units can be interchanged with similar learning units for use in other SADC countries. Studies of comparable units internationally ensures that the units presented here are relevant to the qualification offered. It is reasonable to suggest that a learner following these units will be able to pass an equivalent music examination in South Africa, the only other SADC country presently offering unit standards.

Chapter 4

Guidelines for non-specialist teachers in training: how to introduce Music to Junior Secondary school learners

4.1   Introduction

The Revised National Policy on Education (Botswana 1994b: 3) reported that the success in quantitative development of the school system in Botswana has not been adequately matched by qualitative improvements. Research studies (Botswana 1994b) showed that academic achievement had declined in both Primary and Junior Secondary level. Between 1977 and 1991, enrolment grew in Primary schools by 91% and in Secondary schools by 342%, so it is hardly surprising that the education system was under enormous pressure. When Swartland was discussing the problem of translating equality of access into full equality of participation, he commented on the disparity of facilities available in urban, rural and remote areas (Youngman & Swartland 2000: 10):

> *It is not enough to be complacent that children are going to schools. You have to ask, what kind of schools are they going to?*

The Colleges of Education were under equally great pressure to expand rapidly, not only in terms of teacher output, but also in subjects offered. Recommendation 28 (Botswana 1994b: 20) recommended that the feasibility of mounting a crash training programme for teachers should be explored. This is also what the consultant on the establishment of the Botswana College of Open and Distance learning advised, with particular reference to the development of the curriculum of Design and Technology, which the Commission recommended should be a core subject at secondary level. Swartland reported, with reference to suggestions for such crash course training made by the consultant, that (Youngman & Swartland 2000: 12):

> *His suggestions for a crash teacher training programme proved to be too unconventional and, as expected, were not accepted. Sometimes implementation of policy is not straightforward because we are not prepared to change and do things differently.*

The Three year Secondary Music Education Syllabus was introduced as part of the expansion of subjects suggested in the Revised National Policy on Education. The Colleges of Education found themselves with greater numbers than ever, without a parallel increase in staffing in certain subject areas, including Music. Watson (1994: 43) found that 68% of the teachers in training in Colleges of Education chose teaching because it guaranteed a job with a secure income. That security, and the little chance of being dismissed, was a persuasive factor in entering the profession. Watson (1994: 64) also established that a mere 33% of Community Junior Secondary teachers in training viewed teaching as a long term option (about 10 years), with the vast majority admitting to using the qualification as a springboard to a better future.

The sad situation regarding the introduction of Music as subject in CJSSs in 2002, is partly caused by understaffed Music Departments with lecturers with little training, who teach teachers in training (the majority of whom have little or no interest in being there at all), a practical subject theoretically, which is perceived as being an easy option to pass.

When introducing the draft Music syllabus to the (qualified) teachers involved in the Music pilot scheme, a number of workshops were held during 1999 and 2000, which were organised by the Curriculum Development Division in the Ministry of Education of Botswana. During the course of these workshops given by the Music Working Group to qualified teachers in selected schools who agreed to participate (in the Music pilot), it was evident that the Music course presently followed by teachers in training in the Colleges was completely unsuitable and quite irrelevant for class use. For example, very few of the qualified teachers could distinguish between dynamics and pitch, and none had received any aural training or instrumental instruction. The workshop leaders compiled a Music Guide to help the teachers with little musical experience have a starting point when faced with a class of learners.

This chapter is a development of that guide, and provides the Music lecturers in the Colleges with a structured outline to use with the teachers in training, on why, how, where and what to teach in a Music programme. It also serves to provide the Music teachers in training with basic information to which they can refer. Chapter 5 outlines the actual units to be used/followed in the College, but it is expected that the teachers in training will also use these units in their classes when qualified, as the units correlate with the topic areas in the draft Music syllabus for CJSSs. The lack of musical experience demonstrated by the vast majority of the teachers in training, with the exception of choral work for a minority, cannot be overstated. It is likely that the teachers in

training will re-teach what they themselves were taught in College for some time, until they reach a comfortable level from which to explore the subject. The programme offers many opportunities for teachers in training to make presentations to their peer group, as recommended by Burger & Gorman (Burger & Gorman 1978). Their research established that skills in teaching basic music concepts in the classroom were improved when both observation-discussion and presentation-participation modes of instruction were included in a programme.

The language used in the suggested guidelines is simple, as English is the second or third language of the teachers in training. Explanations and discussions are supported by Overhead Transparencies (OHP) and two CDs. This is considered essential, as there are some concepts that do not have a direct translation in Setswana or other languages used in Botswana. Subsequently, there is little distinction made in the Music guide between elements and concepts. The content of the following guide is aimed at the expansion of cognitive understanding of the basic elements of music. When presented to teachers in training, it will be offered in a learner-friendly colour format, with the use of appropriate and interesting icons.

4.2   Rationale for Music Education: Why teach Music?

The inclusion of Music as an optional subject in the education programme provides students with the opportunity to develop their innate musical abilities. Music represents a unique combination of ideas, skills and knowledge, making new ways of communication and problem solving possible. Music contributes to the physical, cognitive (intellectual), affective (emotional, aesthetic, normative and the spiritual) and social development of the student. Music provides enjoyment and the opportunity to express feelings, to relieve tension and to bring emotional release. Learning through music can also promote and add enjoyment to the learning of skills necessary for the understanding of all other school subjects.

One of the most important aims of the Music education programme offered in this thesis is to contribute to the preservation and transmission of the cultural heritage of Botswana. The diversity of today's society and ever-increasing urbanisation will make it harder to fulfil the ideal of preserving traditions. Music education could play a significant role in achieving this goal.

The modern technological age continuously exposes children to multi-sensory experiences. The purpose of Music education is to equip children with the necessary knowledge and skills to adapt to this environment. Globalisation makes increasing demands on the recognition and understanding of other cultures, and Music education provides an avenue through which knowledge of and respect for cultural differences may be gained.

The Music education programme aims to offer students with exceptional musical abilities the opportunity to prepare for the possibility of a professional career in music, such as performing, teaching or in Music therapy. Commercial career opportunities abound in Botswana with the opening of the national television station and the growth of other media in recent years.

Music teachers also have a special role to play in providing opportunities for children who have special educational needs, extending from mild learning disabilities to severe physical and mental disabilities. Through participation in music, special children may develop confidence and experience a sense of achievement.

4.2.1   Aims of the Ten Year Music Education Programme

On completion of the ten year Music Education Programme (Botswana: 1999d: ii), students should have:

- developed the necessary skills to take an active part in music making, through *performing* (singing, playing, moving), *composing* and *appraising* (listening and appreciation)
- acquired knowledge and understanding of the basic concepts of music
- acquired desirable attitudes, skills and knowledge for lifelong participation in music activities
- discovered and learned new ways of communicating and problem solving
- acquired basic skills in music technology
- developed an appreciation of their own music heritage and culture, as well as an understanding of and respect for the music of other cultures
- acquired knowledge and understanding of the role of music and other art forms in society with regard to traditions, ceremonies, customs and social norms

- learned new ways of effective socialisation through music
- gained personal development through participation in music
- acquired the necessary skills to prepare them for a possible career in music.

4.2.2 Aims of the Suggested Music Programme

The Music programme offered in this thesis shares the same aims as the Three Year Junior Secondary Music Education Programme. On completion of the Music programme, learners should have (Botswana 1999d: iii):

- developed musical skills and competencies that will enable them to perform their own compositions and the compositions of others, in a variety of styles, through singing, playing instruments, moving and dramatising
- developed musical skills and competencies that will enable them to create their own musical compositions, devise arrangements of existing compositions and to improvise
- developed the ability to respond to the concepts of music, from a variety of styles and music traditions, through listening and appreciating, and to evaluate performances and compositions
- acquired knowledge and understanding of the history and development of music in Botswana in particular and Africa in general
- developed an interest in different styles of music and related arts to show their interaction and relationship
- developed a creative approach to music-making so as to encourage motivation, self-actualisation and the attainment of well-balanced personal artistic qualities
- developed an appreciation of music as a functional and integral part of society
- acquired and developed literacy skills related to electronic and computer music.

4.2.3 Assessment

Assessment of musical achievements should be done against the background of the initial level of experience. This Music programme assumes no formal music experience whatsoever, and appreciates the difficulties that the teacher trainers and teachers in training have, particularly as assessment is done in the context of practical music-making. It must be continually stressed that Music is essentially a practical subject and must be treated as such, and that theory classes merely add to one's ability to perform, create and notate. Assessment includes formal and informal methods to appraise the understanding, competence and performance levels of learners.

Formative Assessment:

> Continuous assessment of learners' work to monitor the level of development from which to plan a spiral curriculum

Summative Assessment:

> Overall assessment at the end of a unit, in order to determine the success of the learning process

Assessment Criteria:

> Learners should be assessed according to their ability to

- Take an active part in singing, playing musical instruments and moving to music
- Make use of their knowledge of music concepts and skills through creative activities
- Listen <u>actively</u> to music and reflect on their musical experiences
- Identify different style of music and musical forms of expression
- Organise, direct and record musical performances and projects
- Read, write and interpret notation symbols.

4.3   What aspects of Music should be taught in a Music programme?

What is music? There are libraries devoted to music and many large volumes dedicated to the meaning of Music itself. Flowery language, such as that found in *Music Lovers Quotations* (Exley 1992: 8), merely burden the new learner with responsibility.

> *We know that it [Music] detaches the understanding, enabling thoughts to turn inward upon themselves and clarify; we know that it releases the human spirit into some solitude of meditation where the creative process can freely act; we know that it can soothe pain, relieve anxiety, comfort distress, exhilarate health, confirm courage, inspire clear and bold thinking, ennoble the will, refine taste, uplift the heart, stimulate intellect and do many another interesting and beautiful thing.*

4.3.1   Elements of Music

Music can be considered as organised sound, consisting of specific elements or concepts. Sound is the ear's perception of a body that vibrates between 16 and 20,000 times per second.

<u>The Elements of Music (Transparency 1)</u> include:

- **Duration**   Is the sound long or short?

- **Pitch**   Is the sound high or low?

- **Dynamics**   Is the volume of the music loud or soft?

- **Tone colour**   What is the sound of the music (timbre) like? woody, brassy?

- **Texture**   Is the sound of the music thick or thin?
                        Are a lot of instruments playing at once or only a few?

- **Structure**   How is the music put together/ordered?

- **Tempo**   Is the pace of the music fast or slow?

4.3.2 Music Activities

These concepts are best understood through **Music Activities (Transparency 2)**:

- **Performing**   singing, playing instruments, moving, dancing and dramatising
- **Composing**   improvising and creating new songs, instrumental pieces and dances
- **Appraising**   listening and appreciating.

4.3.3 Notation

We can use notation as a means to record our work for others to play and interpret our music. There are three main types of notation (Transparency 3):

- Graphic Notation
  - pictures and symbols which indicate pitch, rhythm, movement, dynamics and texture

- Tonic Sol-fa Notation
  - solmization   the use of syllables to designate pitch, and dots and bar lines to indicate note values
  - **Gestural solfège**   Curwen hand signs
  - **Rhythmic solfège**   Galin-Paris-Chévé system

- Staff Notation   clefs, letter names, note values, key signatures, time signatures, symbols and terminology

Tablature Notation may also be used: the exact method used varies from one musician to another.

4.4 How do I teach these elements?

To take an active part in music making, you need to acquire and develop certain fundamental technical, aural and literacy skills.

4.4.1 Technical skills

Performing

- Singing   developing vocal skills and vocal control, improving the quality of sound, enlargement of song repertoire
- Playing   developing coordination and manipulative skills in the playing of instruments, both individually and in a group
- Moving   physical movement to accompany listening or singing activities, knowledge of movement possibilities, interpretation of music through movement

Composing

- Singing   creating new melodies and rhythms
- Playing   creating instrumental pieces and accompaniments to songs
- Moving   creating new combinations of movements

Appraising

- Listening   listening attentively and responding to music
- Appraising evaluating one's own performance and the performance of others.

Technical skills are vital to acquire and develop, as they are invaluable in the classroom, with a community choir, in church and in many other areas. The above mentioned skills assist the teacher in leading the learners though the activities on occasions, or by direction in others. Active participation is essential and it is hoped that all teacher trainers and trainees make full use of

workshops run by the Botswana Society for the Arts (see Appendix A) and the Botswana Music Camp (see Appendix F), to develop skills in previously identified weak areas. Learning to play an instrument is not necessarily difficult: you simply need time to give yourself the opportunity to develop your skills. What is essential, is lots of patience and even more practice.

4.4.2   Aural Skills

Performing

- Singing   singing in tune and harmonising
- Playing   making music alone and with others
- Moving   moving to the rhythm of the music

Composing

- Creating original musical ideas
- Arranging and organising existing compositions into new ideas

Appraising

- Recognising, identifying and classifying sounds.

Aural training involves both perceptive and practical skills and should never concentrate on one at the expense of the other. An integrated multi-sensory approach is advocated in which ear, eye, voice and fingers are all involved. Singing is a good basis for aural training but without the other facets, it is incomplete. Aural activities can be oral, written, vocal or instrumental. Some may or may not include notation, but all can be re-directed to the level of the learner.

4.4.3   Literacy Skills

- Reading and writing sounds (rhythms, melodies, phrases, new compositions), graphic symbols, Tonic Sol-fa and staff notation.

Musical literacy is a universal aim in formal Music Education programmes. There are musicians who feel that some of the soul of traditional music is lost when it is notated, as those who are not familiar with the music may perform it in a non-vibrant and inappropriate manner. Certainly this danger exists, but perhaps greater care needs to be taken when notating traditional tunes, and if possible, an aural recording provided, to guide those musicians unfamiliar with the music, rather than letting the music die with the performer. As each musician interprets, develops and embellishes a tune, notation may only be used as a guide. As in many other cultures with a strong oral tradition, there is no compilation of traditional music sung, played or used by Batswana in Botswana. If each CJSS offered three songs particular to their area, it would be incalculably beneficial to musical heritage of Botswana. One can foresee a time in the immediate future when the older generation are the only people to know all the words to particular songs, while others have been lost completely, owing to their perceived irrelevance in modern society.

4.5   When will Music be taught?

In the Colleges of Education, Music is allotted five hours per week. This may not seem enough when one appreciates how much time is spent on practical projects and actual instrumental practice, but it is certainly enough when following a structured programme such as the programme supplied in this thesis. The Music teacher must be disciplined when setting assignments and ensure that learners do not leave it all to the last minute, as this does not work in Music, in contrast to the way one sometimes can in theoretical subjects. Most musicians feel that there is never enough time to get it all done!

The CJSSs are allotted two forty minute classes for music each week, so the CJSS programme must be well taught and every available opportunity to teach music used.

Music students are encouraged and expected to perform in a number of extracurricular activities, such as college or school choir, community choirs, church choirs, marimba bands and instrumental ensembles (traditional, western and modern).

The Music teacher must seize other opportunities to teach Music, reinforce class work, allow students a variety of opportunities and audiences to practise, and develop the students' skills. Here are some of those possibilities:

- Develop a close relationship with the Drama department or the teacher in charge of school concerts. See what role the Music teacher can play in providing music or suggestions for the production or the work in progress, and integrate the selected music into your programme. The students will benefit from familiarity, and if the students perform some or all of the music, all the better.

- Develop a close relationship with the Art department or ask when teachers hold their art classes. If there is a specific theme, provide appropriate music as background, and as before, integrate this music into the daily programme. If there is no theme, provide the art teacher with a tape of the music currently being studied, and the learners will find it so much easier and, in turn, enjoyable.

- Allow the learners to bring in their favourite music, and make a presentation to the class on why it appeals to them. This particular exercise is surprisingly enlightening, and rewarding, once the learners can be persuaded to describe something 'cool' in musical terms.

- Ask if music can be played when assemblies are held. Each Music student or class could be asked to provide their choice of recorded music as classes file in and out, or preferably, a student or group of students could play. This would certainly add impetus to their practising! It allows other students an opportunity to appreciate their efforts, and provides the Music students with a ready-made audience.

- Involve teachers in training in teaching other, younger learners in the beginning, and by Year 3, adult learners. There are many schools and non-Governmental organisations, which care for children and would appreciate the opportunity to extend

the horizons and abilities of the children in their care. This is invaluable experience for Music students when done with care and guidance. Prepare Music students to be open to assistance from other trainees, and from the learner, during the lesson. Request responses as to what was easy to learn and what was found difficult and, if possible, why. Organise informal gatherings with students and find out what teaching method was found successful or not, with regard to the situation. Remind music students frequently to be flexible, as the situation has so many dynamic interactions, and not to limit themselves to one fixed way. It must be stressed that this is in no way comparable with Teaching Practice.

- Organise a Music Week. This involves a wide range of activities, including the following:

    - Prepare a cross-curricular programme: a survey on musical interests or preferences in Geography, English comprehension based on musical texts, musical co-ordinates for Mathematics, sound and vibration experiments in Science, designing and making an instrument in Design and Technology, responding to musical stimuli in Art and Drama classes, and many more.
    - Invite musicians from the locality to play to the students, and if possible, hold a workshop.
    - Organise lunch time concerts, with Music students preparing the information about the pieces, instruments, styles or composers.
    - Hold a Music Quiz, which includes questions on a variety of music styles and performers. This can be arranged in the traditional format of teams with group and individual questions.

4.6   Core Content

Rhythm, melody and harmony are the three main ingredients of music, although how they are combined is determined by a number of dynamic factors, such as a composer's interest and preference, cultural influences, available instruments and other constraints. It is difficult to get a complete picture if you listen for these elements in isolation: in music, certainly, the whole is more than the sum of the parts.

4.6.1 Rhythm

In speech, we emphasise some words more than others as we judge them more important than others, yet all are vital to the coherence of our statement. So it is with music. Some sounds are divided into phrases and some sounds will be emphasised more than others. How these sounds are arranged is known as rhythm. Rhythm can exist on its own, as in African music and some forms of Japanese music, but most musics use rhythm with melody and/or harmony.

Another important aspect of timing is the *beat*. Beat and rhythm are not the same thing, but are related. The beat is a regular, metred pattern: when your toe taps, when you dance and move your hips, you are feeling the beat. Rhythm refers to the specific organisation of note lengths within each musical phrase. Refer to Transparency 4 for example. Listening to the beat in music makes even unfamiliar and complex music seem easier: sometimes, though, composers deliberately negate the beat, often to create a sense of timelessness.

In African music, beat and pulse are not the same. Pulse is the solid beat, the heartbeat, which is often pounded on a deep-toned instrument. Ability to feel the pulse enables an understanding of the structures of the other ensemble themes in African music. Nzewi (1999) differs from Koetting (1970) and Nketia (1979) when he argued that pulse is not the fastest rhythmic element in African music or music thinking. He stated that there are three layers within any ensemble: the first is the fundamental layer which emphasizes the pulse-order of the piece; another layer which manipulates the sense of pulse; and the third which is the combination of both layers.

> *Any encultured dancer interpreting the music can opt to choreo-rhythmically reproduce, visually and in dance, any separate line, or any combinations of the three resulting impressions conjointly or successively. A skilled traditional dancer could easily deploy different parts or levels of the dance-body at the same time to the rhythm-of-dance sense of each of the three auditory layers* (Nzewi 1999: 80).

It is essential to emphasise the inter-rhythmic structural feature of African music as it is fundamental to perception and performance. The ability to hear or listen with two or more levels of perception at the same time is what African music demands for an enriched appreciation.

CD 1		
Example 1:	Music with a strong beat	00:03
Example 2:	Music with a less obvious beat	00:31

Tempo is the speed at which the music moves. Tempo markings are usually in Italian (as music was first printed in Italy): the most common terms for tempo are listed on T5. Examples 3 and 4 on the tape illustrate two contrasting tempos.

Example 3:	Music with a fast tempo	01:03
Example 4:	Music with a slow/fast/layered tempo	01:38

4.6.2   Melody

The word 'melody' comes from Greek, *melos*, meaning 'song'. A melody is a series of sounds of different pitches. The rise and fall of the pitches by large and small degrees gives a melody its distinctive shape. (*Pitch* defines sounds that are high, low or somewhere in between.)
A melody consists of one or more musical phrases, which weave in and out of a composition. Try to recognise familiar Setswana melodies by their melodic shapes on Transparency 6. Different styles of melody have evolved over the centuries to suit different functions. Musical instruments were banned in most churches throughout the Middle Ages: consequently melodies were written within the range of human voices. Hymns usually had a simple tune so that congregations with no musical training could sing them. Certain types of fast, complicated music would echo in a large church and would confuse the singers, so church music usually had a slow tempo. The melodies heard in religious *(sacred)* music are therefore very different to those heard in *secular* or non-religious music.

Each person has his own idea about what constitutes a good tune or melody and some tunes are easier to sing along with than others. When listening to popular music, there is an identifiable catchy melody, which is easily sung and remembered.

In traditional music in Botswana, the melody is usually inseparable from the text. The performance is considered more important than the music as the music evolves and develops with

each performer. In vocal music, the leader sings the melody and the followers respond. In Western Music, some composers include lilting melodies, while others prefer to use their melodies to represent people, moods or non-musical concepts. In Indian music, a melody is based on a *raga*, a note series on which musicians improvise, and in the music of Java and Bali, the music is built up in layers based on a core melody called a *balungan*. Different societies have different ways of treating melody. Melody, of whatever type, is at the heart of the music.

Example 5:	Plainchant from the Renaissance 02:09	
Example 6:	A melody from the Western tradition	02:40
Example 7:	A melody from the Botswana tradition	03:18
Example8:	A melody from modern popular music in Botswana	03:48
Example 9:	A melody from the Indian tradition	04:26
Example 10:	A melody from the Javanese tradition	05:02
Example 11:	A melody from the North African tradition	05:38

4.6.3 Harmony

Harmony is any simultaneous combination of two or more notes or sounds, as opposed to a melody, which is a succession of sounds. The term suggests a pleasant sound, but the term can apply to agreeable (consonant) or clashing (dissonant) sounds.

Composers use harmony to bring character and colour to a passage of music. By changing the chords underneath a tune, or even the way the chords are played, the character of the music is changed. Harmony can be chordal, as in *Fatshe la Rona*, and there are a number of ways of playing the same chord. These include block chords, arpeggio chords, broken chords and divided chords (T7).

Ke mmutla wa matshwara tsela with harmony played		
Example 12	in block chords	06:17
	in arpeggio chords	06:33
	in broken chords	06:48
	in divided chords	07:02

4-16

In some types of music, melodies are accompanied not just by sustained chords, but by harmonies created by other melodic lines. For example, the trumpet might play one tune while the strings have another tune on the top. The simultaneous combination of two or more melodies is known as *counterpoint.*

One of the more familiar ways of changing a tune is by using *major* or *minor* keys. The technical difference between major and minor keys is that the third note of a minor scale is a half step (a semitone), lower than that of a major scale (T8). Music in a minor key sounds distinctly different from the same music played in a major key.

Example 13:	Music played in a major key (major tonality)	07:15
Example 14:	Music played in a minor key (minor tonality)	07:48

Other effects can be obtained by changing the harmonies quickly from one chord to another, resulting in feelings of despair and panic. Slow moving harmonies, however, create a background of calm and serenity. (When watching television or film, keep this in mind the next time you see the crime about to be committed, or when the long-lost lovers meet again on a beach, having given up hope of ever being re-united, etc.!)

Example 15:	Music with many changes in harmony	08:17
Example 16:	Music with slow moving harmony	08:54

Music played by different combinations of instruments and/or voices also changes the character of the music. The sound, or combination of sounds, is referred to as tone colour or timbre. Different instruments influence the mood of the music, as can the density of the sound, which is referred to as texture. Other tools such as volume (louder and softer), structure (how the music is ordered) and style (jazzy, modern) are also used to create a unique composition of music.

Example 17:	*Pata Pata*	
	played by a string quartet	09:37
	played by a marimba band	10:12
	sung by Miriam Makeba	10:43

Example 18:	Music with a thin texture	11:15
	Music with a thick texture	11:50
Example 19:	Using volume as a tool for surprise	12:30
Example 20:	Music played as the composer intended	13:19
:	The same excerpt played with a different orchestra, style and tempo	13:54

4.6.4 Summary

The basic elements of musical sound are present in all music, irrespective of the style. Knowledge of the following elements and concepts is a prerequisite for the understanding of the essence of music.

Duration (T9)

Rhythm	Grouping of long and short sounds and silences: music always involves rhythm patterns
Beat or pulse	*The equi-spaced bounce of the ensemble musical motion* (Nzewi 1999: 84)
	Recurring beat or pulse within a basic time unit in music (simple and compound duple, triple and quadruple time as well as irregular beats)
Metre	Measurement of pulses and rhythm patterns, indicated by metre signatures
Tempo	The speed at which music moves: fast, slow, getting faster, getting slower

Pitch (T10) — High and low sounds, sounds going up, down or staying the same

Melody is a combination of pitch and rhythm patterns

Dynamics (T11) — Loud and soft sounds, sounds getting louder and softer, stress or accent given to a sound

Tone Colour (T12)	Timbre indicates the type of sound: Environmental sounds, music, noise, silence
	Mood: happy, sad, heavy, light, calm, dramatic
	Vocal: male, female, solo, choir, opera, folk, pop
	Instrumental: aerophones, idiophones, membranophones, chordophones, electrophones
	Texture: thin, thick, monophonic, homophonic, polyphonic
Structure (T13)	Combination of sounds:
	Melody: intervals, rhythm patterns, phrasing
	Harmony: horizontal and vertical arrangement
	Form: binary, ternary, rondo, variation, style and genre.

These elements are taught through the music activities of performing, composing and appraising. Music skills and concepts are learned, and auditory and reading abilities are developed through these activities.

4.7   Didactical Guidelines

When teaching Music, musical sound should be at the core of every lesson and sound should always precede symbol. It is the teacher's responsibility to ensure that all students take an active part in the lesson.

4.7.1   Resources

Music activities will be mainly song-based. Appropriate song material may be drawn from the local and national traditional and modern repertoire, as well as from art music and the music of other countries. Instrumental play, movement, dance and dramatisation can then be derived from the song material. Melodic (e.g. *xylophone, glockenspiel, marimba*) and non-melodic (e.g. *shaker, bells, tambourine, drum*) percussion instruments, *setinkane, recorders, keyboards, stringed instruments*, or any other home-made instruments could be used to accompany the songs.

4.7.2 Performing

Singing

The main aim of teaching singing is to develop a love for singing. Students should sing with confidence, enthusiasm and spontaneity. Out of tune singing and poor voice tone should be corrected, without dampening the singing spirit.

Choosing songs:

When choosing songs, the time or season of the year should be considered, special events, ceremonies, festivals, holidays, integrating themes from other subject areas and programmes.

Teaching songs:

Songs should first be presented as a whole, sung by the teacher or played on tape. Explain the meaning of the song if necessary. The length of the song and the use of repetition within them will determine the teaching method. Longer songs may need to be taught phrase by phrase, and if the teacher indicates the approximate pitch of the following phrase visually, it is much easier for the song to have a flow, even in the early stages. When a song is new, use a slower tempo than desired, gradually increasing the tempo as the song becomes familiar.

Special attention should be given to voice control, dynamic levels of a song and the blending of voices.

Classes should begin with a vocal warm-up, which may include:
- A long hum (eight counts) on doh- me - soh - doh'
- 'Nay', 'nee', nigh', 'noh', 'noo'; on each note of a descending (major) scale
- 'Hah-hah-hah-hah-hah' on doh - me - soh - me- doh' beginning on C and then on D, moving up one scale tone each time
- Varying dynamics, pitch and tempo of a familiar song, to teach the class to follow the conductor

- Singing tongue-twisters on a given pitch to improve enunciation such as 'She sells seashells on the seashore' or sing the phrase 'The teeth, the lips, the tip of the tongue' on each pitch of a descending scale: doh' - te - lah- soh - fah - me - ray - doh.
- Echo patterns, sung by the teacher, and
- Singing from a reading pattern, which may be hand signs, graphic notation, Tonic Sol-fa, staff notation or a modulator.

Guidelines for correct posture should be established. The feet should be slightly apart: knees, arms, shoulders and neck should be relaxed, head and chest high, shoulders down. Students should sit and stand during a singing class. The singing repertoire should be varied, with a mix of old and new, traditional, local and international.

Playing

When music students are participating in group work, it may sound like chaos: it is the teacher's responsibility to ensure that it is organised chaos! Each group or individual should have clear, precise instructions as to what the objective is, and sufficient time must be given to achieve that objective. Structured and systematic work plans are very helpful in the early stages in instrumental classes, providing a focus for the work, yet allowing for the creativity of the individual. If the class is playing as a group, ensure that clear signals are given for starting, stopping, increasing and decreasing volume, etc. and that the instruments are carefully placed not to obstruct the student's view of the conductor.

Melodic and non-melodic accompaniment, body percussion and movement may be added to songs.

Moving

Ensure that enough space is available for movements to be carried out. All movements should have a definite beginning and end. Students should wait for an agreed sign to start and end movements. The beat must be clearly audible before any movements commence. A variety of recorded music, classroom instruments or environmental sounds can be used as a stimulus for movement activity. Certain songs lend themselves to dramatisation. Avoid telling the students how to interpret the song; group work might show a variety of interpretations.

4.7.3 Composing

Composing can take place by an individual or through a group activity. When students work in small groups, it certainly facilitates the task of the teacher, but occasionally, individuals will have musical ideas which may not be shared by the group and should have the option of working alone if the task allows. Any homemade, traditional or classroom instruments, the voice or any other sound source, may be used as a stimulus for creativity.

The teacher should lead and support activities in a variety of ways:

- A stimulus or an idea (a poem) could be suggested by the teacher or by a student, followed by a discussion. (What images, words, associations are made?)
- Observation, listening and experimentation with ideas are conducted. (What instruments or sounds could be used? How should they be played?)
- Intervention by the teacher may be necessary to give extra help. (If you pluck here rather than strumming there, you will change the sound to create that effect.)
- Ideas should be drawn together in the performance of a piece. (Let's play Group A's first idea, followed by Group C's first idea. Then Group B's second idea, etc.)

In the early stages of composing, the majority of learners appreciate a checklist, appropriate to the task in hand, to guide them. This can range from the simple 'Is your choice of instrument suitable?' to the more complex area of notating the composition, when a prepared sheet/grid/score is more helpful.

4.7.4 Appraising

All learning processes are dependent on effective listening. Music activities always involve listening and provide excellent opportunities for the development of listening skills, which will benefit learning across the curriculum.

Listening

Students should be introduced to the discipline of attentive listening procedures: the distinction between hearing and listening is often lost. The length of music examples should be short at first and then gradually lengthened. Listening guides or questionnaires are essential to encourage active listening. Students cannot be expected to enjoy or relate to something new without any hint as to what the music actually contains, or if familiar, what they should be actually listening for.

Appreciating

Students should be given a guided exposure to music as well as opportunities to participate in listening activities. They should be exposed to a variety of local, national and international musical styles. Examples should include vocal as well as instrumental music of different styles, historical periods, forms and genres.

4.7.5   Reading and Writing

Following practical experience of the concepts of music, notation symbols should be introduced for reading and writing music. Musical sounds may be translated into graphic, Tonic Sol-fa and staff notation, and this should be demonstrated. The ultimate objective should be to be musically literate.

Chapter 5

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

5.1   Introduction

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

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

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

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

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

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

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

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

5.2   Overview of Music Units

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

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

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

Unit 2	**Music of Africa**	**Year 1 Term 2**
1.4	Sound Sources	
1.5	Form in Music	
1.6	Music in the Classroom	

Unit 3	**Professional Studies 1**	**Year 1 Term 3**
1.7	Rationale, Content and Activities	
1.8	Preparation for Teaching Practice	

Unit 4	**World Music 1**	**Year 2 Term 1**
2.1	Sound Sources	
2.2	Style	
2.3	Musical Devices	

Unit 5	**Technology**	**Year 2 Term 2**
2.4	Music and the Media	
2.5	Music and Society	

Unit 6	**Professional Studies 2**	**Year2 Term 3**
2.6	Content and Activities	

2.7	Preparation for Teaching practice	
2.8	Community Music	

Unit 7	**World Music 2**	**Year 3 Term 1**
3.1	Sound Sources	
3.2	Style	
3.3	Musical Devices	

Unit 8	**Exploring the Voice**	**Year3 Term 2**
3.4	Voice Resources	
3.5	Style	
3.6	Words and Music	

Unit 9	**Professional Studies 3**	**Year3 Term 3**
3.7	Music in the Classroom	
3.8	Methods of Assessment	
3.9	Community Music	

Unit 10	**Performance**	**Ongoing**

5.3   Unit introduction: Music of Botswana

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

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

5.3.1   Sound Sources

5.3.2   Patterns in Music

5.3.3   Sounds, Patterns and Form.

5.3.1   Sound Sources

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

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

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

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

5.3.2   Patterns in Music

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

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

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

5.3.3   Sound, Patterns and Form

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

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

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

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

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

Support Notes:

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

Activities:

❑ Learners could be given the opportunity to investigate the vibrations caused by the human voice.

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

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

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

❑ Learners could investigate the way that sound travels through different materials.

- Ordinarily we hear sounds which have travelled through air. If a learner places his ear on a wooden table top and another learner lightly taps the far end of the table, it is possible to hear the sound coming through the table.

❑ Investigate ways of making sounds.

- Learners could rub the rim of a wine glass. The sound produced is caused by the glass itself vibrating. Try different shapes and sizes of glass for different sounds.

- Rice grains could be placed over a transparent sheet that sits above the speaker. When music is played the rice will bounce. The sound causes the air to vibrate which in turn causes the rice to move. The louder the sound, the more air vibrates, causing the rice to bounce more energetically.

❑ Learners could be asked to design a system that produces sounds. This exercise can be linked to the fundamental principles of sound production in musical instruments.

- This could be as simple as elastic bands across a box. Bands of different thickness will produce different sounds. What effect does the shape of the box have? How can the sound be changed? Can the sound be produced in more than one way?

- Introduce **chordophones** - stringed instruments which produce sound when stroked or plucked. Examples include the *guitar, segaba, lengope* and *violin*.

- Using a cylinder, explore the ways in which sounds can be produced, and how the sound can be changed. Try

changing the shape of the mouth piece,

changing the shape of the cylinder,

increasing/decreasing the volume of air blown, or

putting a hole in the cylinder and then covering and uncovering it.

- Introduce **aerophones** - wind instruments which produce sound when blown. Examples include a *horn, whistle, flute, pipes* and *trumpet*.

- Using some fabrics such as foil, cling film and plastic, investigate what sounds can be produced when various materials are stretched over a hollow object such as a bowl, bucket or a basin. What effect does it have on the sound when the container is made of wood? plastic? steel? What effect does the tightness of the fabric have? At what stage can it be said to be a musical sound? How can the sound be changed?

- Introduce **membranophones** - instruments with membranes which produce sound when tapped or struck. Examples include all types of *drums*.

- When an object is hit, tapped, struck or shaken, a sound is produced. When two objects are struck together, such as two rulers or two cymbals, it is called *concussive*. When one object strikes another, such as a ruler on a table, or a stick on a *marimba*, it is called *percussive*.

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

- Introduce **idiophones** - percussion instruments which produce sound when struck or shaken. Examples include *rattles, bells, setinkane, xylophone*, and *tambourine*.

- Introduce **electrophones**, such as the electronic *keyboard, electric guitar, synthesizer* and computerised music in Unit 5.

☐ Discuss ways of changing the sounds produced on the instruments made.

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

- Introduce **the names for the elements of music** discussed above. Use over-head transparency 1 concerning the elements of music. Discuss duration, pitch, dynamics and timbre.

❏ Learners can be asked to notate sounds using graphic notation.

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

- Next play a loud, long sound, followed by three soft, short sounds. Again, compare and discuss answers.

- Then play two loud, short sounds followed by three long, loud sounds, and discuss and compare answers.
  Play and notate many examples, and ask the learners to play patterns for classmates to notate.

❏ Then introduce a long, high sound followed by a long, low sound. Compare answers and discuss.

- Follow this with many combinations of short high and long high, short low and low long, short high and short low, long high and long low.

- Then introduce three concepts to be notated, for example a long, high, loud sound; a long, high, soft sound; a short, high, loud sound, etc.

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

❑ Learners can be asked to notate sounds heard in Tonic Sol-fa.

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

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

- In the beginning, the learner could be given a familiar song or phrase and the range of tones used in the exercise. For example, *listen as I sing the first line of* Kokwanyana, *three times, and notate it using doh, me and soh. There are three beats in each bar.* The learner may need help in setting out the framework to notate the phrase. Always indicate to the learner how many beats are in the bar: by Unit 4 the learners should be able to attempt it by themselves.

- When the learners are familiar with this type of exercise, ask them to notate phrases which are new to them, but still specifying which tones are to be used.

- When the learners are comfortable with the exercise above, ask them to notate familiar and new phrases without indicating the tones used, but still state how many beats are in the bar and if the music starts with an upbeat: a beat before the bar line is known as an anacrusis.

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

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

- At this early stage, begin by introducing how pitch is represented vertically on the stave/staff (the five lines and four spaces on which the music is written). Show the learners how each line and space represents a tone. Use a moveable do and put X where you wish do to be. It is a good idea to begin with a well-known phrase, so for the sake of continuity, use the first line of *Kokwanyana* again, placing doh on the first line. Provide manuscript paper for these exercises.

- Then move the doh to a number of other lines and spaces, and ask the learners to notate this line. When they are familiar with this exercise, introduce the time names and the corresponding note values for the crotchet, minim and dotted minim.

- When the learners are familiar with the moveable doh for the first line of the song (doh, me and soh) ask for the second line to be notated; which will give practice on other tones (| s : s : s | l : l : l | s : f : m | r : - : - |).

- Explain that when doh is in a certain place, it is in a certain key, using a set of notes, and this is shown by a key signature. Familiarity with the modulator will ensure that the position of tones and semi-tones in a major scale are well known. It is suggested that learners discover which notes are used in a scale by using a keyboard or a xylophone: a soprano or tenor marimba can be used for key C or G. As each tone name must be used in a scale, some notes are raised using sharps, and others are flattened, using flats. It is sufficient at this stage to use the major keys C, F, G and, as many songs are in this key, D.

- Include simple time signatures at this stage, by asking the learners to state if there are 2, 3 or 4 beats in a bar: this can be represented by 2, 3 or 4 followed by a crotchet at the beginning of the music.

- Show learners how to make a treble and bass clef: it may be preferable for the learner to use whichever clef is more relevant to his/her own singing voice.

❑ Ask the learners to compose music, in small groups, using some of the sounds they have explored.

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

- Remind the learners to consider the number of instrumental sounds used - introduce *texture*. What type of sound they will hear depends on the number and type of instruments used.

- Show OHP transparency 1 again to remind them of the concepts involved.

- The composition the learners create must have one of the following forms:
    - ABA or *ternary form*: the piece ends as it starts with a contrast in the middle section
    - a slow section which gradually becomes faster and faster (accelerando)
    - a soft section which gradually becomes louder and louder (crescendo)
    - a small segment of silence somewhere in the piece.

❑ The final concept on the OHP transparency is *tempo*. Encourage the learners to describe the speed of their composition and then supply the appropriate musical term, supplied on the OHP transparency.

❑ Listen to the examples of music from Botswana supplied.

- **Worksheet 1-1** can be revised again, to consolidate elements of music using graphic notation.

- Complete **Worksheet 1-2** to focus the learner's listening. This is a recording of the traditional song *Mmammati,* played on *segaba* by Ratsie Setlhako. It provides a focus for sound sources, texture, tempo, melodic shape and vocabulary. It also asks for research on this composer and his music. When issues of cultural importance are being discussed, the name of Ratsie Setlhako is frequently mentioned as being the foremost agent of classical music from Botswana, yet very few young people have heard of him, let alone his music.

- **Worksheet 1-3** is a different version of the same song, sung by the KTM choir in a more familiar arrangement. A chart provides the structure of the song as arranged by G.T. Motswaledi, and concentrates on voice type identification and tempo, and asks the learners to compare and contrast the two versions of the song. In this way, learners are able to distinguish and appreciate elements of music being presented in two ways.

- **Worksheet 1-4** asks the learners to determine whether statements about the song *Sekumutwane,* played on *segaba* by Raphala Moremi, are true or false. The learner is asked to discuss aspects of repertoire. Raphala Moremi is another unsung hero: the author has never heard any recordings of this artist on Radio Botswana, yet there are regular references to his music when issues such as intrusive, foreign, cultural influences are discussed.

- **Worksheet 1-5** concentrates on melodic shape, phrase identification and revision of concepts as found in *Sebokolodi*, played by Ratsie Setlhako on the *segaba*. It asks the learners to consider unusual aspects of this song, which may be found in some other traditional songs. One particular aspect is the swooping sing-spiel heard at the end of a phrase, which is also found in some songs of the Khoi San.

- **Worksheet 1-6** is based on *Nko ya Katse,* played by George Swabi, which contains a melodic ostinato. The learner is asked to identify the ostinato from three supplied (in Tonic Sol-fa) and to comment on melodic shape and form. The learner is asked to listen to *Semonee sa Bosigo* (also played by Swabi) and to compare and contrast the introductions, which contain a very similar ostinato. Learners could be asked to notate both introductions.

- **Worksheet 1-7** concerns a choral arrangement of a song called *Segaba*, written by Dr. K.T. Motsete and performed by the KTM choir. It asks the learner to identify the solo singers and aspects of dynamics. It asks the learner to comment on the effect on silence and to research this composer, who also wrote the National Anthem of Botswana.

- **Worksheet 1-8** builds on the previous exercise and asks the learners to identify the order in which the voice parts enter in *Muntobele* and also to consider the dynamic levels and textures of the choir when the soloist is singing. The learner is asked to comment on the structure of the song and to compare the beginning and ending of the piece. The learners are asked to research the composer of many choral works and arranger of many traditional songs, G.T. Motswaledi.

- **Worksheet 1-9** is based on a modern song, *Long live Productivity*, which was written in the spirit of *botho* by G.T. Motswaledi. The learner is asked to identify voice entries, repeated sections, tempo and harmony changes, by following a chart provided which outlines the structure of the song. The learner is asked to comment and to research this type of song and its importance in Botswana. Related genres such as the Crime Prevention Choirs are also acceptable.

- **Worksheet 1-10** asks the learners to compare and contrast two songs: *A re Chencheng* by Ratsie Setlhako and *Re Batswana* arranged by G.T. Motswaledi, featuring the praise poet Kgotla Mpolaise. These songs were written decades apart, but still contain the essence of praise songs. The learner is asked to explore the similarities and to interview praise singers or culture bearers of note in their local community or region. The learner is expected to compose and perform a praise song, individually or in a group, and present it to the class.

- **Things to find out:**

  What instruments are made or played locally?
  How do these instruments produce their distinctive sound?
  How can I get access to these instruments?
  What recordings are available in the Teacher Resource Centre?
  Is there a local musician who would be willing to be taped or to share his time with us?
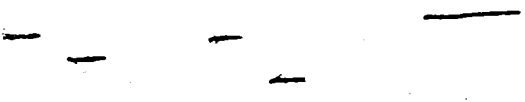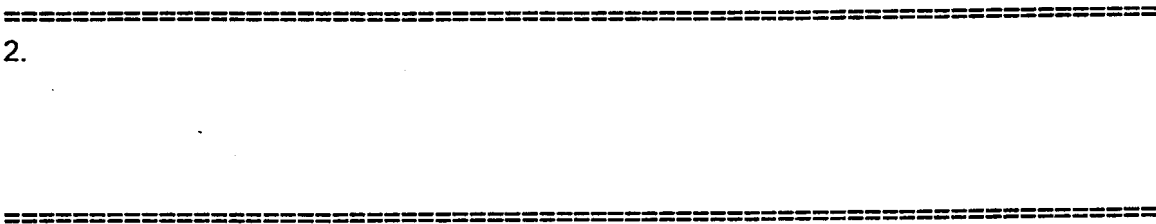
Worksheet 1-1
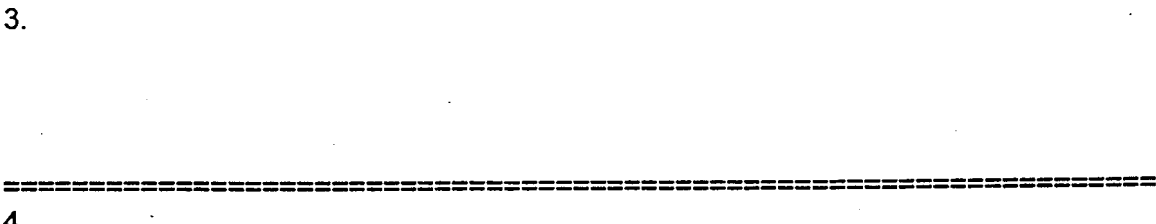
You will hear 6 rhythmic patterns. Each pattern will be played 3 times.
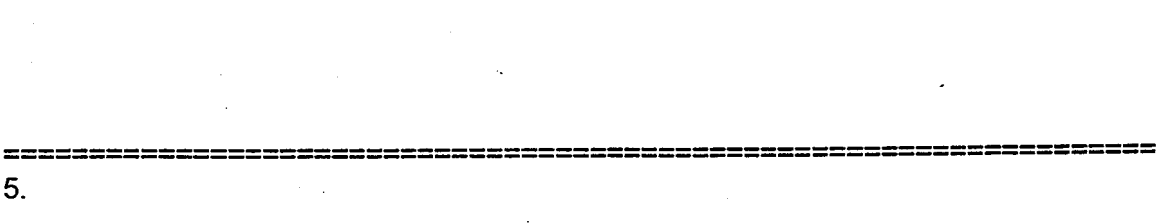
Listen carefully and try to show the duration and pitch of the sounds you hear.
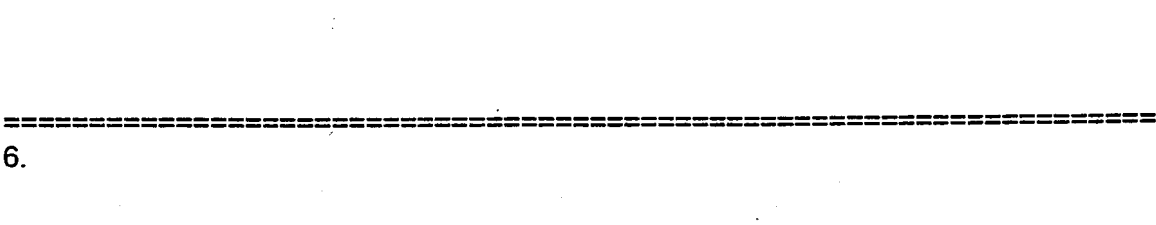
Example 1 illustrates **Fatshe leno la rona.**
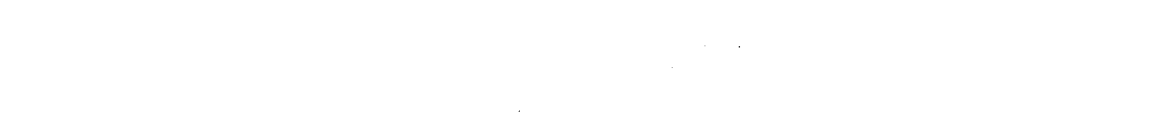
1.

or

2.

3.

4.

5.

6.

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

Mmammati played by Ratsie Setlhako

1.   What sound source can your hear?

2.   To which instrumental group does it belong?

3.   Is the texture thick or thin?

4.   What timbre is added?

5.   What term could be used to describe the tempo?

6.   When would this music be played?

7.   Sing the melodic ostinato and then draw its shape.

8.   Give three words which could be used to describe this performance.

9.   Write a short paragraph about **Ratsie Setlhako** and his music.

Worksheet 1-3

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

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

1. What sound source can you hear?

2. Is the texture thick or thin?

3. What term could be used to describe the tempo at the beginning, and at the end?

4. What term is used to describe music gradually getting slower?

5. This arrangement alternates solo singing with the full choir. Follow the chart below to see how this arrangement is structured. The song begins with a short introduction sung by the male members of the choir. Name the type of **voice singing** each solo.

Full Choir	Solo	Full Choir	Solo	Full Choir	Solo	Full Choir	Solo	Full Choir

6. Do the soloists sing at the same tempo as the full choir? Use the word *a tempo* in your answer.

7. How does the choir accompany the soloists?

8. How does this version of **Mmammati** compare with the version played and sung by Ratsie Setlhako? Name three ways in which it is similar and three ways in which it is different. Try to use musical terms wherever possible.

Similarities:

(a)

(b)

(c)

Differences:

(a)

(b)

(c)

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

Sekumutwane   **played by Raphala Moremi**

State if the following statements are **true** or **false**.

1. The instrumental sound is made by a *segaba.*

2. The singer sings without a break throughout the piece.

3. The song alternates between *guitar* and voice, and *guitar* alone.

4. The *guitar* plays the same music between each vocal section.

5. The singer sings the same number of lines in each section.

6. The singer is telling a story.

7. The song ends with a fast section played by the *guitar.*

8. Why are songs such as *Sekumutwane* heard infrequently? Discuss and give three reasons why it is important to have such songs in the national repertoire.

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

Sebokolodi   **played by Ratsie Setlhako**

1. Which of the following shapes best outlines the instrumental introduction?
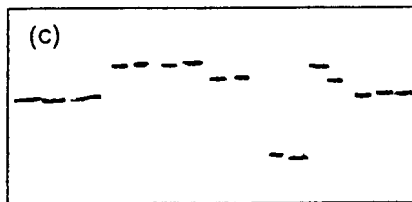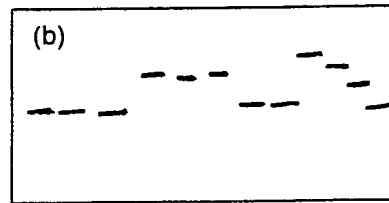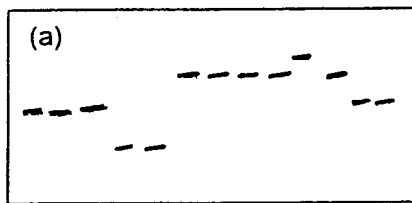
2. How many phrases / musical sentences are sung? Are they sung identically?

3. What terms could be used to describe the tempo? the dynamics? the texture?

4. Can this song be considered unusual in any way? Why / why not?

5. What other songs have you heard sung in a similar fashion?

Worksheet 1- 6

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

Nko ya Katse　　　played by George Swabi

1. How many chords are heard first, before the introduction begins?

2. Name two other instruments which belong to the same family as the instrument heard in this excerpt.

3. Which of these boxes contain the correct ostinato?

   | |d.d.f.f. |f.f.s.s.| | |d.d.f.f.|s.s.d.d.| | |d.d.f.f.|s.s.s.s.| |

4. How many times is the ostinato played before the singer begins?

5. Does the singer begin on a high or low pitch?

6. Is the first line of the song ascending or descending in pitch?

7. In the instrumental interlude, how many times is the ostinato played?

8. How is this song structured? Choose between AB, ABA and ABCD.

9. Listen to the introduction to **Semonee sa Bosigo**, also performed by George Swabi. It is a short excerpt, played three times. Compare and contrast with the introduction to *Nko ya Katse*.

   Similarities:

   (a)
   (b)

   Differences:

   (a)
   (b)

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

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

1.   This song opens with 4 male soloists: these singers are referred to as

        1ˢᵗ Tenor,   ,   , and   .

2.   Which voice sings the solo?

3.   Where does the crescendo occur?

4.   Where can you hear the rallentando?

5.   When the choir enters, what term describes the dynamic level?

6.   In the second verse which the choir sings, how is the volume changed?

7.   The texture of this piece is

8.   The form of this piece may be described as

9.   There is a moment's silence towards the end of the first section. What effect does this silence have? Why did the arranger include it?

10.   **Dr. K.T. Motsete** wrote the national anthem, **_Fatshe leno la rona_**. Research this composer and his contribution to music in Botswana.
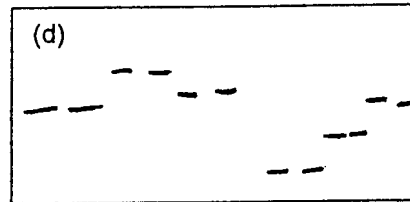

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

Muntobele

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

1. This song begins with one section of the choir singing. Which one?

2. The other sections of the choir join in succession. In which order are they heard?

3. How does the dynamic level change just before the soloist begins?

4. The choir increases in volume and changes the accompaniment while the soloist is still singing. How is the accompaniment changed? Use musical terms to describe the changes.

5. When the choir sings together without harmony, this is called singing in

.

6. There is a dramatic silence at one point. Where does it occur and what effect does it have? Is it successful?

7. How is the ending of the song similar to the beginning?

8. If one considered the voice entries as an introduction, how would the form of the song be described?

9. Why did the composer G.T. Motswaledi receive the Presidential order of Meritorious Service from Sir Ketumile Masire in 1997?

Listen to the following excerpt and answer the questions.

Each excerpt will be played three times.

Long live Productivity

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

1. This song opens with a full choir singing. Why did the composer think this was important?

2. The dynamic level changes in the second verse. What terms could be used to describe the volume in the first and second verses?

3. This song has four main sections. Follow the chart below and complete the sentences.

Full choir	Voices enter by part	2 parts call and 2 parts respond	Full Choir	Solo accompanied by choir
1	**2**	**3**	**4**	

(a) Sections 2 and 3 are repeated. What happens to Sections 1 and 4 ?

(b) The third voice to enter in section 2 is

(c) The Sopranos and Altos are answered by

(d) The last line of sections 2 and 3 have a tempo change called

(e) In the short, full choir reprise between sections 3 and 4, there is a harmony change in the third line. This is described as

(f) The voice type singing the solo is called a

(g) When the choir is accompanying the solo, the singers

4. Why are songs about Productivity important for Botswana?

Research and discuss, what, if any, relationship is there between songs such as this song and the Crime Prevention Choirs?

Listen to the following excerpt and answer the questions.

Each excerpt will be played once.

A re Chencheng	**Ratsie Setlhako**
Re Batswana	performed by the **KTM choir** arranged by **G.T. Motswaledi** Poet: **Kgotla Mpolaise**

1. Both these songs belong to the same genre. What does this mean?

2. What do such songs add to the cultural heritage of Botswana?

3. Where can praise/poetic songs be heard?

4. Compose a praise song for development in Botswana. Choose from any decade: from the past or for present times. It may be composed and/or performed as a group.
    Plan your song carefully and make full use of voice parts and combinations, dynamic levels and silence, tempo changes, rhythmic variety and overall structure.

5. Research praise poets and/or musicians in your area. Conduct a taped interview (with permission) and present it in class. Alternately, research any culture bearer of note in the area or region who has made a significant contribution to the cultural wealth of Botswana.

5.4   Unit Introduction   Music of Africa

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

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

5.4.1   Sound Sources

5.4.2   Form in Music

5.4.3   Music in the classroom.

5.4.1   Sound Sources

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

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

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

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

5.4.2   Form in Music

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

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

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

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

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

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

5.4.3   Music in the Classroom

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

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

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

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

A re opeleng! Let's make Music!

Support Notes:

☐ **Idiophones:**

- *Rattles*

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

- *Marimba*

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

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

- *Mbira*

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

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

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

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

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

❑ **Aerophones**

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

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

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

- *Whistles*

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

- *Flutes*

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

☐ **Membranophones** *(drums)*

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

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

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

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

□ **Chordophones**

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

- *Mouth-resonated bows*

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

- *Bows with fixed resonators*

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

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

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

- *Bows played with a friction bow*

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

- *Multi-stringed instruments*

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

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

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

Activities:

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

❑ The learner could be asked to make an idiophone, perform on/with it and to notate the patterns played.
There is an old Shona saying that states: *a woman who plays mbira, cooks raw sadza!*

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

- To make a *setinkane*, the learner will need a piece of wood, approximately 15cm x 10cm and at least 1.5 cm thick, a metal coat hanger, nails or heavy duty staples, hammer, pliers with a cutting edge, a file and a sheet of metal or a concrete slab.
Cut two lengths of wire from the coat hanger. They should be slightly shorter than the width of the piece of wood. Fix one of these to the wood about 5cm from one end, using a staple or a bent nail at each end of the wire. Now cut a further five pieces of wire. Make them all different lengths between 7 and 12cm. Hammer one end of each of them into a flattened wedge/tongue shape, holding them against the concrete slab with the pliers - not your fingers. Round off the ends with a file. Fix your keys to the wood by resting them on the first wire and securing them with the second wire, using staples or bent nails between each key, not just at either end of the wire. If the sound is dull, the key is probably not pressing down enough on the first wire. Hammer it down until it makes a sustained sound. Do this for each key.

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

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

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

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

❑ The learner could be asked to make an aerophone, perform on it and notate the music played.

- A relatively easy aerophone can be made using a horn. After due sterilisation, a (round or square) hole is cut in the side and the tip of the horn sliced off.

- *Flutes* can be made from a variety of tube-like materials, as well as the original reeds or bark. For easier blowing, the open end can be cut in crescent shapes. *Panpipes* can be made by fastening a number of *flutes* together. A pen top can be used, but if an empty pen casing is used, close off one end with a finger. Bow across the top of the tube until you can make a clear, flute-like note. This is not always easy and can take some time to perfect.
  Listen attentively to the note your '*flute*' plays. Form the learners into groups, giving each *flute* a number. Now play a tune using these *flutes*. Write out a series of numbers. The

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

- Tunable *flutes* can be made using stoppers of wet gut or hide. The tuning occurs when a stick is inserted at the top or the bottom to move the stoppers up and down. If hose pipe is used, learners will have to vibrate their lips to produce a sound, and will have sound that is more trumpet-like.

❑ The learner could be asked to make a membranophone, perform with/on it and notate the patterns played.

- To make a simple *drum*, one merely stretches and secures fabric or material over a hollow container.

- To make a more complex *drum* that has more than one tone, you will need a container, two rods longer than the diameter of the container, a plastic bag, thick wire which is longer than the circumference of the container, needle and thread, string, and a pair of pliers. A skin would be preferable, as it is far more durable and would have a much richer timbre, but strong plastic will suffice.

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

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

❑ Learners can be asked to make a chordophone, perform with it and notate the patterns or tune played.

- *Musical bows* are versatile instruments for teaching the sound production of stringed instruments. A simple *musical bow* can be played in several ways, for example:

  - Mouth resonated
  - With a tied resonator held against the chest or stomach
  - With the string tied back to give two fundamental tones
  - With the string plucked by the finger, beaten with a stick
    or a friction bow could be used
  - With the string fully stopped, fundamentals can be discovered
    or the string lightly stopped to explore harmonics.

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

❑ Learners could be asked to consolidate the concepts and aural skills in this Unit by completing the following worksheets, which can be interspersed throughout the term.

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

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

- **Worksheet 2-2** contains three excerpts of song from Niger, the Central African Republic and Senegal. The learner is asked to compare and contrast these songs with each other and the songs of Botswana. In these areas of Africa, music-making is a communal activity as it is in Botswana. This worksheet sows the seeds for the study in Unit 4 of aspects of Senegalese music known as *Mbalax,* which concerns the modernization of particular Wolof rhythms.

- **Worksheet 2-3** supplies three excerpts of instrumental music: from the Central African Republic, the Republic of Chad and Mozambique. The learner also hears an example of instrumental music from the Kalahari and is asked to compare instrumental styles and musical contexts.

- **Worksheet 2-4** extends Worksheet 3 and contains excerpts from the Gambia, Madagascar, Zimbabwe and (Christian) Nigeria. The learner is asked to research the role of musicians in Africa.

- **Worksheet 2-5** is concerned with changing musical trends and uses traditional *Ashanti* music of Ghana as a basis to compare popular music of Sierra Leone and *highlife* music of Ghana. E.T. Mensah, heard in excerpt 3, is credited as one of the first musicians to orchestrate indigenous rhythms as well as themes for dance band.

- **Worksheet 2-6** identifies musical trends and changes in Zaire and Kenya, comparing *Soukous* and *Benga* music with traditional songs. The *African jazz* associated with Zaire since the 1960s did not promote the contemporary trends to the exclusion of their indigenous roots, using cowbells and drums in their percussive section. The learner is asked to make a parallel comparison: how Setswana folk tunes have been influenced by modern trends and how the traditional way of playing can still be heard on modern instruments.

- **Worksheet 2-7** gives background information on the influence of Islam on music, and concentrates on the development of traditional *Juju* music of Nigeria. In the first excerpt

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

- **Worksheet 2-8** explores the new timbres and genres created when composers use African rhythms and instruments in new music. The example given is that of the Afro-Celt sound. This was chosen as both traditions have many similarities: instruments, methods of learning, music as a political tool and generally, music as an essential part of life. The learner is asked to insert the names of the instrumental sound sources as they are heard from a list of instruments given.

- **Worksheet 2-9** continues from Worksheet 8 with the focus on vocal arrangements of new genres influenced by African music. The learner is asked to complete a chart, identifying how the voice parts are treated, from a list given.

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

1.   Traditional Drumming of Burundi

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

2.   Traditional Jali Music of Mali

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

3.   Ritual Healing Song of Malawi

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

4.   Neo-Traditional Music of Tanzania

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

Activities:

(a)   Name three aspects that each song has in common with one other.

(b)   What, if any, similarities exist between these examples and the music of Botswana we have studied?

Worksheet 2-2

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

---

1. Traditional Tuareg Music of Niger

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

2. Pygmy Music of the Central African Republic

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

3. Traditional Wolof Music of Senegal

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

Activities:

(a) Name three aspects that each song has in common with one other.

(b) What, if any, similarities exist between these examples and the music of Botswana we have studied?

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

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1. Banda music of the Central African Republic

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

2. Traditional Music of the Republic of Chad

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

3. Traditional Timbila Music of Mozambique

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

4. Music of the Kalahari

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

(a)   the purpose of the music

(b)   the context of the music

(c)   the instruments used

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

1. **Traditional Kora Music of the Gambia**

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

2. **Traditional Valiha of Madagascar**

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

3. **Traditional Mbira of Zimbabwe**

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

4. **Sacred Christian Music of Nigeria**

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

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

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

1. Traditional Ashanti Music of Ghana

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

2. Popular Music of Sierra Leone

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

3. Popular Highlife Music of Ghana

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

Research:

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

(a) instruments

(b) context

(c) rhythmic patterns

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

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1.   **Traditional Music of Zaire**

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

2.   **Popular Soukous Music of Zaire**

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

3.   **Traditional Music of Kenya**

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

4.   **Popular Benga Music of Kenya**

Benga is the contemporary dance music of the Luo people of Western Kenya. The style became popular in the late 1950s and is driven by a deep *bass* rhythm and clipped clear-toned *guitar* patterns. The interplay between the instruments is distinctly traditional:
- the *guitar* style mimics the playing techniques of the *nyatiti* (lute)
- the *bass* imitates a lizard skin *drum* which the *nyatiti* players strikes with a toe ring and
- the *snare drums* produce the sound of *bells*, which are also worn on the *nyatiti* player's ankles.

Research:

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

Worksheet 2-7

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

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

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

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

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

1.   Traditional Juju Music of Nigeria

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

2.   Fuji Music of Nigeria

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

Research:

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

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

1.   Afro-Celt Music

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

The African instruments used are *kora*, *drum* and *doudouk*.
The Celtic instruments used are *uilleann pipes*, *accordion*, *Celtic harp* and *bodhrán* (Irish drum).
Other sound sources are vocal and electronic.

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

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

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1. Tintinnabulum by Karl Jenkins

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

When completing the chart below, use the following answers for the vocal features:
  Voices in 3rds
  Voices in unison
  Voices sing a call in harmony and a response in unison
  Voices echo each other
  Two voice parts together
  Some sing a drone on 'e' and others sing solo vocal improvisations

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

5.5   Unit introduction   Professional Studies 1

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

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

5.5.1   Rationale, Content and Activities

5.5.2   Preparation for Teaching Practice.

5.5.1   Rationale, Content and Activities

Why teach Music?

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

• Music is part of the world around us and plays an important role in our daily lives. We hear music at home, in school, in church, at shopping centres, on radio, television, in the work place, at concerts and all types of gatherings. Children should, therefore, be given the opportunity at school to discover their innate music abilities and to develop the necessary skills and knowledge to take an active part in music-making.

• Music is part of our history. Music education can make an important social and economic contribution through the development of an awareness of our cultural heritage, values and diversity. Music education can promote the preservation and transmission of the cultural heritage of Botswana as well as knowledge of and respect for other cultures.

- Music provides distinctive ways of expression, communication and problem solving. Music can contribute to the development of aesthetic awareness and to finding personal satisfaction and enjoyment.

- Music offers many career opportunities and can prepare students for the world of work. A career in music could include some of the following professions:

▪ Professional Musicians	singers, instrumentalists, conductors, composers
▪ Teachers	instrumental, singing, class music
▪ Commercial Activities	manufacturing and maintenance of instruments, marketing, publishing, broadcasting, recording, administration, management
▪ Medical	Music therapist.

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

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

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

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

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

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

- How the abilities of children with special needs could be enabled and developed through a combination of sound and technology.

- The environmental imperative to music classes: most indigenous music cultures have empathy for the animate and inanimate components of nature: this quality is also present in young children but, with modern civilisations, disappears around age four.

- Music as an agent to enhance the self-esteem of children.

- Music as a medium for the remediation of children with reading problems.

- Music as an agent for cognitive development and flexibility.

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

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

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

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

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

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

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

5.5.2 Preparation for Teaching Practice

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

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

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

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

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

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

Example 1 Conceptual Approach

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

Example 2   Music Activity Approach

Topic:	Sound sources-the voice
Activity:	Performing: singing, moving playing

SONG

Song chosen from the local repertoire to illustrate concepts
through performing

Duration	Respond to the rhythmic component of music
Pitch	Experience pitch as relatively high or low
Dynamics	Experience soft and loud sounds
Tone Colour	Explore sound sources
Structure	Recognise same and different sound patterns

Example 3   Thematic Approach

History of	Culture of	Music of
Awareness of	Churches of	Services to
Geography of	**The Community**	Leaders of
Structure of	Languages in	Education of
Gatherings of	Problems in	Plans of

❑   The learner must plan:

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

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

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

- Investigating and exploring sounds
  - 1   Sounds in the environment and contrasts of sound
  - 2   Exploring a wider range of sounds and sound quality
  - 3   Mood in music and obtaining subtle effects
  - 4   Experimenting with electronic sound sources and computer programs, simple acoustics.

- Using the voice
  - 1   Acquiring a song repertoire, pitching in vocal range
  - 2   Developing vocal control, songs from many cultures
  - 3   Singing with greater expression and singing in parts
  - 4   Wider range of styles, more complex work in parts, improvements to the quality of vocal sound, breathing.

- Using instruments
  - 1   Learning to manipulate and care for instruments
  - 2   Showing control of speed and dynamics.
    Techniques
  - 3   Playing by ear, from parts, with expression
  - 4   Practicing more complex parts, improving fluency and reaching higher levels of achievement.

- Creating and designing
    - 1   Inventing supported by the teacher
    - 2   Sound pictures, recording and notation systems
    - 3   Short inventions to convey mood, structure
    - 4   Composing, inventing and arranging, structure, inventing music for special occasions.

- Communicating and Presenting
    - Working cooperatively and showing respect for the opinions of others, taking turns and accepting group responsibility, sharing performance with a variety of audiences and for a variety of occasions, communicating with others through music whenever possible.

- Observing, listening, reflecting, describing and responding
    - Listening to sounds around, stories/movement
    - Short extracts, expressing preferences
    - Identifying genres and discussing preferences
    - Wide range of styles and genres, live performance, accepting criticism of musical structure and performance.

☐   The teachers in training should be reminded of the content, activities and methods of notations, on OHP 1-3, discussed in detail in Chapter 4. The learners will need much practice in

(a) devising a listening questionnaire or guide

(b) the actual teaching of a song using hand signs, Tonic Sol-fa or staff notation

(c) developing an idea though graphic notation

(d) teaching a short tune on a traditional instrument.

(a)   Listening Questionnaires and Guides

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

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

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

The music chosen for the class should:
- enhance the theme or learning outcome of the lesson
- be of good quality
- be selected from various styles and periods
- be interested to you as a teacher
- reflect the pupils' interest initially, and afterwards, extend their musical horizons.

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

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

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

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

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

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

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

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

(c)   Developing an idea through graphic notation

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

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

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

Tutor makes some visual representation on the board.

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

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

A second way is to layer the sounds heard:

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

Tutor makes some visual representations on the board.

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

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

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

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

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

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

Chapter 6

Conclusions and Recommendations

6.1   Answering the Research Question

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

- Can a Music programme be compiled using unit standards which will satisfy

    ♦ The Music Task Force in Botswana

    ♦ The demands of the Department of Vocational Education and Training

    ♦ The demands of the Curriculum Development Division

    ♦ The requirements of the Community Junior Secondary school Music syllabus

    ♦ The needs of the lecturers

    ♦ The needs of the teachers in training?

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

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

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

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

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

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

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

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

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

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

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

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

6.2 Difficulties encountered during the course of the Research

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

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

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

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

6.3   Compilation of the Thesis

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

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

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

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

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

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

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

6.4   Recommendations for Music education in Botswana

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

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

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

A master plan will involve

- Planning by Education Departments, Steering committees, Task Forces, and Teacher Associations.

- Implementation of the curriculum by teachers, learners, bridging programmes, inservice courses.

- Expansion of the current Music Task Force to include representation from all sectors at Primary, Secondary, Tertiary and Informal Levels to assist in a national development plan for Music education.

- Development of a plan for the training of professional musicians, by offering individual tuition to would-be instrumentalists in Junior Secondary schools and through extra-curricular centres, subsidised by Government.

- Consideration of and possible implementation of an integrated Arts programme at Secondary Level, to consolidate the proposed integrated arts programme at Primary level, to be treated with urgency.

- Establishment of the necessary infrastructure for effective Music education within Botswana, by supporting the proposed School of the Arts, which, with financial assistance and public awareness, can achieve many of the above recommendations.

- Expert musicians, who may not have the necessary academic qualifications, should be allowed to enter the education system as tutors. This can be arranged in a number of ways: as peripatetic teachers visiting schools and holding workshops in Teacher Resource Centres, or as regular attachments to named schools. For any Music education system to be fully effective, those who practise the art best should be allowed to inculcate and promulgate the values and heritage in a traditional way.

- The Government of Botswana should appoint an officer in the Ministry of Education to coordinate all aspects of the implementation of the subject Music, including the training and deployment of teachers, and to implement a sound administrative system to ensure good communication and efficient team work.

- The recommendation of the working group must be reiterated: that a firm foundation based on an integrated Arts programme is laid at Primary level first and that the decision to introduce Art subjects at Secondary level be reconsidered.

- The Government of Botswana should appoint a second officer in the field of Music, to undertake a project on the music traditions of Botswana. Such a project forms the backbone of a Music Education Progamme, but there is very little information on the subject. A research project should be initiated and managed well which would include the collection, transcription and publishing of material.

- Contact with the University of Pretoria and other such institutions should be developed where there is a strong base of expertise available. Links have already been made and need to be promoted and encouraged on a wider scale.

- The Government should consider exploring the world of possibilities offered by tele-teaching. The new fully-equipped Botswana Television Centre ensures that maximum benefit could be accrued from very little financial outlay. General music lessons, giving outlines, directions and goals, could be given, with input from national, regional and international musicians.

- Music specialists who are willing to help, such as members of the International Society for Music Education Research Commissions, (ISME International Office, University of Reading, RG6 1HY, UK.), should be approached for help in designing and implementing strategies for Music education, in order to fulfil the musical potential of every Motswana.

6.5   Recommendations for Further Study

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

- The impact of the Revised National Policy on Education (1994) in Teacher Training Institutions in Botswana

- Practical subjects in Community Junior Secondary schools in Botswana: implementation, evaluation and assessment.

- The influence of Christianity on Music in Botswana.

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Appendix A

BOTSWANA SOCIETY FOR THE ARTS

PRIVATE BAG BR201, GABORONE, BOTSWANA
TEL / FAX: 352949

Patron: the Hon. Minister for Education Dr GKT Chiepe, MP PH MBE FRDA

Aim of the Society

The overall aim of the society is to promote Botswana culture, especially in the field of the visual and performing arts, and to develop it in partnership with that from outside Botswana, for the purpose of their mutual enrichment and to increase international cooperation and understanding.

Objectives of the Society

The main objectives of the society are:

- To promote, as a not-for-profit organisation, the development of the visual and performing arts in Botswana.
- To promote, support and provide facilities for education and training in the visual and performing arts, with special emphasis on the development of indigenous art forms.
- To collaborate with existing and future institutions and individuals to ensure that artistic development in Botswana is achieved harmoniously.
- To provide additional performance and teaching opportunities for Batswana at present engaged in artistic activities.
- To unify and strengthen, by means of their affiliation to the Society, disparate organisations which are individually too small to be viable.

BOTSWANA SOCIETY FOR THE ARTS MEMBERSHIP APPLICATION FORM

NAME*...ADDRESS...TEL/FAX...............
*please also give name of company, institution or group if appropriate

MEMBERSHIP (circle as appropriate): INDIVIDUAL (P50) ASSOCIATE [for institutions, etc] (P75) CORPORATE (P500)

AFFILIATE (P40) FAMILY (P75): Name of partner .... no. of children under 18.......

Signed...Date.....................

Complete and return this form with your subscription to:
The Secretary, Botswana Society for the Arts, P/Bag BR 201, Gaborone (tel/fax 352949)

Appendix B

Details of Music Excerpts used on CDs

<u>CD 1</u>

Example 1 Music with a strong beat 00:03
     Dikgomo: **Tsibi-robi** performed by The KTM choir Phillips KTM002

Example 2 Music with a less obvious beat 00:31
     A Spotless Rose: Carols for Advent. Choir of King's College, Cambridge
     Decca 450112-2

Example 3 Music with a fast tempo 01:03
     Bhaqanga: **Nyandibiza**. Amampondo Claremont AM0002-2

Example 4 Music with a slow tempo 01:38
     Hayeye: **Nyandibiza**. Amampondo Claremont AM0002-2

Example 5 Plainchant   02:09
     Da pacem: **Canto Live**. Coro de monjes del Monasterio Benedictino de
     Santo Domingo de Silos EMI CDCANTO (WF) 3

Example 6 A melody from the Western Tradition 02:40
     The Blue Danube: J. Strauss. **The Essential Classics Collection vol.3**
     Deutsche Grammophon 463 488-2

Example 7 A melody from the Botswana Tradition 03:18
     Ka pelo tse di botlhoko: Raphala Moremi. **Archives: Radio Botswana**

Example 8 A melody from modern popular music in Botswana 03:48
     Hosherr: Alaska CDA001

Example 9   A melody from the Indian tradition   04:26

Raga Puriya: **Unesco collection**   Auvidis Collection WMCD1

Example 10   A melody from the Javanese tradition   05:02

Pendet: **Unesco collection**   Auvidis Collection WMCD1

Example 11   A melody from the North African tradition   05:38

Music of Gourara: **Unesco collection**   Auvidis Collection WMCD1

Example 12   *Ke mmutla wa matshwara tsela* with accompaniment played (by A.N.Bennett)

In block chords   06:17

In arpeggio chords   06:33

In broken chords   06:48

In divided chords   07:02

Example 13   Music played in a major key   07:15

Hallelujah chorus: **The Messiah. G.F. Handel. The Essential Classics Collection vol.5** Deutsche Grammophon 463 490-2

Example 14   Music played in a minor key   07:48

Adagio: **Piano Concerto in Am** opus 16. E. Grieg. **The Greatest Classical Hits** Selcor Ltd (Germany). 2401

Example 15   Music with many changes in harmony   08:17

Jupiter: **The Planets. G. Holst. The Essential Classics Collection vol. 5** Deutsche Grammophon 463-490-2

Example 16   Music with slow-moving harmony   08:54

Largo from **Symphony No. 9**: Dvorak. **The Essential Classics Collection vol.1** Deutsche Grammophon 463-486-2

Example 17   *Pata Pata*:

The Soweto String Quartet. **Renaissance**   09:37   CDBSP(WF) 7009

Thornhill Marimba band. **Thornhill Marimba Magic**   10:12   CDTPH 01

Miriam Makeba. **Homeland**   10:43   SLCD 001 (A)

Example 18   Music with a thin texture   11:15

Fur Elise: Beethoven. **The Essential Classics Collection vol.4**

Deutsche Grammophon 463 489-2

Music with a thick texture   11:50

Ride of the Valkyries: Wagner.**The Essential Classics Collection vol.2**

Deutsche Grammophone 463 487-2

Example 19   Using volume as a tool for surprise   12:30

Also sprach Zarathustra: R. Strauss. **The Essential Classics Collection vol.2**

Deutsche Grammophon 463 487-2

Example 20   Music played as the composer intended   13:19

Eine kleine Nacht Musik: Mozart. **The Greatest Classical Hits**

Selcor Ltd. (Germany)2410.

Music played with a different orchestra, style and tempo   13:54

Eine kleine Nacht Musik: Mozart. Arr. J. Last   Spectrum 550 098-2

CD2   **Track 1**

Worksheet 1-2

Mmammati: Ratsie Setlako.   00:05   **Archives: Radio Botswana**

Worksheet 1-3

Mmammati: KTM choir. 01:52   **Re Batswana**   Phillips KTM 001

Worksheet 1-4

Sekumutwane: Raphala Moremi. 06:16   **Archives: Radio Botswana**

Worksheet 1-5

          Sebokolodi: Ratsie Setlako. 10:21   **Archives: Radio Botswana**

Worksheet 1-6

          Nko ya Katse: George Swabi. 11:49   **Archives: Radio Botswana**

Worksheet 1-7

          Segaba: KTM choir. 15:09   **Tsibi-robi**   Phillips KTM 002

Worksheet 1-8

          Muntobele KTM choir. 17:30 **Tsibi-robi**   Phillips KTM 002

Worksheet 1-9

          Long live Productivity: KTM choir. 19:36   **Re Batswana**
          Phillips KTM 001

Worksheet 10

          A re chengcheng: Ratsie Setlako. 25:47   **Archives: Radio Botswana**

          Re Batswana: KTM choir. 31:14   **Re Botswana** Phillips KTM 001

CD 2   **Track 2**

Worksheet 2-1

          Traditional Drumming of Burundi   00:05   from Microsoft Music Encarta 95
          Traditional Jali Music of Mali   00:33
          A ritual healing song from Malawi 01:02
          Neo-traditional music of Tanzania 01:34

Worksheet 2-2

          Traditional Tuareg Music of Niger   02:08   from Microsoft Music Encarta 95
          Pygmy Music of the Central African Republic 02:41

Traditional Wolof Music of Senegal   03:17

Worksheet 2-3

Banda Music of the Central African Republic   03:50   from Microsoft Music
Traditional Music of the Republic of Chad   04:23
Traditional Timbila Music of Mozambique   04:49
Music of the Kalahari   05:20

Worksheet 2-4

Traditional Kora Music of the Gambia   05:45   from Microsoft Music
Traditional Valiha Music of Madagascar   06:16
Traditional Mbira of Zimbabwe   06:49
Sacred Christian Music of Nigeria   07:20

Worksheet 2-5

Traditional Ashanti Music of Ghana   07:45   from Microsoft Music
Popular Music of Sierra Leone   08:18
Popular Highlife of Ghana   09:00

Worksheet 2-6

Traditional Music of Zaire   09:45   from *Spirit of African Sanctus*
CD_SDL 389
Popular Soukous Music of Zaire   10:30   from Microsoft Music Encarta 95
Traditional Music of Kenya   11:06   from *Spirit of African Sanctus*
CD SDL 389
Popular Music of Kenya   11:44   from Microsoft Music Encarta 95

Worksheet 2-7

Traditional Juju Music of Nigeria   12:31   from Microsoft Music Encarta 95
Fuji Music of Nigeria   13:13

Worksheet 2-8

Inion/Daughter from ***Sound magic***   13:43   Afro Celt Sound System CDRW 61

Worksheet 2-9

Tintinnabulum from **Songs of Sanctuary**   18:00   Karl Jenkins   CDVE 925

Appendix C

The Draft Music Syllabus for Community Junior Secondary Schools in Botswana.

JUNIOR SECONDARY MUSIC EDUCATION SYLLABUS

DRAFT

FEBRUARY 2000

CONTENTS

DRAFT

INTRODUCTION

The Three-Year Junior Secondary Music Education Syllabus is introduced as part of the expansion of subjects suggested in the Revised National Policy on Education of 1994. The Music Syllabus is designed to meet the aims of the Ten-Year Basic Education Programme. In developing the syllabus consideration was taken to accommodate students with little or no previous experience in music.

Music is essentially a performing art. The music programme therefore places great emphasis on the teaching and acquisition of practical skills to develop the ability to take an active part in performing, composing and appraising music. The content of the music programme is also aimed at the expansion of cognitive understanding of the basic concepts of music.

The Syllabus consists of modules and units spread over the three years. Aims have been designed for each module and general and specific objectives for each unit.

The music programme will be implemented based on the allotted 2 forty-minute periods per week.

RATIONALE FOR MUSIC EDUCATION

The inclusion of music as an optional subject in the education programme provides students with the opportunity to develop their innate musical abilities. Music represents a unique combination of ideas, skills and knowledge, making new ways of communication and problem-solving possible. Music contributes to the physical, cognitive (intellectual), affective (emotional, aesthetic, normative and spiritual) and social development of the student. Music provides enjoyment and the opportunity to express feelings, to relieve tension and to bring emotional release. Learning through music can also promote and add enjoyment to the learning of skills necessary for the understanding of all other school subjects.

One of the most important aims of the music education programme is to contribute to the preservation and transmission of the cultural heritage of Botswana. The diversity of today's society and the ever-increasing urbanisation of people will make it more and more difficult to fulfil the ideal of preserving traditions. Music education could play a significant role in achieving this goal.

The modern technological age continuously exposes children to multi-sensory experiences. The purpose of music education is to equip children with the necessary knowledge and skills to adapt to this environment. Globalisation makes increasing demands on the recognition and understanding of other cultures, and music education provides an avenue through which knowledge of and respect for cultural differences may be gained.

The music education programme aims to offer pupils with exceptional musical abilities the opportunity to prepare for the possibility of a professional career in music. Career options include performance, teaching and a great variety of commercial activities.

Children with special educational needs, extending from mild learning disabilities to severe physical and mental disabilities may also benefit from a music education programme. Through participation in music they may develop confidence and experience a sense of achievement. Resources and parts of the syllabus may need to be modified or adapted to meet the needs of such children.

AIMS OF THE TEN-YEAR BASIC EDUCATION PROGRAMME

On completion of the Ten-Year Basic Education Programme students should have:

1. developed competence and confidence in the application of computational skills in order to solve day-to-day problems;

2. developed an understanding of business, everyday commercial transactions, and entrepreneurial skills;

3. developed critical thinking, problem solving ability, individual initiative, interpersonal and inquiry skills;

4. developed desirable attitudes towards different types of work and the ability to assess personal achievement and capabilities realistically in pursuit of appropriate career/employment opportunities/possibilities and/or further education;

5. acquired knowledge, skills and attitudes in food production and industrial arts for self-reliance and self-sufficiency;

6. developed awareness and/or literacy and understanding of the significance of computers in the world of work;

7. acquire knowledge and understanding of their environment and the need for sustaining utilisation of natural resources;

8. developed desirable attitudes/behavioural patterns in interacting with the environment in a manner that is protective, preserving and nurturing;

9. acquired knowledge and understanding of society, appreciation of their culture including languages, traditions, songs, ceremonies, customs, social norms and a sense of citizenship;

10. developed the ability to express themselves clearly in English, in Setswana and/or a third language both orally and in writing, using them as tools for further learning and employment;

11. acquired the basic science knowledge and skills, including basic knowledge of the laws governing the natural world;

12. acquired a good knowledge and practice of moral standards and health practices that will prepare them for responsible family and community life;

13. developed their own special interests, talents and skills whether these be dexterity, physical strength, intellectual ability, and/or artistic gifts;

14. acquired an appreciation of technology and technological skills including basic skills in handling tools and materials;

15. gained the necessary knowledge and ability to interact with and learn about their community, the government of their country and the world around them.

AIMS OF THE TEN 10 YEAR MUSIC EDUCATION PROGRAMME

On completion of the Ten-Year Music Education Programme, students should have

1. developed the necessary skills to take an active part in music making, through *performing (singing, playing, moving), composing and appraising (listening and appreciating);*

1. acquired knowledge and understanding of the basic concepts of music;

1. acquired desirable attitudes, skills and knowledge for lifelong participation in music activities;

1. discovered and learned new ways of communicating and problem solving;

1. acquired basic skills in music technology;

1. developed an appreciation of their own musical heritage and culture, as well as an understanding of and respect for the music of other cultures;

1. acquired knowledge and understanding of the role of music and other art forms in society with regard to traditions, ceremonies, customs and social norms;

1. learned new ways of effective socialisation through music;

1. gained personal development through participation in music;

1. acquired the necessary skills to prepare them for a possible career in music.

AIMS OF THE THREE-YEAR MUSIC EDUCATION PROGRAMME

On completion of the Three-Year Music Programme, students should have

1. developed musical skills and competencies that will enable them to perform their own compositions and the compositions of others, in a variety of styles, through singing, playing instruments, moving and dramatising;

1. developed musical skills and competencies that will enable them to create their own musical compositions, devise arrangements of existing compositions and to improvise;

1. developed the ability to respond to the concepts of music, from a variety of styles and music traditions, through listening and appreciating, and to evaluate performances and compositions;

1. acquired knowledge and understanding of the history and development of music in Botswana and the Southern African region;

1. developed an interest in different styles of music and related arts to show their interaction and relationship;

1. developed a creative approach to music-making so as to encourage motivation, self-actualisation and the attainment of well-balanced personal artistic qualities;

1. developed an appreciation of music as a functional and integral part of society;

1. acquired and developed literacy skills related to electronic and computer music.

ASSESSMENT PPROCEDURES

Assessment of musical achievement should be done against the background of the initial level of experience. Pupils should be assessed in the context of practical music-making. Assessment includes formal and informal methods to appraise the understanding, competence and performance levels of pupils.

Formative assessment:
Continuous assessment of pupils' work to monitor the level of development from which to plan a spiral curriculum.

Summative assessment:
Overall assessment at the end of a unit or module, in order to determine the success of the learning process.

Assessment criteria

Students should be assessed according to their ability to

1. take an active part in singing, playing musical instruments, and moving to music;

1. make use of their basic knowledge of music concepts and skills through creative activities;

1. listen *actively* to music and reflect on their musical experiences;

1. identify different styles of music and musical forms of expression;

1. organise, direct, and record musical performances and projects;

1. read, write and interpret musical notation symbols.

FORM 1: TERM 1

MODULE 1: INTRODUCTION - *Investigating and exploring sound, using the voice, the body and instruments*			
UNIT 1.1: SOUND EXPLORATION - *To experience the concepts of musical sound and to explore different musical activities*			
Topics	*General Objectives*	*Specific Objectives*	*Activities*
	The students should be able to	*The students should be able to*	
The role of music in daily life in Botswana	1.0.0 understand the significance of music in the life of man	1.0.0.0 discover the role and importance of music in daily life in Botswana	
	1.1.2 understand the functional uses of music	1.1.2.1 discover how music is used for ceremonial events and recreation in the community 1.1.2.2 explore the role of music in passing on the history and mores of the people of Botswana	*APPRAISING* *Listening and Appreciating*
	1.1.3 explore the aesthetic values of music	1.1.3.1 discover the spiritual enrichment potential of music	
The characteristics of musical sound	1.1.4 understand the science of sound	1.1.4.1 recognise the difference between musical sound and noise	
	1.1.5 understand the characteristics of a sound wave – frequency (cycles per second), amplitude (sound intensity), timbre (sound quality)	1.1.5.1 recognise the concepts (elements) of musical sound – duration, pitch, dynamics, tone colour and structure	
Performance possibilities of music	1.1.6 explore different ways of engaging in musical activities	1.1.6.1 experiment with sound production using the voice, instruments and the body	*PERFORMING* *Singing, Playing, Moving*
Kinds of voices and instruments	1.1.7 understand that the characteristics of sounds are determined by the way they are produced	1.1.7.1 experiment with different sounds produced by the vocal cords, mouth, teeth and tongue and by blowing, hitting, plucking and stroking instruments	
	1.1.8 understand that music has its own symbol system for notation	1.1.8.1 discover that the concepts (language) of music could be translated into graphic, solfa or staff notation	*COMPOSING* *Singing, Playing, Moving*
	1.1.9 grasp the importance of understanding the language of music	1.1.9.1 discover that music lends itself to different ways of communication and self-expression	

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UNIT 1.2: *DURATION – To respond to the rhythmic component of music*				
Topics	*General Objectives*		*Specific Objectives*	*Activities*
	The students should be able to		*The students should be able to*	
Sound sources: The voice and how it is used	1.2.1	sing alone and with others a variety of songs	1.2.1.1 recognise rhythm patterns in words	*PERFORMING* *Singing*
	1.2.2	sing accurately, with clear intonation, articulation, good breath control and well-balanced sound	1.2.2.1 discover that music contains rhythm patterns of longer and shorter sounds and silences	
Sound sources: Instruments	1.2.3	perform on instruments, alone and with others	1.2.3.1 discover that a regular pulse or beat is found in music	*Playing*
	1.2.4	play simple rhythm parts, showing control over keeping the beat and repeating rhythm patterns	1.2.4.1 demonstrate pulse and rhythm by clapping and playing percussion instruments	
The body: Movement possibilities	1.2.5	move in response to musical impulses	1.2.5.1 use contrasting body movements to differentiate between pulse and rhythm	*Moving*
	1.2.6	show control over the body in performing simple non-locomotor movements (swinging, stretching, bending, twisting) and locomotor movements (walking, running, skipping, galloping, jumping, leaping, sliding), moving forward, backward, sideways, turning	1.2.6.1 move to fundamental rhythmic patterns (walking, running, skipping, galloping)	
Music Notation: Note values	1.2.7	experiment with long and short sounds and silences	1.2.7.1 create rhythm patterns by clapping, singing, moving and playing percussion instruments	*COMPOSING* *Singing, Playing, Moving*
	1.2.8	develop reading and writing skills	1.2.8.1 devise graphic symbols to represent rhythm patterns 1.2.8.2 use staff notation (whole note, half note, quarter note, eighth note and their rests)	
	1.2.9	develop rhythmic memory and imagination	1.2.9.1 recognise rhythm patterns and contrasts	*APPRAISING* *Listening*
	1.2.10	develop an appreciation of the different musical traditions existing in Botswana	1.2.10.2 recognise and identify the rhythmic characteristics of the different musical traditions of Botswana	*Appreciating*

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2

UNIT 1.3: PITCH – To experience pitch as relatively high or low			
Topics	General Objectives	Specific Objectives	Activities
Music of Botswana: Spontaneous songs - games	1.3.1 reproduce sound of a specific pitch	1.3.1.1 discover the musical parameters of pitch – high/middle/low, up/down, moving by step/moving by leap	*PERFORMING* *Singing*
Classroom instruments	1.3.2 develop knowledge of the music of Botswana	1.3.2.1 discover game songs from the local community	*Playing*
	1.3.3 play in tune and with accurate rhythm	1.3.3.1 demonstrate high/middle/low sounds on pitched percussion 1.3.3.2 play simple ostinato accompaniments to songs	
Music of Botswana: Spontaneous dances – everyday events	1.3.4 respond to changes in pitch through non-locomotor movements	1.3.4.1 use hand signs to demonstrate high/middle/low sounds 1.3.4.2 explore spontaneous dances from the local community	*Moving*
Music Notation: Pitch	1.3.5 combine sounds of different pitch and rhythm patterns	1.3.5.1 create short melodic patterns consisting of higher and lower sounds	*COMPOSING* *Singing, Playing, Moving*
	1.3.6 improvise simple instrumental pieces from a given stimulus	1.3.6.1 create melodic ostinato accompaniments to songs	
	1.3.7 use movement to demonstrate melodic contours	1.3.7.1 create a melodic pattern to match a movement pattern	
	1.3.8 develop reading and writing skills	1.3.8.1 devise graphic symbols to represent high/middle/low sounds	
Musical Traditions: Botswana story songs	1.3.9 develop pitch discrimination and memory	1.3.9.1 recognise the melodies of known songs 1.3.9.2 listen to high and low vocal and instrumental sound	*APPRAISING* *Listening* *Appreciating*
	1.3.10 evaluate own performance and the performance of others	1.3.10.1 increase an awareness of accuracy of pitch in vocal and instrumental performance	
	1.3.11 develop an appreciation of the musical traditions of Botswana	1.3.11.1 become familiar with story songs from Botswana	

UNIT 1.4: DYNAMICS – To experience soft and loud sounds

Topics	General Objectives	Specific Objectives	Activities
Music of Botswana: Spontaneous music – lullabies	1.4.1 develop control over the voice to use dynamics as means of expression	1.4.1.1 discover that musical sound possesses degrees of loudness or softness	*PERFORMING* *Singing*
Classroom instruments	1.4.2 develop control over instrumental performance to produce louder and softer sounds	1.4.2.1 discover that dynamics are used for expressive purposes in compositions	*Playing*
Music of Botswana: Spontaneous dances	1.4.3 develop the ability to demonstrate dynamic levels through locomotor and non-locomotor movements	1.4.3.1 use movements to indicate loud and soft sounds	*Moving*
Music Notation: Musical terms and signs indicating dynamics	1.4.4 develop skills in the application of dynamics to add variety and create meaning in a composition	1.4.4.1 experiment with louder and softer sounds through singing and playing 1.4.4.2 create movement to demonstrate dynamics	*COMPOSING* *Singing, Playing, Moving*
	1.4.5 develop reading and writing skills	1.4.5.1 devise graphic symbols to represent loudness and softness 1.4.5.2 use musical terms and signs indicating dynamics	
Musical Traditions: Botswana composers	1.4.6 relate dynamics to expressive meaning	1.4.6.1 listen and respond to music, focussing on loudness and softness of sounds	*APPRAISING* *Listening*
	1.4.7 evaluate performance	1.4.7.1 evaluate the dynamic levels of a performance with regard to expressive qualities	*Appreciating*
	1.4.8 develop an appreciation of the musical traditions of Botswana	1.4.8.1 evaluate the expressive qualities in musical compositions of Botswana composers	

UNIT 1.5: TONE COLOUR – To explore sound sources

Topics	General Objectives		Specific Objectives		Activities
Voice types: children's, male, female	1.5.1	develop the ability to distinguish between the characteristics associated with different sound sources	1.5.1.1	discover the difference between the speaking and singing voice	*Singing*
			1.5.1.2	discover that the characteristic quality of sound is determined by the type of voice or instrument producing the sound	
			1.5.1.3	explore natural sound sources and their different qualities	
Classroom instruments	1.5.2	develop specific playing techniques to produce different sound effects	1.5.2.1	explore the characteristics of sounds produced by instruments made of different materials	*Playing*
			1.5.2.2	discover that instruments produce different sounds when played in different ways	
	1.5.3	expand their musical vocabulary	1.5.3.1	apply the techniques of *legato* and *staccato* playing	
Music of Botswana: Ceremonial dances	1.5.4	develop skills in applying movement and mime to express mood and feeling	1.5.4.1	use body percussion and movements to produce sound effects	*Moving*
Musical instruments: Idiophones Membranophones Aerophones Chordophones Electrophones	1.5.5	develop the ability to identify specific characteristics of musical sounds as elements of tone colour	1.5.5.1	listen to the same sound patterns produced by different sound sources	*APPRAISING* *Listening* *Appreciating*
			1.5.5.2	listen to a melody played by two highly contrasting instruments or sung by two contrasting voices	
	1.5.6	develop the ability to identify and recognise subtle differences of tone colour produced by the voice or instruments	1.5.6.1	listen to the difference in quality between different performances of the same composition	
	1.5.7	classify instrumental sound sources	1.5.7.1	identify instruments according to the method of sound production	

Making instruments: Concussion and percussion instruments	1.5.8	develop the ability to apply different sound sources to create atmosphere, tone colour and variation	1.5.8.1	experiment with percussion instruments to produce characteristic sounds	*COMPOSING* *Singing, Playing, Moving*
			1.5.8.2	experiment with combinations of individual instruments and body percussion to produce new effects of tone colour	
	1.5.9	make musical instruments	1.5.9.1	experiment with different materials	
			1.5.9.2	to produce sounds of different tone colour	

UNIT 1.6: *TONE STRUCTURE - To recognise same and different sound patterns*

Topics		General Objectives		Specific Objectives	Activities
Music of Botswana: Ceremonial songs	1.6.1	develop a sense of form and structure in music	1.6.1.1	echo short rhythmic and melodic patterns	*PERFORMING* *Singing*
			1.6.1.2	discover same and different rhythmic patterns in a melody or in an accompaniment	
			1.6.1.3	discover same or different melodic patterns in phrases	
			1.6.1.4	become familiar with *question and answer* patterns	
Classroom instruments	1.6.2	develop the ability to perform rhythmic and melodic patterns by ear and from symbols	1.6.2.1	become familiar with rhythmic and melodic ostinato patterns in accompaniments	*Playing*
Ceremonial dances	1.6.3	develop the ability to demonstrate form in movement	1.6.3.1	use body movements to demonstrate same and different patterns	*Moving*
Music Notation: Melody	1.6.4	develop the ability to apply rhythmic and melodic patterns creatively	1.6.4.1	create a melody on a given rhythmic pattern	*COMPOSING* *Singing, Playing, Moving*
			1.6.4.2	create a rhythm pattern for a given melodic contour	
			1.6.4.3	improvise question and answer melodic patterns	
			1.6.4.4	improvise simple rhythmic and melodic ostinato accompaniments to songs	
	1.6.5	develop reading and writing skills	1.6.5.1	use graphic symbols to notate same and different rhythmic and melodic patterns	

Musical Traditions: Botswana ceremonial events	1.6.6	develop aural imagery	1.6.6.1	listen to musical phrases with same and different rhythmic and melodic patterns	*APPRAISING* *Listening*
	1.6.7	develop the ability to respond to rhythmic and melodic patterns in musical phrases	1.6.7.1	use body movements and body percussion to respond to same and different patterns	
	1.6.8	develop an appreciation of the musical traditions of Botswana	1.6.8.1	become familiar with music for ceremonial events - life cycle, birth, puberty, marriage, death	*Appreciating*

MODULE 2: Develop and apply musical skills in creative expression

UNIT 2.1: *DURATION – To experience a regular beat*

Topics	General Objectives		Specific Objectives		Activities
Music of Botswana: Recreational songs	2.1.1	develop the ability to respond to and maintain a steady beat	2.1.1.1 2.1.1.2	discover that music has a recurring beat discern strong beats in the text of a song	*PERFORMING* *Singing*
Percussion Instruments: Idiophones – unpitched	2.1.2	develop the ability to discriminate between strong and weak beats	2.1.2.1 2.1.2.2	discover that music regularly moves in groups of two, three and four beats , play on the strong or the weak beats, using unpitched percussion instruments such as rattles, clappers, bells	*Playing*
Botswana recreational dances	2.1.3	develop the ability to perform locomotor and non-locomotor movements of beats which move in groups of two, three and four	2.1.3.1	discover the number of beats in movements like marching, walking, waltzing, swaying, rowing	*Moving*
Music Notation: Time signatures and bar lines	2.1.4	develop the ability to improvise rhythmic and melodic patterns over a given group of beats	2.1.4.1 2.1.4.2	explore the effect of strong and weak beats create a rhythmic accompaniment to a melody with a regular beat	*COMPOSING* *Singing, Playing, Moving*
	2.1.5	develop reading and writing skills	2.1.5.1 2.1.5.2 2.1.5.3 2.1.5.4	improvise movements to a given set of beats translate the beats into graphic and staff notation observe that time signatures (meter) are used to indicate the sets of beats discover that a bar line is used to group the beats into twos, threes and fours	

Making instruments: **Unpitched idiophones**	2.1.6 make musical instruments	2.1.6.1 experiment with unpitched idiophones	
Musical Traditions: **Idiophones in the** **African tradition**	2.1.7 develop the ability to recognise the difference between a steady beat, no beat and a silent beat	2.1.7.1 listen and respond to the strong, weak and silent beats in a composition	*APPRAISING* *Listening*
	2.1.8 evaluate performance	2.1.8.1 determine whether a steady beat (pulse) is maintained in a performance	*Appreciating*
	2.1.9 develop an appreciation of the musical traditions of Botswana and other African countries	2.1.9.1 recognises and identify idiophones from Botswana and its neighbouring countries	

FORM 1   TERM 3

UNIT 2.2: PITCH – To distinguish between high and low sounds			
Topics	*General Objectives*	*Specific Objectives*	*Activities*
Music of Botswana: **Religious songs**	2.2.1 develop the ability to produce high and low sounds and to sing in tune	2.2.1.1 explore two note intervals of definite pitch, matching pitches	*PERFORMING* *Singing*
Percussion instruments **Idiophones – pitched**	2.2.2 develop technical skills in playing notes of different pitches	2.2.2.1 play two note melodic ostinati as accompaniment to songs	*Playing*
		2.2.2.2 play notes of different pitches using pitched percussion instruments	
Religious dances	2.2.3 use movement to demonstrate high and low sounds	2.2.3.1 use the Curwen hand signs to show the intervals soh-me, soh-me-lah, soh-me-doh	*Moving*
Music Notation: **Intervals**	2.2.4 improvise short melodic patterns	2.2.4.1 create melodic patterns for poems using soh, me, lah, doh	*COMPOSING* *Singing, Playing, Moving*
		2.2.4.2 create melodic accompaniment to songs using soh, me, lah, doh	
	2.2.5 develop reading and writing skills	2.2.5.1 use *tonic solfa* notation to notate soh, me, lah, doh	
		2.2.5.2 use *staff notation* to notate soh-me, soh-me-lah, soh-me-doh	
Making instruments: **Pitched idiophones**	2.2.6 make musical instruments	2.2.6.1 experiment with pitched idiophones	
Musical Traditions **Western Style Periods:** **Baroque, Classic,** **Romantic, Modern**	2.2.7 develop pitch discrimination and memory	2.2.7.1 recognise sounds as high, low, higher, lower	*APPRAISING* *Listening* *Appreciating*
	2.2.8 evaluate performance	2.2.8.1 identify accuracy in matching pitches in singing and playing	
	2.2.9 develop an appreciation of Western musical traditions	2.2.9.1 become familiar with the style periods of modern Western history	

UNIT 2.3: *DYNAMICS –To experience soft and loud sounds*

Topics	General Objectives		Specific Objectives		Activities
Music of different cultures: Folk songs	2.3.1	develop control over the singing voice to produce a good quality of tone while experimenting with softer and louder tones	2.3.1.1	sing songs at different dynamic levels	*PERFORMING* *Singing*
Instruments: Idiophones	2.3.2	develop performance skills to produce softer and louder sounds	2.3.2.1	play simple rhythmic and melodic patterns at varying degrees of dynamic levels	*Playing*
Folk dances	2.3.3	use movement to demonstrate dynamic variation	2.3.3.1	respond to louder and softer passages with body movement	*Moving*
Music Notation: Music terms and signs indicating dynamics	2.3.4	experiment with louder and softer tones in singing and playing instruments	2.3.4.1	select appropriate dynamic levels for performance of specific songs or instrumental pieces	*COMPOSING* *Singing, Playing, Moving*
	2.3.5	create movement to show an understanding of dynamics	2.3.5.1	improvise appropriate movements to match different dynamic levels	
	2.3.6	expand knowledge of musical terminology	2.3.6.1	apply musical terms and signs to indicate dynamics	
Musical traditions: Composers of the Western Baroque period	2.3.7	develop the ability to discriminate between different levels of dynamics	2.3.7.1	distinguish between soft and loud sounds	*APPRAISING* *Listening*
	2.3.8	recognise contrast and variation in music through the application of dynamic levels	2.3.8.1	compare music performed at different dynamic levels with music performed at the same dynamic level	
	2.3.9	develop an appreciation of Western musical traditions	2.3.9.1	identify and recognise instruments of the Baroque	*Appreciating*
			2.3.9.2	discover how composers from the Baroque era applied dynamic levels in their compositions	

UNIT 2.4: *TONE COLOUR – To explore sound sources*			
Topics	General Objectives	Specific Objectives	Activities
Voice Types: Female Soprano (coloratura, dramatic, lyric, mezzo), contralto	2.4.1 develop the ability to identify voice types	2.4.1.1 discover that the type of voice or instrument determines the characteristic quality of sound produced	*PERFORMING Singing*
Instruments: Idiophones	2.4.2 develop the ability to identify instruments	2.4.2.1 explore the effects of sounds produced by idiophones	*Playing*
	2.4.3 develop performance skills	2.4.3.1 discover the performance possibilities of idiophones	
Folk dances	2.4.4 develop movement skills	2.4.4.1 discover the percussive possibilities using parts of the body	*Moving*
Idiophones	2.4.5 create new effects of tone colour	2.4.5.1 experiment with different combinations of percussion instruments	*COMPOSING Singing, Playing, Moving*
Musical Traditions: Idiophones in the Western orchestral tradition	2.4.6 develop sound discrimination and memory	2.4.6.1 identify individual tone colours with specific media	*APPRAISING Listening*
	2.4.7 develop the ability to recognise the expressive qualities of sound	2.4.7.1 identify certain qualities of sound as appropriate or inappropriate to specific expressive purposes	*Appreciating*
	2.4.8 develop an appreciation of Western musical traditions	2.4.8.1 explore the use of idiophones in the symphony orchestra	

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UNIT 2.5: STRUCTURE – To recognise phrasing in music				
Topics	*General Objectives*		*Specific Objectives*	*Activities*
Music of different cultures: Religious songs	2.5.1 develop an understanding of phrasing in songs		2.5.1.1 discover beginnings and endings of phrases	*PERFORMING* *Singing*
	2.5.2 develop an understanding of how posture, breath control and diction can improve the quality of sound in singing		2.5.2.1 explore phrasing and breath control in songs 2.5.2.2 compare musical phrases with sentences and punctuation in language	
Idiophones	2.5.3 develop technical skills		2.5.3.1 play identical and contrasting phrases on pitched percussion	*Playing*
Dances from different cultures	2.5.4 apply movement to demonstrate phrasing		2.5.4.1 use contrasting movements to indicate identical and contrasting phrases	*Moving*
Music Notation: Phrasing	2.5.5 develop creative skills in constructing phrases		2.5.5.1 create identical and contrasting phrases	*COMPOSING* *Singing, Playing, Moving*
	2.5.6 develop reading and writing skills		2.5.6.1 write simple melodic phrases in staff notation	
Musical Traditions: Composers from the Baroque period	2.5.7 develop an understanding of phrase structure		2.5.7.1 describe phrases as finished, unfinished or having some degree of finality	*APPRAISING* *Listening*
	2.5.8 develop the perception of similarity and contrast in phrasing		2.5.8.1 identify phrases as identical, contrasting or similar	
	2.5.9 develop an appreciation of Western musical traditions		2.5.9.1 become familiar with the most important composers of the Baroque and their works 2.5.9.2 identify phrases in extracts from Baroque compositions	*Appreciating*

MODULE 3: Use the creative processes to develop social and communication skills

UNIT 3.1: DURATION – To experience division of the beat

Topics	General Objectives		Specific Objectives		Activities
Botswana and other African songs	3.1.1	develop social and communication skills through singing, dancing and playing instruments	3.1.1.1	discover that ideas and feelings can be communicated through music	*PERFORMING* *Singing*
	3.1.2	develop a sense of metre	3.1.2.1	discover that metre mathematically organises beats and rhythm patterns in units within bar lines	
			3.1.2.2	distinguish between simple and compound duple, triple and quadruple time	
Instruments: Membranophones – Unpitched	3.1.3	develop knowledge of performance techniques	3.1.3.1	explore the performing possibilities of membranophones	*Playing*
Botswana and other African dances	3.1.4	develop skills in Botswana and other African dance forms	3.1.4.1	use movement to illustrate duple, triple and quadruple time	*Moving*
Music Notation: Metre	3.1.5	experiment with rhythmic variations	3.1.5.1	create rhythm patterns within a given metrical scheme	*COMPOSING* *Singing, Playing, Moving*
			3.1.5.2	improvise melodic phrases containing identical and contrasting rhythm patterns	
	3.1.6	develop reading and writing skills	3.1.6.1	write the actual time signatures (simple and compound)	
			3.1.6.2	become familiar with the measurement and notation of silences	

Musical Traditions Membranophones in the Botswana and African tradition	3.1.7	develop the ability to feel metre in music	3.1.7.1	identify the metre chosen for a particular composition	*APPRAISING* *Listening*
			3.1.7.2	discover that changes of metre may occur within a composition	
	3.1.8	develop an appreciation of Botswana and other African musical traditions	3.1.8.1	explore membranophones from Botswana and other African countries	*Appreciating*
			3.1.8.2	explore metre in Botswana and other African music	

UNIT 3.2: PITCH – To identify sounds going up, coming down, staying the same

Topics		General Objectives		Specific Objectives	Activities
Music of different cultures: Variety of songs	3.2.1	develop voice control and the ability to sing in tune	3.2.1.1	discover that melody is a series of tones moving in a horizontal line	*PERFORMING* *Singing*
			3.2.1.2	discover that the tones of a melody may move upward, downward or stay the same	
Instruments: Membranophones – Pitched	3.2.2	develop technical skills in performing upward, downward and repeated tones of a melody	3.2.2.1	discover that the tones of melody may move by step or by leap	*Playing*
			3.2.2.2	explore sounds of varying pitches using pitched membranophones	
Variety of dances	3.2.3	develop movement skills to demonstrate melodic movement	3.2.3.1	use the Curwen hand signs to show the intervals doh-fah, doh-re, doh-soh	*Moving*
			3.2.3.2	use the Curwen hand signs to show the pentatonic scale (doh, re, me, soh, lah) and the major scale (doh, re, me, fah, soh, lah, ti, doh)	

Music Notation: Melody	3.2.4	improvise melodic patterns	3.2.4.1	create a melody for a poem using the pentatonic scale	*COMPOSING* *Singing, Playing, Moving*
	3.2.5	develop reading and writing skills	3.2.5.1	translate tones moving up, down and staying the same into graphic, tonic solfa and staff notation	
			3.2.5.2	read and write pentatonic and major scales in the keys of C, G, F	
Musical Traditions: Membranophones in the Western orchestral tradition	3.2.6	perceive and identify melodic intervals	3.2.6.1	hear that tones move upward, downward or stay the same	*APPRAISING* *Listening*
	3.2.7	develop an appreciation of Western musical traditions	3.2.7.1	identify pitched membranophones of the symphony orchestra	*Appreciating*

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UNIT 3.3: *DYNAMICS – To experience sounds getting louder and softer*			
Topics	*General Objectives*	*Specific Objectives*	*Activities*
Choral music of the Classical period	3.3.1 develop control over the voice in order to produce sounds getting louder and softer	3.3.1.1 discover that sounds may become *gradually* louder or softer within a composition	*PERFORMING* *Singing*
	3.3.2 expand their knowledge of musical genres	3.3.2.1 become familiar with sacred and secular choral music of the 18th century	
Instruments: Membranophones	3.3.3 develop performance skills to produce sounds getting louder and softer	3.3.3.1 discover that sounds may become *suddenly* louder or softer within a composition	*Playing*
Dance fashions of the Classical period	3.3.4 develop movement skills to demonstrate dynamic changes	3.3.4.1 respond to dynamic changes with body movement	*Moving*
	3.3.5 develop an appreciation of Western dance forms	3.3.5.1 become familiar with dances from the 18th century 3.3.5.2 compare the Western Classical dances with the dances of Botswana	
Music Notation: Musical terms and signs indicating dynamic changes	3.3.6 improvise dynamic changes in a composition	3.3.6.1 experiment with sounds getting louder and softer	*COMPOSING* *Singing, Playing, Moving*
	3.3.7 expand knowledge of musical terminology	3.3.7.1 apply musical terms and signs to indicate gradual and sudden dynamic changes	
Musical Traditions: Western style periods – Classical composers	3.3.8 recognise changes in dynamic levels of a composition	3.3.8.1 identify differences in tone colour when the volume of a sound is altered	*APPRAISING* *Listening*
	3.3.9 develop an appreciation of Western musical traditions	3.3.9.1 become familiar with the most important composers of the Classical period	*Appreciating*

UNIT 3.4: TONE COLOUR – To explore sound sources

Topics	General Objectives		Specific Objectives		Activities
Voice types: Male Tenor, Baritone, Bass	3.4.1	develop the ability to identify voice types	3.4.1.1	discover the characteristics of male voice types	*PERFORMING* *Singing*
Instruments: Membranophones in the Western orchestral tradition	3.4.2	develop the ability to identify musical instruments	3.4.2.1 3.4.2.2	explore the effects of sounds produced by membranophones discover the performance possibilities of membranophones	*Playing*
Making instruments: Membranophones	3.4.3	create new effects of tone colour	3.4.3.1	experiment with combinations of different membranophones	*COMPOSING* *Singing, Playing, Moving*
	3.4.4	make musical instruments	3.4.4.1	experiment with the manufacturing of membranophones	
Musical Traditions: Western style periods - Instruments of the Classical period	3.4.5	develop sound discrimination and memory	3.4.5.1	recognise and identify differences in the quality of sounds produced by different male voices	*APPRAISING* *Listening*
	3.4.6	develop an appreciation of Western musical traditions	3.4.6.1 3.4.6.2	become familiar with instruments of the 18th century compare Western membranophones with membranophones from Botswana	*Appreciating*

UNIT 3.5: *TONE STRUCTURE – To recognise harmony in music*			
Topics	*General Objectives*	*Specific Objectives*	*Activities*
Music of Botswana: **popular songs**	3.5.1 develop an understanding of harmony in music	3.5.1.1 discover that harmony is the vertical arrangement of tones 3.5.1.2 sing the 1st. 3rd and 5th degrees of the scale (doh-me-soh) to discover the relationship of the intervals of a chord	*PERFORMING* *Singing*
Instruments: **Pitched percussion**	3.5.2 develop skills in performing chord accompaniments to songs	3.5.2.1 locate and play the tonic, sub-dominant and dominant chords on pitched instruments 3.5.2.2 discover that harmony and melody are closely related	*Playing*
Botswana popular dances	3.5.3 develop movement skills	3.5.3.1 use movement to demonstrate harmonic changes	*Moving*
Music Notation: **Chords**	3.5.4 create harmonic accompaniment to melodies	3.5.4.1 experiment with chords built on any degree of the major scale	*COMPOSING* *Singing, Playing, Moving*
	3.5.5 develop reading and writing skills	3.5.5.1 write chords on the 1st, 4th and 5th degree of the major scale in the keys of C, G and F	
Musical Traditions: **Botswana Popular music**	3.5.6 develop the ability to recognise texture in music	3.5.6.1 recognise chord changes in the accompaniments of songs	*APPRAISING* *Listening*
	3.5.7 develop an appreciation of Popular musical traditions	3.5.7.1 discover the popular musical traditions of Botswana and other African countries	*Appreciating*

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MODULE 4: Develop and understanding of musical heritage in historical and cultural context			
UNIT 4.1: *DURATION – To discriminate between beat and rhythm patterns*			
Topics	*General Objectives*	*Specific Objectives*	*Activities*
Music of Botswana: Choral music	4.1.1 recognise rhythmic patterns within a given metre	4.1.1.1 discover that numerous combinations of rhythmic patterns may be used to make up melodies	*PERFORMING* *Singing*
Instruments: Chordophones – Unbraced and braced	4.1.2 expand knowledge of musical genres	4.1.2.1 become familiar with the choral traditions of Botswana	*Playing*
	4.1.3 develop knowledge of performance techniques	4.1.3.1 explore the performance possibilities of chordophones 4.1.3.2 perform beat and rhythm patterns on chordophones	
Botswana and other African dances	4.1.4 develop movement skills to demonstrate beat and rhythm	4.1.4.1 become familiar with a variety of dances from Botswana and other African countries	*Moving*
Music Notation: Division of the beat	4.1.5 improvise melodies using a variety of rhythm patterns	4.1.5.1 create rhythm patterns within a given metre	*COMPOSING* *Singing, Playing, Moving*
	4.1.6 develop reading and writing skills	4.1.6.1 explore division of the beat into different rhythm patterns	
Musical Traditions: Chordophones in Botswana and other African traditions	4.1.7 develop the ability to discriminate between beat and rhythm patterns	4.1.7.1 identify beat and rhythm patterns in a composition	*APPRAISING* *Listening*
	4.1.8 develop an appreciation of the musical traditions of Botswana and other African countries	4.1.8.1 recognise and identify instruments from Botswana and other African countries	*Appreciating*

UNIT 4.2: *PITCH – To experience melodic contours*				
Topics	*General Objectives*		*Specific Objectives*	*Activities*
Vocal music of the Romantic period	4.2.1	develop control over the voice to perform melodic lines with good quality of sound	4.2.1.1 discover the melodic contours of songs 4.2.1.2 discover that melodies in tonal music are arranged according to specific scales	*PERFORMING* *Singing*
	4.2.2	expand knowledge of musical genres	4.2 2.1 become familiar with vocal music of the 19th century	
Instruments: Chordophones – bowed instruments	4.2.3	develop knowledge of performance techniques	4.2.3.1 explore the performance possibilities of bowed instruments	*Playing*
Popular dances of the Romantic period	4.2.4	develop an appreciation of the popular dances of the Romantic period	4.2.4.1 become familiar with popular dances of the 19th century and their composers	*Moving*
Music Notation: Melody	4.2.5	develop the ability to create new variants of an existing idea to create original pieces	4.2.5.1 explore the effect of melodic contour using steps, leaps and repetition	*COMPOSING* *Singing, Playing, Moving*
	4.2.6	develop reading and writing skills	4.2.6.1 translate melodic contours into graphic, tonic solfa and staff notation	
Musical Traditions Chordophones in the Western orchestral tradition	4.2.7	develop pitch discrimination and memory	4.2 7.1 identify the nature of the scale used in a piece of music	*APPRAISING* *Listening*
	4.2.8	develop an appreciation of Western musical traditions	4.2.8.1 explore the use of chordophones in the symphony orchestra	*Appreciating*

Topics	General Objectives		Specific Objectives		Activities
UNIT 4.3: _DYNAMICS – To experience the expression of mood of a piece of music through dynamics_					
Topics	_General Objectives_		_Specific Objectives_		_Activities_
Opera of the Romantic period	4.3.1	develop the ability to relate dynamics to expressive meaning	4.3.1.1	explore ways to improve expressiveness in the performance of a piece of music	_PERFORMING_ _Singing_
	4.3.2	expand their knowledge of musical genres	4.3.2.1	become familiar with the most popular operas of the 19th century and their composers	
Instruments: Chordophones – plucked instruments	4.3.3	develop performance skills in the expressive use of dynamics	4.3.3.1	explore the performance possibilities of plucked chordophones	_Playing_
Ballet compositions of the Romantic period	4.3.4	expand their knowledge of dance forms	4.3 4.1	become familiar with ballet compositions of the 19th century and their composers	_Moving_
Music Notation: Terminology indicating mood	4.3.5	develop the ability to create music suggestive of moods	4.3.5.1	create melodies to accompany pictures, stories, poems, etc., applying appropriate dynamics	_COMPOSING_ _Singing, Playing, Moving_
	4.3.6	expand their knowledge of music terminology indicating expression	4.3.6.1	become familiar with terminology indicating mood in a composition	
Musical Traditions: Western Romantic composers	4.3.7	develop an understanding of the relationship between the density of music and dynamics	4.3.7.1	discover that soft music is associated with thin texture and loud music with thick texture	_APPRAISING_ _Listening_
	4.3.8	develop an appreciation of Western musical traditions	4.3.8.1	become familiar with the most important composers of the Romantic period	_Appreciating_

UNIT 4.4: *TONE COLOUR – To explore sound sources*

Topics	General Objectives		Specific Objectives		Activities
Voices in the Choir: Boys' choir, Women's or Girls' choir, Male-voice choir, Mixed choir	4.4.1	develop the ability to identify choirs as boys', women's, male-voice or mixed	4.4.1.1	discover and describe the differences in quality between the voice types used in different choirs	*PERFORMING* *Singing*
	4.4.2	develop the ability to sing an independent part in a choral group	4.4.2.1	find the best register to sing in for their own particular voices	
Instruments: Chordophones	4.4.3	develop knowledge of performance techniques	4.4.3.1	explore the performance possibilities of chordophones to create special sound effects	*Playing*
Making instruments: Chordophones	4.4.4	develop the ability to combine tone colours from different sound sources in a creative context	4.4.4.1	experiment with combinations of tone colours	*COMPOSING* *Singing, Playing, Moving*
	4.4.5	make musical instruments	4.4.5.1	experiment with the making of chordophones	
Musical Traditions: Plucked chordophones Western Romantic period	4.4.6	develop sound discrimination and memory	4.4.6.1	listen to and identify the distinctive qualities of sounds of different choirs	*APPRAISING* *Listening* *Appreciating*
	4.4.7	develop an appreciation of Western music traditions	4.4.7.1	recognise and identify plucked chordophones of the 19th century	
			4.4.7.2	compare Western chordophones with chordophones from Botswana	

UNIT 4.5: STRUCTURE – To experience binary form			
Topics	*General Objectives*	*Specific Objectives*	*Activities*
Songs in binary form	4.5.1 develop an understanding of form in music	4.5.1.1 discover compositions containing two basic ideas, ending with the second idea (AB)	*PERFORMING* *Singing*
Instruments: Chordophones – sounds produced by hitting the strings	4.5.2 develop knowledge of performance techniques	4.5.2.1 explore sounds produced by hitting strings 4.5.2.2 explore compositions in binary form written for chordophones	*Playing*
Dances in binary form	4.5.3 develop movement skills	4.5.3.1 use contrasting movement ideas to demonstrate binary form	*Moving*
Music Notation: Binary form	4.5.4 develop the ability to apply structure and form in compositions	4.5.4.1 improvise short compositions in binary form	*COMPOSING* *Singing, Playing, Moving*
	4.5.5 develop reading and writing skills	4.5.5.1 translate binary form into graphic notation	
Musical Traditions: Western Romantic compositions	4.5.6 appreciate how ideas are used to create forms in music of different historical and geographical cultures	4.5.6.1 listen to and identify binary form in compositions from different origins	*APPRAISING* *Listening*
	4.5.7 develop an appreciation of Western musical genres	4.5.7.1 become familiar with compositions of the 19th century, such as programme music and music portraying nationalism	*Appreciating*

FORM 3   TERM 2

MODULE 5: Understand the relationship between music, dance, drama and the visual arts			
UNIT 5.1: DURATION – To experience similar and different tempi			
Topics	General Objectives	Specific Objectives	Activities
Traditional songs from different world cultures	5.1.1 discover that *tempo* is the speed at which music moves	5.1.1.1 discover that tempo is relative rather than absolute 5.1.1.2 explore music that uses different beats and tempi	*PERFORMING* *Singing*
Instruments: Acrophones – side-blown, end-blown	5.1.2 discover that the choice of tempo will influence the expressive character of a composition	5.1.2.1 explore the effect when the same composition is played at different tempi 5.1.2.2 choose an appropriate tempo to suit the mood of a piece	*Playing*
	5.1.3 develop knowledge of aerophones	5.1.3.1 explore the performance possibilities of aerophones	
Traditional dances from different world cultures	5.1.4 demonstrate tempi through body movement	5.1.4.1 respond to rhythms that are faster and slower	*Moving*
Music Notation: Tempo markings	5.1.5 create compositions using tempo for expressive purposes	5.1.5.1 experiment with slow and fast tempi through body movement and instruments	*COMPOSING* *Singing, Playing, Moving*
	5.1.6 expand knowledge of musical terminology	5.1.6.1 become familiar with markings indicating tempo	
	5.1.7 develop the ability to describe changes in music using other art forms	5.1.7.1 respond to the relative speed/tempi of compositions through movement	*APPRAISING* *Listening*
Musical Traditions: Aerophones in the Botswana and other African traditions	5.1.8 develop an appreciation of the musical traditions of Botswana and other African countries	5.1.8.1 become familiar with aerophones from Botswana and other African countries	*Appreciating*

UNIT 5.2: PITCH – To experience the relationship between tones				
Topics	General Objectives		Specific Objectives	Activities
Music of Botswana: popular songs	5.2.1	develop the ability to recognise intervals in melodic lines	5.2.1.1 explore intervals classified as perfect, major and minor in the major scale	PERFORMING Singing
	5.2.2	develop a sense of tonality	5.2.2.1 explore music written in the major and minor keys	
Instruments: Aerophones – Woodwind	5.2.3	develop the ability to follow a melodic line which is outside the range of the voice	5.2.3.1 explore melodic lines in a very high or low register, e.g. high flute parts, low bassoon parts	Playing
Botswana dances for festivals	5.2.4	develop a knowledge of dance forms from Botswana	5.2.4.1 become familiar with festival dances from Botswana 5.2.4.2 use movement to demonstrate pitch relationship in melody	Moving
Music Notation: Intervals	5.2.5	develop the ability to create music derived from the pentatonic, major and minor scales	5.2.5.1 improvise melodic phrases using perfect, major and minor intervals	COMPOSING Singing, Playing, Moving
	5.2.6	develop reading and writing skills	5.2.6.1 write perfect, major and minor intervals	
Musical Traditions: Aerophones in the Western orchestral tradition	5.2.7	develop pitch discrimination and memory	5.2.7.1 listen to and identify the intervals of a melody	APPRAISING Listening
	5.2.8	develop an appreciation of Western musical traditions	5.2.8.1 recognise and identify woodwind instruments of the orchestra 5.2.8.2 compare Western aerophones with aerophones from Botswana	Appreciating

UNIT 5.3: DYNAMICS – To experience echo sounds

Topics	General Objectives		Specific Objectives		Activities
Popular songs of the Modern period	5.3.1	develop control over the voice to produce sounds of varying dynamic levels	5.3.1.1	explore the effect of echo sounds	*PERFORMING*
			5.3.1.2	discover that echo sounds add variety to a piece of music	*Singing*
			5.3.1.3	explore popular 20th century songs	
Instruments: Aerophones – brass instruments	5.3.2	develop knowledge of performance techniques	5.3.2.1	explore the performance techniques of producing echo sounds with brass instruments	*Playing*
Popular dances from the Modern period	5.3.3	develop an appreciation of dance forms	5.3.3.1	explore popular 20th century dances	*Moving*
Music Notation: Music terminology	5.3.4	develop the ability to use dynamics for expressive purposes	5.3.4.1	improvise melodic phrases using echo sounds	*COMPOSING* *Singing, Playing, Moving*
	5.3.5	expand knowledge of music terminology indicating dynamics	5.3.5.1	apply symbols and terminology to show echo parts in a composition	
Musical Traditions: Western Modern compositions	5.3.6	develop the ability to relate music to other art forms	5.3.6.1	use movement, painting or drama to respond to echo sounds	*APPRAISING* *Listening*
	5.3.7	develop an appreciation of Western musical traditions	5.3.7.1	recognise and identify compositions of the 20th century	*Appreciating*

FORM 3 TERM 3

Topics	General Objectives		Specific Objectives		Activities
UNIT 5.4 TONE COLOUR – To compare and classify sounds					
Famous singers: Historical, Southern African, local, other	5.4.1	develop an understanding of how music is used by different cultures to enhance other art forms	5.4.1.1	explore how the voice is used in different ways to create music in different styles	*PERFORMING* *Singing*
Instruments: Aerophones – organ	5.4.2	develop and appreciation of the different combinations of instruments used to create a specific style of music	5.4.2.1	explore the combination of instruments e.g. the symphony orchestra, jazz band, pop group, voice with accompaniment	*Playing*
	5.4.3	expand knowledge of the uses of aerophones	5.4.3.1	explore how aerophones are used in combination with the keyboard in the construction of the organ	
			5.4.3.2	discover the tone colour possibilities of different combinations of registers of the organ	
Famous dancers: Historical, Southern African, local, other	5.4.4	acquire knowledge about great artists and how they use other art forms to enhance their performances	5.4.4.1	explore the role of music, drama and the visual arts in dance performances	*Moving*
Making instruments: Aerophones	5.4.5	develop the ability to create songs, instrumental pieces and dances in various styles	5.4.5.1	explore different combinations of musical elements, instruments and other art forms to create compositions in different styles and genres	*COMPOSING* *Singing, Playing, Moving*
	5.4.6	make musical instruments	5.4.6.1	experiment with the manufacturing of aerophones	
Musical Traditions: Instruments of the Modern period	5.4.7	develop the ability to recognise different instrumental combinations and musical styles	5.4.7.1	explore recorded music from different historical and geographical cultures	*APPRAISING* *Listening* *Appreciating*
	5.4.8	develop an appreciation of musical traditions of the Modern period	5.4.8.1	recognise and identify instruments of the 20th century symphony orchestra	

UNIT 5.5: *STRUCTURE – To experience ternary form*			
Topics	*General Objectives*	*Specific Objectives*	*Activities*
Songs in ternary form	5.5.1 develop an understanding of form in music	5.5.1.1 discover compositions containing two basic ideas, ending with a repetition of the first idea (ABA)	*PERFORMING* *Singing* *Playing* *Moving*
Instruments: **Aerophones –** **compositions**	5.5.2 develop an appreciation of compositions written for aerophones	5.5.2.1 explore compositions in ternary form written for aerophones 5.5.2.2 become familiar with instruments of the aerophone family	
Dances in ternary form	5.5.3 develop movement skills	5.5.3.1 use contrasting movement ideas to demonstrate ternary form	
Music Notation: **Ternary form**	5.5.4 develop the ability to apply structure and form in compositions	5.5.4.1 improvise vocal and instrumental pieces in ternary form	*COMPOSING* Singing, Playing, Moving
	5.5.5 develop reading and writing skills	5.5.5.1 translate ternary form into graphic notation	
Musical Traditions: **Modern composers**	5.5.6 develop an understanding of structures which involve repetition or return to an earlier section	5.5.6.1 listen to and identify ternary form in compositions from various sources	*APPRAISING* *Listening* *Appreciating*
	5.5.7 develop an appreciation of musical traditions of the Modern period	5.5.7.1 become familiar with 20th century composers	

Appendix D

Overhead Transparencies for use by lecturers and teachers in training.

OHP 1	Elements of Music
OHP 2	Music Activities
OHP 3	Examples of Notation
OHP 4	Rhythm, beat and harmony
OHP 5	Terms used to describe Tempo
OHP 6	Melodic shapes of Setswana songs: quiz
OHP 7	Chord patterns
OHP 8	Major and minor scales
OHP 9	Duration
OHP 10	Pitch
OHP 11	Dynamics
OHP 12	Tone Colour
OHP 13	Structure
OHP 14	Curwen Hand Signs
OHP 15	Example of Setinkane tablature

Elements of Music

Duration	Is the sound long or short?
Pitch	Is the sound high or low?
Dynamics	Is the volume loud or soft?
Tone Colour (Timbre)	What is the sound of the music like ? Woody? Brassy?
Texture	Is the sound of the music thick or thin? Are a lot of instruments playing at once or only a few?
Structure	How is the music put together?
Tempo	Is the pace of the music fast or slow?

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Music Activities

Performing

Playing instruments

Singing

dancing

moving

dramatising

Composing

Inprovising

Creating

Appraising

Listening and Appreciating

Songs, instrumental pieces and dances

Notation

Graphic Notation

Rhythmic notation using pictures :

| lit - tle | dog – gie, | big | dog |

short-short-short-short   long   long

ta - te   ta - te   taa   taa

Rhythmic notation using lines and other figures

short-short-short-short   long   long

Tonic Sol-fa Notation

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

|d .r : m |f .s : m | s .f : m. r |d : - |

Tonal solfège

Choral conductors use the *Curwen hand signs* as an aid to indicate pitch.

Staff Notation

Madibokwana

Doh: F m. m : d . m | _ . m : _ | f f : d f | _ f : _ |

Ma - di - bo - kwa - na   re - a go tsha - ba

m. m : d. m | _ : r | d : _ _ : m | r r : _ . m f m : r |

di - bakwana ka - tseo.   Ba nyana batshega ka

d . d : _ r | m. r : d | t . t : _ . d | r t | d : _ | _ : ||

wo-na, ba re o ba   di - le di-bo-kwa - na.

The song is about small worms;
the children are afraid of worms

Rhythm

RHYTHM

MELODY

HARMONY

Terms used to describe Tempo

Accelerando	Getting faster
Adagio	Slow/Expansive
Allegro	Lively/Quite fast
Andante	At a moderate sped
Largo	Broad/Slow
Maestoso	Majestic/Grand
Presto	Fast/Very fast
Ritardando	Getting slower
Vivace	Lively/Fast

Graphic notation of Setswana melodies

Recognise the first line of familiar melodies by the graphic notation illustrated below.

1.

2.

3.

4.

Chord patterns

1. Block chords

2. Arpeggio chords
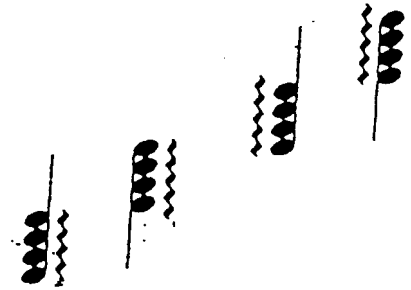
3. Broken chords

4. Divided chords

Major and Minor Scales

Major Scale

doh　ray　me　fah　soh　lah　te　doh

T　T　½t　T　T　T　½t

Minor Scale

lah　te　doh　ray　me　fah　se　lah

T　½t　T　T　½t　T½　½t

T = a Tone
½t = a half-tone or semitone
T½ = one and a half tones (3 semitones)

Duration

Rhythm	Grouping of long and short sounds and silences: music always involves rhythm patterns
Beat or Pulse	Recurring beat or pulse within a basic time unit in music (1, 2, 1, 2, or 1, 2, 3, 1, 2, 3,)
Metre	Measurement of pulses or rhythm patterns, indicated by metre signatures (¾ indicates 3 crotchet beats in each bar)
Tempo	The speed at which music moves: fast, slow, getting faster, getting slower

Pitch

1
High and Low sounds:

2
Sounds going up

3
Sounds going down

4
Sounds staying at the same pitch

Re Sila Mmidi

*The song is about the preparation of sorghum
for the daughter-in-law at her wedding.*

This song is a singing game. The children sit in a circle and
pass a stone around. The child that holds the stone when the
chorus starts, pounds the floor on the beat with a clenched fist

Terms used to describe Dynamic levels

Moderately loud   mezzo forte (mf)

Loud   forte (f)

Very loud   fortissimo (ff)

Moderately soft   mezzo piano (mp)

Soft   piano (p)

Very soft   pianissimo (pp)

Gradually getting louder   crescendo

Gradually getting softer   diminuendo

Tone Colour   Timbre

Tone Colour indicates the type of sound heard. Examples include

Vocal	male, female, solo, choir, opera, folk, pop
Instrumental	aerophones, idiophones, membranophones, chordophones, electrophones
Texture	thin, thick, monophonic, homophonic, polyphonic
Mood	happy, sad, calm, dramatic, excited, anxious

Structure

Structure is concerned with a combination of sounds:

Melody   intervals, rhythm patterns, phrasing

Harmony   horizontal and vertical arrangement

Form   binary, ternary, rondo, variation, style
                and genre

Curwen Hand Signs

First step   soh

me

doh

Second step   te

rah

Third step   lah

fah

Setinkane Tablature

Bunga utete

Basic pattern   Var. 1   2   3   4

Appendix E

The Southern African Development Community (SADC)

The Southern African Development Community comprises of the following countries:

Angola
Botswana
Democratic Republic of the Congo
Lesotho
Malawi
Mauritius
Mozambique
Namibia
Seychelles
South Africa
Swaziland
Tanzania
Zambia and
Zimbabwe.

Originally known as the Southern African Development Coordination Conference (SADCC), the organisation was formed in Lusaka, Zambia on 1st April 1980, following the adoption of the Lusaka declaration: *Southern Africa: Towards Economic Liberation* by the nine founding member states. The Declaration and Treaty establishing the Southern African Development Community (SADC) which has replaced the Coordination Conference was signed at the Summit of Heads of State or Government on 17th August 1992. Each member State has responsibility to coordinate a sector or sectors on behalf of the others. New member States may be allowed to join by a unanimous decision of the SADC Summit and upon acceding to the SADC Treaty.

The objectives of the Community as stated in the Treaty are to (Southern African Development Community Review 2001: 16)

- Achieve development and economic growth, alleviate poverty, enhance the standard and quality of life of the peoples of Southern Africa and support the socially disadvantaged through regional integration.
- Evolve common political values, systems and institutions.
- Promote and defend peace and security.

- Promote self-sustaining development on the basis of collective self-reliance, and the inter-dependence of member States.
- Achieve complementarity between national and regional strategies and programmes.
- Promote and maximise productive employment and utilisation of resources of the region.
- Achieve sustainable utilisation of natural resources and effective protection of the environment.
- Strengthen and consolidate the long-standing historical, social and cultural affinities and links among the peoples of the region.

The primary role of SADC is to help define regional priorities, facilitate integration, assist in mobilising resources, and maximise the regional impact of projects.

The approach is to address national priorities through regional action. Each member State has been allocated a sector to coordinate which involves proposing sector policies, strategies and priorities, and processing projects for inclusion in the sectoral programme, monitoring progress and reporting to the Council of Ministers. The SADC Programme of Action is made up of all the programmes and projects approved by the Council of Ministers.

Swaziland has sectoral responsibility for Human Resources Development. *The Human Resource Development Report for 2001* is quoted below.

Regional Highlights

The region continues to improve the development of education. Great strides have been made to achieve universal primary education. Three quarters of the SADC member States have net enrolment at primary education within the range of 80-100%, with Seychelles and Mauritius achieving 100% and 99% respectively. However, such high enrolments rates at the primary level are not accompanied by commensurate rates of enrolments at the secondary and higher levels of education. In some countries less than 50% of students progress to secondary school level, while, on average, less than 1% of students in secondary education progress to higher education and training.

One of the observations being made on the education systems of the region and Africa in general, is its failure to address socio-economic needs. Transformation and reform of higher education to

educate, train, undertake research and provide service to the community is one avenue of ensuring sustainable development and improvement of society as a whole.

Considerable transformation is taking place within the region in higher education and training especially with regard to teacher education and vocational and technical education. Notable is South Africa who will soon be incorporating some colleges of education into universities and technikons. In addition, there is a burgeoning establishment of private institutions of higher learning in most countries of the region notably South Africa, Zimbabwe and Tanzania. It is difficult to estimate the total number of higher education and training institutions, however, there are approximately 90 universities and technikons in the region. A large proportion of these institutions is concentrated mainly in South Africa, followed by Zimbabwe and Tanzania. A variety of courses and programmes are offered by institutions in the region, but most countries depend on South Africa for the training of its citizens in certain fields such as engineering, medicine, architecture as well as at postgraduate levels.

The increasing number of private institutions and opportunities for training is a welcome development because it increases the capacity of the SADC countries, collectively, to train their human resources. On the other hand, it creates a challenge for the establishment of proper accreditation and evaluation systems within the SADC member States and the region as a whole.

The gender disparity in enrolments and career paths is quite wide in higher education and training. In all countries, women are under-represented in terms of enrolments in certain fields of study such as science, management and engineering. The issue of gender equality in higher education is one of major concern because it determines the composition of the labour force in certain positions and disciplines. Many countries in the region have pronounced policy statements with regard to gender equality in education and training. Countries like Zimbabwe, Tanzania, Malawi and Mozambique have developed affirmative action policies with regard to increasing the participation of women in higher education and training. These include

- *providing financial support for female students to undertake courses where they are severely under-represented*
- *establishing a quota system for female enrolments*
- *positive discrimination in the recruitment of female lecturers to higher institutions of learning*

- *creating a gender sensitive environment especially in vocational and technical colleges.*

Financing of higher education is one area of major concern in this subsector of education. Governments have, for a long time, been the main financiers of higher education and training in most countries of the region. Public universities are receiving large subsidies from Government while the training colleges are fully financed by Government. In addition, Government operates scholarship and loan schemes for students. This takes a substantial amount of Government resources because of the high cost of training as well as the low recovery rate of student loans. The recent shifts in policy direction to favouring basic education have put a lot of pressure on tertiary institutions and beneficiaries of higher education to contribute in this subsector as Government expenditures are being shifted towards basic education. This has called for cost-effective strategies for the financing of higher education and diversification of sources of funding.

Cooperating partners, either through bilateral agreements, regional and international initiatives continue to support member states by offering scholarships as well as to financing certain programmes by providing staff and equipment. While in the past the financial support by cooperating partners focused mainly on scholarships tenable in institutions overseas, there is a trend towards providing scholarship for training within the region.

The HIV/AIDS pandemic is a serious threat to the efforts undertaken by member States in building a human capital base for socio-economic development. The most affected group is the youth, most of whom are undertaking studies at higher education and training level. The HIV/AIDS is a priority issue for higher education and training. In all countries, curbing the disease has received priority attention nationally. A number of programmes and initiatives are being put in place. In the education sector, major activities to deal with the scourge include

- *studies on impact assessments*
- *integration of HIV/AIDS into the school curriculum and in the programmes of higher education and training institutions*
- *providing counselling and guidance services*
- *undertaking sensitisation workshops at the institutions of higher learning.*

Efforts in changing attitudes and behavioural style among students in higher learning institutions require urgent attention and concerted efforts among all stakeholders.

During the past year (2000), the Sector Coordinating Unit has established relations with new partners and strengthened its ties with older ones. Further, it has given assistance to the Organisation of African Unity to get the activities of the Decade of African Education started.

Programme

The Human Resources Development (HRD) Sector Coordinating Unit (SCU) continued to coordinate the implementation of the Sectoral Programme of Action (SPA) and to work with other SADC sectors in their sector-specific human resources development programmes. It also coordinated the preparations for the implementation of the Protocol on Education and Training.

The SPA consists of programmes, projects and activities focusing on education and training and human resource development. Following some changes, which were implemented in accordance with decisions of the SADC council of Ministers in August 1999, which saw, among other things, the transfer of some projects to more relevant sectors, and the review of others in reponse to emerging development, there are now a total of 12 projects in the SPA. A few of these are under implementation, while the majority are either at study phase or lacking funding. There have been broad consultations with some cooperating partners under the reporting period, and there are good prospects for implementing the SPA. However, there is a need for the region to become increasingly self-reliant in supporting its programmes.

Protocol

The Protocol on Education and Training has been on the brink of official entry into force for the past year as no additional member States have deposited their instruments of ratification with the SADC Secretariat. However, there is optimism within the sector that this will become a reality since there is assurance from a number of countries that the processes of ratification are being concluded. The sector has therefore confidently proceeded to put in place the necessary institutional structures and preparations for the implementation of the Protocol. Of the seven technical committees provided for by the Protocol for its implementation, four have now been

established, namely Technical Committees on Scholarships and Training Awards, Accreditation and Certification, Basic Education and Distance Education. The latter two committees have been established during the year under review. It is envisaged that technical committees will be established in three more areas in the coming year, including Intermediate Education and Training, Higher Education and Training, and Special Needs Education.

- *Scholarships and Training Awards*

The major objective of establishing a Technical Committee on Scholarships and Training Awards was to the support the training of SADC nationals in the critical areas of the region through sponsorship to training courses, mainly within the region, in the face of dwindling donor sponsorship and pledges. Thus exploring the possibility of establishing a Regional Training Fund has dominated the agenda of the Technical Committee in the past. Following a series of activities, including a feasibility study, it has been concluded that it is not yet feasible to establish and operate a Regional training Fund on a cost recovery basis, as there are some key factors for its success which are currently lacking in member States. This decision was reached in 1999. Consequently, the Technical committee has sought alternative ways of achieving sustainable human resource development. From this has emerged the idea of a Student and Staff Exchange Programme (SSEP), which essentially is a Programme in which students and / or academic professionals from any one SADC country engage in academic and professional pursuits in another SADC country, whilst being treated as home students/staff in terms of fees, accommodation, etc. The academic studies and/or attachment must be in any of the regional priority training areas.

One of the main activities of the Technical Committee in the past year has thus been to further elaborate the SSEP concept and to develop its operational framework. The SSEP is still under discussion by member States and the Committee is working its modalities. Other activities of the Committee in the year under review have included identification of priority training areas which will be the target of the SSEP, and coordination of applications for scholarships for the Master's degree Programme in Public Sector Administration and Management (CESPAM) at the University of Botswana.

- *Accreditation and Certification*

The Technical Committee on Accreditation and Certification continues to implement the provisions of the Protocol on Education and Training. The Committee continued to work on the comparative analysis of educational qualifications and developing a framework for regional qualification equivalencies. Additional information was collected from member States, and a third draft report was produced, which was used as resource information for discussing equivalencies of qualifications. So far, the committee has concluded that qualifications at primary and secondary level qualifications are comparably equivalent in most countries offering such qualifications. More in-depth analysis and information is still required for the assessment of equivalencies at senior secondary education, vocational education and training, and tertiary level education, which will be the focus of the Committee in the coming year.

Having observed that a number of countries do not have well-developed mechanisms/structures for accreditation and assessment of qualifications, the Committee identified a need for a mechanism to assist member States to use available expertise within the region at minimum cost, rather than to utilise costly private consultants to undertake work on accreditation. In this regard, the Committee has developed a draft mechanism on mutual assistance or sharing of expertise to facilitate the development of national qualifications framework and equivalent structures. These Guidelines for Mutual Assistance in Certification and Accreditation have been adopted by the HRD Ministers in June 2000.

- *Basic Education*

During the year of review the technical Committee on Basic Education was established and held its first meeting in March 2000. The main objectives of the meeting were to establish the Committee, agree on its terms of reference, and to identify the broad issues that will be the basis for its activities. A number of issues were identified, which were then categorised into the following main themes:

  - *Improving the quality of basic education*
  - *Measuring education quality/achievement*

- *Special needs/special groups*
- *Education systems management / policies / structures / procedures*
- *Curriculum issues*
- *Other issues.*

The Committee agreed that it is necessary to take stock of what initiatives are already operating in the region in order not to re-invent the wheel. Thus the first major activity that the Committee has set for itself is to gather information on these initiatives and build up on them.

- **Distance Education**

This is another new Technical Committee which was established by its inaugural meeting in April 2000. Its membership is drawn from distance education experts from the region. As in the case of the meeting on Basic Education, the main outcomes of this meeting were the technical Committee's terms of reference along with operational procedures, and agreement on the broad issues that will form the agenda of the Committee for the future. The meeting was also used to gather information on the status of development of distance education, which will be a basis for developing future programmes and activities. At this stage the main activities of the Committee are preparatory in nature, comprising mainly information gathering, getting properly organised, and planning. The Committee agreed that for the short to medium term it would focus on the following issues:

- *Definition and scope of distance*
- *Policy formulation*
- *Capacity building*
- *Involvement of cooperating partners in distance education*
- *Database development and information sharing and dissemination*
- *Information and communications technology.*

- *Cross-sectoral and other activities*

  With the responsibility of coordinating human resources development, which cuts across all sectors, the HRD sector has a mandate to provide professional and technical advice to the other sectors for their sector-specific training. Basically, the sector works with other sectors on issues of mutual interest such as training projects.

  There are some regional and/or mulitlateral organisations such as UNESCO and the OAU, that are involved with education and training activities in the region, which necessitates that a collaborative relationship be established between them and the HRD sector so as to coordinate efforts and minimise duplication.

During the year under review, the sector continued to intensify its efforts to establish and strengthen its relationship with other SADC sectors and other regional and multilateral organisations.

The SADC region is confronted with complex and daunting challenges of human development. About 76 million people (40%) of the region's population live in extreme poverty as reflected in poor social indicators, such as high levels of malnutrition, illiteracy, unemployment, declining life expectancy and unsatisfactory access to basic services and infrastructure needed to sustain basic human capacities. Pockets of civil strife and wars and the spread of the HIV/AIDS pandemic further compound the problem of poverty.

There is also great potential and opportunity in the region to address the highlighted challenges. There is continued political will and commitment to work collectively to ensure the realisation of the ultimate goal of the integration process: namely to systematically tackle the problem of poverty, improve the standard and quality of life of people in Southern Africa and support the socially disadvantaged.

Appendix F

The Botswana Music Camp

The Botswana Music Camp originated with a suggestion from the late Professor Khabi Mngoma, of the University of Zululand, in conversation with Hugh Masekela, to hold a workshop for the Performing Arts in Gaborone. Camps have been held at St. Joseph's College, Maitisong, Ramatea and the Serowe College of Education, with courses in marimba, Jazz, choral singing, recorder playing, theory, contemporary solo singing and traditional instruments from Botswana. These have been extremely popular and have always attracted the maximum enrolment of 100 participants.

There is no formal Music school in Botswana and the standard of musical literacy in the country is very low. The Music Camp is the only regular occasion when people can get a little formal experience on making music in groups. The people who attend range in ability and experience from rank beginners to long-time members of choirs or performance groups. Teachers have to take this into account and look upon this as the exciting challenge of the Botswana Music Camp.

The Music Camp does not aim to teach skill to people: a week is too short for that. Rather its aim is to give participants an experience of making music with other people under the guidance of expert musicians. Techniques and skills will be learnt in the process, repertoire will be widened and the unique pleasure of being part of a good musical performance will be an inspiration to people to go ahead with their own music in their own communities. For many people the experience of Music Camp is very powerful and something they value highly.

The 2001 Music Camp offers participants a choice of one of the following courses which they will pursue for the week:
- Setinkane
- Segaba
- African Drums
- Marimba
- Choral music
- Contemporary solo singing

- Instrumental band
- Recorder
- Dance
- Classical Western ensemble.

There are also common courses that all participants take which include Camp choir, Ensemble work and Music Lectures given by the staff. There is also an Awareness and Appreciation course in which participants will spend an hour each day learning a little about each of the courses on offer.

For further information about the Botswana Music Camp, please contact:

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