THE DEVELOPMENT OF LEARNING ACTIVITIES FOR TEACHING MUSIC USING INDIGENOUS TSWANA CHILDREN'S SONGS IN BOTSWANA PRIMARY SCHOOLS: PRINCIPLES AND PRACTICE.

A dissertation submitted in fulfillment of the requirements for Master of Arts degree, in the Graduate Programme in Music, University of KwaZulu-Natal,

Durban, South Africa

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NOVEMBER 2009

DECLARATION

Submitted in fulfilment / partial fulfilment of the requirements for the degree of ………………MASTER OF ARTS………….. , in the Graduate Programme in

……………MUSIC …………… , University of KwaZulu-Natal, South Africa.

I declare that this dissertation is my own unaided work. All citations, references and borrowed ideas have been duly acknowledged. I confirm that an external editor was / was not used (delete whichever is applicable) and that my Supervisor was informed of the identity and details of my editor. It is being submitted for the degree of ……………….MASTER OF ARTS IN MUSIC……………………. in the Faculty of Humanities, Development and Social Science, University of KwaZulu-Natal, South Africa. None of the present work has been submitted previously for any degree or examination in any other University.

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ACKNOWLEDGEMENTS

ABSTRACT

This study aimed to intervene in the challenges emanating from the launch of a new primary schools Arts syllabus which is geared towards reflecting Batswana cultural values in Botswana primary schools. The launch was hurried, before all necessary provisions were made (Phuthego, 2007). Consequently, there is dire need of relevant resource materials, teaching/learning activities and qualified teachers, who can effectively translate the syllabus objectives and aims. The aim of this study was hence to devise learning activities based on Tswana children's songs as the selected materials to realize the objectives of the existing primary school music syllabus for Botswana primary schools lower standards. This has been done through analysis of Tswana children's songs, studying their nature and inherent values, on the basis of which culturally relevant teaching and learning activities have been designed for use in Botswana primary school music curriculum. In order to validate the need for a consideration of culturally relevant teaching and learning activities in Botswana primary schools, the study explored the music of the Batswana prior to and during colonialism and how it manifests itself in the current curriculum delivery. The study has also considered the current education policy's aspirations of instilling cultural values in learners, as well as grooming a rounded citizen who can adjust to the challenges of the 21st century corporate world.

The study employed content analysis through which twenty-four children's songs were studied for their inherent values and musical concepts. Eclectic learning activities which take cognizance of the holistic approach prevalent in Tswana music making milieu, combined with the Rhythm Interval Approach (Akuno, 2005) which advocates the use of temporal and tonal elements of sound as the basic ingredients from which other musical elements such as form, texture, timbre harmony and dynamics are derived were employed. The activities were then tested in standards 1 to 4 to address the music syllabus. The results showed that the songs completely address the objectives stipulated in the syllabus and moreover, provide some extra-musical concepts which are embedded within them. The results also revealed that the Rhythm Interval Approach is applicable in Botswana lower primary schools, hence implicitly suggesting its further possible applicability to upper primary classes because the syllabus has been designed in a spiral

fashion, where the same musical concept like 'sound' appears at different levels of intensity across all classes.

The study recommended that The Revised National Policy on Education's aim of grooming a locally and internationally compatible learner can be enhanced through learners' awareness and appreciation of their culture on the basis of which they can later on spread their wings, to other world cultures. Tswana children's songs have been observed to have a potential to act as a bridge to ease the transition of cultural pedagogy of rote learning to current paradigm of symbolic representation and abstraction of concepts. The study devised twenty learning activities to facilitate the use of these songs for curriculum delivery in standard 1-4.

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LIST OF ACRONYMS

RNPE   -   Revised National Policy on Education.

RNCE   -   Report of the National Commission on Education

CAPA   -   Creative and Performing Arts

RIA   -   Rhythm interval Approach

SADC   -   Southern African Development Community

PTA   -   Parents Teachers Association

PSLE   -   Primary School Leaving Examinations

TTC   -   Teachers Training Colleges

CHAPTER ONE

1.0 Introduction

Music education in Botswana is in its formative stage, recently launched in 2000 at primary and junior secondary schools. However the new programme is already hampered by a lot of obstacles which basically hinder its efficacy. Among factors negating the smooth delivery of the programme is lack of teaching and learning activities which are relevant to Botswana's cultural values as recommended by the National Policy on Education of 1994.

1.1 Background of research problem

In 2000 the Curriculum and Development Unit of the Ministry of Education in Botswana launched a new Arts syllabus, which draws its content from Music, Art and Craft, Physical Education, Home Economics, Design and Technology and Business studies. This followed the Revised National Policy on Education (RNPE) recommendation that education reflect cultural values of Batswana, whilst producing autonomous citizens who can easily adjust to the changing social and economic situations of the country. This change affected the curriculum, syllabus and subject content as they are regulated by the same education policy. Since its inception, the syllabus has been problematic as it does not relate to what teachers were taught in teachers training colleges (Kanasi, 2007). In this regard, the researcher sees a need to devise some teaching and learning activities to bridge the gap, by assisting teachers in the syllabus delivery endeavours. The researcher intends using Tswana children's songs for designing learning activities. This follows a previous study on Tswana children's songs in which he collected, transcribed and analysed them for their inherent values (Simako, 2008).

From the previous study, the researcher noted that children's songs are relevant to children's education because they are sung in their mother-tongue, they address local experience and they encapsulate both musical and extra-musical content that are context and culture specific. The songs further conform to Afrocentric pedagogy of oral/aural-aesthetic approach and rote learning due to their simplicity in the use of music elements. Above all, the songs are a complete learning programme on their own, with content, materials and processes, which educate distinctively within the framework of what they have been created for. The songs further correspond to learners' emotional, chronological and developmental stages.

1.1.1 Background to the Batswana people

Botswana is a southern African country with a population of about 1.7 million people (Botswana, 2001). It is a landlocked country, bordered by South Africa to the south, Namibia to the west, Zambia to the north and Zimbabwe to the south east. The people of Botswana are referred to as Batswana (also Tswana), and are comprised of eight major linguistic communities: Bangwaketse, Bakwena, Bamangwato, Batawana, Bakgatla, Balete, Barolong and Batlokwa (Tlou and Campbell, 1989).

The Batswana originated from South-Africa, where they started forming in the western Transvaal in about AD 1200 (Tlou and Campbell, 1989). Due to Shaka's wars and a quest for more grazing areas, they left Transvaal to settle in present day Botswana. They did not all come at once, but they came in waves, one group after another. The first group to arrive in Botswana was the Bakwena, who later on disintegrated to form both the Bamangwato and the Bangwaketse, as a result of conflict resulting from clashes over grazing areas and chieftainship disputes.

1.1.2 Music of the Batswana

The Batswana have a rich musical heritage which has been partly influenced by groups which it was part of prior to the disintegrations of the 19th century and other musical transformations that came as a result of cultural evolutions that characterize every society (Wood, 1975). Different dances that are practised in Botswana include: *setapa, borankana tsutsube, patisi, kalanga and dikhwaere* dances. The Batswana generally share a number of music making organizational principles within their linguistic groups, as a result of contact with the San, the first inhabitants of southern Africa (Tlou & Campbell 1989). According to Wood (1975) San influence is evidenced by vigorous dances, structure of instruments (usually through use of animal remains such as horns), imitation of animals in dance and some costumes made from animal skins. Particular genres of music are associated with specific linguistic communities. For example Bangwaketse linguistic community is well known for *setapa* dance, which has originated among them. *Setapa* dance is a jubilant dance which is in 6/8 time but slower than other dances' tempo. However other dances such as *patisi, borankana and tsutsube* are also enjoyed in the community. The music used to facilitate these dances is song which dominates in the Bangwaketse music, as opposed to instrumental music which Merriam (1964) observed as characteristic of most African music. Wood further observed that only two dances:

kalanga and *dikwaere,* do not have San influences, but have Ndebele influence, where most of the Bakalanga people originate.

From observation, the Batswana vocal music has been greatly influenced by cathedral music of the colonial era, a trend observed by Blacking (1973) in his study of the Venda people. *Dikhwaere* dance also has western influence, as evidenced by performers' organizational structure such as dancing in lines, and singing according four part harmony rules.

Although the Batswana social life is centered on songs and dance as media for information transmission and cultural heritage, different dances and songs are performed for specific purposes, at different times and settings. According to Soko (2003) in Tswana culture there are basically two types of festivals: sacred (closed) and secular (open festivals). Dances and songs such as *setapa* and *borankana* are used in open ceremonies, while *dikoma* is used in closed ones. Nzewi's (1997) research in music of the 'Ese Ukom' and 'Mgba' tribes observed similar categories distinguished as 'music event' and 'event music'. He says while the former refers to music performed for less closed events such as celebrating good harvests or inauguration of chiefs, the latter refers to music used in events that relate between the society and the spiritual power, i.e sacred or ritual music.

The Batswana's life-style is spread within two social structures, the town and village. Both towns and villages have social structures where most social activities take place. They are each controlled by chiefs and they both have big *kgotlas* (squares), where important events of a community are held. The towns and villages are divided into many wards. A ward is a demarcated portion in a town/village, which is made up of a number of families, and an extension of such families usually having some blood-lineages. Each ward is controlled by a headman, who is appointed by the chief, through the community's recommendations. Like the chief's square, each ward has its own square, where important events such as marriages and funeral services are held. If not occupied, these squares are used by children for playing their games. Children usually play these games in the afternoon after school, or in the evenings.

As is characteristic of other African communities, the social environment of the Batswana is embedded in its music making philosophies and organizational structures. Politoske (1988) cited by Ndamase (2004:1) concurs, "In African tribal societies, music is an essential part of

daily life. Typically, there is a special music for working in the fields, entertainment, news dissemination, gossip and legal dealings. Each ceremony celebrating birth, puberty, marriage, healing, the hunt, the new year, the new moon-has its own dance and songs."

The communal solidarity of the Batswana is further depicted in their music making processes. In singing everybody becomes part of the song irrespective of the level of their competency. The most competent are the ones who have more passion than others and hence have more practices than the rest of the crew. Nzewi (1997) further noted that communal solidarity which characterizes African philosophy is evident in the ensemble performance because the ensemble always has a chorus and solo. The solo has no security without the chorus, which ensures its strength.

1.1.3 Music instruments

Traditionally the Batswana had an array of instruments which were earmarked for specific festivals. There were instruments for sacred music (music sung for ritual purposes) and secular music (music performed for celebrations). Traditionally it was believed that performers for ritual performances should be spiritually chosen by the supernatural. Nominated candidates were spiritually revealed to traditional healers in states of trances. The Batswana music instruments can be classified as membranophones, aerophones, chordophones, and ideophones.

Moropa (a drum) - cattle hides are usually softened and stretched to both sides of a hollow tin to make a drum. Philosophically, drums for ritual performances were not made from any hides, but from hides of specifically slaughtered oxen, for purpose of such drum making. The underlying idea behind is that hides from slaughtered cattle still carry some life energy with them as compared to those from cattle that died on their own.

Setinkane (thumb piano) - this is originally a San instrument, but its use later spread country wide. However with time its usage has diminished and it is no longer used.

Dinaka (horns) - these are taken from cattle, impala, antelopes, and sable. These are blown into during performance, to give a whistling sound. Other instruments under the same category include *phala*, which is a special whistle made from sweet reeds or small horns from antelopes etc. The reed was nicely hollowed to allow air in, which vibrates within, making a whistling sound.

Segaba- this is a stringed bow, which has a small calabash fastened to it at one end. In playing, one uses a smaller bow which also has a string made from a horse/ cattle tail to strike

the bigger string. The player stops the string at various points with a thumb to produce a higher or lower pitch.

Matlhawa are rattles made from dry *mokala* cocoons. The dried seeds inside the cocoons are worn on ankles and make a rattle sound as the dancer performs.

1.1.4 Music performance

Batswana music performance is usually carried out in town squares, village squares and courts. The structure of the ensemble is constituted in such a way that performers and audience comprising of adults and children, contribute to the performance. Ideally in Batswana cultural musicing, as is typical of African music making milieu, performance has got neither scrutiny nor competition since it is mostly done for entertainment and to relieve stress. Nevertheless, there are other extra-musical dimensions such as rituals, festivals, kinship, just to mention but a few, that are embedded in music making process. Nzewi (1977) was also of the same opinion when he asserted that the difference between African performances and the western performance is that in the western culture performance is done mainly for competition and royalties, while for the Africans it is free and carried out in open venues.

Nevertheless, the performance is mainly focused on the dancers, as they are the centre of attraction, since they are chosen on merit. As is characteristic of African understanding of an artist, for somebody to qualify s/he should be knowledgeable about an array of other musical arts (Kwami, 2001). In Tswana culture the same qualifications also validate an artist's qualities. S/he should not only be a reputable dancer, but also a poet, dramatist and visual artist. The music performance is characterized by among others the following; the role of men as heads of families dictates that they should always lead in the dance, owing to an expression, *Ga di nke di etelelwa ke manamagadi pele* interpreted as 'male herds always lead female ones'. So men usually lead with a dance formation which involves leg and foot movement and a mime of animal movement especially cattle, by raising their arms up, or forward to imitate other animals. The implication is that success of any activity is made possible through cattle rearing (Wood, 1975). In the process they later bring women in, and the dance formation is woven into different patterns. Women's dance involves the swaying of hips as a sign of fertility and sexual provocation for men (Herbst, 2003).

Children's songs and games are governed by the music organizational principle listed above. There is fluidity of melodic and rhythmic elements between children and adults songs categories (Simako, 2008). This is so because there are cases where adults' songs are altered to suit children's little tessitura. Similarly there are adults' songs which have been influenced by children's behaviour and thinking e.g. lullabies. A broader analysis of Tswana children's songs is given in chapter 5.

1.2 Research problem

Music is not meaningfully taught in Botswana primary schools, although the educational policy has recommended its teaching and has since launched a syllabus in 2000. The major explicit problem is lack of teaching and learning activities, because the new syllabus comprises objectives incorporating varying Arts disciplines, which must be integrated during music teaching. In addition, teachers training curriculum was not initially planned with the current syllabus in mind, such that the majority of practising teachers' knowledge does not match the current educational intent (Kanasi, 2007). The syllabus needs an eclectic approach from teachers, a rare skill which is beyond teachers' conceptualization. This is because during training they specialized in only two subjects from the Arts areas as electives e.g. two from a package of Physical education, Music, Art and craft, Drama, Dance, Design and Technology, Home Economics and Business Studies. This means that the majority of teachers who graduate are not fully conversant with teaching the Arts syllabus, especially the music segment (Kanasi, 2007). However, to their disadvantage, when they get into primary schools they are obliged to teach a combination of all the courses as enshrined in the primary school syllabus.

As such without teachers' guides and pupils' books, teachers become stranded in implementing the syllabus requirements. With the abundance of local sources, teachers should be able to use them as learning materials and hence this study's endeavour to develop learning materials. A few teachers, who try to impart the curriculum, stereotypically employ mostly western pedagogy both in theory and practice, because the only resources which are available are based on western music (Bennet, 2001).

1.3 Aim of the study

The aim of the study was to develop learning activities based on Tswana children's songs as the selected material meant to realize the objectives of the existing primary school music syllabus.

1.3.1 Research questions

The following questions were essential for consideration of the main topic:

1. What learning materials and activities are used in the current music education in Botswana primary schools and how culturally relevant are they?

2. What learning activities are required to address the music syllabus objectives?

3. How can identified songs be used to address syllabus objectives?

4. How can the learning activities be sequenced to lead to systematic address of the syllabus objectives?

1.3.2 The study objectives were:

1. To assess the relevancy of learning materials and activities used in Botswana primary schools.

2. To identify learning activities required to address the music syllabus objectives.

3. To propose learning activities that would turn Tswana children's songs into usable teaching and learning materials.

4. To probe for some ways of sequencing learning activities to lead to systematic address of the syllabus objective.

1.3.3 Broader issues embraced in the study:

The issue of how the current music curriculum delivery impacts on Tswana children's cultural identity and subsequent self concept were addressed. Mans (1997) and Phuthego (2007) concur on the idea that there is a need for an educational philosophy that guides the arts discipline in southern Africa. This research further probed some philosophical underpinnings guiding music education in Botswana education system and investigated the extent to which that is reflected in the current music education in primary schools. This was done by investigating the level at which the curriculum, subjects aims and objectives, methods and content reflect the national goals as the education policy recommends. The value of local knowledge in music education was investigated across selected studies and a comparison thereof solicited on the basis of which Botswana standard of local knowledge application was evaluated. The recommendations defined the pedagogy Botswana music

education system ought to follow in order to be both locally and internationally relevant. Naggy (1997) endorses, 'think globally, act locally.'

1.4 Rationale

As revealed in the background, Botswana primary schools are in dire need of resource materials and learning activities which can cogently translate the goals of National Educational Policy which aims at transmitting cultural values in learners through music (Botswana, 1994). The Ministry of education in Botswana has explored varying facets of education strategies to address the lack of resources, but it fails to attain the aims it has put forward. The researcher has subsequently considered using Tswana children's songs as learning activities to address a need for culturally relevant learning activities. This follows insights from educationists cited in this thesis coupled with his preliminary study on Tswana children's songs. From analysis the researcher has observed that most educationists' convergence point is on consideration of local knowledge as the foundation on which a new philosophy of music education should rest. Blacking (1971), Small (1977), Mayday group (praxial philosophy) (1998), Choksy (1974), Akuno (2005) and Amoaku (1998), just to mention a few, embrace the ideology.

This notion is also prevalent in the fore-runners of ethnomusicology Kodály, Orff, who believed that children grasp concepts better if they are facilitated with resources which are within their vicinity. This is supported further by the golden rule of education which embraces the idea of operating from the known to the unknown. In this light it is important for Botswana to carry out research based on her own indigenous music, comprising her own reminiscences of the past and present, rather than fully adopting exotic songs whose repertoire Tswana children do not have, and whose content does not have any reference or inference to the native people. The locally based approach would not only propagate Tswana music, but it would create and re-create it as well as maintain its sustenance for its natives' identity formation and posterity, a principle which the Education Policy (1994) embraces.

In a quest to strike a balance between traditional Tswana music and exotic music, as they are equally important for learners, this research has proposed some activities which promote the use of Tswana children's songs on the basis on which learners could systematically be exposed to other music from other cultures. Swanwick (1988) is also arguing along the same line of thought when he proposes that the major aim of music education should be to enhance

our homeland, by providing opportunities for students to learn and appreciate music on a global scale.

1.5 Significance of study

This study is imperative in that it empowered the researcher to have first hand information on obstacles hindering meaningful music teaching in Botswana primary schools. In this regard, the study has further given the researcher an opportunity to advance the idea of applying Tswana children's songs in the classroom as teaching and learning activities which were used to facilitate the new syllabus. Through the use of Tswana children's songs as learning activities, this study will also empower Botswana teachers by availing classroom potential of Tswana children's songs to them. The teaching procedure will benefit learners as it will easy their transition from home to schools through the use of the songs which are in their repertoire. Finally this study has highlighted some theoretical and practical implications not only for Botswana educationists and policy makers, but for the international community. This has been done by designing 20 activities that support music learning based on Tswana children's songs.

1.6 Limitations of the study

The study is limited to utilisation of Tswana children's songs in Botswana Lower Primary schools (Standard 1-4) and does not address Upper Primary schools. The devised activities are focused on the music component of the multidisciplinary content of module 3 (Listening, composing and Performing) of the Creative and Performing Arts syllabus.

The school where the teaching/learning instrument was tested was purposively chosen on the basis of its proximity to Gaborone city which is characterized by cosmopolitan lifestyle and therefore an approximate representation of Botswana's multicultural situation. On this basis, the researcher is optimistic that the songs will be compatible with most schools in the country and beyond. The songs have been translated to English on a word to word basis, to cater for non-Tswana speakers who wish to use them in other countries for multicultural approach.

1.7 Theoretical frame-work of the study

This research is situated in an interpretivist research paradigm (Hemmings, 2004). The interpretivist theory states that knowledge is constructed not only by observable phenomena, but also by descriptions and interpretations of what the researcher observes. The interpretivist knowledge is distributed and dispersed so the researcher has to look at different places and

different things in order to understand phenomena. This paradigm addresses this study in that the researcher had a collection of songs from schools and community whose values and classroom potential he wished to interpret beyond the artifact status which they were currently in. The distributive characteristic of the vantage point used in an interpretivist design gave the researcher liberty to analyse the songs on the basis of his interpretations beyond current established ways of song conceptualization.

The second theory which guided this study was the Social Learning theory (Bandura, 1997). Social learning theory states that effective learning takes place in a social context. It posits that people learn from one another through observations, imitation and modeling. The theory emphasizes the crucial role played by a model in shaping subsequent behaviour of a learner. The relevancy of this paradigm to this study is the researcher's choice to use materials (Tswana children's songs) which originate from the same social context and have been imparted by known models (traditional leaders) from generation to generation. He then aimed to give them back to the same community for continuity in the formal learning context.

The study was further spurred by cognitivist development theory (De Kock, 1989) the cognitivist theory states that children gain knowledge by incorporating new experience on the basis of the knowledge they already have. Piaget (1951) states that the learner goes through 3 mechanisms thus: 1) Assimilation - fitting new experience into existing mental structure, 2) Accommodation - revising an existing schema because of new experience. 3) Equilibrium - seeking cognitive stability through assimilation and accommodation. The relevancy of this paradigm to this study is that the songs the researcher chose to use were already in children's repertoire and as such they were a stepping stone through which new music knowledge was easily built upon. In order to realise this, the study adapted the Rhythm Interval Approach of music learning to facilitate the development of learning activities for Botswana music education curriculum. According to Akuno (2005), the Rhythm Interval Approach is a programme for teaching music where rhythm and intervals are derived from the temporal and tonal elements of sound. Rhythmic and melodic motifs found in the songs which pupils are familiar with were used as the basis for teaching new musical concepts.

CHAPTER TWO

2.0 MUSIC TEACHING IN BOTSWANA

In this section the researcher is geared towards unearthing original organisational principles of the Tswana music making, prior to acculturation resulting from colonialism. The researcher takes this stance because he believes that music knowledge and skills could be effective to learners only if it is adapted to their cultural practice. The researcher finds this logical, especially basing on studies carried by contemporary music educationists i.e Kwami (2001), Oerhle (1998) Akuno (2005 and Nzewi (1997) who advocate for the use of local knowledge as a springboard for accessing other music cultures. Schippers (1992) cited in Proceedings (1998:149) confirms, "New thinking in education and new approaches to multiculturalism expect educators to work with heritage materials appropriate to each member culture." Using the same lenses, the study examines Botswana music curricula and practice and its relevancy to Botswana children. Finally a Botswana music curriculum is evaluated on the basis of Botswana music education philosophy and current international trends in the use of local knowledge in music education. The analysis of Tswana children's songs and subsequent application in Botswana primary school were done on these bases and also to help guide learning activities planning along them.

2.1 Tswana indigenous teaching and its implications on teaching and learning

Indigenous Tswana education pedagogy affects curriculum design since people's cognition and behaviour are highly shaped by their background e.g. values, religion, language and socio-political orientations. Blacking (1973:76) was of the same contention when he stated that Venda children's music has been shaped by varying factors such as homogeneity of culture, historical process, economic, political, and their meaning in contemporary life. This point is further supported by Elliott (1995:296) when he argues thus: "Musical works result from human actions informed by histories and Standard of musical practise. All forms of musicing depend on a multidimensional form of knowledge called musicianship." To him, musicianship is partly contributed to by informal music knowledge.

The researcher has also noted that melodic contours are influenced by language and the reverse is true for language. Another notable inclination was that when learners were told to sing any song, they immediately moved their bodies to the music, which implied that the legacy of traditional music performance, which emphasizes whole body movement, is still lingering on them. It is from this notion that the researcher has seen a need to devise learning

activities from Tswana children's indigenous songs, to cater for children's musical predisposition. The use of staff notation and tonic sol-fa was done to empower learners to read and write all music types from around the world. Secondly, it was also done to address the National Policy's tenet of a need for production of a learner who could function effectively in the twenty –first century corporate world (Botswana, 1994).

Traditionally, music was an integral part of the Batswana, since it was used in pursuits of daily activities, like working, religion, rites of passage e.g. birth, initiation schools, marriages, death (Molefhe, 1985). According to Tlou & Campbell (1989) traditionally the Batswana had their own music making philosophy, which formed part of the culture of the society at that time. The music had the societal philosophies about life, such as cultural decorum, humanistic principles, aesthetics and recreation, needs and aspirations of the community embedded within it.

Content of Tswana indigenous curriculum

Nzewi (1978:15) observes that indigenous curriculum in most African countries was specifically based on what formed the core of societal needs, aspirations, theories and belief about life. He thus contends:

> The musical arts are aesthetic pursuits that produce practical results in life
> and society; they constitute specialized modes of action and communication
> that have affected humans in super-ordinary ways. In traditional Africa, they
> were regarded as neutral agents with supernatural agents to transact human
> affairs…

Similarly, the programme for teaching children in Batswana traditional society was informed by clarity on what the child was being groomed for. The content was further built on concepts which were in Botswana children's immediate environment and therefore in their repertoire e.g. Cultural studies, Politics, Sociology, History, Geography, Arts and Economics. Stories, songs, dances, music, drama, poetry, drawings and curving were some of the media through which communal cohesion was disseminated.

Fig 2.1 Conceptualization of traditional school
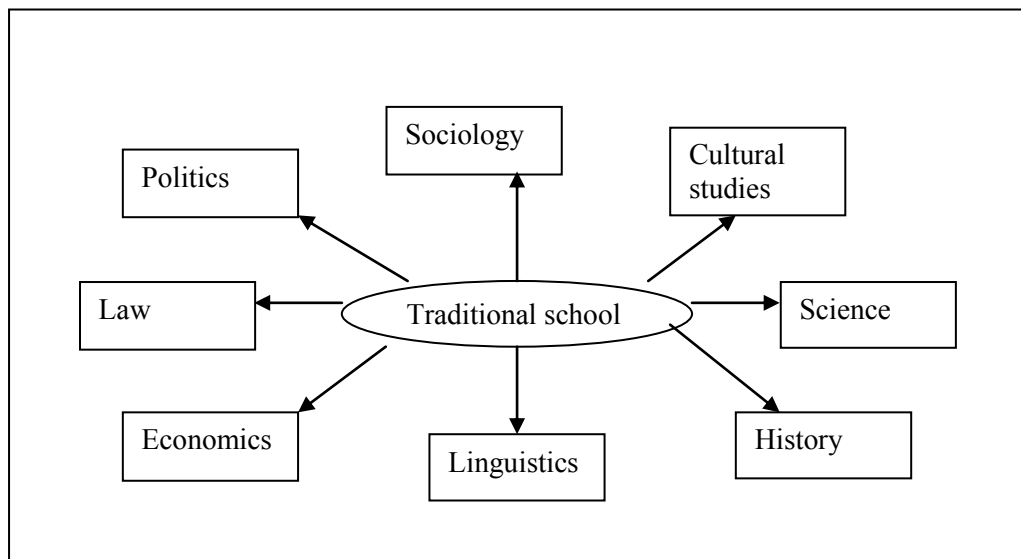
Among Tswana, stories, games, songs, dances were used as media of imparting information to children. A story could subtly embrace, criticize or scorn a particular behavior. In stories of the hare and the hyena for example, the hare's virtue of wit was mostly praised, whilst the hyena's greediness was ridiculed. Degenaar's (1988) study on fairy tales depicts the good and bad morals which are encapsulated in the tales, such as power relations, feud, jealousy, outrage to mention but a few. For example the story of 'the giant and the little girl' which is commonly recited in Botswana connotes how people could misuse power to coerce or even kill. Stories which warn of jealousy are also common in Botswana e.g. the story of *Sananapo* who was killed by her friends because she was a chief's daughter.

In story telling, grandmothers are associated with cultural wisdom and are generally preferred as narrators. Dargie (1988) extends this idea by observing that the content of songs in traditional African societies is mainly based on community experiences and creations rather than individualistic recitals which characterize western music. As discussed under the definition of children's songs (p. 89), what stands out clearly is that the content in traditional Tswana music making milieu targets a particular age group. The content of children's songs basically addresses their 'world' of fantasies, triviality and nonsensicality, which is tacitly used to inculcate desirable behaviour and attitudes in children. Conversely, adult songs commonly employ poetic lyrics, in order to conceal meaning to challenge listeners' poetic proficiency and at the same time limit children's access to deeper information.

Also evident in Tswana music content is the philosophy of the meaning of life. The concept of life is perceived within four basic phases which are fundamental stages earmarked with special rituals transacted through music making. These stages are birth, puberty, marriage and death. There are songs which have been created specifically for the mentioned stages, because they are believed to mark special junctures in the life of a human being. The newly born baby's graduation form *botsetsi* a kind of incubation period is celebrated with songs. During puberty the child has to go through *bogwera and bojale* (initiation schools) which translates her/him into young adult, for which songs are sung to mark the event. Graduation from initiation schools renders children readiness for marriage which is also celebrated with song. Finally, an individual's life is punctuated with death and songs of grief and praise follow the dead to the grave.

Fig 2.2 Fundamental stages of a human-being
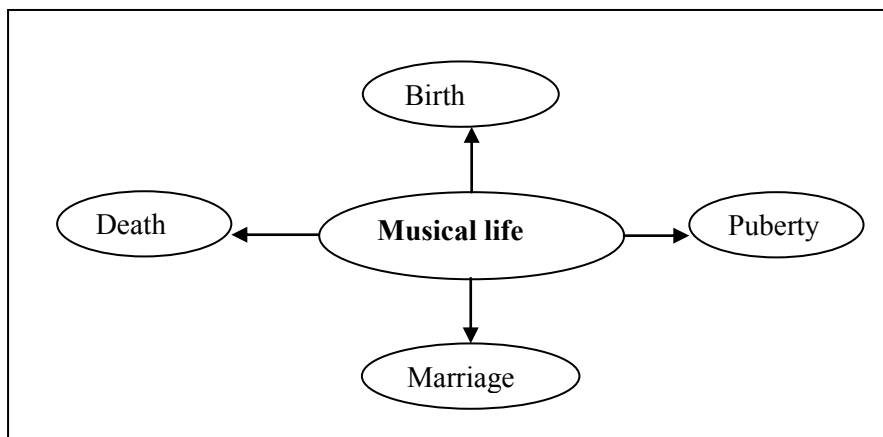
(Source: Kigozi 2008)

Insights from Botswana indigenous knowledge has impacted in the researcher's approach in designing activities, by using songs which embed information on what the society expects children to know at particular age. All songs have been supplied with performance style, context of performance and the text, to capacitate primary schools children to perform them appropriately. Consideration of content level for a particular age group as exemplified in Tswana model of approach has also informed the researcher's choice of content to suit particular age group.

Methods of song teaching in Tswana indigenous music teaching approach

Group approach dominates in teaching Tswana songs and culture. In songs teaching, performance is common as evidenced by the rocking movements which accompany lullabies (Simako, 2008). Cradle songs are also accompanied by either hand clapping or stamping of feet. Games and action songs are also informed by communal philosophy. Several games and action songs dominate where a child is expected to lead and be lead. This is evident in game songs such as *A nka go kitla,* where a leader calls and the rest answer. Andang'o (2005:55) concurs:

> Traditional society valued the community. The individual found his/her identity in the corporate life of the society. The contribution of all towards the musical life of society was recognized. As emphasis lay on the social aspect of music, it was possible for diverse personality types to find their niche in the musical activities of the community, since they used their individuality to serve the interest of the larger group.

The holistic approach, where music is always taught fused with other musical arts such as dance, poetry, drama, costumes and scenery, prevalent in other African societies is also common in Botswana traditional music making (Phuthego, 2007). This idea is notable in *Borankana* dance for example where performers sing, dance, wearing special attire, during festivals and ceremonies. The holistic approach is mostly facilitated by mnemonics which act as cues during performances. For example in dancing, there are moments of beauty within the choreography, which are punctuated by ululations. A leader can also call the aesthetic climax by cueing loudly, but blends it in the singing, which subtly directs the song's choreography in a distinctively crafty way beyond the audience's awareness.

In Tswana, musical concepts such as rhythm, melody, timbre, harmony are addressed holistically not as piece-meals like in the western approach. Dargie (1996) experienced the same characteristics in Xhosa music when he states that in Xhosa music making milieu, music is perceived as a gestalt, as such melody, rhythm, polyphony song structure, to mention but a few, could all be taught at once. Chernoff (1979:94) also shares the same sentiment as he endorses:

> . . . African rhythm is considered as a phrase rather than a series of notes. Both melodies and rhythm are constrained by the dimensions of language. People associate melodies and rhythms with speaking as such there is an interweaving of musical and linguistic considerations. In all African festivals and dance, the occasion is not final without spectators, children inclusive…

Fig 2.3 The holistic approach of Tswana music making
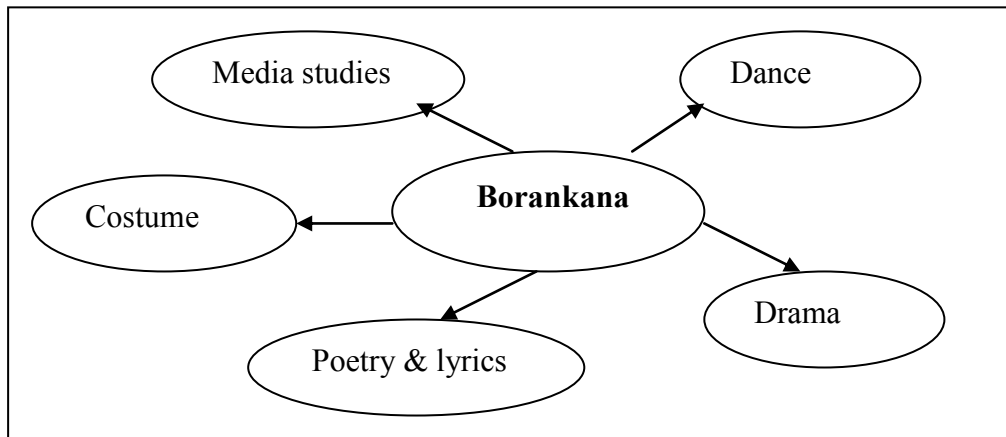
(Source: Kwami, 2001 in Herbst, 2003)

As exemplified in the diagram above, the structure and the dancing method, avails participation for everybody and as such the dancing is not a prerogative for a few, like in the western approach where spectators sit down, whilst only a few ensemble become the centre of attraction. Dargie (1996: 119) observed the same concept in his study of Xhosa music when he asserts,

> …The concept of the maestro does not seem to exist among traditional Xhosa
> people. The maestro is perhaps the one who leads the songs and dances
> Such a one is an important person in the community, but because of the
> role he or she plays in the rites and ceremonies involving music……..

Common methods in Tswana music involve learning through observation of the model, imitation, memorizing and participation. Verbal discourse and guides from the leader usually accompany the teaching methods. The leader would time and again demonstrate while learners mimic the words of the song and movements which are taught at the same time. After the rehearsals the learners' task is to secure what they learnt further by going through it on their own, with criticisms from their peers. Usually the criticism is welcomed freely as it is humorous and as such does not intimidate. In short teaching and learning in Tswana traditional music making is dictated by Tswana philosophy of communal cohesion and *'botho'* principles as reflected in the two Tswana slogans: *'kgosi ke kgosi ka batho'* interpreted as 'a chief is a chief because of the people.' *'O motho ka batho'* interpreted as 'a person is a person because of other people.' Learning took place in village squares and the *kgotla*- chief's square.

Nzewi (1997) compliments the idea of communal cohesion by stating that learning music in Africa was primarily done for binding the community together that is why it was free and

happening at any venue, preferably in village squares, for everybody's convenience. The Tswana philosophy was also grounded on the principles of equality and communal building, that is why there was no division between the rich and the poor, as there was much give and take between the 'haves and the have nots'. This procedure qualifies Small's (1977) view that music making is a ritual experience which everybody becomes part of during music performance. As such 'musicing' is not a privilege of an ensemble only, but recipients of music play a vital part by judging the quality of music which shows that they also listen with musical intelligence hence being part of the ritual.

Rote learning as the method of teaching used in Tswana traditional music teaching has informed the researcher's plan of activities because during application of activities in schools, music was facilitated with other musical arts such as drama and dance Group approach coupled with kineasthetic approach (activity based method) was pivotal in all activities applied in the classroom. Finally, improvisation and creativity, which characterize Tswana traditional music, were also encouraged during application of learning activities.

Context for teaching in Tswana traditional education

The homes, courtyards, village squares, formed part of some venues where education was transacted. Venues were structured such that they catered for children's developmental stages, for example whilst toddlers were trained in the home, older children were either trained in the courtyards or village squares depending on their age and gender. After graduating from initiation schools young adults assumed their role as organised in the community. Social activities were arranged in such a way that boys were apprenticed by men in economic activities such as looking after cattle, ploughing, and some leadership roles. Girls on the other hand were oriented in some motherly chores such as cooking, washing. In short children were practically oriented in roles which they were eventually expected to perform in the society.

Dewey (1916) cited by McCarthy (2002) concurs with Batswana's apprenticeship programme by viewing the school as "an embryonic community life, active with types of occupations that reflect the life of the larger society." His implication is that schools have to perpetuate a continuation of what learners have in their background by offering courses which are related to the community's values, needs and aspirations. This counters the current situation, where Tswana children's cultural identity is compromised by modern education, since it does not

reflect their background. Dewey's contention is further supported by Murshell (1934:250 cited by Mac Carthy 2002) who perceives a teacher as a social leader and the school as "a radiating center for the promotion of a higher level of community life."(www.maydaygroup.org.) The researcher shares the same sentiment with the cited scholars, by observing the importance of educating children along societal values of education. In music it would be irrelevant for a learner to be competent in foreign music before his/her indigenous one, because it could make her/him alien from his/her home ground. The practice could be equated to knowing a foreign language without proficiency in the mother tongue through which a person is required to function on daily basis.

Tswana traditional music teachers were children's acquaintances. It could either be the mother, father, sister, uncle or somebody from the extended family. The teaching method was basically apprenticeship pedagogy, where a learner was supposed to emulate the master musician. This was made possible by arranging with the master to stay with the learner during time of study for logistical reasons. In her cross-cultural studies among different countries, Campbell (1991:187) noted the same practice among China, Indonesia and Africa, on the basis of which she contends:

……. Art and craft worldwide are transmitted from masters to next generation
        in a number of ways: teacher to student, master to apprentice, formal to
        informal experiences etc. the mode of transmission is mostly through:
        enculturation, training and schooling. In whichever mode of transformation,
        aural skills and creative talents occupy the central role….

The context of traditional Tswana music education system played a crucial role in creating an enabling environment for easy learning for Tswana children. The settings and the idea of a teacher being somebody known were arrangements which were constructed to maximise learning. This is counter to the western methods where the content is abstract; methods embrace individualism, with a new and structured setting, together with a new teacher. The strange arrangements culminate in learners' failure as a result of alienation, but not that they can not conceptualise the subject matter. The researcher is also convinced that the environment plays a crucial role, hence he has compensated for it by using songs from children's environment to design activities. The activities have been planned to foster interaction between the learner and his/her environment as exemplified by sound exploration activities where they were assigned to collect varying sounds from their environment, with which to compose music. The songs' texts also address things which are in the children's

vicinity; hence orientating children to local music including their home ground. The researcher also invited a choreographer from the town, whom children knew, which gave children liberty in learning as the situation was not intimidating to them.

Reflections from Tswana music teaching pedagogy shows that Botswana has a music education philosophy which needs to be revived. This contrasts some other scholars' held belief that Africa has got no education philosophy. This oversight was also observed by Nzewi (1997:457) when he states:

... The evidence of distinguishing norms of creativity and practice in any African music culture area, argues that music thinking, education and practice in African traditional cultures have conceptual bases, and are methodical processes. There is systematic philosophy and logic in music creativity, content, production and objective...

Language in Tswana traditional education

Local language plays a vital role in learning; firstly it motivates learners to identify with concepts imparted to them. Secondly it removes abstraction of concepts to learners' memory, since by implication something which is said in the mother tongue should be having something to do with local knowledge (Vygotsky, 1978). This approach led the Hungarian educationist Kodály, to apply Hungarian language in his music instruction, a model which culminated in learners' reputable musical capacity, as it is currently known world wide.

In Tswana traditional system, teaching instruction was done in Setswana language which allowed learners to grasp concepts easily and clearly. In the current formal music education system, learners are likely to perform badly since they grapple with two concepts at the same time, thus the musical concepts and English language. The researcher has taken heed of the role played by first language by opting to use Setswana songs for children. According to Andang'o (2005), the use of local language acquaints learners with intonation and rhythm inherent in the words and metaphors used. From application of songs in the classroom the researcher noted a remarkable participation by pupils, since there was no communication barrier which is usually caused by the use of the second language.

2.2 Formal music education before independence

Early Western philosophical underpinnings prior to 1966 (between 1930s-1965)

Phuthego's study on evaluation of the music syllabus for Botswana primary schools revealed lack of clarity in formal music education prior to independence. The 1936 Annual Report on Education in Bechuanaland Protectorate (now Botswana) reveals the following subjects in the syllabus: Scripture, Hygiene, Agriculture (boys), Needlework (girls) and Elementary Science. No reference is made to music, except initiation schools, in the school programme of the time. However in the Annual Report for the period 1st January 1938 to 31st March 1939, music consideration is evident as implied by the statement which reveals an observation made by teachers of the time that rhythm was evident in Botswana children's games (Botswana, 1939: 20). However western music influences were later spread in Botswana during colonial era which engulfed Botswana for almost a century, from 1885 to 1966, when Botswana gained her independence. Proliferation of western music was exacerbated by the fact that the colonial administration targeted important organs of the community such as churches, schools, police force and soldiers. Writing about the situation in Namibia, Mans (1997:55) contends:

> … the missionaries set out to change and improve the 'pagan' practices of local
> people. In the northern regions of Namibia, the missionaries preached that
> the dance and drumming in the area were inappropriate and barbaric.
> rituals such as spiritual healing and initiation ceremonies were actively
> discouraged and even punished…

Mans (1997:53) maintains that from the 4th century AD, the rise of Christianity exerted an ever increasing influence on education, in Africa as a whole. With the growth and the spread of monotheism, the duality of body and mind became absolute. The body was considered 'lower' and less important than the soul. In Botswana this belief is evident as even to date most Christians believe that the body is less important than the spirit. Unfortunately, this perception has since polarized the entire education system because most of the courses which are cherished e.g. Mathematics and Science, are meant to train the mind. However courses which train physical fitness, such as Physical Education, and those which train the emotions, such as Music, are termed extra-curricular activities due to secondary preference position they are given.

This philosophy of mind-body dualism is also evident in Rene Descartes (1644) cited by Mans (1997) with his famous statement 'cognito ergo sum' interpreted as 'I think therefore I

am' implying that the mind is superior to the body. This philosophy could further be traced in Lock (1632-1704), cited in De-kock (1989) who also believed in the supremacy of the mind and even went further by positing that at birth the child's mind is a 'tabula rasa' an empty slate on which experiences write. He claimed that with the correct provision he could turn any child's mind into any character he wished such as doctor, lawyer, teacher or even a criminal. As such when missionaries reached Botswana and other colonial affiliates, they were obsessed with such philosophies. In addition they had a great conviction that African people were primitive. As such they came 'to liberate' Africans from primitive life-styles of pagan rites and evil practices of culture. In the process, African philosophies were overidden to the detriment of their customs.

With this insight the researcher has set to prepare activities that redress the feedback mechanism between the mind and the body e.g. teaching through singing and dancing while encouraging improvisation and creativity. Dalcroze was also principled the same way when he introduced eurhythmics, through which he aimed at training kineasthetic intelligence as a result of learners' duality thinking in music performance, caused by modern methods of training the mind separately from the body.

2.3 Government policy and curricula

Botswana was formerly a British colony before gaining independence in 1966. During independence the incoming government observed that most of the policies were Eurocentric and as such did not reflect the needs and aspirations of the Batswana. These problems were particularly experienced in education, religion and the arts. Music was one medium through which the colonial masters extended their ideology (Campbell, 1995:3). Marx (Mans, 1997) endorses this claim by observing that law and religion are two major factors which govern the society as such when the two sectors get activated the whole society automatically get polarized. In churches new hymns were introduced, with new methods of teaching which detached singing from dancing as well as the rest of other musical arts that used to compliment singing. In schools, the same methods took central stage; the holistic approach, belonging to Botswana traditional music teaching, was superimposed with individualistic approach. Only a few children in Botswana were entitled to study music, which was characterized by English songs, new content, teaching/learning materials alien from cultural practices and communal philosophy as it was previously the norm. Botswana Report (2001:2) states:

In 1976 the first national commission on education was appointed to review the education system of Botswana. Its mandate was to formulate the country's philosophy of education and set the goals for the development of education and training. The main aim of the review was to make education available to as much wider population and to breakaway from the pre-independence education system that was a legacy of Botswana's colonial history that restricted access to quality education to the privileged few..

After independence, the new government launched the constitution referred to as *Education for Social Harmony*, which enshrined policies which were basically meant to neutralise the Eurocentric philosophy. One of the major policies was a mandate for the education system to reflect the four national principles of democracy, self-reliance, unity and development, which are grounded on Botswana cultural values (Botswana Report, 2001). Since its inception in 1966, the Education Act has undergone two major transformations, first from education for 'national harmony' in 1977 to education for 'human resource enhancement' as fundamental for national development in 1994. The first reform was geared towards availing education to as many Batswana as possible to counter Botswana's colonial history where education was the privilege of a chosen few. The second reform was aimed at aligning the system to the needs and aspirations of Batswana in line with the four national principles (of democracy, development, unity and self-reliance), to suit the rapidly changing social and economic situations of the country.

The 10 years of basic education for Botswana which the second reform launched, seek to promote the principles of national development, one of which is a desire for continued learning. At individual level the principles aim to produce a well-rounded individual who has moral and social values, cultural identity, self-esteem, and good citizenship with desirable work ethics. It is within the framework of the national goals and educational goals that the curriculum is grounded. The global goals of the Education policy are translated into aims and objectives at different levels e.g. Pre-primary, Standard 1 to Form 3 and senior secondary level. Each subject area draws from the general aims and objectives to come up with subject aims, and subsequently subject objectives.

According to the National Policy on Education, the school curriculum has to completely reflect the aims and objectives of its policies at all levels. Therefore the syllabus and the subjects' aims and objectives provide direction for the selection of content; they also reflect what the learner should achieve in a given period. The content of education is determined by

the prevailing social environment and the needs of the nation (Botswana, 2001:28). To monitor consistent and correct implementation of its aims and objectives, a presidential task group was set up in 1997. Its aim was to come up with a long term vision for the country (vision 2016) whose aim is to ensure sustenance of the goals and principles of education up to 2016. This is the planned period when the society is expected to be fully informed and educated.

Curriculum design in Botswana also looked closely at the learner centered approach that has been prescribed by the Revised National Policy on Education (1994). The RNPE's belief is that "the learner comes into any new situation with prior knowledge based on past experience therefore new knowledge is learned through integration with prior knowledge" pg 29.

To enhance the principle of democracy in schools, the ministry of education has renounced some of its former obligations to schools e.g. decision making and subsequent implementation of schools projects To ensure the smooth running of this exercise, a school based staff development program called Parents Teachers Association (PTA) has been started with an aim of empowering teachers and other stakeholders such as parents and councilors to have the capacity to coordinate their own training programs in their respective schools and cluster levels. This exercise enhances the principle of democracy because through it stakeholders are given the liberty to contribute in important decision making of the country at the school level. The advantage of this strategy is that when stakeholders are involved, they feel part of the projects initiatives and commit themselves to see their success through.

Nevertheless, the democratic policy has its own setbacks. Problems which haunt the national philosophy such as misconception of policies, abuse of policies, negligence and oversights, automatically spiral down through all the branches of the education cadre to the school level. The current evaluation by the National Council on Education, (a commission which has been entrusted with evaluating the reforms), found that the National Policy on Education (Botswana, 1977) did not have any systematic follow-ups to monitor its progress on reflection of the national goals and on the other hand there were no planned indicators of success. Consequently, some recommendations were never implemented, so the same problems reoccurred. Among other constraints which the commission uncovered which affected effective curriculum delivery in primary schools include the following:

- Inadequate supply of instructional materials to schools;

- Inappropriately qualified teachers;
- The need for a curriculum to be relevant to the individual needs of the learners;
- Teacher/pupil ratio which stands at 1:45 (Botswana, 2001:22).

It is through the Ministry of education' appeal for participatory curriculum development, coupled with the National Policy's tenets of a culturally sensitive and learner centered approach that this study joins the debate, because there is no proper coordination between national goals, educational policies and the current pedagogy that is being employed in primary schools. On paper the educational principles are visionary and constructive, but it is the implementation stage which turns the whole set-up in disarray The Curriculum Development Unit has played its part through the provision of the syllabus. Although the syllabus aims and objectives show connectivity to the educational principles, the problem lies in relevant content to facilitate it. Learner centered approach needs appropriate resources which are presented in learners' repertoire: chants, lullabies, stories, games all form a foundation to effective and successful teaching and learning (Orff in De Kock, 1989).

2.3.1 Primary education in Botswana

Primary schools in Botswana are administered by the Ministry of Education through the Local Government, which is the Ministry of Education's subsidiary organ. (The central government is the main government, which the local government reports to). Education in Botswana has been structured to follow a 7-3-2-4 system, with seven years of primary education (Standard 1-7), three years of junior secondary school (Form 1-3) two years of senior secondary school (Form 4-5) and four years of tertiary school (National commission on Education, 1993b). Learners start their education presumably at Kindergarten at the age of two to four years, which lasts two to three years depending on their age of entry, since age requirement for primary school is six years. However since kindergarten is still privatized; only a few learners have an opportunity to go through it. The majority of learners only start at Standard one right away. Primary education has further been categorized into three levels, thus Lower Primary (Standard 1-3), Middle Primary (Standard 4-5) and Upper Primary (Standard 6-7). Promotion of learners within the stratified categories is subject to a learner having passed an appraisal and selection examination. Examinations are administered at the end of Standard four, qualifying a learner for both middle and upper Standards. The learner also takes an examination at the end of Standard seven to qualify him/her for junior

secondary education. Learners who do not do well during both stipulated levels are allowed to repeat and re-sit the same examination until they qualify. However there are provisions where the learner consistently fails to qualify. Instead of disqualifying the leaner, s/he could be considered for progression through special education. This is done in line with the country's basic education policy which suggests that learners have to be given ten years of basic education (Botswana, 2001).

The primary school syllabus contains eight subjects which are Mathematics, Science, Social Studies, Setswana, Religious Education, English and Creative and Performing Arts. All the mentioned subjects, except Creative and Performing Arts, are fully taught as independent entities and are examinable. The Creative and Performing Arts is further categorized in modules and Music falls under module three. The arts in Botswana primary schools have been structured in such a way that they increase the intensity of challenges for learners as they proceed through different classes. The structure is grounded on the spiral curriculum whose effectiveness Bruner (1966) argues.

2.3.2 Music in primary schools

Before the introduction of the Creative and Performing Arts in primary schools in 2002, music had being taught on an adhoc basic depending on both teachers and schools' initiatives, which was mostly characterized by singing (Phuthego, 2007). The singing could either be rehearsals for important days such as independence days, or for welcoming important guests in towns or villages like presidents or ministers, to mention but a few (Simako, 2008). In other instances the singing was basically employed as a pastime for most teachers, to relieve themselves of all the stress they get from the so called challenging subjects such as Mathematics and Science. Other uses of music by teachers in primary schools is to introduce lessons or easy the transition from one lesson to another especially in lower classes (Simako, 1995).

However a noteworthy position of music in primary schools has been in the form of choirs which from time immemorial has been equated with music. Every year each school is obliged to train choirs and traditional dance tropes for participating in junior up to senior rank competitions, for a trophy. This initiative has been done as a kind of ritual which was used partly to rank a particular school's reputation, let alone heads of schools. In line with the National Policy on Education which recommends that learners have to undergo a ten year

basic education programme, the music education is not an exception because learners have an opportunity to study music right from Standard one to Form three. However in junior secondary school (Form 1-3) learners are given an opportunity to specialize in their best suited subject within the Arts. A student could choose either Music or Art, whichever the case may be. According to Botswana Review (2003) in Standard one, music is taught in Setswana language and from Standard two to seven it is then that English is used as a medium of instruction to teach it.

2.3.3 Botswana music curriculum

Music has been part of Botswana curriculum from time immemorial, though it was offered informally, in the oral text, and not in current physical notation. Mautle (2001), reports that music has been part of the curriculum at the initiation schools for a long time. However as far as formal music education is concerned, Phuthego (2007) observes that concerted efforts towards consideration of music as a full time curriculum subject were only made after independence in 1966. Recently before the launch of the Arts Policy Document, primary school music was mostly characterized by traditional dance, singing hymns for morning assembly prayers, and for yearly music competitions between Botswana schools. However in secondary schools music education initiatives have always been weak, since education is stereotypically inclined to the so called 'core subjects' (Mathematics, Science, English, History, Geography and Setswana). Specialist teachers are only trained in the mentioned disciplines, believed to be 'education proof.' However with transition in both scientific and social sciences researches, emphasis has been shifted from training the psyche only, to striking a balance in educating the whole child e.g. intellectually, emotionally, physically and socially. Proponents of the theory such as Dewey (1916) cited by Mac Carthy (2002) asserted the need for equilibrium of the child's ear, mind and eye.

It is unfortunate that even after the first commission of inquiry (Education for National Harmony, 1977) whose term of reference was to provide children with an opportunity to appreciate their culture, language and songs, the only action which has been taken up to now is the launch of Creative and Performing Arts syllabus whilst music teaching is still a dream. However there is hope that the syllabus launch would help fine-tune the music education teaching endeavours, owing to its aims for systematic music teaching on professional Standards. Nevertheless, this endeavour is still hampered by a general lack of skill and musical professionism on the side of Botswana teachers and policy makers, due to a legacy of

prior attitude from former policy makers who could not see any value in professionalizing music.

As such on a professional note, music is generally a new discipline which has recently been launched through the introduction of a revised curriculum (Botswana, 2002), following recommendations of the Revised National Policy on Education (Botswana, 1993b). The appointed commission was mandated to carry out among others, the following tasks:

- To review the education system already in place and its relevance and to identify the problems and strategies for its further development in the context of Botswana's changing and complex economy;
- To advise on an education system that is sensitive and responsive to the aspirations of the people and the manpower requirements of the country;
- To advise on the organization and diversification of secondary school curriculum that will prepare adequately and effectively those who are unable to proceed with higher education.

The commission submitted its report in June 1993 and the policy document, viz Revised National Policy on Education was published in 1994. From its findings the commission recommended among others the need for preparing students for life-long learning as a point of departure for education in the new dispensation. The government adopted a dynamic philosophy of education that promotes economic development, cultural advancement, political stability, national unity and the overall quality of life. It also recommended the inclusion of a number of practical subjects which could conscientise and imbue in students, an appreciation of manipulative skills, technology, familiarity with tools, equipment and materials. It was from this tenet that the Creative and Performing Arts syllabus was born. The introduction of a number of subjects which were not taught before, have now being packaged under the umbrella of the Arts and now share the same philosophy and aims.

2.3.4 Creative and Performing Arts (CAPA) syllabus (Standard 1-7)

The aim of the CAPA syllabus as envisaged by Curriculum and Development Unit (Lower Primary syllabus, 2002) is to provide an opportunity for learners to acquire basic knowledge, practical skills and self expression within the fields of all the practical subjects included in the syllabus. The Creative and Performing Arts syllabus (CAPA) has been divided according to the levels of education in primary schools e.g. there is a CAPA syllabus for Lower Primary

and for Upper Primary respectively. The Lower Primary syllabus draws its content from Music, Art and Craft, Dance, Drama, Design and Technology and Physical Education. However, the Creative and Performing Arts syllabus for Upper Primary draws its content from above disciplines, and in addition includes contents from Home Economics and Business Studies (Revised National Policy on Education: Government paper no. 2 of 1994).

Teaching of CAPA has been organized into 4 modules which are as follows: 1) Health and safety, 2) Communication, 3) Listening, composing and performing and 4) Designing and making. Music falls under the third module as is explicitly implied by the sub-heading. Each module has its own aims and objectives which spell out what learners are expected to achieve within a specified period. CAPA is allotted 5 periods per week in the primary school time-table. Curriculum Development Unit of Botswana believes that the time is enough since the arts are taught as a unit using integration. This is evidenced in a set of aims which have been packaged to guide the Arts syllabus. The aims are stated as follows:

- Development of psychomotor skills in the use of materials, tools, instruments/equipment;
- Awareness of emerging issues such as Human Immunodeficiency Virus (HIV)/ Acquired Immune Deficiency Syndrome (AIDS), Population Family Life Education (POP/FLE);
- Problem-solving skills through designing and making products;
- Awareness and appreciation of pre-vocational skills in Creative and Performing Arts;
- Awareness of the effects of Art, Science and Technology on society in everyday life;
- An understanding of simple technology applicable to real-life situations;
- Critical thinking, inquiry, creative, initiative and interpersonal skills;
- Safe working habits and appreciation of healthy working environment;
- Positive attitude towards practical work and productivity;
- An appreciation of the environment in a conserving and preserving manner;
- Competence in performing skills such as manipulative, locomotor, vocal and stability;
- The ability to maintain physical fitness and well-being;
- Knowledge, skills and values that contribute towards individual development;
- The ability to express themselves through the medium of visual arts, dramatization, sounds and movements;

- A spirit of self-reliance and self-sufficiency.

❖ *Challenges of integration*

Integration of musical arts has been strongly backed by eminent scholars such as Dargie (1996), Mans (1997), Nzewi (1997), Mngoma (1988), Nketia (1966) and Kwami (2001). However the type of integration they refer to is of musical arts such as drama, dance, visual arts, media arts and language arts/poetry. These aspects are closely intertwined in African music making matrix and depend on each other. This is so because in an African music making milieu, singing, reciting poems, dancing and wearing of costume (visual arts) are done simultaneously. The medium of communication is usually the dancer's body. Nzewi in Herbst (2003) sums the interrelatedness of the musical arts thus:

- Structured sounds from sonic objects (music)
- Aesthetic/poetic stylization of the body (dance)
- Measured stylization of poetic language (poetry and lyrics)
- Metaphorical reflection of life and cosmos displayed in action (drama)
- Symbolized text and décor embodied in material objects (costume and scenery).

On the contrary, the way Curriculum developers have planned the Creative and Performing Arts syllabus appears inconsiderate for both non-specialist and specialist teachers themselves, because as mentioned earlier student teachers are obliged to specialize in one subject within the arts subjects, during training. As such to lump subjects such as Home Economics, Business Studies, Physical Education together with musical arts appears incompatible. This is because the mentioned courses have their own academic in-depth content which specialists in other areas may not be comfortable with. This notion was highlighted by Phuthego (2007:3) who states:

… the challenge posed by the diverse nature of the subject matter in the
Creative and Peforming Arts syllabus, especially to the teacher who
is a specialist in only one specific area, is paramount. Researchers from
other areas, that make up the Creative and Performing Arts could equally
well have been interested in carrying out a similar study on the syllabus
since it directly concerns their area. A similar study could therefore have
been carried by someone with a background from any of the subject area
included in the package…

Phuthego further subscribes to the idea of packaging the subjects on the grounds of financial, time and resource challenges. He observed that in view of the overwhelming logistics that go

with teaching arts subjects individually, such as time-table space, large staffing to mention but a few, there would be some serious remuneration implications. However, on the contrary, the researcher perceives this as a situation where quality is being compromised with quantity, because there is no point in striving to teach many things without doing justice to the real demands of such tasks. If anything, it is better to spend on quality instruction than it is currently the case, since the two approaches have long time implications which could either be negative when compromised or positive when they are effectively attended to.

2.3.5 Teacher education for primary school music programme in Botswana

Although primary school teacher education has recently undergone tremendous change from a two-year certificate to a three-year diploma course, there are still some challenges which plague effective music curriculum delivery in Botswana primary schools. To start with, most primary school teachers do not have a background in formal primary school music teaching, because they had never gone through basic music education themselves at either primary or secondary school. They only experience formal music education when they reach tertiary education, where they are asked to take it as an elective on the basis of their interest, or possible capabilities. Lecturers who teach music at colleges of education too are not backed by any formal music background in their primary and secondary education respectively. On these bases, the programme which students are given is heavily grounded on theoretical bias of western music, due to proliferation of western music sources which are at teachers' disposal. Practical work also suffers because most lecturers do not have a solid background on it, as a result of being late beginners (Bennet, 2001).

Secondly, since music is an elective subject, not all teachers choose it; they prefer other subjects to music for their specialisation from a curriculum list which includes Mathematics, Science, Social Studies, English Language, Setswana, Religious Education, Art and Craft, Physical Education, Home Economics and Music. Kanasi (2007) endorses this point by observing that in the final year student teachers are obliged to specialize in at least 2 electives over and above their area of specialization i.e. Languages, Social Sciences or Mathematics and Science. On the other hand from the experience the researcher had at colleges of education, the college syllabus does not cover meaningful African music, although the Revised National Commission on Education recommends inclusion of indigenous music for comprehensive awareness campaign on children in order to enhance their cultural identity.

2.3.6 Teaching and learning materials for Botswana primary schools

Teaching and learning materials in Botswana primary schools have largely been extracted from western sources and as such they do not completely conform to the newly launched Creative and Performing Arts syllabus (Phuthego, 2007). Nevertheless the researcher acknowledges that there are some current attempts at creating teaching and learning sources by numerous writers some of which have been published by companies such as Macmillan and Longman Botswana.

Although the researcher appreciates their initiatives, e.g. the fact that Standard 1 learning activities have been devised in Setswana with attractive pictures, a thorough scrutiny of the same by the researcher has exposed some serious gaps in the materials provided. Firstly the materials followed the syllabus without any philosophy behind them in terms of models, approaches, content or procedures. There are basically two different philosophies which were supposed to guide material development; the National Policy on Education and music education philosophies. For example the basic elements in music i.e. rhythm and melody are not given prominence in almost all activities devised, especially in Standard 1. From Standard 2 upwards the few songs given as examples are of English origin only, which is incongruent with the golden rule of education thus 'known to the unknown' (Dewey, 1897), (Piaget, 1951) and (Vygotsky, 1978). Thirdly no attempts have been made to derive concepts from known songs, which is this study's philosophical underpinning. More over the activities are so basic that even teachers do not feel their musical benefits, hence that is why up to date there is no proper teaching of music long after the learning materials have been incepted.

Moreover, the resource materials lack scope in the sense that they have been made to address the group of seven subjects with music treated as a binding factor for the subjects in the group. In a sense, music is not given the subject qualifications it deserves, a situation which has curtailed its expected scope. Even when music is taught fused with other subjects, there is a need to capture and document its theoretical concepts for scholarly purposes. The syllabus, which is a pillar in guiding the curriculum delivery, has some notable strengths since it embraces a multicultural philosophy, it partly addresses the recommendations of the National Policy on Education; partly, because the scope of the objectives is shallow with little content grounding and confinement to Botswana music. Another strength of the syllabus is that it is designed along the golden rule of education, which stipulates concepts move from the known

to the unknown. It spirals out in varying levels of intensity in accordance with learners' level of education.

The syllabus shortcomings include objectives that are inclined towards a theoretical bias, as shown by insufficient use of instruments, the only specified instrument being the recorder. Bennet's (2001) study proposes unit standards for non-specialists music teacher training in Botswana. It reflects western theoretical bias, which lacks practical work. Yet another oversight is that the syllabus objectives do not reflect clear consideration of child development stages, because they have been pitched too low for six to seven year olds. This is because learners come to school already musically experienced. During trial of activities in the classroom, the researcher noted that the Standard one objective which requires learners to collect sounds from the environment was too trivial for them. According to Zimmerman (1971) at age 6 most children have already established pitch, so they could differentiate between low and high sounds when guided. Children start primary school at the age of 6 in Botswana.

Amoaku (1998) expresses similar sentiment observing that children come to school already musically experienced from rhythmic and musical activities which characterize their home environments. He observes that African children experience rhythm when they see the pestle hit the mortar to the accompaniment of the song. The child has further experienced other social activities which are facilitated with song such as dance and rituals. As such the school's role should be to develop the already established musical concepts to higher levels, through songs and game activities. One reason which could have led to inaccurate pitching of the syllabus objectives in relation to learners' developmental capabilities could be what Phuthego's (2007) study has revealed in evaluation of syllabus implementation. He noted that primary school teachers were not effectively engaged since most of the panelists were secondary and tertiary school teachers. It could therefore be claimed that secondary school teachers were creating an advantage for themselves to avoid being challenged to 'dig deeper' in music teaching, as expected of their level.

It is sad that Standard 1-4 syllabus does not have objectives which specifically state when they should start literacy of music and yet for languages, both Setswana and English, the principle is clear. 'Breakthrough to Setswana' which is a language teaching programme (adapted for the study of English in Botswana) by Rodseth (1988) states 3 stages of language

acquisition and development for learners. In stage 1 learners are given pictures which stimulate them to come up with sentences. In stage 2 they read the sentences which translate the given pictures and finally in stage 3, they start constructing sentences from the pictures. Current research findings have confirmed that music and language are processed simultaneously within the same broca's area of the brain (Dobson, 2003). In this regard, children's music learning should follow the same model of language acquisition and facilitation in schools as envisaged in breakthrough method. In his activities design, the researcher has catered for music writing/notation, after noting an imbalance in the first activities which he had designed strictly within the confines of the syllabus. According to the syllabus, the stave and notations are introduced in Standard five, after pupils' four years of primary education, characterized by mere elementary singing of music. On the basis of research findings, which states that learners' pick in conceptualizing music ideas is at an earlier age when their minds are still pliable, followed by a slow down after age nine (Zimmerman, 1971; Dobson, 2003), it means Batswana pupils are losing out.

As it is the tenet of this study, the appropriate solution which could help in the intervention process for making music curriculum manageable and culturally relevant to teachers and pupils is the use of indigenous knowledge procedures in teaching and learning. At this juncture Curriculum and Development Unit has to be commended for setting a breakthrough by launching the Creative and Performing Arts Syllabus, which is culturally relevant to Botswana primary schools teachers and pupils.

2.4 Indigenous music in education

According to Warren (1995) indigenous knowledge is the local knowledge that is unique to a particular culture or society. It contrasts with the international knowledge system generated by universities, research institutions and general firms. World Bank Group (1997) states that the basic component of any country's knowledge is its indigenous knowledge since it encompasses the skills, experiences and insights of people, applied to maintain and improve their livelihood. Music is one such knowledge system which exists naturally in every society. Lundquist (1995: 55) defines music as a way of knowing about life and being human. Blacking (1973) perceives it as humanly organized sound and soundly organized humanity, emphasizing how fused music is to human-beings. He went further to perceive all music as folk music after observing that even prominent classical composers arranged their music

around folk tunes. He noted that Bach's Lutheran chorales were deliberately derived from folk songs. Similarly Mozart, Hayden and Schubert in particular organized their music around Austrian folk idims (p.75). He further observed that Bartók, Janáćek, Copland and numerous other composers were evoked by sounds of their own societies. This ontological perception is also evident in Small (1977), Regelski (1998) and Nzewi (1997). The concept of music being fused in culture has compelled Ross (1995:36) to write:

> How music is 'lived' in education can and does reveal much about social
> and cultural ideals. It is for this reason that it is important to examine formal
> music education critically to determine what and whose values, traditions and
> beliefs are realized through curricula and practice. When we look at music
> education in this way the potential of indigenous music becomes apparent.
> As an intergral part of history and culture, indigenous music serves not
> only as artifact and tradition, but also as a means of communication between
> individuals and groups…

Progressive countries are doing well due to perpetual pursuits of different educational ideologies in a quest to establish music education which could account for graduates' life-long learning. In America, Fuller (2005) observes an array of musical paradigms which America has gone through since Manson (1838) convinced the music school committee in Boston, Massachusetts to include music as a full time curriculum subject. The educational music models are as follows: The manual of the Boston academy of Music (1834), Vocal Music Readers (1861), The Song Garden (1864), First steps in Music (1866), The National Music Course (1895), The New Education Course (1906), The Universal Music Series (1920), The World of Music (1920) and currently the Praxial philosophy. These approaches at some point caused controversies and tension until one approach superceded others.

Similarly African countries had for a long time tussled with the challenge of finding a solution to a paradigm which could suit African philosophy of communal solidarity and 'ubuntu' principles. Currently indigenous knowledge is gradually claiming central stage in Africa, as African countries become interested in how it had contributed in sustaining developed countries to the level they are at, in terms of economic, political and educational trends (Warren 1995). What becomes clear is that developed countries had effectively tapped, projected and scientifically amplified their indigenous knowledge systems, through both scientific and social researches up to the level of their current status (Mouton, 2005).

Though numerous studies have been carried out on Botswana music, there is none which focuses on the use of Tswana children's songs as activities for music teaching. Prevalent studies were mostly interested in the organizational principles in Tswana music making milieu. However the researches are imperative to this study because Simako's (2008) study on children's songs revealed fluidity between adults and children's music hence qualifying teaching and learning approaches used in elderly music relevant to children's music. A study carried by Wood (1975) in which she explored Tswana dances, documented their organizational principles, melodic patterns, instruments and societal dancing styles, depicted the inherent value of Tswana pedagogy.

Scapera (1994) was interested on the importance of music in rituals generally. Most of his works were based on some recordings between him and Tswana tribesmen in 1938. His study is important since it emphasizes the connectivity of music to communal life, and hence a need for teaching it in context as this study proposes. Contextualizing music teaching also means that learners have to be taught both secular and sacred music, since the two music types determine music composition, performance and creativity at the same level of intensity in the Tswana music making milieu. The importance of enculturation is confirmed by Amouku (1998) when he asserts that traditional music is enculturative as it offers children complete knowledge of the community's traditions, norms, and life-styles in general, which are inherent in the songs.

Ballantine (1965) studied the polyrhythmic foundations of the Tswana pipe in Transvaal and Orange Free State chamber of the mines in South-Africa. His study puts to the fore the characteristic and types of polyphony prevalent in Tswana music making situations. His study is significant in that it has shaped the researcher's conceptualization of melodic and rhythmic techniques in Tswana music making milieu, including Tswana children's melodic pattern, in the context of their elderly counterparts, since they are governed by the same harmonic rules. Soko (2003) studied *dikgafela* festival and how some dances are used to sustain it. She eventually unearthed multiple ritualistic proceedings which govern *dikgafela* festival from its preparations when it is guided by traditional astrologers, to rituals governing the choice of women who are entrusted to prepare beer and food for feasting. Since no festival is complete without music, Soko further commented about the types of music which usually graces the occasions such as *borankana, patisi and mathethe*. Soko's essay is important to this study since it addresses the value of Botswana festivals, how music drives

them and what children could learn from the whole process. Better still, excessive need of resource materials in Botswana schools renders her study a necessity, since it addresses a local festival which could form part of the needed content.

Other studies conducted by Molefhe (1985), Bennett (2001), Kanasi (2007), Phuthego (2007) and Simako (2008) were more appropriate to this study since they specifically address the music educational aspect which is the interest of this study. Molefhe (1985) proposed a set of objectives for ages 7-13 for Botswana primary schools, on the basis of which he convinced the Ministry of Education to enforce music teaching in primary schools. He carried out the study at a time when there were no music initiatives from primary to tertiary education. In his study he illustrated how *segaba* could be tuned and used to impart some musical concepts in a way similar to the way the modern piano is used. His study is pertinent because it has not only acted as a basis on which the new curriculum has been grounded, but a guide on how traditional music and instruments could be used to facilitate learning of musical concepts. This study has particularly benefited from his curriculum framework which has guided the researcher in arranging music activities in accordance with what Batswana pupils are musically capable of doing at specified ages.

Bennett (2001) proposed some guidelines of unit Standards for non-specialist teachers' training in Botswana. Her study revealed a common late beginning for music teachers in Botswana and a western theoretical bias in colleges of education which lacks practical work and use of traditional instruments. She also observed a mismatch between college syllabus and primary school. Her study has therefore laid some grounding to the researcher's interpretations for the cause of delays in meaningful music teaching in Botswana primary schools. Kanasi (2007) examined teacher training for musical arts syllabus in primary schools and noted numerous challenges negating teachers' capacity to successfully use the new arts syllabus, such as western theoretical bias. She then gave some possible solutions through a set of proposals. This study has benefited from her inquiry, as it has helped shape music activities design not only within pupils' repertoire, but teachers' capacity level and possible comprehension. Phuthego (2007) evaluated the musical arts syllabus and its delivery in primary schools, on the basis of which he recommended a need for relevant approaches and musical content that addresses the cultural value and interest of the Batswana. His research is vital as it recommends the use of local materials, which this study has picked and designed activities using Tswana children's songs. Simako (2008) collected, transcribed and

investigated the role and functions played by Tswana children's songs in southern Botswana. His study noted that children's songs have been created to transmit societal etiquette, skills and knowledge to children at different developmental levels. The study further noted some song categories such as lullabies, dance songs, story telling songs, which have been designed to transmit a vast array of knowledge, skills and attitudes to children in order to guide and counsel them, to fit well within the society. Consequently, his study uncovered the educational value of the songs and therefore a general need for their inclusion in the curriculum, which has laid grounding to the current study.

2.4.1 Studies from selected African countries

For the benefit of this study, the researcher has considered other studies which have been carried out in Africa to guide this study, before exploring similar trends of indigenous music exploration in other continents. This is logical because African children are more or less groomed for the same philosophy of cultural identity, self expression and *ubuntu* principles, although these might not be explicit to a casual observer since they are hidden within the nuances of language and environmental variations. Drawing from other studies which have been conducted in sub-Saharan Africa as an alternative enriched the researcher's understanding of music making in the African milieu, on the basis of which he compared and contrasted the findings with those of Botswana scholars. This is in line with Nzewi (1997:3) and other singularity contenders who perceive African music in the singularity model, basing their arguments on tonality, irrespective of language variations. Nzewi thus contends:

> …there is an African (south of the Sahara) field of musical sound. The idea
> of field made me to begin my analysis at the largest hierarchical level.
> Later investigation was extended to ethnic musical peculiarities before
> finally reaching typologies and styles of music within and across
> communities. We thus proceeded from the global to the local….

Merriam (1964) concurs with Nzewi by contending that there are some musical aspects qualifying African music to be generalised, such as melody, beat, intuitive tuning and polyrhythmic improvisations. He argues that melody is responsorial and is guided by the text in most African music making milieu. Secondly he points out that beat is centered on the master drummer who always pounds it to guide the song. From the researcher's observation, in the case of Botswana music making, hand clapping assumes the role of the drum. Merriam further comments on the issue of tuning system, saying it is intuitive cross-culturally. Lastly he discusses the polyrhythmic tendencies of African music and improvisation technique, as qualifying commonality. Although the researcher does not believe in universal truths, he is

convinced that there are some commonalities which African music shares, the difference could only be that the same concepts could be manifested in varying ways though the same principles are shared. Examples could be seen in polyrhythmic tendencies which implicitly fill the gaps during musical performances resulting from the African holistic philosophical thinking. A common cross-cultural characteristic is a subjective pulse which, according to Nzewi (1997), tacitly symbolizes life challenges. Campbell and Scott-Kassner (1995:101) cited Dowling and Harwood (1986:239) also observing that there are some cross-cultural universals of pitch, rhythm and timbre and that it is the design of our individualistic auditory system which makes us socially accept certain sounds and reject others. The mentioned inherent beat is also prevalent in Tswana children's songs as evidenced by the numerous syncopated notes and anacrusis, which are meant to challenge pupils' reaction skills.

Oehrle (1997) (through 'the Talking drum and 'Network for Promoting Intercultural Education through Music), provides a database of teaching and learning materials which could be used to facilitate learning in a multicultural classroom, to propagate the facilitation of intercultural education through music in South-Africa. In pursuits of her tenet she initiated the first National Music Educators' Conference in 1985, which was the first of its kind to be open to all (black and whites) educators during the apartheid era. It was from the same conference that the idea of the formation of South African Music Educators' Society (SAMES) was proposed and formed (Pillay, 1994). Key among its terms of reference was to:

- Take a broad and critical look at contemporary South-African music on the basis of which to sensitize music educators about the bias of music education towards western pedagogy and therefore empower them to be aware of their surrounding and be broad-minded in their approach;
- Neutralise the dominance of western music by focusing in the variety of music which South-Africa has, thereby exploring the possibilities of developing music programmes which reflect that diversity;
- Sensitise educationists about the problems encountered within the music teaching bracket as regards music education situation in South Africa.

Oehrle's approach to music education is vested on cultural diversity as the basis for teaching music to both African students and students from other backgrounds. She maintains that by experiencing different musics and understanding their structure and function, children will

begin to appreciate cultures which they know very little about. Since this study is principled along the same tenet of emphasis on local music as the basis for music teaching, it has found her guide a useful model which it followed in pursuit of devising teaching/learning activities for Botswana primary schools.

Kwami's (2001) research on Ghanaian music suggested a holistic approach in teaching African music basing his arguments on the idea that in traditional African music making setting, musical arts are inseparable e.g. music, dance, drama and visual arts, a point he shares with Nzewi (1997), Dargie (1996),Mngoma (1988), Mans (1997). On that basis, he developed African drum-playing mnemonics, '*ABAGAZA,*' and showcased how it can be applied in the classroom. He further devised an approach which he called the '3M' thus mnemonics, movement and music, with which he aimed to enculturate learners within the Ghanaian cultural values because he believed that intercultural music education can groom the learner's 'human and humane potentials' (Kwami 2001:10). He further believed that immersing children in the ways of the society can translate in their understanding of other cultures using their own as a reference point. Flolu (1994) also observed a lack of resources for basic education in Ghana. In his recommendation he stated that there is a need for music education programme that aims specifically at training and encouraging teachers to explore exploit and maximize the use of locally available resources. The two scholars have empowered this study, since it has picked up the need for exploitation and maximizing locally available resources, by endeavoring to explore song materials for music activities delivery for Botswana primary schools.

Akuno (2005) carried a study on Kenyan children's songs after observing incomprehensive music teaching in Kenya primary schools which was characterized by mere singing to warm pupils up for daily school activities. The activities were neither culture sensitive nor relevant to the needs and aspirations of Kenyan children. According to her in addition there was a legacy of western music hegemony over Kenyan music and as such children encountered some incongruency when they started school. She observed that the cultural values of grooming a Kenyan child were such that the boy child was initiated in the men's chores of herding cattle, whilst the girl child was oriented in household chores under the supervision of their mothers. On the contrary when children get to school, nothing cultural or valued by the society is mentioned. As such the child's cultural learning process is interrupted and hampered by the new approach. In her study Akuno argues for a curriculum which is

grounded on Kenyan cultural values, and she supplied some teaching guidelines to be followed. She observed that culture sensitive activities would motivate pupils to learn, since there would be continuity of learning on what children are familiar with. Children also conceptualise content easily if it is in their repertoire of experiece, taught in their language and addresses aspects which are in their vicinity. In her analysis of Kenyan children's songs, she observed that they are characterised by the following:

- Melodically and rhythmically uncomplicated;

- Metrically and melodically simple e.g. melodies are made of small intervals;

- Songs cover relatively a small range, rarely spanning an octave;

- Children sing at a medium low pitch and when they pitch their own songs the tendency is for them to start quite slow;

- The most comfortable tessitura for 6-8 year old children is D to B (above middle C), which changes as children's vocal ranges change with maturity;

- A lot of children's songs reflect emotions;

- Their music is characterized by simple repetitive rhythmic patterns, with motifs that alternate between long and short note values;

- Common is duple meter, but triple meter is also prevalent;

- Coordination of rhythm is more efficient in older children, younger children tending to move slower than older ones;

- The song text addresses children's experiences and fantasies e.g. meaningful as well as non-sense words, intended at simplifying what is sung.

Other virtues embedded in children's songs which Akuno uncovered are some technical subjects such as cues and mnemonics which enhance counting, color identification, weather, pronunciation all enhanced through chants and songs that address them. Above all, the songs serve functions which are meant to groom the child within the confines of societal values, norms, ethics and commonly held beliefs about life. She also noted that most of the songs serve the physical-kinaesthetic and social functions, some of which are:

- Songs for learning things such as environment, animals, people etc;

- Songs for socializing through entertainment like plays and games that require them to take turns and work together;

- Praise and mockery songs which serve to embrace certain behaviour and discard the unwanted ones, mostly done through story telling;

- Lullabies and cradle songs serve the emotional and psychological functions for the child to have a sense of security as s/he is soothed and cradled;

- Action songs that demand movement on the part of learners, which are either vigorous or demand agility and coordination.

Akuno's study further generates a culture sensitive pedagogical model as testified by her engagement of the Rhythm Interval Approach (RIA), whose tenet is to derive concepts which are latent in African music and use them to facilitate teaching and learning. The RIA further embraces the spiral method of approach where the same concept is embellished through age-appropriate children's experience and maturation as they progress with varying Standards e.g.

Fig 2.4 Sound to symbol approach
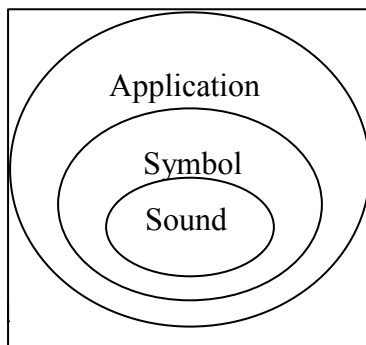
(Conceptualized from Manson in Campbell, 1991)

Akuno's study has by and large influenced this study as it is principled along the same tenet of localising music teaching by using materials which are in children's repertoire for children's easy grasp of concepts which are derived from the same. This study has further adopted the RIA, to guide preparation and subsequent application of learning activities.

Mans (1997) carried out a study on Namibian music and dance on the basis of which she proposed *ngoma* as a philosophy to guide music education in Namibia and southern Africa. According to her*, ngoma* as an approach summarises the holistic connections between music, dance, and other arts, human kind and society as an organic whole. She further observed that all African societies embody all musical arts in their music making endevours because at least the word *ngoma* is not only prevalent in Namibian society as seen in Zulu tribe where they use it to refer to the first fruit dance, while the Venda use it to refer to a dance of spirit possession (*dza midzimu*) (Blacking, 1973).The researcher has also encountered the use of *ngoma* (pronounced as *koma*) in Botswana which refers to music used in rituals e.g. initiation

schools, rain-making, basically to connect people with the spirits. It is on these grounds and others mentioned below that Mans (1997) argues for instatement of holistic approach in music education e.g.

- Music is always interwoven with other musical arts in music performance as such music especially songs are perceived as a gestalt. As such tonal, temporal, expressive and qualitative elements of music can all be taught as a whole;

- Through the holistic approach the child can acquire complete knowledge of the community's traditions, norms and life-styles all transacted through music;

- Africans always perform as a unit, because in performance the individual becomes part of the community but also part of the music. As such it would be sensible for the education system to embrace the same approach for continuity;

- Music encapsulates extra-musical benefits such as traditional religious beliefs, social organization, political system etc, all embedded in the songs;

- The *ngoma* approach educates the whole person for life; it is a way of educating all children not by means of eliminating the 'less talented.'

❖ *Teaching approach as envisaged by Mans*

Before teachers engage in African music instruction they have to immerse themselves in the background of African music such as stories, songs, dance and movements. In some cases they have to approach the community culture bearers to enrich themselves with the music prior to its delivery in the classroom. Mans further maintains that the method of transcribing the songs has to be done using pulsation, where the music and the dance are combined. She further contends that for purposes of school learning situation, sound and movement complexity has to be reduced to the level of the community's understanding. A simple notation has to be accompanied by a verbal description, which basically describes deeper insights into the context and meaning of the performance. Where descriptions can not convey expressions clearly, video and audio materials could be used to capture the needed information.

Classroom benefits of music education as *ngoma* in education:

- *Ngoma* principle of one performer not allowed to outshine the others in performance is an early sensitization of equity pedagogy in learners;

- The cyclic characteristics of the songs and dancers as they come in the dance and leave as they wish, encourages freedom of participation which results in motivation to learn since the style is not condemnatory nor intimidating;

- A relaxed atmosphere makes learners easily ask where they do not understand;

- Teaching and learning orally and kinaesthetically through imitation and improvisation, which is characteristic of '*ngoma*' makes learning easier;

- The use of apprenticeship in '*ngoma*' education is effective since it addresses concepts holistically, hence saving time but empowering learners with the interrelatedness of musical concepts.

Mans' study has guided the researcher in planning learning activities which are guided by holism and rote learning principles, as seen in how songs are introduced in the classroom situation (p. 97) in this study.

2.4.2 Related findings from other continents

Campbell (1991) has contributed significantly towards the idea of multicultural education by studying music of different continents such as Africa, Japan, India, Thailand and assessing commonalities and differences for possible classroom instruction, on the basis of which she perceives aurality and creativity as basic to music making cross-culturally. Like Oerhle, her tenet on multiculturalism was sparked by the hegemony of western pedagogy which influenced music education countrywide irrespective of the native people's musical background. In that case musicality or being unmusical was judged on the basis of cross-cultural testing using Seashore tests, which did not take into cognizance the subjects' background. This point was also observed by Blacking (1973:6) when he asserted:

> When confronted with Seashore test of musical talent an outstanding Venda musician might well appear to be a tone-deaf musical moron because his perception of sound is basically harmonic. Tests of musical ability are clearly relevant only to the cultures whose musical system are similar to the tester…

Campbell does not deny the value of western music, but she suggests that it can also benefit from the oral/aural pedagogical approaches used in Asia and Africa and vice-versa, because none of the two approaches either African or Western is sufficient on its own.

The multicultural approach highlights that indigenous music of a particular community should be taught as genuinely as possible and original language has to be used to that effect. This is because young children are easily distracted by songs in foreign languages. As such in

order to open learning activities for accessibility by other audience, English translations of songs could be employed. Teachers should further furnish students with cultural information about the songs to highlight their significance, such as their social significance, functions and characteristics. Campbell further addresses the need for consideration of song selection such as simple structure, simple tonal and temporal elements. Rhythms, melodies and expressive elements such as form, texture, timbre and dynamics could then be extracted from the songs for music teaching. All in all Campbell's approach is indispensable because she has proved that any music type irrespective of simplicity, triviality or antiquity may be accommodated in music education. Campbell's work validates his study, as it is geared towards using children's music, which is characterized by simplicity, nonsensicality and triviality.

Young-Youn Kim (1995) collected analysed and applied traditional Korean children's songs in Korean pre-primary schools. In her problem statement she noted that Korean schools were plagued by the use of western songs such as, *London bridge; Ring around the Rosie*, to mention a few, which do not have any meaning and inferences to Korean pupils. She also noted teachers' tendency to teach through the western inclined way, due to availability of western music biased sources. She finds this incongruent with Korean education policy, which suggests a need for culture relevant pedagogy. She noted that traditionally Korean music was ceremonial rather than artistic, supplementary for the ritual process of government affairs unlike in the west. On the other hand she observed that due to current teachers' rigorous training in western music such as theory and history, ear training, and instrumental performance, teachers often lack minimal knowledge of Korean traditional music. As such, with her launch of Korean children's songs she wishes to make Korean children, parents and the entire society aware of their indigenous cultural and musical traditions, on the basis of which they could learn other music from across the globe. Like Simako (2008), Young Kim's study analysed song characteristics, text, and musical elements such as duration, tonality and scales. In her findings Young Kim noted that Korean children's songs use Asian pentatonic and diatonic scales, duple meter, common form being AAA, AAB or AA'B. She noted further that the songs are more than eight measures in length and span less than an octave. Finally her study culminated in applying the songs in the educational set up.

In her recommendations Young Kim suggested the use of her song collection in kindergatern schools, but suggested that they should be based on musical literary characteristics and learners' developmental levels. She further categorized the songs according to activities such

as movements, games and other playful activities. Finally accompaniments such as percussion instruments, listening guides, creative play such as drama and drawings were suggested to illustrate the educative value of the songs. The researcher concluded by highlighting the need for large scale collection of indigenous children's songs not only in Korea but world-wide, for cultural preservation and transmission to future generation.

Young Kim's research validates this study because it shows clearly that its rationale is shared by other educationists around the world. This makes the study timely especially in the Botswana situation where none of the studies have considered children's music from the same vantage point.

According to de Quadros (1993), Australia has shown a spectacular increase in the number of Indian communities recorded among the top three non-European sources of new migrants in 1996. He argues for inclusion of Indian music in Australian music curriculum. This suggests that the content materials and methods have to reflect all Australian cultures, whether brought up in Australia or not. The author questions what could have caused the delay in the inclusion of a diversity of musics which reflect the multicultural Australian society. He attributes part of the challenge as emanating from Indian music's rhythmic and melodic complexity and its rare occurrence in general music making. He further observes the aural nature of its transmission as having an impact on the delay of its inclusion in schools, since teachers are compelled to rely on recordings instead of scores common to Western Europe.

From his research, de Quadros noted that Indian music can be classified into several genres such as classical, folk, religious, tribal, contemporary and popular music. He then wonders why the music is not recognized like African music which, according to him, has currently attracted massive scholarly attention, since it is currently being used for facilitating classroom musical concepts in most countries. The author further observes a notable emergence on the publication of Indian music for application in the classroom and for choral ensembles, but he is disillusioned by a compromise in pedagogical Standards. The medium used for capturing the music e.g. western notation worries him, because he believes that notation might temper with original sound event. Consequently he argues that transcription should always be paired with explanations such as the context, maps, instruments, English translation and the music's pedagogical process, to aid teachers in the teaching and learning process. This sentiment is shared by the researcher because he also handled transcription and application of Tswana

children's songs in Botswana primary schools, in the similar manner. The author ended by exemplifying what should form the procedure for indigenous song teaching in Australian schools e.g. by using the song *Gopi Ki Nati* he proposed the following song teaching procedure:

1. Teach the melody by rote using vocal syllables then teach the text by rote and add the text to the melody;

2. Teach each of the drum rhythms using rhythm syllables (*bols*) and introduce the concept of a variety of simultaneous ostinati;

3. Transfer the drum, tambourine and finger cymbals to body percussion;

4. Speak the text with the body percussion rhythms in ostinati and sing the song with each of the three drum parts;

5. Sing the song with all percussion parts played on appropriate instruments;

6. Develop a piece where the A section consists of the song material and B improvises using pitch and rhythms derived from A material.

De Quadros' principle concurs with the current efforts of inclusion of African music in schools as already indicated in numerous educationists acknowledged in this study. It also places the researcher's study in the limelight as it is also similarly principled in the inclusion of indigenous music in Botswana primary schools.

All in all, the cited educationists converge on considering children's background as a point of departure for designing music activities. They also perceive usage of local materials as a more appropriate approach than the readily made curriculum, which does not consider factors such as environment or individual difference. Their approaches also conform to African traditional pedagogy because they emphasise group and practical approach. They also emphasise teaching learners within the confines of what they are being educated for. As it is evident from the above analysed sources, the essence of this study is not only validated by the massive scholarship which it resonates with, but also that it is grounded on the current educational philosophical paradigms, such as multicultural education and praxial philosophy. Multicultural philosophy is premised on the fact that there is diversity in unity. Campbell (1991) endorses this philosophy by asserting that music from different cultures should be taught in an 'authentic' manner. Praxial contenders (as seen in Elliott, 1995; Regelski, 1998) posit that the reality, meaning and value of music can never be intrinsic or universal but lies in what is socially situated and culturally mediated.

CHAPTER 3

3.0 RESEARCH METHODOLOGIES AND METHODS

This chapter outlines the procedures used to gather information for the study. It articulates the population, the sampling procedure, the steps taken to develop the learning activities, how data was collected and how it was treated.

3.1 Research design

This study followed a descriptive research design. Content analysis was used to study the songs already collected and transcribed by Simako (2008), in relation to the Botswana primary schools syllabus. Robson (2002:349) states that it is possible to analyse the content of documents or other materials which have been collected directly for the purpose of one's research. The study was conducted in three phases. In the first phase, the researcher set criteria for selecting the songs. This was informed by the Rhythm Interval Approach, the syllabus, child development theorists and socio-cultural factors. In the second phase, the activities were tested with Standard 1-4 learners. Finally, evaluation of the activities was done on the basis of learners' response to the activities and teachers' assessment of the same.

3.2 Population and sampling procedure

The researcher took all twenty-four songs already studied in Simako (2008) and analysed their musical potential in relation to the syllabus requirements and the Rhythm Interval Approach. Out of twenty-four songs, the researcher ended up selecting twelve songs for the study. Three songs were used in each class. Each song was chosen to address specific musical concepts from the syllabus. The songs were further chosen in relation to the musical levels of children in each particular class. Finally, purposive sampling was used to select the school where the developed learning activities were tested.

3.2.1 Use the songs to articulate learning procedures

Based on musical content and socio-cultural context of the songs, classroom procedures and activities were developed to help teach concepts and develop skills in specified levels of learning (i.e. Standard 1-4). Consequently, musical concepts and elements such as rhythm, interval and expressive sounds which were latent in the songs were extracted and used to address syllabus objectives. The procedures spelled out in The Rhythm Interval Approach (Akuno, 2005), were used to guide the design of activities for Lower Primary school music

lessons. The activities were designed in a progressive manner, where the same concept was taught at successive levels of intensity depending on children's standard e.g. Standard 1, 2, 3 and 4. Consequently, five activities had been designed for each Standard. The two basic activities were for rhythm and interval. Other activities were designed to address other musical elements which are secondary to the former such as dynamics and tempo.

3.2.2 Test the articulated learning procedures in real class situation

The researcher went to Bonewamang Primary school armed with the prepared activities and started testing them in Standard 1-4 classes. He did that by conducting lessons among randomly chosen classes. The activities were followed as prepared under the sub topic 'Developed activities' (p. 96). In each class where activities were carried out, classroom teachers were invited so that they could have an input in the evaluation process. The presentations lasted a month, each Standard being allocated one week.

3.2.3 Evaluate effectiveness of the designed activities

The researcher then evaluated the effectiveness of the developed learning activities for Botswana primary schools. This was achieved through observation of students' participation in classroom activities upon request by regular music teachers of the classes involved in the study.

3.3 Data Collection

Primary data:

Audio recording and photo shooting of the presentations were made to give the researcher an opportunity to review them for further analysis during the reporting stage. A diary was kept and used as a documentation supporting tool and a contingency plan.

Interviews with classroom music teachers for comments on their observations of students' activities immediately after the class was employed to give first hand information regarding the applicability of each learning activity devised and tested. These were recorded for later analysis and scrutiny, and findings later informed further articulation of the designed learning activities.

Secondary data:

Literature (historical, documentary and statistical) was perused to support information derived from song analysis and data site. Information from other related learning activities development programmes were explored to further enrich the developed ones.

3.4 Data Analysis

Thematic coding was used for analyzing data. This was done by analyzing important themes from classroom teachers during the evaluation process. The researcher then made the second visit during which he focused on the challenges he encountered in the first encounter. According to grounded theorists (Glaser, B.G & Strauss, A.L. 1967) coding process enables researchers to quickly retrieve and collect all the text and other data that are associated with some thematic idea so that they could be examined together, and different cases could be compared in that respect. Finally, the researcher articulated learning activities for different parts of the syllabus based on indigenous children's songs as learning materials.

4.0 PRINCIPLES AND APPROACHES TO MUSIC EDUCATION

In this section various principles and music teaching approaches were investigated for the theoretical basis upon which this study finds grounding. It culminates in the rationale for adapting the RIA as a strategy that guided the design of learning activities.

4.1 Principles of Music Education

This section of study focuses on issues pertaining to music education principles and practice world wide. This was done to find a common ground among the principles, from which music activities design for Botswana primary schools could be drawn. The analyses involved what different societies aim to achieve through music education. Perspectives from child development psychologists were also sought to help justify the value of music education. This was also done to bring to the fore insights into what music practitioners ought to do to maximize children's musical capabilities. Finally Botswana's music education principles were also investigated through the lenses of music education philosophers. The results obtained from the mentioned sources have also informed music activities design for Botswana primary schools.

4.1.1 Philosophy of music education

According to Reimer (1989) a philosophy of music education is a careful systematic statement which articulates its nature and values. The statement clearly clarifies music education's fundamental values and mission to concretize exactly what those involved in it seek to accomplish. A philosophy is needed:

- For clear understanding of the value of music and why it has to be taught;
- To guide the efforts of a group as it strives to accomplish certain goals and aspirations;
- For a clear understanding of what a group seeks to accomplish by venturing in a particular pursuit.

Music is different from other subjects not only structurally, but functionally. It is the only discipline which can touch all faculties of a human-being e.g. cognitive, psychomotor, and affective domain all steps of the way. In a way, music educates more holistically than other subjects. Elliott (1995:241) confirms:

> Music considerably differs from scholastic subjects. It would thus
> be imprudent to assume from the outset that the curriculum making
> procedures commonly used in Science, History and Maths are

> appropriate for music education. Indeed many conventional ideas about
> curriculum making are problematic for teaching and learning in general
> and music education in particular….music education should be taught
> as reflective 'practicum' and precise details of each music curriculum
> as practicum will differ according to local circumstances…..

Music education philosophy could thus be guided by varying societal aspirations depending on what ontology the society ascribes music to, e.g. whether music is equated with humanness/*ubuntu* worth perpetual re-creation for cultural archiving and transcendence to new generation (traditional philosophy), a medium of educating children, for life-long learning using action research and teachers' initiatives (praxial philosophy) or whether it is practised for its own sake for appreciation of its beauty and sonic (aesthetic philosophy). Different communities cherish music for a number of reasons guided by what they value it for. Similarly, formal education should be guided by the values it ascribes to music and what it aspires to achieve through it.

Elliott's major tenets are among others to probe for a new philosophy of music education which is cogent enough to guide the teaching and learning of music cross-culturally in the 21st century and beyond. He writes out of some disillusionment as a result of the aftermath of the western traditional music pedagogy which is guided by universal truths, which suggested that engagement in music is done for its own sake cross-culturally. He therefore maintains that for children to continue learning and use music for their self-actualisation, their musicianship qualities have to be nourished. Musicianship, according to Elliott, is a by-product of the following:

- Formal education;
- Informal education;
- Impressionistic educational knowledge;
- Supervisory educational knowledge.

Musicianship is also embedded in culture, contrary to what aesthetic philosophy assumes. As such music education should consider situational based teaching in order to maximize graduates' potentiality to use music for lifelong learning (praxial education). Praxial philosophy according to him is a state of self growth and self knowledge, which are practical goals for every teaching arrangement, what Maslow (1954) refers to as self actualization. As such if the mentioned goals are achieved then music education would most likely contribute

to students' self esteem and identity. He perceives musicianship as the key to achieving the values, aims and goals of music education. Musicianship according to him is not hereditary per se, but a form of knowing that is educable and applicable to all. The two processes i.e. educatorship and musicianship are interdependent because one can not do without the other. As such, children's musicianship potential is partly a product of knowledgeable practitioners, who could use critical consciousness to reflect on what they are doing and hence come up with problem solving endeavors which could benefit learners. Knowledge, according to him is not the by-product of formal education alone, but procedural knowledge, should form the basis for every music teaching endeavors. Procedural knowledge refers to mastery and competency of artistic and expressive forms of music making. Mastery of this artistic proficiency is realized and anchored on the following: Musicing-listening-performing-improvising-composing-arranging and conducting.

This approach is a reaction against the current system where students learn passively by listening to some masterpieces and being bombarded with theoretical content, which does not sustain them in life. Elliot further contends that formal knowledge with its verbal characteristics, should only come after students have acquired the 'active and authentic music making' Other virtues such as informal education, where the teacher uses his own cognition, impressionistic where the teacher uses his/her expertise resulting from experience, or supervisory which is an automatic deployment of information effecting from mastery, all culminate into procedural knowledge. According to Elliott (1995) teachers who have procedural knowledge are the best link in deployment of music to learners; hence learners could emulate them and also subsequently actualize the acquired skills in their music careers.

The relevancy of Elliott's contention to this study is that he highlights, situational based teaching, where methods, materials and learning activities have to be adapted to the philosophy embraced by the society. He highlights collaborative and practically orientated music making, apprenticeship and child centered approaches, which are this study's philosophical underpinnings. This study shares this position because it uses Tswana children's songs in developing learning activities. This approach could motivate Tswana learners to successfully grasp musical concepts introduced through song materials, instead of grappling with both English song material and the musical concepts which currently characterise music teaching in Botswana. Teachers 'educatorship' is categorically pinpointed as having an impact on learners' musicianship development. This observation can be adapted

to Botswana situation since the education policy also cherishes teachers' initiative and endevours in music education. With this insight, it becomes clear that caution has to be taken on the type of music scholarship which is being instilled in Botswana teachers, as it is what ends up being mirrored in Botswana music graduates. Finally, Elliott's study qualifies traditional music, because it educates through the kinaesthetic approach as opposed to verbal theoretical bias of the aesthetic approach. Ideally, Tswana music making processes is also praxial in a sense because learners are taught within the confines of what they are expected to reflect and use to pursue life as musicians, or to simply find a niche in the society through which they could contribute to community building.

Regelski (1988) has contributed significantly in shaping what music philosophy should embrace and should aim to achieve, including how that could be achieved. Like Elliot, Regeslki's central concern is learners' incapacity to use music for life-long learning or to use it to sustain them in life. He attributes the problem to effects of traditional system of music teaching envisaged by Manson (1838) and his predecessors as informed by 'scienticism'. He observed that 'scienticism' has created a state of mind where there is assumption that everything could be calculated, controlled and as such knowledge is gained only through the senses and any other procedure which can not be verified through sensory experience can not be explained and therefore it is not true knowledge.

This contention is evident in theorists of the 18th century Enlightenment period like Thorndike who asserted that anything that exists, does so in some quantity and therefore can be measured (Zimmerman, 1971). His contention ended with an advocacy for universal truths and assumption that methods, content and materials can bring similar results when administered on any child irrespective of the background. According to Regelski (1988) this state of affairs has affected the teaching and learning process not only in music but across all curricula, because it has rendered teaching as a form of 'technicism-what works technology of teaching.' Consequently teachers continue to teach the way they were taught irrespective of the results, as long as they teach 'the Kodály method' for example.

Science has created a predisposition where teachers for example easily succumb to scientific ideological claims such as 'it worked for me therefore it should work for you.' He observed that the current individual is highly manipulated by media driven values, 'taste makers' systems and institutionalised policies which glorify the scientific ideology. Consequently

what Regelski has observed is a lack of freedom which stifles rationalisation and subsequent critical consciousness in teachers. The scientific methods affect students' life-long learning because they are done to settle the requirements of the status-quo, not because they have any praxial value on students' education.

Regelski's tenet is that teachers and other professionals must turn the situation around by applying critical consciousness, lest students continue failing to use music for their advantage, and eventually society continues to doubt the value of music. As a solution Regelski postulates the need for praxial teaching. Praxial teaching, according to him, is a situation where teachers become reflective practitioners in the field by using critical consciousness in, for example, what methods to use and not just take anything for granted. He further sees a need to re-think human subjectivity, individuality and situational factors for skills and knowledge to have meaning to learners. Hence, the reality and meaning of music and music education, for example, differ considerably according to the situation one is in. He views meaning as personally constituted within socially situated conditions and not handed around or passed on after being discovered 'out there.'

Consequently he reveres situation-based teaching where methods, materials and content are aligned to children's repertoire, interest and environment, not because the syllabus obliges learners to be taught particular concepts because they have been proven to be educationally sound. He further asserts that any music type irrespective of triviality, complexity and skill level should be accommodated in music education, since the objective is to prepare students for effective results in the ways they should go after finishing their education. Thus if a student needs to persue the 'maskanda' or Tswana traditional music then s/he has to be given a provision to do so. Since he perceives meaning as personally constituted within the social context, Regelski urges for teaching to take, among others, apprenticeship model, where the learner is groomed along the confines of what s/he is being prepared for.

Secondly, Regelski suggests action method of research, where teachers engage in teaching at the same time reflecting on what to do to improve the results of the exercise, what Elliott (1995) refers to as a 'reflective practicum.' To achieve this, teachers would be required to engage in collective lesson plans, methods, materials and content, which would be regarded as 'hypothesis', thus subject to refinement every time. The results achieved from particular approaches are not merely generalisable, but they are for that individual teacher and his/her

class, in that particular situation, for that particular period. In essence, Regelski's contention is that evaluation of methods, materials and lesson plans are to be done on the basis of their praxial value i.e. the life-long benefits they have for students, not for marks, because to him marks and certificates are not education proof. The following is a synopsis of Regelski's model of teaching.

Fig 4.1 Regelski's praxial philosophy
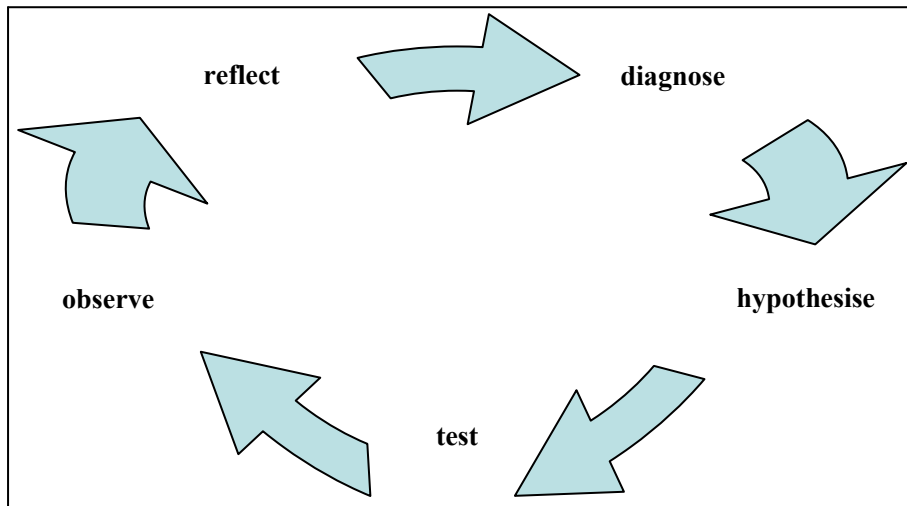
(Conceptualised from Regelski, 1988)

By implication Regelski (1988) suggests that music teaching can not be embraced by one philosophy from a single cultural orientation. Instead music has to be taught and planned situationally on the basis of what the society cherishes it for and what it wants to achieve through its teaching. Consequently, his work puts this study in the context of known research, because it is also principled on situation based teaching, by designing activities compatible with Botswana music teaching philosophy.

This study further reveres personally mediated and constituted learning and teaching activities as important as seen in the researcher's initiatives. The researcher also believes that teachers could initiate methods and teaching and learning activities, mount some workshops on termly basis to share their experiences and solicit ideas before applying them in the classroom.

It emerges from the cited scholars that for educational purposes music can not be appreciated only for its beauty, or for preservation. In the case of aesthetics, music assumes the role of an object e.g. printed music or recorded music. This results in people thinking that it can easily be detached from its societal role for separate study and attached back at one's will. This

practice is foreign to African societies where music is connected to societal norms and ethics. Blacking (1973) endorses this by observing that music making is a result of both cultural cognitive processes and societal musical affiliations of a group. Music therefore depends on the culturally prepared and receptive ears of people who have shared the cultural and individual experiences of its creators.

In the case where music is seen as an artifact for preservation, the contention does not suffice because music is transient. It is affected by changes in people's life-style such as fashion, technology, materials, just to mention but a few. Kwami (2003) was aware of this when he stated that there are two factors affecting the form of music thus diachronic and synchronic perspectives. Diachronic perspective is a process where an individual culture evolves within itself merging the old style with the new one, in a gradual process of change and renewal. Comparatively, the synchronic situation is realized when influences from other cultures are absorbed within emergent styles. Since music and culture are inseparable, alterations in culture automatically affect music of the affected group.

Finally, it becomes clear that although it is vital to prioritize tenets on which the philosophy of music can be grounded, the philosophy should adjust with time, due to changes emanating from the rapidly changing world. This is why Elliott (1995) regards a philosophy as a tool which should be subjected to refinement to suit the needs and wants of a society as it changes. According to Reimer (1989:4) a philosophy refers to "the collective conscience" He further observes that individuals who have a clear notion of their aims as professionals and (who) are convinced of the importance of those aims are a strong link in their professional realizations.

> Practical curriculum making holds that the best curricular arise when
> teachers focus on their own circumstances, rather than on the generic scripts
> of theorists and publishers who tend to see similarities across teaching
> situations that can not be grouped together defensibly in reality…(Elliot, 1995:254)

From this analysis the researcher notes that there is no society in the world which could be said to have a purely distinctive culture, free from influences from other cultures. This is why Swanwick (1988) observes that cultures are not forever set as distinct, they are always evolving and reforming. This is the reason why the researcher has sought insights from various scholars around the world, and not only from Botswana. Moreover the researcher believes in a multicultural approach as the world is currently 'globalized'. Nevertheless, the

researcher further observes that there is diversity in unity and hence it is vital to know the constituents of the whole. It is through this tenet that the researcher aspires to initiate Batswana learners in their own music, on the basis of which they could systematically be exposed to foreign music. Kodály reiterated this principle when he insisted on exposing Hungarian children to their own indigenous music prior to music from other countries (Choksy, 1974).

4.1.2 Child development theorists' perspectives on music education principles

Numerous developmental theorists' insights are worth considering when planning teaching and learning activities for schools. This is because teaching is a multidimensional process which strives to change the learner's cognitive, psychomotor and affective capacities. Secondly there are many faculties impacted as a result of teaching and learning. Similarly, there are theorists who differ in terms of what area of developmental process they seek to address. Certain theories feature extensively in child development and teaching/learning implications thereof. These include cognitivists (thinking), behaviourists (feelings) and psycho-social, psychodynamic and humanistic (personality) theories.

Theories are important because they empower teachers, parents and educationists with skills and knowledge regarding how they could better groom children. This is made possible by the fact that they interpret behaviour, thinking and emotional tendencies which characterize children of particular age level and suggests solutions which are growth engendering to them (Campbell and Scott-Kassner, 2002). These ideas are important to music teaching and learning exercise especially since unlike other subjects, music learning is not easily measurable in an overt manner, since it concerns the affective domain.

(i)Cognitive theory

Cognitivists such as Piaget (1951) and Bruner (1966) address the mental development of children as they progress through a series of stages which they pass through at different rates. Piaget postulated four stages of intellectual development which children go through on their way to full maturity. These are the sensorimotor (0-2), preoperational (2-7), concrete operational (7-11) and formal operation (11-adulthood) Children at a sensorimotor stage learn directly through the five senses e.g. taste, touch, hear and smell. Preoperational stage children are more advanced since they learn through manipulation of objects, encoding their behaviour and trying to reflect in future. Meanwhile at concrete operational stage children

view objects in a concrete, tangible form and conceptualise them in their original state. Finally, at formal operational stage children learn at an abstract level with or without pictures, since they already have the concepts of what they have experienced before.

Piaget's developmental stages theory is supported by Bruner (1966) who has postulated 3 intellectual developmental stages that children pass through thus: enactive; iconic and symbolic. The enactive stage corresponds to Piaget's sensorimotor stage, where the child is not active but learns and gains knowledge of the world through motor activity so learning is mostly non-verbal. However iconic stage children (equivalent to Piaget's pre-operational and concrete stages) rely on pictures and images to conceptualise ideas. Children at the level of symbolic representation can abstractly conceptualise abstract symbols such as music notations.

The researcher's experience as a teacher resonate well with the mentioned psychologists; this is why in designing learning activities he gauged them to suit pupils' developmental levels. Standard 1 activities have been made simpler than those for Standard 4. The activities also progress sequentially in relation to learners' developmental stages. The cognitive theory has further guided the researcher to consider children's background in designing learning activities. For kindergarten children who fall under sensorimotor to pre-operational stages, teachers have to set up an environment which has as many objects as possible for children to manipulate and learn from through play. They can listen to particular tunes of high quality either from recording of the teacher singing to them (Kodály cited in De-kock, 1989). It is also indispensable that the basic skills such as loco-mathematical are enhanced through such activities as seriation e.g. arranging the objects according to size, quality, structure, to mention but a few. Intellectual growth should be enhanced through children's interaction with one another. Preoperational stage children are able to clap on time before they are able to sing in tune (De Kock, 1989: 28). Another characteristic of pre-operational children is that they are egocentric (self-centered) such that they may refuse to share (musical) materials with their friends for no reasons (Piaget, 1951).

From the researcher's experience in application of musical activities, it is tempting to dominate the activities, in an attempt to assist learners, but the researcher has seen the practice as inhibiting learners from taking initiatives. Concrete operational stage children also need musical instruments to manipulate; this leads them to discover sound qualities because

they learn through exploration and discovery of ideas. The researcher took heed of this idea by taking pupils on tour around the school to collect varying sounds from the environment, from which musical ideas were sought. As such music teaching should emphasise learning by doing than passive reception of information. The researcher also presented music in iconic form e.g. graphs and pictures to reinforce pupils' conceptualisation of musical ideas.

Children at the formal operation stage on the other hand, should be given varying music activities which could challenge their creativity. They can also be introduced to notational representation and tasked to play music at sight. The bottom line is that all music activities have to progress from simple to complex. Younger children must be given ample time to listen, sing, play and move to music (Campbell and Scott-Kassner, 2002). Yet another rule of thumb is that rhythm and melodies have to precede other musical elements such as expressive and qualitative elements owing to their compatibility with children's repertoire (Akuno, 2005). The children thus progress on a hear-do-see model (Rink, 1972; Binkenshaw, 1982).

Cognitive theory is applicable to Botswana music situation. The researcher noted that Botswana children's songs reflect consideration of children's cognitive development. Songs for very young children are less complex than for older ones. Delineation can clearly be made among children's songs themselves to show cognitive considerations, which guided the researcher in the design of learning activities:

Analysis- category 1 songs (lullaby/ cradle songs

- **Age**: 0-4 years(approximately)=pre-schools
- **Procedure**: singing to the child (rocking)
- **Content**: sleep. food, caretaker, praise words, threats
- **Basic musical elements**: rhythm, melody
- **Common note-values**: full and half notes
- **Context**: home
- **Mode**l: caregiver.

Analysis: category 2 songs (game/dance and action songs

- **Age**: 5-10 years (approximately) = primary school level
- **Procedure**: peer initiated (lead & led)
- Kineasthetic approach
- Body sounds exploration
- Recite stories, perform dances
- **Content:** socialization, integrity, self-expression, *botho* principles, community values.

- **Basic musical elements:** rhythm (simple and polyrhythmic), melody, pitch, dynamics, harmony, timbre.
- **Common note-values:** full, half, quarter, syncopated, staccato notes.
- **Context**: playground, village/town squares
- **Model:** peers, care-givers, relatives, teachers (Simako, 2008).

(ii)Social Learning theory

Social Learning theorists highlight the social context as having a higher bearing in influencing children's acquisition of knowledge and skills. Social context in this case refers to the environment which the child grows up in e.g. family, relatives, community, and teachers just to mention but a few (Bandura, 1966). Above all, the theory emphasises modeling as a determining factor in shaping the personality that the child develops. Bandura further posits that when children play with peers, parents or guardians, they learn from their actions and feedback. He further observes that unlike adults, children learn through play. As such musical games, plays and chants are content to young learners, because they are a microcosm of societal activities (Campbell and Scott-Kassner, 2002:22).This has been confirmed by Simako (2008) in his study on children's songs, games, stories, chants, which he noted as encapsulating societal decorum and principles.

This insight clarifies why Jacques Dalcroze (1850-1950), Zoltán Kodály (1882-1967) and Carl Orff (1895-1982) centered their pedagogies on play and highlighted the need for children's liberty to discover and explore music which is in their environment. As the Rhythm Interval Approach has it, the activities have to be planned in the context of the child's world, systematically spiraling through to the abstract level. The teacher plays the role of guide, and s/he must try by all means not to impinge her/his interest on children's musical growth. They can however play the guidance part by cueing children to see some ideas which are embedded in music. Campbell & Scott-Kassner (2002) confirm that the teacher's role in a musical class is to sustain creative thoughts, by giving facial expressions, indicatory gestures, to direct a child to certain elements of music such as cultural objects, and music elements all of which should be done strategically.

Bandura's (1966) contention in short is that children encode and tend to emulate important models. From his studies, he also emphasizes the fragility of children's minds at a younger age, when he concludes that children's minds are highly receptive to striking behaviours,

pictures, and objects than blunt ones. In the area of music this would be the right time for the teacher to select quality music to shape learners' musicianship. The same view also highlights why teachers have to model songs, melodic and rhythmic patterns to children so that they could copy the standard of performance suited to each, on the basis of which to evaluate themselves.

As evidenced on (p. 16) music teaching in Tswana milieu is dependent on children's models such as their guardians and peers. The context and language are also considered to play a major role in children's grasp of musical ideas. As such the social learning theory fits well within Tswana model of music teaching.

From the theory's insight, the researcher used children's songs which came from children's background, to cater for children's continuity in learning and easy identification with the music. Since the songs have been composed by their models (parents and peers), the researcher was optimistic that they would inspire and motivate learners to acquire musical concepts introduced through them with ease. Secondly most activities used pupils as aids and pictographs which attracted learners' attention, making them curious about the musical concepts behind the type of learning activities used. Lastly the activities were performance based, which gave learners an opportunity to socialize with peers and the teacher during the performance stage.

(iii) Behaviourism theory

Another theory which has impacted music teaching and learning is the behaviorist theory. Eminent behaviourists among them Pavlov (Seifert, 1991), came up with the theory referred to as classical conditioning to prove that the behaviour of an organism could be changed. He experimented with the dog, by pairing the food with the bell every time he gave it some. After some few routines he lifted off the food stimulus from the exercise, but the dog could still salivate to the ring of the bell without the visual stimulus of food.

Behaviourism theory fits well in Tswana music teaching because analyses of Tswana children's songs by Simako (2008) showed that the songs are used to transmit societal norms and values to children and adults. This means that the Batswana have also noted the need for an enabling environment to learning and the role the songs could play in this regard. In

designing activities the researcher has used several tools to serve as media for imparting musical concepts to learners e.g. use of songs, French time names, vocalisation and sol-fa.

The tools were used as templates to enhance learners' easy grasp of musical concepts and with time they were lifted off, and the learners retained the musical concepts. This pairing of stimuli enables learning of concepts by associating them with other images. These images act as reinforcers of concept assimilation.

Skinner (1953) extended Pavlov's theory and examined how children could be motivated to learn. From his study he noted that when children are given positive reinforcement e.g. praise, marks, token etc, they become motivated to perform better, as compared to when they are given negative reinforcement e.g. being scolded, tongue lashed etc. Nevertheless Skinner was also convinced that negative reinforcement can shape a child when administered strategically e.g. in order to stop the children's disruptive behaviour, a class clown for example, may be chosen to be a leader of a band or a class monitor. In a way, the child's disruptive energy is strategically channeled through positive pursuits. He observed that a distinction has to be made between punishment and negative reinforcement as the two do not mean the same thing. Punishment is meant to correct, while negative reinforcement moulds the child's behaviour in a positive way. It is crucial that negative reinforcement is followed immediately by a positive one, lest the learner despairs (Campbell & Kessner, 2002).

The enlightenment from this research has informed the choice of songs with good melodies to attract learners' interest, so that they can be motivated to learn. Secondly, attractive melodies sustained learners' attention span because most of the time learners engage in disruptive behaviour as a result of boredom (Skinner in Campbell & Scott-Kassner, 2002). Learners were also consistently reinforced for every effort they put across and negative reinforcement was applied in the event of disruptive behaviour.

vi) *Psychoanalytic theory*

Yet other theorists who have shaped music teaching and learning are the psychoanalyst theorists (Freud and Erickson). Although the two theorists converge on studying the development of personality in infancy and childhood, they differ in the sense that Freud focused on the unconscious instincts and sexual drives (libido), while Erickson highlighted the development of an ego within the challenges of cultural and societal demands (Allan &

Marotz, 2003).The difference in the two theories is also evident in their names e.g. Freud's theory is referred to as psychosexual theory, whilst Erickson's theory is known as the psychosocial theory. However what is imperative is that both theories emerge from the same tenet of trying to explain personal behavior. As a point of departure the two theorists believe that personality development is shaped by a series of crises which an individual experiences, as s/he proceeds in life. The crises therefore can positively or negatively motivates a child to progress or regress developmentally.

In expounding his theory, Freud postulated 3 components which he viewed as affecting personality development. These are the *id, ego* and *superego.*
According to Freud the *id* compels the child to drive for pleasure in all pursuits, irrespective of the consequences. In young learners this is reflected in their tendency to throw tantrums and cry in order to get what they want. Freud further posits that at this stage the *libido* is in the mouth and therefore the child becomes mouth oriented, because it is the way s/he learns the world. This stage corresponds to Piaget's sensori-motor stage and Bruner's iconic stage respectively. The implication to the teacher especially of kindergarten is that children at this stage will most likely taste instruments; they would also be ego-centric (possessive).

According to Freud, the ego stage operates on the unconscious and preconscious levels respectively; it is a bridge between total unconsciousness of *id* and consciousness envisaged in the *superego*. The child confuses fantasy with reality, and the caretaker might find himself/herself dealing with the child's unpredictable behaviour, because the child is suppressed by two instincts which s/he has to satisfy at the same time. According to Hall and Lindesey (1970) as the child's *ego* develops; it operates on reality principle, which makes the child to start perceiving that there are socially accepted ways of satisfying needs.
 The superego is the highest level of personality development, since it operates on the reality principle. By implication, both children and adults feature on this stage. The child at this level becomes considerate in what decisions to take and does not prioritise his/her interest to the interest of a group.

Coming from an education background, the researcher perceives the psychodynamic theory to be informative in its personality interpretations. This is also evident with Botswana children as they behave differently at different developmental stages. Young children seem to be insecure when they go to schools for the first time and most of them even cry. Botswana

children's songs can create an enabling environment in gentling children to feel at home, as they already know the songs. The songs create provision for children to sing in groups, sing with the model, listen to and recite stories and touch each other. The traditional use of story telling in particular, is further evidence that Botswana music teaching philosophy caters for children's undeveloped ego and their tendency to confuse fantasy with reality. There is also an understanding that what ever is imparted through stories appeals more to the child's consciousness than use of ordinary verbal instruction. Most stories hence are focused on guiding children's moral reasoning. Although it is difficult to justify the personality conflicts which Freud stated that they haunt children at particular stages, there is evidence that Batswana children are guided continuously during youth age. Part of the guidance initiatives is done through songs, dance, games, with which the energy they have is tapped in socially acceptable ways.

Freud' theory has informed this study's design of learning activities to enhance children's socialization e.g. in all activities they worked in groups. They were also asked to tell stories and listen to each other, which subsequently helped them to appreciate their input and that of others. The activities further engaged learners in practical music making pursuits, which tapped their energy and used it in an educationally beneficial way.

Erickson' psychosocial theory on the other hand postulates eight personality development stages (Erickson, 1968). However, in line with the scope of this research, which is interested in Lower Primary school learners (6-9 year olds children), the study discusses the first four stages which are as follows:

i) Trust versus mistrust (0-2 years)
At this stage children need a warm loving responsive attitude from the care-taker, and if well supported the child will trust the environment around him/her, thereby beating the psychosocial moratorium by developing a sense of identity. As such a child who experiences poor care would feel rejected, perceives the world as unsafe and threatening and therefore undergo regression. Since at this stage the child's mind is still uncluttered and 'like a blank slate' (Watson, 1928), this is the correct time to provide children with culturally relevant music. In Botswana children at this age are introduced to lullabies and cradle songs. Dobson (2003) also confirms the importance of providing relevant music at this stage by observing

that the early years are crucial for provision of relevant skills and knowledge because their acquisition is at its pick during that time.

ii) Autonomy versus shame doubt and guilt (2-3 years)

At this stage, the child strives to establish herself/himself through independence, a situation which mostly conflicts her/his efforts with parental expectations. The child may climb things, injuring himself/herself in the process and mostly caught in controversial situations. The care taker/teacher's role at this stage is to provide ample guidance, support and encouragement for the child to get self-control. The inquisitive nature of the child at this stage is an opportunity to mould the child along societal values. In Botswana such provision exists because this is the time when children start being given norms and values through songs and stories. The use of stories and songs is done to make the information more appealing. Children at this stage rely on make- believe play for understanding the world (Piaget, 1951).

iii) Initiative versus guilt (4-6 years)

At this level, the child seeks to master new skills presented to him by the world in order to win approval by being productive (Hjelle & Ziegler, 1970). The two authors call this stage the play age, because the child basically seeks to present her/his identity and aspirations through play. They also observe that language proficiency in the child helps the child to interact with peers outside the home environment. In applying the theory, the researcher encouraged learners to pursue independent goals through activities which promoted creativity such as improvisation and completion of tasks. Self exploration and self discovery were enhanced as children were encouraged to share stories with their peers, play musical games, role play and dramatise simple stories.

iv) Industry versus inferiority (6-12 years)

Children at this stage become aware of themselves as individuals. They strive for excellence in their pursuits of activities which they are given by parents and guardians or as they play with their peers (Marotz, 2003). Children also become cooperative more than before however, if they encounter an incongruency which pulls them back from their industrious pursuits, they may feel alienated from their needs and regress to previous stages. Teachers and guardians' role is to support children in their pursuits to master the developmental challenge. In Botswana children of this age are charged with real responsibilities e.g. men and women chores. This is also evidenced in the games and songs they play e.g. action songs

where they work through singing to make work feel lighter. The text of the songs also spells out the level of responsibility they are entrusted with as seen in *Sila sila mile* (pg 115). The responsibility and the trust delegated to children is also seen in the context where they are expected to perform their dance songs e.g. village squares and in other contexts where they grace important festivals and ceremonies.

The researcher has also taken heed of the articulated children's developmental stages in planning learning activities. All activities were based on play, which Erickson perceives as beneficial to learners' grasp of ideas. Open classroom activities such as games and songs further reinforced learners' socialisation needs and subsequent self identity based on recognition by others in a group.

v) Humanistic theory

Maslow (1954) is regarded as the father of humanistic theory. He formulated his theory in reaction to psychoanalysis theory which perceives a human being as plagued and controlled by conflicting instincts. He also reacted against behaviorism (Pavlov, 1927; Skinner, 1953) who potray a human being in a mechanical model, by asserting that an individual reacts either positively or negatively to external stimuli (De Kock, 1989).

Humanistic theorists perceive human-beings as self directed, and having individual potential to stipulate goals which they subsequently perform (Helms and Turner, 1981). The theory perceives humans as having the potential to shape their own destiny, as evidenced in the fact that individuals have agendas which they strive to pursue. They do that in conscious thoughts, coupled with subjective perception of the world, which is a precursor to differences in their behaviours and thought processes. Maslow further discarded compartmentalization of studying a human being as the psychoanalysts and behaviourists did, to which he highlights that a human being acts as a whole and should therefore be studied in the same way. Unlike Freud who perceived humans as inherently bad due to clashes of impulses cluttering them, Maslow perceives humans as naturally good and therefore violent behaviours is imposed on them by the environment (Hjelle and Ziegler, 1976).

Maslow's theory is predominantly anchored on his 'hierarchy of needs' through which he perceives personality development. According to him a human being has basic needs and motivation which must be satisfied in order for him/her to progress to another higher level. He categorized these needs into two: deficiency needs and growth needs. The deficiency

needs (food, water clothing and shelter) are prerequisite to growth needs and have to be satisfied to capacitate the person to go to a higher level. This means if the needs are not satisfied an individual would act accordingly to remove the deficiency.

Fig 4.2 Maslow's hierarchy of needs
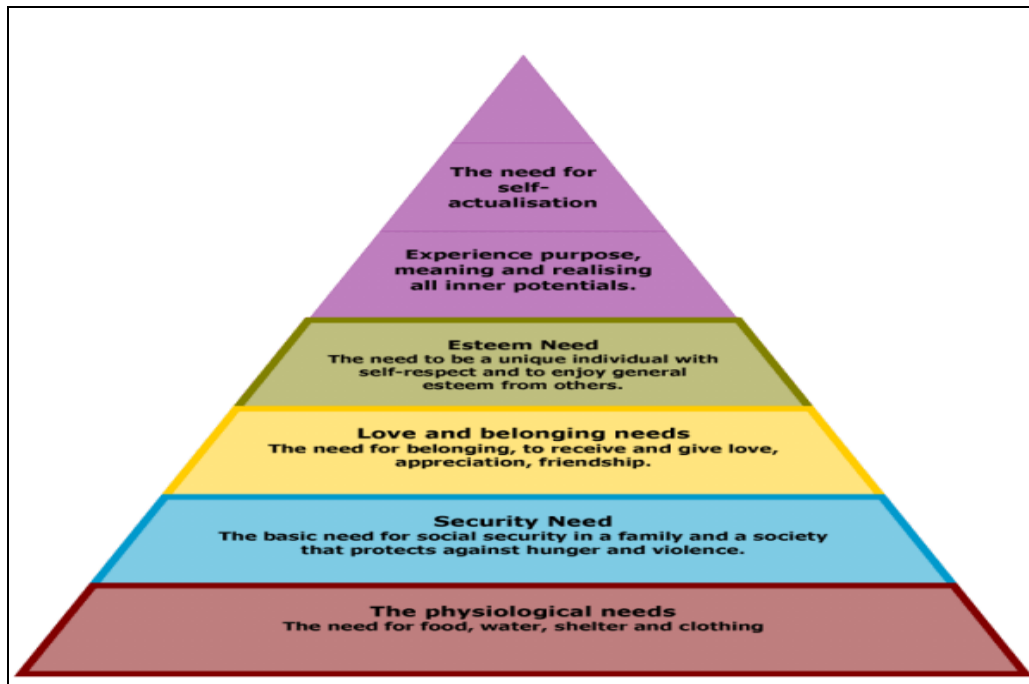
(Source: Seifert, 1991)

As stratified in the above diagram every human being aspires for self actualization, a state where one is capable of exploiting what s/he aimed to be in life. According to Maslow, 'a musician must make music; an artist must paint' (Hjelle & Ziegler, 1976). Maslow observes that the person who has not actualized becomes restless in life. Children are similarly driven. However at their level, they strive to realise their potential on what they know best. In application of music learning activities in the classroom, the researcher handled learners' ideas with respect irrespective of their age, encouraging them to come up with independent decisions. Nevertheless, the researcher guided learners where he found it possible.

Rogers (Seifert, 1991), also hooked on Maslow's idea of self concept which regards the inner self as the determining factor in human thinking and behaviour. He too views a person as having self actualization tendencies. In his analysis of personality and what could be the cause of deficiencies in life, he distinguishes between the self and ideal self. He observed that initially the self is based on self respect and positive self regard by others, such that if a

person encounters incongruency where people regard her/him in the opposite direction, the self might be distorted. However, with experience the ideal self gradually transcends and becomes independent irrespective of what people say. According to Rogers self actualization is a by- product of self-awareness and constructive relationships. For building self concept in children, Rogers highlights socialization, which should start at home, as parents reinforce acceptable behaviour and punish bad ones (De Kock, 1989). At school the child acquires esteem through socialisation with peers, imitating them and appraising himself/herself on the basis of what his/her peers are capable of doing (Flohr and Brown, 1979).

Maslow's and Rogers' theories are applicable to the Botswana situation, since Batswana believe in *botho* (humanism) as the underlying principle for grooming a good citizen. This is evidenced in most stories analysed in Simako (2008) for example in the story of *Ntadiane*, where children are warned against the use of vulgar language. Secondly, the society recognises children's established consciousness as seen in its tendency to place children in charge of several chores at a young age e.g. herding cattle (boys) and home chores (girls). In music pursuits, children are encouraged to compose their own songs and movements. Some songs in Simako (2008) e.g. *A nka go kitla* empower the child with leadership responsibilities at a young age. The activities the researcher has designed also catered for children's self concept through emphasis of group work. They also catered for children's creativity both as a group and individuals. Some activities such as the ones which task learners to derive a motif from a song and create a song out of it, inculcate a sense of responsibility and social awareness in a child. Further still, children were asked to perform and improvise their songs, a practice which optimized their musical potential.

4.1.3 Botswana's music education principles
The cornerstones for Botswana education philosophy are democracy, self-reliance, unity, development and *botho* (Botswana, 1977). According to the Revised National Policy on Education (1994), these principles must be reflected in all government sectors and in the case of teaching they have to be rolled down from education officers to schools, classrooms to individual teachers and children. As such, activities design should also be guided by the same principles. In this regard, the questions which the researcher focused the activities on were among others as follows:

- Do the given activities stir imagination and inquisitiveness on children and thereby motivate them to discuss and share musical ideas? (democracy);

- Are activities growths engendering/ do they groom children to be independent in thinking and capacitate them to have problem solving skills? (self-reliance);

- Are activities designed in a progressive manner which nourishes psychological, emotional, social, creative and problem solving thoughts? (development);

- Do activities promote socialisation, empathy, subordination of ones' interests to the interest of the group (cooperation). Are they an approximate representation of the local culture or do they glorify hegemony of one group over the other? (unity);

- Do activities inculcate some form of humanism and self expression as embedded in traditional music making milieu? (*botho*).

4.2 Selected Approaches in Music Education

In order to choose the approach which could be used to facilitate application of generated learning activities in Botswana primary schools situation, the researcher considered five music education approaches which are as follows: Kodály, Orff, Dalcroze, Curwen and Rhythm Interval Approach. The researcher analysed each approach systematically scrutinising their aims, principles, procedures, context, material use, similarity and differences and finally their economic implications on Botswana's learning environment.

4.2.1 The Kodály Approach

Kodály (1882-1967) was a Hungarian ethnomusicologist and composer. He principled his theory on the idea that it was everybody's right to read, write and compose music, not a privilege of a few, implying that every human-being is innately musically 'pre-programmed' and the extent to which s/he acquires musical ability comes from the social context. His major tenets for developing musicianship are:

- The use of the voice as a natural instrument readily available every time and easy for manipulation. He perceived singing as a pre-requisite in developing musically independent individuals who could sing and write;

- He observed the use of mother-tongue in musical instruction as crucial since according to him every child possesses a musical mother-tongue found in the folk music of his country (Sźabo, 1969);

- He also cherished folk music as a launch pad for subsequent flourishing of children's music. He thus asserted that only after children have mastered their local music can they be given the opportunity to study exotic music. In addition, he highlighted that

the music used should be of high quality, from reputable masterpieces, and children should be discarded from coming in contact with bad music. During his times he appreciated European art music especially Bach's music, as the kind of music which could be used for grooming young learners;

- He preferred the use of pentatonic scale, tonic sol-fa, facilitated by French time names as having the potential to inculcate sight singing and subsequent musicianship in young music learners. The sol-fa notation has to be facilitated by Curwen's hand-signs to concretize pitch to learners;

- The music content and sequence have to be derived from children's musical background and literature. The songs which children have sung can then be incorporated in the repertoire of what they have to sing; (Sźonyi, 1973)

- Group singing should be used as the basis for broad singing culture. The major aim of singing is to develop aural skills for easy determination of pitch. He then applied the movable 'doh' to challenge and reinforce learners' accuracy in pitch further-still;

- He discouraged the use of the piano, especially at the initial stages of teaching. However the child can only play an instrument after acquiring pitch and therefore transferring what s/he has learnt vocally to the instrument. In short, Kodály aimed for preparing a cultured ear, cultured intellect heart and fingers, which were all to be kept at equilibrium (Sźonyi, 1973).

4.2.2 The Orff approach

Orff (1895-1982) principled his theory around children's world of music such as chants, games, singing, clapping, dancing, poems lullabies etc. This children's music repertory is used to help them internalize rhythmic and melodic ideas after which they can create their own ideas. Like Kodály he believed that all children have fundamental rights to learn music, because they are innately programmed to do so. He emphasized the mother-tongue which according to him capacitates children to easily acquire speech before being able to read and write. He then transferred the same philosophy to his theory of music learning where children are to learn music by hearing and making it prior to reading and writing it. His tenet is grounded around incorporating music and movement, and emphasizing children's spontaneity as they perform the activities, spurred by his believe that feelings have to precede conscious thoughts. Pupils are hence led through an array of musical experiences which capacitate them to express themselves freely using the voice, movement and other instruments known as

Orff's instruments. The instruments comprise melodic percussion such as glockenspiels, xylophones and metallophones in varying pitches.

The following is a synopsis of his tenets:

- The activities of listening, performing and composition as well as the principle of sound before symbol have to guide learning;
- All activities have to be performance oriented and pupils have to be engaged at all times through singing, movement and improvisation;
- Music should be paired with vocalization and rhythmic activities to inculcate improvisation capacity in learners;
- The concept of group performance where pupils listen to the sounds of others for proficiency is retained in his approach;
- Exploration and discovery approaches have to be encouraged in learners, to enhance their creativity and independence;
- Musical instruments have to be in the level of learners' musical development e.g. they progress from voice, Orff's instruments, before using modern instruments such as piano, guitar, cello etc.

4.2.3 The Dalcroze approach

Dalcroze (1865-1950) based his theory on the belief that musicianship could be enhanced through physical internalization of musical processes and concepts, until they become intuitive. He further observed delineation between conceptual and physical conceptualization of music where the former is theoretical and the latter is practical. His pedagogy was basically a reaction against what he perceived as the loss of feedback mechanism between the mind and body as a result of western methods of the 17th century which advocated for mind body dualism (De Kock, 1989). In a sense he perceived the bodily-kinesthetic intelligence as having diminished and as such his eurhythmics pedagogy was aimed at resuscitating it. The Dalcroze approach is anchored on three tenets eurhythmics, ear-training using solfége and improvisation.

Eurhythmics: (good rhythm) is a package of activities which Dalcroze organized to re-educate the kineasthetic intelligence. The activities are rendered physically and include an array of movement possibilities in space, place, locomotor, non-locomotor, isolated gestures using the hands, arms, head, shoulder or combination of body parts (Bachman, 1993).The

facilitation of the activities could either be done using the piano, percussion instruments, performed live or played as a recording. Like in the African pedagogy, children respond to varying tempos, rhythm and meter of music with the body, trying by all means to express changes which take place in music with varying gestures.

Sol-fa is used for aural training, voice production and study of notation. Pupils are introduced to songs from which some passages are extracted and children are guided in grasping the tone, semi-tones and their relationship to the scales from which they have been extracted. Fixed 'doh' which is C, is used to aid children in enhancement of absolute pitch. Singing is facilitated using hand gestures. Children's aural accuracy is further enhanced through activities such as movements which depict keys progression e.g., tonic (sit down) subdominant (turn left), dominant (face the teacher) etc (Campbell and Kassner, 2002). Improvisation is used as a tool for capacitating pupils to act spontaneously either verbally or through movements. During improvisation pupils could react to varying rhythms spontaneously, imitate each other's movements and with the accumulated repertory, add to theirs from which to improvise and compose.
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4.2.4 The Curwen approach

The Curwen approach is the music teaching method which has been developed by John Curwen (1816-1880). According to Rainbow (1966), the method relies on the use of voice as a music teaching instrument for sight singing and it is guided by the following principles:

- The principle of moving from sound to symbol;
- Mental representation of individual sound within a tonality;
- Exploration and discovery methods also inform the approach;
- The use of progressive steps in administering concepts to learners;
- Pictorial realization of pitch relationships;
- The modulator using charts is also employed in his method;
- Rhythmic time names which are also wholly embraced by other educationists are prevalent in his approach;
- The renowned hand signs which are used for visual representation of pitch;
- The approach uses sol-fa and staff notation.

Moreover, his approach allows for teaching materials to vary from country to country. Although cultural tunes are used, provision is given for mixing them with the old ones to

cater for learners' change of taste due to the rapidly changing world. Prescription is rendered for learners to be taught by rote and later perform using both unison and part singing approaches.

4.2.5 The Rhythm Interval Approach

The RIA developed by Akuno (2005) is both a programme and pedagogy for teaching music. It is made up of a content-based curriculum from which skills and knowledge are sought to facilitate music teaching and learning in the classroom, as well as implicitly informing how the activities have to be delivered. The RIA relies on rhythm and interval as the basis for teaching music. In teaching, rhythms and melodies are emphasized and extracted from the songs which pupils are familiar with. This curriculum model aims to provide pupils with musical knowledge, skills and attitudes which could facilitate their conceptualization and appreciation of musical concepts by participating in music. It does that by considering children's background, interest, developmental stages and what is suitable for children of a particular age-group.

The music developmental capacity of children can be assessed by analyzing the types of songs they engage in. Therefore the RIA music teaching programme is modeled on the sequence of the child's musical development that is conveyed in children's musical activities. From analyses of songs therefore it becomes evident that older children's songs tend to be more complex than those of their younger counterparts, which means that the level of complexity in the songs is testimony of children's maturity (Blacking, 1973). The RIA takes cognizance of the fact that the school has now taken the role which homesteads used to play in children's education. As such the approach seeks to compensate what children are losing out from traditional pedagogy by bringing it to school. RIA introduces musical literacy in a sequential culture sensitive approach. Thus children spend a considerable time working with musical sounds and relevant mnemonics prior to notation. At the heart of the RIA approach is the analytical-creative learning process, where pupils are cued to identify musical patterns and concepts in the songs they perform. Pupils are later given the opportunity to improvise and create their own compositions using what they have learnt. The procedure used to facilitate learning in this regard is the listening-performing and composition sequence.

According to Akuno (2005:182) the RIA develops pupils' sensitivity to and enjoyment of music, using analytical, manipulative, aural (perception) and translative (literacy skills). Akuno further gives a synopsis of the aims of the RIA as:

- To enrich pupils' lives through the development of their innate musical abilities;
- To provide a wide range of activities for pupils to work with musical sound;
- To provide first hand musical experiences appropriate to the musical development of the individual as a learner;
- To provide musical activities and experiences appropriate to individual pupil's level of ability, that will enable them to understand musical concepts;
- To provide an avenue in which pupils participate in cultural activities through the performance of their indigenous music.

The Rhythm Interval Approach's notion of emphasis on children's background echoes Nketia (1986) who states that a child attains musicianship from the embryonic state when s/he responds to its mother's daily engagements in music activities which form an integral part of African people. He says at birth a child is welcomed with a song. From this moment onward, the child grows within a musical environment as s/he is rocked and lulled to sleep in her/his mother's arms. On this basis, Nketia suggests that children have to be taught traditional music in the classroom for continuity of what they experience in their background. This should strengthen their identity consciousness and therefore empowers them against being culturally alien in the midst of their rich cultural backgrounds. In practice the Rhythm Interval Approach rests heavily on rhythm and interval as the pillars from which other musical elements are derived. Akuno (2005) endorses by observing that form, texture and timbre are all functions of rhythm and interval, because they are created by the interaction of rhythmic and melodic forces. This means that harmony; musical form and structure are all the by-products of rhythm and interval therefore:

RIA=Temporal + tonal elements +qualitative + expressive elements.

❖ **RIA tools**

i) Traditional songs

RIA views indigenous songs as a launching pad from which children acquire knowledge not only about their culture but other cultures. The RIA supports the application of traditional songs in the classroom. The RIA further acknowledges the voice as a readily available

instrument and thus easy to use. Through use of voice, pupils are easily led to musical literacy, because they can explore the relationship between pitches with ease. Songs introduce oral approach in the school, an approach which also engenders pupils' divergent thinking since they have to memorise and re-create than reproduce.

ii)Tonic Sol-fa

 Sol-fa concretizes the relationship between the degrees of the scale, and thereby assists children to think abstractly in conceptualizing the scale degrees. The RIA uses the movable 'doh' which is compatible with the widely used pitching system used in choral studies which many children are familiar with in Africa.

iii) Hand Signs

The RIA adopts Curwen's hand signs which was previously adapted and used successfully by Kodály. The hand signs are expressed in accordance with the degree of the note such that the 'doh' is shown next to the hip with a horizontal position of the fist. Conversely, the 'doh' octave high is shown at the level of the chin, which clearly shows the space of an octave which is between the two octaves. This idea of interval interpretation clearly helps pupils to distinguish between degrees of the scale. This is a clear example of conditioning as exemplified by behaviourists, that concepts have to be approached in a strategic way to help support young children' developing minds.

iv) Rhythm-Time Names

Rainbow (1966) observed that the Rhythm time names was devised by the Galin –Paris Cheve movement in France in the 19th century, hence that is why they are referred to as French time names. The practice is a kind of frame which is used to support pupils in sight reading. It uses a vocalization technique which applies syllables to represent the duration of sounds. The RIA considers vocalization as appropriate as it is similar to a technique used in languages teaching, because assimilation of musical concepts is accommodated through the approach. The varying syllables stand for different duration such that other durations could either become halves, quarters or multiplies of the pulse.

Example

m: ta

m.m   ta-te

m.m.m.m   ta-fa-te-fe

m.,m,m   ta-tefe

m,m.,m   ta-fa-te

m.m.m   ta-te-ti

The RIA encourages practical music making through sound at the initial stages and also takes cognizance of the fact that pupils would be obliged to notate their own pieces if need arises, as such provision has been made for that situation. A symbolic notation could temporarily be used to cater for pupils who can not successfully notate music. The following symbolic representation from Curwen and Kodály has been extracted from Akuno (2005:190). The symbols are used to aid rhythm notation.

Table 4.1 Symbolic representation of music notation

Duration/notation	Rhythm time names	Symbolic representation
1 beat	Ta	|
½ beat	Ta-te	
¼ beat	Ta-fa-te-fe	
2 beats	Ta-a	
Three beats	Ta-a-a	
Four beats	Ta-a-a-a	
Rest	Sh	Z

(Source:Akuno,2005:90)

E.g. | | V | V   V | h

    s   s   m r d   f f   m m   r   d:-

However, different symbolic representation could be varied to facilitate the RIA, as long as the symbols conduce to pupils' conceptualization and organization of sound. For example the researcher experimented with numbers such that instead of | V WW h m y z, the following numbers were used 1, 2, 3, 4, 5. This approach was facilitated by using fingers, where the small finger stood for Ta, 2 fingers= Ta-a, and so fourth.

Finally, the RIA could be perceived as an approach that relies on both the apprenticeship and literacy elements such as musical concepts and patterns which pupils assimilate and conceptualize. This aim could only be achieved through pupils' analytical skills. Subsequently, pupils' ability to analyse pieces of music can capacitate them to create and

compose their own musical pieces using the same analytical skills they have acquired. The basic skills of listening, singing analyzing, creating and translating are very crucial in the RIA because they act as a template through which pupils' musicality could be realised. The following principles inform music teaching using the Rhythm Interval Approach:

- Music learning activities should be organized in a spiraling fashion which sequentially progresses in content and methods;
- Listening, composing and performing domains, achieved through participation, guide the music lessons;
- Activities are designed such that they are within the level of all children in the classroom.

The curriculum content of the RIA is informed by the community's cultural functions which are conveyed tacitly in the songs e.g. ritual and recreational songs. The content of the music curriculum is ideally intended to reflect both the musical and cultural information which is latent in the songs. E.g.

Fig 4.3 The educative potential of songs
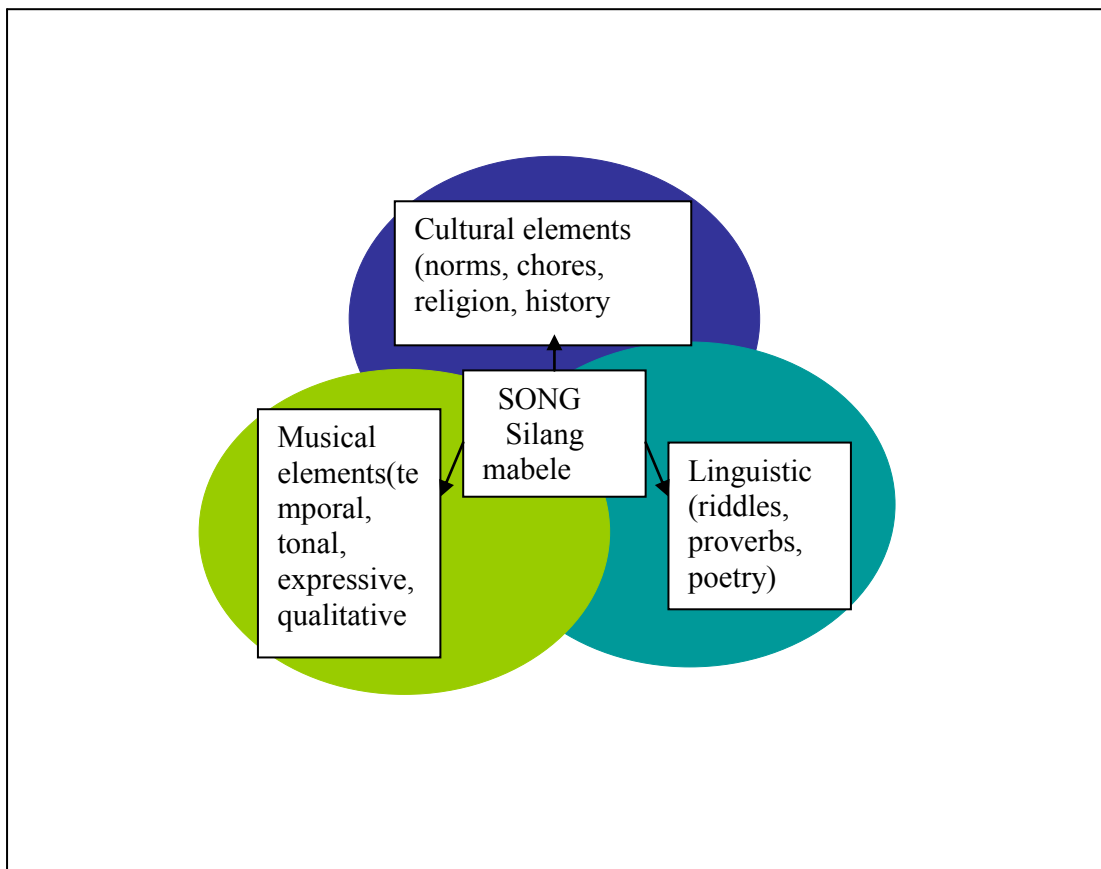
(Conceptualised from Simako, 2008)

Akuno (2005:196) has proposed a content curriculum which articulates what pupils could be taught at particular age level in line with their developmental stages.

Table 4.2 The RIA curriculum

Musical time Level 1 (Standard 1-3)	Pitch	Cultural recreational	Ritual
Crotchet Quavers Minim Duple meter Triple meter	d r m s l d'	Lullaby Cradle Activity Games narrative	Losing teeth Sacred Learning things
Level 2 (Standard 4-8) Dotted crotchet Dotted minim Semi-breve Quadruple meter Compound duple	f t s l r' m'	Work Praise Jesting mockery	Initiation Death Marriage Worship History

(Source: Akuno, 2005)

4.3 Comparison of Approaches

The mentioned music approaches are not independent entities but are interrelated and have a lot in common. This is because they are each principled to develop children's musicianship, and as confirmed by developmental psychologists in 4.1, children share a number of behavioural and cognitive characteristics. In short the mentioned tenets do not antagonize each other. The educators adapted what they saw as complimentary to their situation and embellished them along their lines of thoughts. This is evident in Kodály who adapted Curwen's hand signs to enrich his voice oriented practice. Elements of Dalcroze such as beat stamping, time clapping and tapping are also prevalent in Kodály's method (Szónyi, 1973). Orff (1895-1982) also drew from Dalcroze's 'eurhythmics' as the basis for enhancing children's musicianship. The RIA also uses rhythm time names, sol-fa, songs and hand signs as tools to facilitate its philosophy. In short the mentioned approaches and methods converge on the following tenets:

- Activities have to take cognizance of learners' background e.g. the use of cultural music such as folk songs, chants and games which should also be of the highest quality asserted for particularly by Kodály and Orff also cut across the educationists' tenets;

- Exploration and discovery are the core tenets among all the approaches;

- Group performance or pair work are perceived to be beneficial for learners equally in all the approaches;

- The child centered approach which has been coined by Rousseau (1712-1778) resulting from the fact that there is a difference between the child and adult world, characterizes the thinking. The same tenet also argues that the child has to be exposed to music while still young, when the brain is still pliable;

- The use of sound before symbol which caters for learners' systematic perception of sound, also recommended by constructivist theories (Piaget, 1951), cut across all the approaches;

- The use of the voice as a foundation on which other music making initiatives rest is prevalent in all the approaches. Aurality as a skill is embraced by all the approaches, while learners should be able to imitate the model;

- Activities are systematically organized and sequentially spiral up in accordance with learners' developmental stages;

- Singing using sol-fa system is equally backed by the mentioned educationists;

- Use of hand-signs either Curwen's or any other gestures are meant to cue learners' retention and recall;

- Rhythm time names are prevalent in all the educationists' music approaches;

- Practical pedagogy which is realized through activities such as singing, movement and improvisations are the convergence point of the approaches;

- Listening composing and performing are the underlining philosophy which cut across the mentioned educationists' principles;

- A quest for instilling a sense of spontaneity and creativity in learners through improvising and experimenting with sound to internalize it for kinaesthesia is also prevalent in all the approaches;

- Their approaches equally aim for giving the learner a balanced musical curriculum both conceptually, practically and socially. Continuous guidance clearly stating the role of the teacher is yet another highlighted virtue among all the approaches. Ideally a qualified musician, who can systematically guide learners through, to experience and enjoy the art of music, is preferred in all the approaches.

However, although the approaches have some commonalities, they also have some differences, which acted as part of the researcher's selection criteria for choosing an approach

suitable for use in facilitating learning activities in Botswana primary schools. The following is an analysis of different approaches' strengths and weaknesses, which are followed by justifications for choosing RIA for use with Batswana children's songs.

4.3.1 Investigating use of Kodály approach with Batswana children's songs

Kodály's approach has some principles which auger well with Batswana children's music, as well as some which are applicable only to Hungarian children. This perception was also noted by Ringer (1972) who observed that Kodály's approach can not be used exactly the same way as it is because it is applicable in Hungary where education is highly centralized and production of highly skilled teachers, which he recommended, is possible. Moreover Kodály himself questioned why non-Hungarians would like to adopt his approach, since it was created for a particular need over space and time. Nevertheless some features of his approach are compatible with Botswana's situation because to start with, Botswana is a singing nation, as is Batswana children. Secondly sol-fa singing with movable 'doh' is widely used in Botswana schools for the yearly held Southern African choir competitions. Most churches in Botswana have hymns which have been transcribed from Setswana to tonic sol-fa or vice-versa.

As such unlike the RIA, the Kodály approach can not be holy embraced, because some of its components such as quality instruments, highly qualified teachers, preference of Bach's music for beginners, are far fetched to Botswana's situation. The approach's disregard for situational based teaching also renders it inappropriate Choksy (1974). To the researcher's observation what appears to be vital in Kodály's music teaching principles is constituted within the RIA, but the RIA has some extra tenets which suit Botswana situation such as acknowledgement of African music being fused to culture.

4.3.2 Investigating use of Orff approach with Batswana children's songs

Orff's principles are relevant to this study because he used children's songs and games as the basis for teaching music in his country. . Akuno (2005: 74) observes some shared ideals when she asserted:

> Similar tools are used by these methods to facilitate learning. Due to the fact
> that these methods have their origins in the child-centred philosophy of Rousseau,
> the 'sound to symbol' principle leads to the use of sol-fa, which is a shared tool.
> The rhythm time names invented by Aimé Paris (1798-1866) is another vital tool,
> which aids pupils in mastering notation by vocalizing the duration of sounds

as represented by different note values….

However the songs used by Orff differ both structurally and conceptually from Tswana children's songs. To start with, the sequential introduction of melodic intervals differs from the most prevalent intervals in Tswana children's songs. The materials recommended for use are equally not applicable to Botswana situation. The use of percussion instruments is still a dream to be realised in Botswana because currently there is a scarcity of instruments; the researcher relied on hand clapping and a few traditional drums for percussion. Improvisation on a piano is also a far fetched idea to be realised, since the ideal is still to acquire percussion instruments whose use are perceived more relevant since they employ less complicated techniques which could suit Botswana primary school learners since they have no musical instrument background.

4.3.3 Investigating the Dalcroze approach with Batswana children's songs

The Dalcroze approach shares a number of similarities with other approaches such as Orff, Kodály, Curwen and the RIA respectively. The eurhythmics, which Dalcroze used as the basic launch pad to educate kinaesthesia (connection of mind and body movements), is evident in Batswana traditional music performance procedures, since emphasis is laid on responding to music through movements. In the Botswana traditional music making milieu, less talk is used and novice musicians are oriented in music actions and movements. Use of gestures sound, symbols, touch as facilitating tools in the Dalcroze approach augers well with Batswana ways of communicating during music making. However in the Batswana situation the difference could be the type of mnemonics used but the intention is the same.

Group approach prevalent in the Dalcroze approach also characterizes learning music in Tswana children's music making situation. However, the approach has some challenges to Botswana music teaching situation. Use of piano which is common in Dalcroze's movement's accompaniments for learners is irrelevant to Botswana's situation in the sense that Batswana children are familiar with hand-clapping and use of a drum. Secondly primary schools are musically ill-equipped and they rely on improvisation of instruments for music performances. Finally rhythmic dictation which also characterizes Dalcroze's approach might appear abstract to Botswana learners because they are used to a practical approach of conceptualizing ideas as opposed to pure theoretical inclinations.

4.3.4 Investigating Curwen Approach with Botswana children's songs

The tenets of Curwen have been adapted by the previously mentioned approaches because he pioneered them, as he preceded other educationists. They are also partly shared by the RIA. However as it is the case with other investigated methods, the Curwen method was developed to facilitate learning of particular content for particular society at that time. The materials which were at children's disposal were also different, as was the qualification of teachers in his environment. Finally the approach is not rich as regards activities design and application as compared to other approaches, except the hand signs, which has been adapted by other approaches. As such what is good in the Curwen method has been harvested and improved in other approaches, which renders the approach trivial for use on its own.

In summary, the four traditional western approaches are undermined by the fact that they were developed to realize particular philosophies shared by the societies which their developers were part of over time and space. The 18th century Enlightenment tenet of universal truths, cut across all approaches. This is because the approaches were treated as resources, manufactured 'out there' and distributed to consumers for consumption as 'scientifically ready-made recipes' for music education solutions. However in the current dispensation of postmodern era, there is no absolute truth. Consequently, the researcher observes that although the approaches were reputable as evidenced by their legacy in music education, they have now been overtaken by events due to the rapidly changing world. The researcher hence chose RIA since it acknowledges cultural diversity, at the same time being open for fluidity of skills and knowledge cross-culturally. This is a far cry from Kodály's conservative thinking of self-centeredness approach.

4.4 Investigations and justification for selecting RIA

Although the RIA has some points of convergence, with the mentioned approaches, it has extra values which the researcher has found more crucial to Botswana's situation than those of other approaches. To start with the RIA recognizes the African cultural musical orientations where music is fused to culture, not as an object which could be detached and studied separately from culture and attached back at one's will. Blacking (1995) noted this after his study on Venda children's songs when he asserted that, in order to know the culture of a society, one has to start with its music and see where the society fits in. By implication he perceived music of the Venda people as a microcosm of the entire Venda society. Economic situation has led to Botswana schools being plagued by lack of music resource

materials. The RIA considers this prevalent economic challenge and recommends improvisation of resource materials as the solution.

This is in contrast with both Kodály and Orff who argue vehemently that the teaching materials should be of high quality especially percussion instruments. The difference in perception of music and its elements also informs the traditional western educationists' consideration of methods and activities differently from African perspective. As such the educationists' methods were inclined to cater for the music elements as separate entities. Conversely in the African milieu, music is perceived as a gestalt, which therefore determines the teaching approach, as such the RIA is appropriate since it takes these situational factors into consideration. Moreover, Batswana compose during performance and not from paper to stage performance, in other words music is not perceived as some notes written down and given to someone to perform. Music in Botswana is by and large performance based, which is done by all, not a chosen few who are regarded as musical and the rest as unmusical. The traditional western music approaches under observation have that inclination as evidenced by a highly structured organization of activities, which need expensive materials e.g. *Orff schulwerk*. For the Tswana children this is unattainable because everybody in the school is musicing. The use of pentatonic scale as fundamentally recommended by Kodály is prevalent in Tswana children's songs, although diatonic scale is also used. After application of the songs in the classroom, the researcher has noted that its use in Botswana context is not so crucial because Batswana children are holistically exposed to all musical intervals and pitch right from the cradle stage. Although the researcher started with pentatonic scale for logical reasons, he has noted that children are aware of the diatonic scale ahead of time. The implication therefore is that children's background should determine the musical concepts which are relevant to their level. This sentiment is shared by the RIA, as it chooses the musical concepts depending on their availability in children' songs of particular age group, not as prescriptive recipe. Michelle (1973) in his analysis of spontaneous melody formation of children in both preschool and primary schools displayed children's preference for the use of the diatonic scale. He therefore questions the highly held assumption of the pentatonic scale , more so that children's music repertoire nowadays comes from an array of sources such as radio, television, pop songs , all of which expose them to major and minor scales in advance.

From analysis of the RIA approach, the researcher has finally found a niche for the approach's culture sensitive orientation. This is why the study's learning activities have been designed along its tenets. The RIA has also been found to be an aggregation of other music education approaches because it has some constituents of other approaches. Consequently, the researcher recommends the learning activities in Botswana primary schools to follow the RIA, but it should also draw from what the researcher has tried, as well as anchor on some common grounds discussed under the developmental psychologists in 4.1. With regards to traditional educationists such as Dalcroze, Orff, Kodály and Curwen the comparison and summaries of their tenets in the last topic indicates that some of their activities might be good but not relevant to Botswana's situation due to some cultural, environmental and economic variations.

4.5 Application of RIA in Botswana Primary schools

As evidenced under justification for the use of RIA above the RIA (Akuno, 2005), is a self contained model, which is content, processes, procedures and methods based, and therefore suits Botswana music making characteristics. From the use of RIA in Botswana primary schools, the following RIA tenets have been found to facilitate learners' easy grasp of concepts:

i) Considering children's background, interest, developmental stages.

Through this principle Botswana children were motivated to learn, since what they were offered through their own songs addressed their world and hence continuity of what they knew from home and their immediate environment.

ii) The RIA is principled on rhythm and interval as point of departure from which other skills evolve. This means that harmony; musical form and structure are all by-products of rhythm and pitch.

This approach made music teaching meaningful to Tswana children. This is because from his study the researcher has noted Tswana children to be rhythmically and melodically equipped with skills which they have acquired from their mothering games, community choirs, school choirs and religious practices (Simako, 2008). According to Molefhe (1985), a motswana child can participate at a communal activity at an early age of five years. Therefore informal music engagements are the real music foundation blocks which inform the Tswana child's future music making capacities. Elliott (1995) was aware of this when he asserted that musicianship encompasses informal musical orientations. Consequently, Batswana learners do not have much problem with rhythm and interval.

iii) RIA method uses children's songs as content material and gauges the learner's musical capabilities on the basis of the nature and quality of songs they engage in.

From classroom application of songs in Botswana primary school, the researcher could confirm this to be true. Moreover, the song approach basically made the job easier for teaching because musical concepts which were latent in children's songs were testimony of the children's musical maturity.

iv) The RIA takes cognizance of the fact that schools have now taken the educational role which homesteads used to play with children, as such the approach seeks to compensate what children are losing out from traditional pedagogy.

This principle made teaching relevant to Batswana children because it is detrimental for children who stay in a context where birds and animals form part of their environment to be welcomed in schools with English songs, crotchets and quavers, whose repertoire they do not have. As the researcher introduced the background of the songs which he taught, children felt at home and eventually almost the whole class was participating, which showed that children identified with what was familiar to them.

v) RIA introduces musical literacy in a sequential culture sensitive approach thus children spend time working with musical sounds and relevant mnemonics prior to notation.

This principle was effective with Batswana pupils during the trial of songs in the classroom because it catered for logical and systematic assimilation of ideas in their thinking. This was noted through their ability to relate pictographs and stem notation to practical work which they did on beat and rhythm. Ideally, when pupils are done with some practical work, it becomes easier for them to transfer the idea into some form of notation at their level.

vi) At the heart of the RIA is the analytical-creative learning process, as pupils are cued to identify musical patterns and concepts in the songs they perform. Pupils are later given the opportunity to improvise and create their own compositions using what they have learnt.

This tenet also proved effective with Batswana learners. In most activities given, learners were introduced to songs with particular musical concepts which the researcher wanted to impart. After practical work learners were tasked to improvise and create their own melodies with particular motifs, extracted from songs, which they successfully did. This showed that the practical based activities enhanced learners' retention skills, divergent thinking skills and subsequent creativity as they had to apply what they learnt in practical situation in their own creative way.

vii) The procedure used to facilitate learning in this regard is listening, performing and composing.

Approaching activities through the listening-composing and performing angle proved effective in Batswana learners because the approach facilitates high lasting encoding of musical ideas within learners. From classroom practical it was evident that learners had kinesthetically grasped musical ideas, due to their response to questions related to musical activities at hand. This is because aural skills on their own have been proved to be effective especially in African musical transactions where music is not formally written down (Campbell, 1991). As such when they are enriched with performance and composition, the combination leads to long lasting musical establishments in learners.

viii) The RIA uses the aural/oral approach of teaching.

From the researcher's observation reflected in the use of the approach, aural/oral approach heightens learners' receptive and attentive skills. Since it is spontaneous, learners have little time to screen ideas through bit by bit. Ideas come as a whole and learners also receive them in the same manner. The researcher noted that concepts which could otherwise been challenging are taken for granted by learners and they easily grasp them through the same channel of perception. This scenario was observed by Dargie (1996) when he was trying to teach a song to Xhosa children using part singing approach to which learners became so confused, until he asked one Xhosa teacher who introduced the song orally and holistically to the learners' swift response. This therefore means that learning and conceptualization of ideas is partly determined by the degree to which its practice conforms to learners' experience. Aural/oral approach as prevalent in Botswana culture is the appropriate method through which learners could effectively grasp musical concepts.

ix) RIA emphasizes an activity based classroom music education, where pupils participate in cultural activities through performance of their indigenous music.

An active class is in-fact the point of convergence for most music educationists. For Tswana pupils, it is a continuation of what they musically do in their background. So it basically gives them a home ground, through which they could freely experience and enjoy the musical activities. This was experienced with learners, where everybody was jubilantly singing and performing, which subsequently added to their retention capabilities since they were motivated to learn. Musical songs being in the learners' language added to their identity with the music including the musical concepts which were subsequently derived from the known songs. This therefore means that Batswana learners are likely to perform weakly in musical excerpts extracted from Mozart concertos, not because they are musically weak, but because the music and composer do not trigger in them that sense of home-ground and its reminiscence.

❖ **RIA tools**

During the use of voice and the basic musical elements (rhythm and interval), the researcher noted that pupils managed to grasp musical concepts further and better still, they were able to reflect on the songs and musical concepts the day after. This is so because the voice could be applied any time by learners after the lessons. Rhythm and interval are also the basic components of every song so children experience them quite often. In most activities given some learners who appeared slow were able to catch up with others the following time. This was evidenced by the manner they positively responded, as the researcher asked them to sing the songs, clap their rhythm and sing their melodies. Learners used the voice to their advantage for exploration of other varying pitches and intervals which were similar to the ones addressed during the lessons. Using the voice also facilitated rote learning as pupils easily sang along after the researcher's demonstration. This did not only inculcate musical concepts in learners, but memorization skills were also heightened.

The Tonic Sol-fa system used by RIA is a well known musical approach. Both literate and non-literate Batswana people have sol-fa background. On this basis, the Botswana music education sector should recognize this privilege and explore and exploit all the possibilities of how it could benefit music education. In the researcher' songs teaching approach, sol-fa was heavily relied upon and it effectively facilitated melodic and pitch conceptualizations.

The Hand Signs approach was beneficial to Batswana children especially the Standard 1 and 2 who still needed much support as far as concretization of musical concepts were concerned. With time hand signs can make children handle any pitch which could otherwise be abstract. Hand signs were also effective in dynamics where learners were cued to distinguish between high/low, soft or strong sounds.

Rhythm-Time Names proved to be effective in Batswana children because it helped them to successfully discover the rhythmic aspects of the songs which they sang. With much consideration teachers would realize that rhythm time names reflect melodic patterns and speech patterns. That is why Dalcroze used it in practically transcribing learners' speech patterns e.g. Mary could be *ta-te*.

CHAPTER FIVE

5.0 BATSWANA CHILDREN'S SONGS IN THE CLASSROOM

The chapter presents the selected songs that were used in the development of learning activities. It goes on to give the characteristics of the songs and specifies the ways in which each was used to facilitate learning, guided by the RIA model.

5.1 What are children's songs?

In Botswana studies on children's songs have not yet gained center stage since music is a newly established curriculum subject. Existing songs collection was basically mostly done for facilitation of languages subjects such as Setswana and English. As such, cogent studies which focus on the what, how, and why of music teaching have not yet acclaimed scholarly attention in Botswana. Apart from some collection of songs for language acquisition, other pertinent studies carried out were interested in organizational principles of Tswana music making milieu.

Children's songs are songs which have been culturally earmarked for purposes of grooming children in a more plausible manner, as children's world is influenced by make-believe play at an early stage (Piaget 1951). According to Akuno (2005:89) "Children's songs are those songs that children perform (e.g. singing games) and those that are performed for children (e.g. lullabies)." Children's songs have a lot of commonalities across different societies, the only difference could be in an array of categories that a society could have. Newell (1963) came up with the following categories of American children's songs and games: riddles, rhymes, jokes, repartee, nicknames and epithets, jeers, tricks and pranks and magical beliefs. Nompula (1988) identifies seven categories of children's songs which are cradle songs, story-telling songs, herding songs, dance songs, game songs, hunting and walking songs. Similarly Tswana children's music also ranges within the categories identified by mentioned scholars. They are play-games, rhymes, guessing games, humor and satire games, lullaby, working songs and miscellaneous songs/nonsensical songs. However, in his collection the researcher came up with five categories as other types have ceased to be practised and as such it was impossible to find more categories since the only means of preservation of traditional Tswana music was oral.

a) *Social Roles of Children's songs*

In Tswana culture there is a saying ' *Tlhako ya morago e gata fa ya pele e gatileng teng'* interpreted as "the back foot steps where the front foot stepped.' By implication this denotes that "knowledge is the prerogative of the aged" as has also been observed by Ntsihlele (1982:9). Children should be empowered with the wisdom of the aged, to equip them with life skills which could capacitate them to engage successfully with life challenges. Traditionally in Tswana culture, children were perceived as the wealth of the nation, with manhood and womanhood judged on the basis of how many children somebody had. In order for children to be responsible citizens who were able to fit and function well in the society, they were provided with some gender role expectations, which they were later on obliged to display to demonstrate their masculinity in the case of boys or femininity on girls' side, as soon as they graduate from toddlerhood. These values were usually disseminated in the form of either songs or story-telling. Herbst et al (2003:15) support this in writing thus, "Sex and gender decorum are routinely transacted in the songs and the theatre of musical arts performance." Addo (1996:2) endorses, "Singing games are traditional games in that their performance is a window into the community norms, values, kinship patterns and gender roles, since the games reflect the various traditions."

 Children's story telling songs for example, have got some teachings aimed at empowering children with life skills, morality and character molding models. The story of *Tsuwele* exemplifies how stories were used to warn children against alienating themselves from parental guidance. In that story, *Tsuwele*'s mother had warned her that they should leave the place they were staying in, because it was terrorized by the giants who ate children. *Tsuwele* paid a deaf ear to her mother's pleas, and consequently she became the victim.

The story about *Ntadiane* has a moral message warning children never to insult others. It shows how the consequences of being rude could impact badly on perpetrators of the act, by revealing how the stone which *Ntadiane* had insulted surprised her by engulfing her until she died, while it freed her colleagues. Ntsihlele (1992:10) uncovered the same findings in her research on Xhosa children's songs when she states: "The songs have moral content to correct the child's conceited behavior and attitudes towards others, in their daily interaction with them."

Most of the songs emphasize group activity through performance. Each child is expected to take turns in leading while others are responding (call and response). This action challenges children to express themselves in front of others, hence developing their self-esteem. They are further empowered to subordinate their interests to the interest of the group by taking turns in leading the songs, and coming only at the right time. Children's songs also teach leadership skills, as well as assertiveness. Lastly, children learn to be empathic, and appreciate the importance of socialization. Brown (1977) cited by Ntsihlele: (1982:61) concurs, "Children's games and songs are a force of socialization or enculturation, which initiates the individual into the ways of the group"

Other virtues which the songs transmit include the following: the importance of hard work embedded in the song: in the song *Kika e kae,* the composer's intent is to ridicule lazy people by calling them '*mesela'* implying they always remain behind like tails. The song *Sila sila mile* also has the same intent of being satirical of lazy personalities. The composer depicted a woman who got divorced because she failed to grind some corn to cook for her husband. In her song analysis, Ntsihlele discovered moral values such as cleanliness, greeting lessons and memory functions, among others. Akuno (2005:101) endorses, "through such songs and chants the children learn the different social roles of their communities…. Children's songs often incorporate aspects of the teaching of mores. The songs praise the well-behaved, and mock or ridicule the wicked, so children learn the difference between what is considered good and that which is condemned."

b) Characteristics of Children's songs

The majority of the Tswana children's songs studied have a rhythmic formula which is flexible and always accompanied by some movements. Most Tswana children's songs are responsorial, and use cyclical themes. In her study on Xhosa children's songs, Nompula (1988:20) observed the same characteristics as she contents, "Characteristics of their songs involve incorporation and interlocking rhythmic patterns, call and response. Songs vary in length, repeated at libitum, depending on circumstances of performance. Use of verbal phrases which are meaningless and illogical also persists as children will fit new meaningless words to a melody to suit the particular rhythm associated with their activity "Nyakiti cited by Akuno (2005:95) endorses further "Children's songs tend to be melodically and rhythmically uncomplicated…metrically and melodically simple." This is evident in the song *Sananapo* (pg 105).

i) Form

Most of the songs use repetition as a compositional technique. Repetition could be in text or music as shown in *Kika e kae* (p 111). According to Kamien (2000:75) "Repetition creates a sense of unity….musical repetition appeals to the pleasure we get in recognizing and remembering something…it is a technique widely used for binding something together." Kamien's statement ascertains the contention held by scholars that African music enshrines the African philosophy of communal re-creation and solidarity. According to Wood (1975) Binary and rounded binary are other types of form that feature in Tswana children's songs.example *Sila sila mile*.

ii) Melody

Tswana children's melodies are simple and singable, mostly sung within the octave, although there are rare cases of going beyond the octave. The researcher observed that singing beyond an octave is influenced by older children in a group. Both pentatonic and diatonic scales are used, but care is taken in avoiding large, tricky and jumpy intervals. Most of the melodies used are single line melodies which produce monophonic texture or unison, which result in fuller, richer-sounding monophonic texture. Almost all lullabies are monophonic in texture; other cited songs such as *Mmupudu oa wa, Mme wa loga* have unison characteristics. Wood (1975) in her study on Tswana music also observed the same characteristics though she elaborated further with other features such as descending melodies, open fifths and fourths and basic harmony thus I-IV-V. The songs have got no fixed pitch; instead pitch is intuitive and depends on numeral factors such as the singer's capability of pitching together with the mood. Moog, (1976) cited by Akuno (2005:96) observes, " Children sing at a medium low pitch…The most comfortable tessitura for 6-8 year olds is D-through C to B. This changes as children's vocal ranges expand with maturity…"

iii) Rhythm

According to Merriam (1964), African music is generally polyrhythmic. Tswana music confirms this, because it is overtly polyrhythmic, as such Tswana children's music is not an exception in this state of affair, as could be seen in *Kuru oa lela*. Most of the songs start on an upbeat and proceed with emphasis on metric pulse, resulting in lots of syncopated notes and staccatos e.g. *Lentswe o re pha*. This practise qualifies Nzewi (1977) contention of a 'subjective beat' as a challenge in African music which emanates from African philosophical perception of life as a challenge, with lots of surprises and inconsistencies. Quadruple, duple,

compound meters dominate in Tswana music making. This is reflected in children's songs too.

c)) Play

Children's songs are predominantly characterized by play. Play could be categorized into different levels depending on its form, the level of liberty and or governance. According to Bjorkvold (1989:22-26) there are basically 3 types of play namely: traditional, open and original play. While he sees traditional play as fixed, since it is governed by some laid down rules, he sees open play as having some improvisory characteristics, and conversely, sees original play as having an emphasis on the setting, and pretentious play. Most Tswana children's plays are characterized by the afore-mentioned categories to similar intensity. Taking the song *Bana bame a lo a nkitse* which is a chant, children follow the leader as s/he leads the song and eventually the leader pretends to be a giant from whom the followers run away.

d) Costume

In Tswana music performance, only children are allowed to wear special attire which displays their thighs and breasts, since they are thought of being young and not knowledgeable of some sexual connotations which are usually implied by wearing some mini-skirts and showing out the breasts. Ideally even traditionally, girls wore *makgabe*- costumes which were made of beads and were worn by wrapping around the waists. The boys also had the same costume but theirs were designed to cover the front part only, leaving out the back part.

e) Dance style

Tswana children's dances are mostly vigorous, with twisting of torso and swaying of hips movements. Encapsulated in the Tswana dance making philosophy is among others the fact that aesthetics of children's dances involve such bold movements. Gentle and collected dancing patterns are reserved for adults. Under Tswana philosophy it is also believed that the swaying of hips is seen as sexual provocation for men, as such if it is done by children it becomes something humorous, as compared to when it is done by adults where it would be taken as a serious violation of societal etiquette.

Children's songs are a kind of community music's microcosm. They are guided by the organizational principles of the elderly music making procedures. Nevertheless, there are some slight deviations in children's performance patterns. According to Addo (1996:2),

"Children's music culture resident in the playgrounds, alleys, and so on ….their culture possesses a shared meaning that reflects the larger musical culture."

5.2 Criteria for selecting the songs

Numerous factors were considered in selection of the songs used for devising learning activities. To start with, children's developmental levels and ability to learn complex material were considered. Consequently songs of four to eight bars were chosen. The songs were also chosen on the basis of simplicity of melody and rhythm. *Makunkuretsa* which has been chosen for Standard 1 uses only crotchets and quavers.

The chosen songs are further characterized by melodies that cover a relatively small range, spanning less than an octave. Most of the songs span a maximum of an interval of a sixth, making it easier to accommodate pupils' small voice range. Although tonal centre is not fixed, the researcher considered children's tessitura through selection of songs that range between F major, G major and D major for Standard 1 and 2 after transcribing them. This follows research findings that the most comfortable tessitura for 6-8 year old children is D to B, above middle C, which changes as children's vocal ranges change with maturity (Moog, 1976). The songs were further chosen on the basis of their good melodies, which can appeal to learners and enhance the internalization of songs and musical concepts (Kodály cited by De Kock, 1989).

 Songs with simple repetitive rhythmic patterns were chosen, making it easier for children to recall them. The song *Kika e kae* which has been chosen for Standard 2 has got four bars which are then repeated throughout. The songs are further characterized by simple meter. Most of them are in 4/4 time e.g. out of fourteen songs selected, one song is in triple and another in compound duple meter. Although children's musical text is characterized by both meaningful as well as non-sense words, songs with meaningful text intended to guide or teach something to children have been opted for e.g. *Sila sila milie* and *Sananapo*. Most songs chosen served the physical-kinaesthetic role i.e. songs that demanded movement on the side of learners e.g. *Ba jele tamati*.

The last vital criterion used was consideration of sequential learning as envisaged in RIA. The complexity of songs was considered in this case. Songs with more elementary musical concepts were considered for Standard 1 and 2. For example songs used for Standard 1 are all

in simple quadruple meter. There are no duple meter songs in the researcher's collection. The upbeat and syncopated notes were introduced from Standard 2 to Standard 4, and the dotted crotchet in Standard 3 and Standard 4.

According to Revised National Policy on education (1994) the curriculum and the syllabus have to completely reflect the education policy. Government paper no. 2 of 1994 states that the Creative and Performing Arts syllabus has been designed to meet the requirements of the Revised National Policy on Education. The main aim is to offer learners among other things, an opportunity to acquire generic and specific skills in designing, performing and realizing whilst using a wide variety of materials and processes. The aim is to further help learners develop critical thinking and problem solving skills. Products will be the outcomes of their creative thoughts, aesthetic and socio-cultural awareness.

According to Simako (2008), Tswana children's songs link well with the requirements for Creative and Performing Arts policy. Children's songs become part of the child from the time of the cradle until s/he becomes an adult. The songs straddle the traditional and contemporary pedagogy simultaneously because they are sung in the child's mother tongue which according to constructivist psychologists solidifies the child's bond and ownership to what s/he is taught Vygotsky (1978). Children's songs are enculturative because from them, the child does not only learn artistic knowledge, but other extra- musical benefits such as community traditions, norms and about life in general (Amoaku, 1998).

The songs are relevant for what they are required of by the syllabus, and even offer extra musical knowledge to learners, which they could discover by themselves before they are introduced to them since concepts referred to are within learners' experiences. This addresses the creative and performing arts main aim of providing learners with the opportunity for discovery of concepts and problem solving skills. In testimony to this argument, the Standard 1 to 4 syllabus, for example, requires learners to acquire knowledge on the following topics; sound, rhymes and choreography, body percussion, pitch and duration, dramatization and dance. From the topics it is clear that Standard 1 to 4 pupils are taught the same concepts, except that the same concepts are addressed in a sequential and cumulative fashion based on a level of intensity which correlates with a particular class. For example acquiring knowledge of sound for Standard 1 differs considerably for Standard 4 classes. In Standard 1 learners are given an opportunity to collect sound from the environment and then differentiate between

natural and man-made sounds as stipulated in Lower Primary syllabus (Lower Primary syllabus 2002:4). However, in Standard 4 learners handle the use of symbolic representation of sound and identify different instrumental sounds, in line with their level of maturity. The following chart confirms the songs' applicability to syllabus objectives e.g.

Table 5.1 Relationship of songs to syllabus requirements

Syllabus topic	concept	Songs
Sound	Soft and loud sound	➢ Kika e kae
Rhymes and choreography	Rhythm and movement	➢ Sila sila mile
Body percussion	Sound characteristics	➢ Dikarolo tsa mmele
Pitch and duration	Pitch: a) high & low	➢ Bodimo ba kana
	Duration: a)long & short	➢ Sananapo
Dramatisation	Dramatise and mime stories	➢ Sila sila mile, Tsuwele,sananapo, Ntadiane and Nku tshweu.
Dance	Create and perform movement patterns	➢ Tsuwele

(Source: Simako, 2008)

The songs further fit well within the Rhythm Interval Approach. This is so because the selected approach is grounded on usage of the children's musical background for derivation of concepts especially rhythms and intervals which are regarded as the basic sources from which other music elements are derived (Akuno, 2005:176) confirms:

> The RIA music- teaching programme is modeled on the sequence of the child's
> musical development that is revealed in the indigenous musical activities that
> Kenyan children participate in….

However there are instances where the RIA and the syllabus do not match because they have been developed from different situations and frameworks. This variation is evident in the nature of concepts learners are expected to cover at a particular standard e.g. the RIA

emphasizes the use of pentatonic scale in Standard 1, whilst the Botswana primary school syllabus recommends use of diatonic scale (ascending and descending). Another difference is in the introduction of musical elements because the syllabus expects learners to be introduced to duple, quadruple meters and dance to traditional music which is usually in 6/8 time, right from Standard 1 (3.6.1.1 perform a variety of traditional dances in one's locality). Moreover, the RIA also slightly differs with Tswana children's level of time and rhythm repertoire as determined by Tswana children's songs e.g. out of twenty-four songs analysed by Simako (2008), twenty out of twenty four songs were in quadruple meter, twenty start on an anacrusis and twelve have syncopated notes. This implies that Lower Primary school children are acquainted with the mentioned musical elements ahead of time and hence that is why the syllabus prescribed them for use at an earlier stage than expected in RIA and other approaches like the Kodály, Orff and Dalcroze. Nevertheless, overall the designed activities fell well within the RIA and the researcher made some slight adjustments where necessary.

5.3 Developed activities using Tswana children's songs

Formulation of the activities has been informed primarily by the syllabus aims, objectives, the Rhythm Interval Approach procedures, together with the relevancy of the songs to specific syllabus' aims and objectives. The activities are modeled along the Rhythm Interval Approach's tenets. The RIA has been adapted for use in Botswana primary schools as it shares Botswana's educational tenet of using local knowledge prior to exotic one.

Standard 1

Activity 1

Syllabus Topic: **Pitch**
General objective: 3.4.1demonstrate low and high pitch.
Specific objectives 3.4.1.1 sing the notes of a modulator ascending and descending.
                3.4.1.2 produce high and low pitch with varied objects.
                3.4.1.3 produce long and short sounds.

Procedure:
- Sing the song to pupils and ask them to sing after you.
- Derive musical concepts from the songs and teach them to pupils using selected activities.
- Ask pupils to create their own activities which are informed by the concepts they learnt from the songs.

Makunkuretsa

Doh is C

|s :d'.d' |s :d |s :d'.d' |s :m.m |s :m.r |s :d |s :m.r |s :d

Ma - ku - ku - re - tsa, ma - ku - ku - re - tsa n - na - na ro - ba - la na - na ro - ba - la

|m :m.m |s .s :d |l .s :l .s |l :s .l |s .l :s .m |f :d

tla bele - gwa e ma - ng ma - go a ti - ma - na a ti - ma ba - be - le - gi!

The song uses the pentatonic scale, so the scale could be introduced to pupils through it e.g. **d r m s l d'**.

Take pupils outside the classroom and look for some stairs. Divide pupils into four groups and ask each group to go up the stairs singing the scale and come down still singing. Alternatively, the teacher can draw a ladder on the floor for each group or ask matured ones to do the drawing for their groups. The ladder must have 5 steps which represent the pentatonic scale e.g. tonic, supertonic mediant, dominant and submediant. The activity could be done in groups or in pairs for pupils to closely grasp the concept.

Select 5 pupils who physically differ in height e.g. short to the tallest. Give them some cards each bearing the degree of the pentatonic scale e.g. d r m s l.

Child 1	Child 2	Child 3	Child 4	Child 5
d	r	m	s	l

The teacher can now pitch children according to the scale degree they represent. A conductor is then chosen from the class and given a series of notes, e.g. 3 notes e.g. d m s, m d s, s m d etc. the conductor then comes and conducts the 'human modulator.' This activity can go on until all children in the groups have assumed different roles. As is the rule of thumb, the teacher knows his/her children's level so s/he can arrange the type of notes to be sung depending on children's voice range.

Performance

For this activity pupils are asked to bring different objects that can produce varying sounds e.g. bottles, bottle tops, boxes, rulers, tins etc. The teacher asks pupils to exploit different ways of producing sounds from their objects e.g. bottles could be blown in, bottle tops used as shakers while boxes are used as drums, etc. S/he then demonstrates how the bottles produce sounds of different pitches e.g. high and low pitches. The teacher further blows into the bottles at different durations to show long and short notes. Pupils are then asked to go into their groups and create some music from their objects. Pupils are asked to accompany the given melody using the collected materials.

The children are helped in arranging movements and performance which follow the activity.

Following pupils' performance on their objects the teacher can now introduce some un-pitched and pitched percussion instruments to the pupils such as drums, rattles, bells, improvised cymbals and woodblocks.

Guide children in the exploration of different sounds which the instruments can produce e.g. beating, thrusting, shaking, scratching etc.

Ask pupils to sort the instruments according to the sound they produce e.g.

Table 5.2 Pitched and un-pitched instruments

Pitched	Un-pitched
voice	cocoons
drum	body sounds
Mbira	Claves
Guitar	Cymbals
segaba	

Bring pupils' attention to the pitches **s- d'** in the first bar, which is a perfect 4th and ask them to sing it several times after you. Ask them to stand up when singing **d'** and sit down when singing **s**, to differentiate between high and low sounds. Ask them to raise their hands up when singing **d'** and down when singing **s**, as an alternative to sitting and standing up. Also ask pupils to clap the intervals for the given notes.

Activity 3-Sound exploration

Take pupils on a mini tour around the school or to a nearby garden to capture various sounds from birds, dogs, cows, human-beings, radios, etc. Make them pay attention to the pitches of sounds e.g. high or low, sweet or rough, soft or deep.

Ask pupils to list the type of sounds they have collected from the surrounding and report to the class. Ask them to imitate the sounds e.g. 'moo'from a cow, kukue from a dove, 'sshh' from wind, 'hei' form a person. Use the sounds to make a chant e.g.:

Moo- ku- kue- ssh- hei
Ta   ta- te   sa – ta
S :   S : S   : : S

Divide pupils into 3 groups one group takes the text, the second takes the rhythm time names and the third takes the sol-fa pattern. Vary the activity into call and response. Ask pupils to arrange suitable movements for the activity and perform it.

Activity 4

Syllabus Topic-Duration

Music element- rhythm

General Objective: show control over the body in performing simple non-locomotor and locomotor movements.
Specific objectives
3.2.1.1 identify beat in music.
3.2.1.2 move in time to the beat of a simple tune.
3.2.1.3 compose varied simple beats.
3.2.1.4 perform varied movements to the beat.
3.2.1.5 practice controlled movements with or without a stimulus.

Procedure:
- Ask pupils to sing the song after you.
- Introduce body sounds with the song '*Dikarolo tsa mmele*'(Body sounds). The song addresses the importance of body parts in making body sounds.
- Teach the music concepts extracted from the song such as crotchet note-ta, quaver note-ta-te and minim ta-a.
- Ask pupils to perform the rhythm of the song.
- Ask them to create their own compositions with a motif from the song.

Re ithuta go opela	We are learning to sing
Ka dikarolo tsa mmele.	Using the body percussion.
Bulang melomo, opa ka diatla,	Use your mouth, clap your hands
Gata ka dinao re tle re opele.	Step with your feet, and so we sing.

Dikarolo tsa mmele

Introduce pupils to a variety of body sounds and let them explore them e.g. clapping, singing, scratching, hissing, stamping, snapping patchen etc.

Divide pupils into 4 groups. Each group has to be divided further according to the types of body sounds they will be playing to accompany the above melody.

E.g.
Group 1-melody;
Group 2-clapping;
Group 3-hissing;
Group 4 snapping.

The accompaniment should be done systematically; learners have to perfect the first 4 bars before being introduced to the last 4 bars, this is done in line with their memory capacity. But since learners progress at different rates the teacher could introduce the accompaniment in line with learners' capabilities in his/her situation.

Teacher then extract the first 4 bars for pupils to experiment with.

Divide pupils into 4 groups let first group sing the call thus: *re ithuta*, second group sings *'go opela'*, third groups sings,*'ka 'dikarolo tsa'* and lastly the fourth group sings ,*'mmele*. The activity could be swapped such that the group which did not sing a particular part can end up singing it.

Ask pupils to stamp the beat e.g. 1234 etc.

Ask them to clap the rhythm.

Then try stepping the beat while singing.

Later on, try singing, stepping the beat and clapping to the rhythm at the same time.

Patchen the rhythm using both hands, then exchange left and right hand for each beat.

The teacher can end up asking pupils to perform the whole piece depending on their ability.

Activity 4-introducing rhythm notation and beat

Introduce the duration of beats and notation using pictographs e.g.

☻ ☻   ☻ ☻   ☻ ☻ ☻ ☻ ☻ ☻ ☻ ☻ ☻

Re-	i-	thu-	ta,	ka	-di-	ka-	ro-	lo	tsa	m-	me-	le
Ta	ta	ta	ta	ta	-fa	te-	fe	ta	ta	ta	ta	ta-a

d   r   m   d   f . f   m. m   r   t,   r   t,   d-
Sam Jim Lebo Dan Mo- a - ra - bi   Tom Joy John Mike An-gel

Teacher leads the activity and pupils imitate him/her.

Show pupils a chart as indicated above and perform the following activities:

Chant the words and let pupils say after you;

Use the rhythm time names to spell out rhythm time to pupils;

Use the sol-fa notation to reinforce the song's melodic line;

Perform the chant by stepping the beat while clapping the rhythm and chanting it at the same time. The teacher has the liberty to use as many variations as possible e.g. call and response.

Body percussion such as hissing, clapping, stamping snapping, patchen could be used to accompany the activity.

This could then be transferred into introduction of notation through stem notation e.g.

| | | | | | | | | |||| | | | | |

Re   i- thu- ta   go o- pe- la   ka-di-ka-ro- lo   tsa m-   me- le.
Ta   ta ta ta   ta ta ta ta   ta - fa te fe ta   ta   ta   ta   ta-a
d   r   m   d   s   l   m   d   f. f m. m   r   t,   r   t,   d-

Follow the same procedure as above using the stem notation.

Transfer the same stem notation to circles notation, and give pupils an activity to shade them in, to represent the notation e.g.

◯ ◯ ◯ ◯ ◯ ◯ ◯ ◯ ◦◦◦◦ ◯ ◯ ◯ ◯ ◯

Re	i-	thu- ta	go o-	pe- la	ka-di-ka-ro- lo	tsa m-	me-	le.
Ta	ta	ta ta	ta ta	ta ta	ta - fa te fe ta	ta ta	ta	ta-a
d	r	m d	s l	m d	f. f m. m r	t, r	t,	d-

Divide pupils into 4 groups; ask them to compose their own rhythms using the above note values. They can do that in many ways e.g. reversing the rhythm, jumbling it up and adding something new e.g.

◦◦◦◦ ◯ ◯ ◯ ◯ ◯ ◦◦◦◦ ◯ ◯◯◯◯

ka-di-ka-ro- lo, re- i- thu- ta, ka-di-ka-ro- lo go o- pe- la.

Pupils are asked to perform to the class in their respective groups.

Moreover, pupils can be tasked to create the accompaniment for the melody, like in the example that follows:

Dikarolo extract

FN- finger snapping
CL- clapping
P- patchen
ST-stamping

Divide pupils into 4 groups and guide them in coming up with their own melodies by extracting the first bar melodic pattern from the piece and creating their own melodic pattern. They can pick the first bar and create one bar to finish it. Ask group1 to call their melody B, group 2 to call it C, etc. During the performance the groups can line up according to their numbers in front, group1 sings their melody, group 2 connects immediately followed by group 3 and so on.

Finally, with the knowledge learners have acquired, the teacher can now go back to the song '*Dikarolo tsa mmele*' derive and teach other musical concepts which could be learnt from it e.g.

- the song is in 4/4 time;
- it has a crotchet beat;
- it has a quiver note;
- it has a minim note.

Children can be asked to sing and clap 4/4, clap a crotchet beat and a quaver beat after the teacher.

In conclusion, design a card game for pupils to match notes with their meanings. The teacher writes all new note values and other musical concepts covered in the lesson, on some flash cards. S/he then writes their explanations in some other cards e.g.
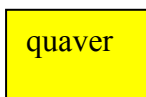
This game is played by learners in pairs or in groups of about six. In playing the game one pupil is chosen as the leader, who is responsible for monitoring and recording marks earned during the competition. S/he starts the game by picking a card from either the question or answer pile. S/he then asks the two groups to toss in order to select the group which would go first. The leader flashes up a symbol and the group choose a corresponding answer. The group which answers correctly earns 10 points. The game goes on until one group wins and the leader is chosen from the winning group.

Activtiy 5

Dramatisation

3.5.1.1 use facial exessions, gesture and songs to communicate stories and tales.
3.5.1.2 use movement to bring out the mood of the story.

Teacher recites the story of Sananapo to pupils.

The story is about four ladies who were friends and one lady amongst them was the daughter of a king, her name was 'Sananapo.' As such her friends were jealous of her since she wore beautiful clothes and had almost everything she needed. One day Sananapo's friends plotted to kill her. They asked her to accompany them to go and collect firewood. Sananapo agreed and to her surprise her dog refused to remain behind. They left to the place which was planned for. When they arrived Sananapo's friends proposed that they make a big fire and

skip over it. They agreed, and as the game went on one of the ladies threw Sananapo in the fire, she burnt and died. They then ate her roasted flesh. All the time the dog was watching them with grief. They noticed it and tried to give it some, but it refused. After finishing they left home, hoping that they would deny having seen Sananapo that day. To their dismay when they arrived, the dog started singing thus:

Sananapo

Sananapo, Sananapo
Ba mmolaile Sananapo.
Ba mpha lesapo Sananapo.
Ka re ga ke je motho Sananapo,
E le monga wame Sananapo.

Sananapo

Sananapo, Sananapo
They have killed her Sananapo.
They gave me her bone Sananapo.
I said I can't eat a person Sananapo,
Especially my boss Sananapo.

Sananapo

Teacher then sings the song to pupils and articulates the words. The song is sung as a whole first, then line by line until pupils grasp it. Teacher uses French time names and Curwen's hand signs to facilitate conceptualization of the song. The sol-fa transcription is also used to facilitate song encoding.

Teacher extracts musical concepts and social value of the song to learners e.g.

- 4/4/time; children are asked to echo-clap 4 beats, and step the beats from bar one to the end;
- Children are introduced to a quaver beat and a minim beat e.g. they are told to step 4 beats, but then a quaver is added in through clapping and so is a minim;
- Pupils are advised that jealousy is bad because people can kill each other as a result.

Pupils are asked to go before the class one after the other to recite stories which they have heard from their parents or guardians and act them. They are encouraged to use the recitalist and acting skills which they learnt such as facial expressions, hand signals, voice techniques (high, low, coax, hoarse etc).

Finally, the teacher divides pupils into four groups and asks them to perform *Sananapo* with a given accompaniment. Although children at this level can not read music, the teacher can guide them through rote.

Sananapo

Dance

Specific objective: perform a variety of traditional dances in one's locality.

Teacher asks pupils to perform *Sananapo* using traditional dance movements and choreography. The teacher is advised to seek out for a choreographer in case s/he does not have choreographic skills, because learners have to be taught properly, since between age 6-8 years, learners are at their best encoding stage which slows down after thirteen years (Zimmerman 1971). The choreographer is expected to display various ways of moving in space. Learners would be asked to demonstrate the dance formations, steps and required movement after the activity.

STANDARD 2

Activtiy 1

Topic: Sound exploration

Music element: dynamics

3.1.1.1 produce soft and loud sounds using objects and parts of the body.
3.1.1.2 use symbols to represent soft and loud sounds.
3.1.1.3 create sound variations in volume on accompanying instruments to match a singing voice.
3.1.1.4 create variations in tempo on accompanying instruments to match the singing voice.

Procedure:
- Let pupils follow you in singing the song.
- Extract musical concepts and teach them.
- Perform the song using own accompaniment.
- Ask pupils to create their own pieces using a motif from the song.
- Ask pupils to create and perform their compositions.

Mammati mpelegela ngwana	**Mammati baby-sit my child**
Mammati mpelegela ngwana yoo,	Mammati baby-sit my child,
ke a lema,	am ploughing,
ke lema ke le nosi (x2)	ploughing alone(x2)
Wa mpona ke a lema,	You can see me am ploughing,
ke lema ke le nosi! (x2)	am ploughing alone!(x2)

Facilitate the learning of the melody of the song by using Curwen's hand signs. Let pupils take turns in conducting the song so that they could feel the melody, beat and other music qualities physically.

Divide the class into 2 groups. One group calls the first bar and the other responds in the second bar and so forth. The activity could be varied by exchanging responsibilities, e.g. the group which was taking the call role takes the response.

Demonstrate the beat in a song by clapping it to express it to pupils as the song goes on. Ask pupils to do the same by moving to the tune of the song every time, using body sounds in expressing the beat e.g. clapping, hissing, stamping etc.

Introduce the concept of dynamics to pupils e.g. palm facing up means loud and palms facing down means soft. Ask them to sing the song again and cue them to either sing softly, loudly, slowly or fast. Ask pupils to follow you with the aid of hand gestures.

Ask pupils to go in their groups and practice the dynamics: soft and loud then present to the whole class.

Finally ask pupils to collect used materials such as empty bottles, empty plastic containers, spoons, dishes, boxes, bottle-tops and tins to use for accompanying the song.

Divide them into four groups; first group takes the melody, second group use some metal objects (spoons and dishes, tins), third group picks empty bottles, while the fourth group takes some boxes. Assist them to arrange for a performance. Guide pupils in playing the accompaniment softly and loudly accompanying the voice, then fast and slow. Pupils are asked to create their own songs using the motif from the song *Mmamati.*

Activity 2

Topic:Pitch and notation

General Objective: 3.4.1   demonstrate low and high pitch.
Specific objective: 3.4.1.1 identify different pitches.
               3.4.1.2 differentiate between high and low pitch.
               3.4.1.3 sing notes of the modulator ascending and descending.
               3.4.1.4 produce long and short sounds.
Procedure:
- Sing the same song *Mammati* to facilite pupils' first encounter with the concept.
- Perform music to pupils for them to experience the new concept.
- Lead them in identifying the new concept of dynamics through activities.
- Guide them to use dynamics for self expression.
- Guide them in applying dynamics in their pieces.

Pupils are asked to form a semi-circle in preparation for singing. Teacher uses hand gestures to guide them in expressing high and low pitch e.g. stretching the hands apart signals high pitch, while putting the hands together signals low pitch. Pupils are asked to take turns in conducting the choir following the teacher's example. Pupils are then asked to go into their

groups to practice the hand gestures showing high and low sounds, before each group presents to the whole class.

Teacher helps pupils to extract some motifs from the song, on which they apply the use of dynamics (high and low).

Teacher then brings pupils' attention to a long note (minim) on bar four and asks them to sing it separately e.g. ta-a. Pupils are then asked to sing the song again observing a long note in a song.

Introduce pupils to long and short notes through the use of an excerpt from the song *Mmammati* e.g.

■ ■	■	■ ■	■	■ ■	■	■ ■	■	■ ■	■	■ ■	■	■ ━
Ta-te	ta	ta-te	ta	ta-te	ta	ta-te	ta	ta-te	ta	ta-te	ta	ta-a
m.m	m	d.m	m	r.r	d	l .l	l	s .s	s	m.m	r	d-

Ask pupils to clap the rhythm whilst stepping the beat with their feet. Perform against the accompaniment of percussion instruments. Give each group the pattern and ask them to compose by jumbling it in a way they like. Finally, ask them to present their arranged patterns to the class.

Take pupils outside the classroom and ask them to move up and down the stairs singing the diatonic scale ascending and descending to facilitate conceptualisation of the scale. Alternatively, use a ladder drawn on the floor and ask pupils to imagine climbing it, as they step over it going forward and backwards, singing the diatonic scale ascending and descending.

Teacher explains the diatonic scale further by demonstrating varying pitch levels using pupils who vary in heights. They are asked to form a line according to their heights starting with the shortest. Teacher then introduces the modulator ascending and descending as s/he points at pupils standing in a line. They are each asked to sing the pitch note they represent in the same tune which they are given. Other children are asked to volunteer in coming to the front to do the same. Teacher then introduces the concept of intervals using notes of the diatonic scale. That is done by giving each child in the line a card marked the scale degree name they represent e.g.

Child 1	child 2	child 3	child 4	child 5	child 6	child 7	child 8
d	**r**	**m**	**f**	**s**	**l**	**t**	**d**

Teacher then points at child one and the child sings the 'doh' note, followed by the 'ray child' and so fourth. S/he now challenges children by asking them to sing the following intervals:

d-m
r-d
s-m
r-d
m-d etc.

This activity is facilitated by Curwen's hand-signs.

Finally, make 24 cards which have the notes of the major scale and give them to each group (4 groups). Ask each group to compose a song by fiddling with different patterns. They can start with four notes; the teacher comes and sings them to the class to demonstrate. Thereafter, pupils would be asked to try singing them to the teacher. Finally, each pupil can be given a set of notes to compose and present to the whole class e.g.

s	m	r	m	f	s	l	r	s	m	r	t	r	d

Activity 3

Topic: Body percussion

Music element: rhythm

General objective: 3.3.1 develop an awareness and appreciation of body percussion.

Specific objectives: 3.3.1.1 use different parts of the body to produce sounds.
3.3.1.2 combine different sounds rhythmically for musical effects.
3.3.1.3.create rhythm patterns by clapping and moving to a given piece. of music.

Procedure:

- Sing the song *Kika* to facilite pupils' first encounter with the concept.
- Perform music with pupils so that they can experience the new concept.
- lead pupils in identifying the new concept of rhythm through activities.
- Ask pupils to use body percussion for self expression.
- Ask them to apply rhythm in their pieces.

Teacher introduces the song *Kika e kae*, how it is performed and the context in which it is normally performed e.g. during pounding to make work become lighter. Inform pupils that the mortar was used for pounding. A maximum of about four people could pound in one mortar. The rhythm coming from the activity is an early beat and rhythm establishment for the African child. This is because if two, three or four people pound together, then duple, triple and quadruple meters are realized through the activity.

Kika e kae?	Where is the mortar?
Solo: Kika e kae re thuge?	Solo:Where is the mortar so we pound?
Chorus: Parara-pam-pam-pam!	Chorus: Parara-pam-pam-pam!
Solo: Kika e kae re thuge ?	Solo: Where is the mortar so we pound?
Chorus: Mosela o mo tlung!	Chorus: The lazy person remains in the house!

Ask pupils to sing after you in order to feel the melody and beat of the song using a variety of body parts by performing the following activities:

  Form a circle and move around to the tune of the song *Kika e kae* e.g. 1-2-3-4; Beat 1 should be on the right foot; Ask pupils to clap on every step made on the left foot.

Divide the class into four groups, maintaining the same marching and clapping movement, ask group 1 to turn left on the first beat of the second bar and turn right on the fourth bar and stop, to give chance to groups 2,3 and 4 respectively. Vary turning to the left with turning around, shaking the waist, and dancing respectively.

Divide the group into 2; ask the first group to chant the melody while the second group takes the second part and vice-versa to the accompaniment of stamping movement. The children could vary the part singing line by saying something different, instead of 'thu-thu pa-ra-ra-ra-pa. They can whistle, perform some waist movements, and chant a relevant phrase for variety purposes.

Give pupils rhythm cards on *Kika e kae* to arrange in different patterns, from which they perform their new songs in groups, which would be a variation of the original one e.g.

Re thuge B	Kika e kae A	re thuge B	Own material C

Finally, ask them to devise some relevant choreography and accompaniment for their song, and perform it using percussion instruments.

Activity 4

Syllabus topic: Sound

Music element: Duration/Time

General objective: 3.2.1 acquire knowledge and appreciation of simple traditional rhymes, folk tunes and dances.

Specific objectives: 3.2.1.1 sing rhymes and traditional folk tunes.

3.2.1.2 sing simple songs of their own composition.

3.2.1.3 clap, walk, tap, nod and stamp in time.

Procedure:

- Sing the song *Kika e kae* to facilite pupils' first encounter with folk tunes and quadruple time.
- Perform music with pupils so that they can experience the new idea.
- Lead pupils in identifying the new concepts of rhythmic and melodic patterns through activities.
- Guide them to compose their own songs with the new musical concept.
- Ask them to apply a sense of pulse in their pieces.

Sing the song *Kika e kae* to sensitize pupils to its rhythmic and melodic patterns. The song uses the following techniques; cyclical of theme, repetition or ostinato.

Use the following procedure to teach the song:

- Rote method where teacher sings and pupils imitate him/her;
- Chant the words so that pupils could conceptualise them;
- Use Curwen's hand signs for pupils to internalize the melody.

Let pupils take turns in conducting the song so that they could feel the beat, melody and dynamics physically.

Bring pupils to the attention of the use of 4 beats in a bar. Start by explaining duple meter (2 beats in a bar), followed by triple and lastly quadruple meter.

Teacher orientates pupils on the beat of the song which is 4/4 time. Teacher explains by showing the conducting pattern 4/4 on the air, while pupils emulate him/her. Following that, teacher could illustrate the pattern on the chalkboard. The golden rule of strong beat for the first beat and weak for the second beat is emphasized. The following activity could be used to inculcate the strong/weak progression found in duple, triple quadruple as these are on the centre stage at Lower Primary level:

For duple meter enhancement, ask pupils to form a semi-circle and sit on their chairs facing you. Ask them to follow you in expressing the strong beat which should be expressed as a clap and the weak beat with finger snapping. Tell them to chant 1, 2 after you, exchanging it

with strong/weak chant. For triple meter maintain the same position the strong beat is still the clap, followed by patchen and the weakest would be finger-snapping. Ask pupils to chant 1, 2, 3 with the beats and again 'strong, weak, weak.' Similarly for quadruple time, pupils start with clapping, then snapping, patchen and finally snapping again. Thus'strong-weak, medium-weak.' This means the third snap has to be stronger than the second one for distinction purposes. Pupils can also step the beats while they chant them, where the right foot is regarded as the strong beat e.g. duple meter = right, left (1, 2) triple = right, left, right (1, 2, 3) whereas quadruple = right, left, right, left (1, 2, 3, 4).

Performance of the song *Kika*

Let pupils form a circle. Ask them to sing the song again and move to the beat of the song while still moving in a circle. Emphasize four beats e.g. 1,2,3,4 using clapping, stamping and patchen.

Ask them to chant the words while still keeping the beat as they go around the circle. Ask them to keep quite while still keeping the beat. Finally, ask them to perform the song with percussion instruments, after they have mastered it.

Divide the class into 4 groups:
 Group 1 –melody;
Group 2- rhythm on shakers;
Group 3- using cymbals and bells;
Group 4-using drums.

Activtiy 5

Dramatisation

General objectives: 3.5.1develop the ability to dramatise stories and tales.
Specific objectives: 3.5.1.1 use movement and sound to express the mood of a story.
                3.5.1.2 use sound effects to bring variations in the mood.
                3.5.1.3 create simple characters and narratives in response to a range of stimuli.

Teacher introduces pupils to story telling by giving them reasons behind it e.g. to guide, counsel and empower children with life meaning in general. Stories were usually told by grandmothers and grandfathers because they were believed to be experienced with life and therefore regarded as moral watchdogs.

Teacher narrates the story about *Ntadiane* who was so arrogant that she used to insult people and every thing she got upset with.

One day Ntadiane and her friends went to gather some firewood in a nearby bush. On the way Ntadiane stumbled over a stone and got hurt in the process, she then insulted it. Later when the ladies came back, the stone blocked their way. After they each sung, for leniency, the stone let some of them pass but blocked Ntadiane for ever.

 The moral of the story is to counsel children to shun undesirable behaviors. Like other folktales this story has a song. Stories were usually told interspersed with songs by good narrators who could capture children's attention, steer their imagination and sustain them through the story. Usually there are no specific movements which accompany stories as they are recited when everybody is seated.

Lentswe o re pha!	**The stone burst!**
Lentswe o re pha-pha! ke fete.	Burst stone burst! so I pass.
Ga se nna nka go roga mama,	Am not the one insulting you
O rogwa ke Ntadiane mama,	You are insulted by Ntadiane
Ngwanyana wa se roga mantswe mama!	The lady who insults stones!

Lentswe o re pha!

Teacher should tell the story to pupils using the necessary recitalistic and acting skills such as facial expressions, movements, expressive tone that suit the actions of the story.

Pupils are asked to take turns in telling the story to the class while they employ some recitalist and acting techniques which are acceptable at their level e.g. change of voice, facial expressions and gestures. Depicting change of mood is applicable to higher classes since it is a more complicated skill. Pupils are asked to sing and dramatise by showing movements as they recite.

Children are asked to draw the characters from the story of *Ntadiane* according to how they have been depicted to them. The teacher can also give pupils some pictures from which they could create their own stories.

Dance

Specific objective: perform a variety of traditional dances in one's locality.

Teacher asks pupils to perform *Ntadiane* song using traditional dance movements and choreography. It is advisable that the teacher invites a reputable choreographer to display traditional dance techniques and varying ways of moving in space.

STANDARD 3

Topic: Sound

Musical element: dynamics

General objective: 3.1.1 develop an awareness of dynamics.

Specific Objectives: 3.1.1.1 demonstrate soft and loud sounds through singing.
                        3.1.1.2 add symbol to a simple tune to indicate soft and loud parts.

Procedure:

- Sing the song *Sila sila mile* to set the stage for new musical concepts to be derived from the song.
- Perform the song using dynamics.
- Lead pupils in applying dynamics in the excerpts they extracted from the song.
- Ask pupils to compose their own songs with the new musical concept.

Inform learners about Botswana background and geographical location e.g. Botswana is situated in southern Africa, it is bordered by South-Africa to the south, Namibia to the west, Zimbabwe to the east and Zambia to the north. The people of Botswana are called the Batswana and they speak Setswana. The Batswana community used to survive by grinding or pounding corn before cooking, the song which follows is a testimony to their way of life. In the song, the singer narrates a situation where the woman failed to grind corn in order to cook for her lover, so the singer fears that the woman is going to be jilted for failure to exercise her role. Womanhood qualities were partly judged on the basis of the woman's ability to cook for her husband; otherwise she became susceptible to divorce if she could not deliver effectively from the kitchen.

.Sila-sila mile-mile

Sila-sila mile-mile ngwana wa batho.

Sila-sila mile-mile ngwana wa batho,

Oh! dalie wa tsamaya lerato le fedile,

Oh! darlie a tsamaya lerato le fedile.

Grind some milie-meal

Grind –grind some milie-meal my daughter.

Grind-grind some milie-meal my daughter,

Oh! darlie is leaving the love has expired,

Oh! darlie is leaving the love has expired.

Sila sila mile

The movement that commonly accompanies the song performance is for children to stand is a semi-circle. The soloist, who always stands in the front row, leads the song, although other voices also come in at the same time. The movement for the song is an imitation of a person grinding some mealie-meal. Since '*sila sila mile*' is an imitation of the rolling stone grinding corn, this acts as early rhythm inculcation in children. The song does not only introduce children to Botswana social life, meal, but it introduces pupils to the following musical concepts:

- A syncopation note; ta-te-i (a quaver before a crotchet note), in addition to a crotchet note, quaver note, and a minim;

- Leap of the 6th from l, to f or E-C is another new element which learners are introduced to.

- Pupils are exposed to musical form in this case AB which features in the song.

Teacher needs to introduce the new musical concepts to pupils one after the other extracting the concept and addressing it separately for pupils to grasp before singing it within the song. Conduct the song using the gestures which pupils are familiar with, such as palm up to mean forte (loud) and palm down to mean soft (piano). Ask volunteers to take turns in conducting the song showing soft and loud sounds. Ask pupils to go into their groups and practice the technique before performing to the whole class. Finally, help each group in extracting a motif

from the song with which they build on their own compositions. Ask pupils to perform to the whole class showing the learnt expressive sounds 'soft and loud.'

Activity 2

Topic: Pitch

Musical element: different pitch levels.

General objective: 3.4.1 develop an awareness of different pitch levels.

Specific Objectives: 3.4.1.1 use Curwen's hand signs to indicate different pitches in the modulator.

       3.4.1.2 create short melodic patterns consisting of high and low notes.

       3.4.1.3 create a melody consisting of long and short notes.

Procedure:

- Re-sing the song *Sila sila mile* to prepare learners for pitch concept.
- Perform the song emphasizing pitch.
- Lead pupils in applying Curwen's hand signs using the song.
- Ask pupils to compose their own songs and apply the new concept.

Teacher leads pupils in singing the song through rote. S/he then uses sol-fa facilitated by Curwen's hand signs. A few pupils are asked to demonstrate to the class singing the song using Curwen's hand signs. Pupils are then assigned in their groups to accompany themselves using Curwen's hand signs, with the teacher's help.

Teacher brings pupils ' attention to the major 6th found in the song e.g. s,.s,-s,.s, to   m.m-m.m. Children are then taught the difference between high and low pitch and they are asked to sing the song with the new concept in their minds. Pupils are further asked to note the difference between short and long notes in the same song in bar 2 e.g. r.r d.r m:- (short, short, short, short and long note).

Pupils are asked to go into their groups and create their own melodies using the above motif. The motif can be written in text plus sol-fa, depending on pupils' repertoire of notation. Each group is then required to present to the entire class.

Teacher introduces the concept of the stave using the hand stave. Pupils are then asked to say the notes by reading them with their fingers e.g. small finger is E, first space is F etc.

Fig 5.1 The hand stave
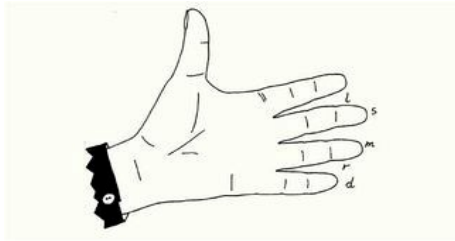
(Conceptualised from Kodály in Sźonyi, 1973)

Finally the fingers concept is transferred into an open stave and pupils are shown how to construct C major only e.g.

_____
_____
_____
_____
_____
                              C   **doh**
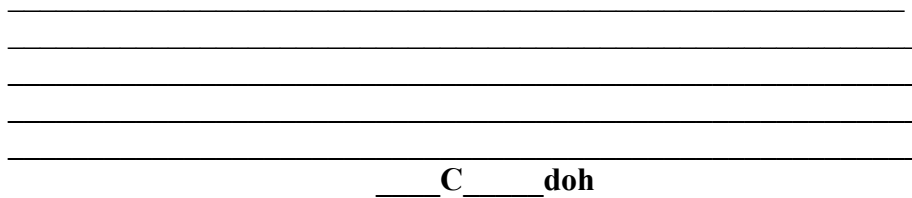
Basing on Gestalt's school of thought (Wertheimer, 1924), who perceives the whole as better than the sum of its parts, it is ideal to draw all the five lines at once. This is good for learners because they get to know that the stave has got 5 lines conceptually and practically. As such, it becomes easier for them to cope easily when the time for them to use the whole stave comes, as they would have already conceptualized it as a whole. This approach is also in line with the African holistic way of thinking. After introducing the stave, ask pupils to draw circles from doh middle C to doh octave.

Activity 3

Topic: Body percussion

Music element: rhythm

General objective: 3.3.1 develop an awareness and appreciation of body sounds.
Specific objectives: 3.3.1.1 diferentiate between beat and rhythm by contrasting body movements in simple traditional tunes.
                      3.3.1.2 use objects from the environment to imitate body sounds.

Procedure:
- Sing the song *Ba jele tamati* to enhance the concept of rhythm.
- Perform music with pupils so that they can experience the new concept.
- Lead pupils in identifying the new concept of rhythm through activities.
- Assist pupils in using body percussion for self expression.
- Ask pupils to apply rhythm in their pieces.

Ba jele tamati is a song which is mostly performed by Bangwaketse children in southern districtin Botswana, where it was captured. This song is interpreted as 'people have eaten a tasteless tomato' and because the tomato is tasteless without salt, it tastes 'shaky, shaky.' The common way for performing this song, is for children to go in pairs, and face each other when the song starts. The dancers imitate the 'shaky shaky' part with some jumping and swift turning movements which go rhythmically with the song. In doing this, children twist their torsos and sway their hips to the accompaniment of the song.

Ba jele tamati	**They have eaten a tomato**
Ba jele tamati,	They have eaten a tomato,
ba jele e senang letswai! (x2)	a tomato is tasteless, tasteless!(x2)
A baba shake-shake!	Because it has got no salt,
E senang letswai!	It is shake-shaky tasteless!
	Shaky-shaky tasteless cause it has no salt!

Let pupils form a circle. Ask them to sing the song and move to the beat of the song while still moving in a circle. Demonstrate the rhythm in a song by clapping it to express it to pupils as the song goes on. Ask pupils to keep the beat with their feet whilst they clap the rhythm against it. Allow pupils to use varying body sounds in expressing the rhythm against

the beat e.g. whistling, hissing, stroking snapping etc. Ask them to chant the words while still keeping the beat as they go around in a circle. Ask them to keep quite while still keeping the beat.

Turn the clapping into a refrain where one group claps after the other within a space of one or two bars in between. The activity is done as learners are moving to the beat in a circle.

Finally, ask pupils to extract a motif from the song and build their own pieces from it. The piece must show the following:

- Effective use of long and short notes;
- Expressive marks such as forte and piano.

Pupils then present to the class.

Divide the class into 4 groups and give each group the same melody and ask them to work an accompaniment of their own and some relevant choreography. They can also use body sounds as accompaniment.

Group 1 –melody;
Group 2- rhythm on shakers;
Group 3- using cymbals and bells;
Group 4-using drums.

Ask the groups to perform as an ensemble.

Activity 4

Syllabus Topic: Duration

Music element: Time/pulse

Specific objectives: 3.2.1.1 identify beat in music.
                3.2.1.2 move in time to the beat of a simple tune.
                3.2.1.3 compose varied simple beats.

Procedure:
- Sing the song *Ba jele tamati* to enhance the concept of pulse.
- Perform music with pupils so that they can experience the new concept.
- Sensitise pupils with the concept of pulse through activities.
- Assist pupils in practicing the use of pulse.
- Ask pupils to apply the concept of pulse in their pieces.

Derive some new musical concepts from the song *Ba jele tamati* and teach it to pupils through the song. The musical concepts in the song are as follows: an upbeat, staccato note, syncopated note, dotted crotchet and part singing. At this level pupils can be introduced to dotted crotchet and upbeat before syncopated note as the latter is more challenging. The teacher asks pupils to practice singing the upbeat first by asking them to step the beat and chant a *'ta'* note immediately after the step. Pupils are then asked to apply the technique in the song and practice it in their groups.

Activity 5

Dramatisation

3.5.1: develop an awareness of the relationship between music, dance and drama.

3.5.1.1 act stories using body language to emphasise and express meaning or convey a message.

Teacher introduces story telling through the story of *Tsuwele.*

This story is about a girl called Tsuwele, who resisted her mother's persuasion to relocate to a new place, since they were terrorised by the giants, who ate children. Tsuwele was so in love with the house that she sacrificed herself to remain in it. She instead agreed with her mother on the song to be sung, as an 'unlocking code' whenever her mother comes in to bring her some food. Every time this happens the giant was watching. He later on tried his luck on several occasions but his baritone voice failed him. Eventually the hare advised him to swallow a hot stone, after which he managed to sing well, grabbed Tsuwele and ate her.

From analysis the researcher has noted that the story was meant to teach pitch since Tsuwele sings in soprano whilst the giant sings in baritone.

Tsuwele	**Tsuwele**
Tsuwele ngwana wa ngwanaka,	Tsuwele my grandchild,
Ke rile a re tsamaye,	I told you to come with me,
Wa re o salela ntlwana.	You said you remain in the house.
Ntlwana se agwa ka ditshipi	A house built of metals
Lobati lo ntse marwangrwang.	with a decorated door.

Tswana
Doh is D

Tsuwele

Tsu-we-le, Tsu-we-le ngwa-na wa-ka. Ke ri-le re tsa-ma-ye, wa reo sale-la n-

tlwa-na, n-tlwa-na sea-gwa ka di-tshi-pi, le-ba-ti len-tse-ma rwang, Tsu-we-le!

Teacher must tell the story to pupils using the required recitalist and drama skills such as facial expressions, movements, and expressive tone to depict the characters in the story.

Teacher asks pupils to pay attention to the time signature which is 3/4 time. Children are informed that 3 on top denotes 3 beats in a bar, whilst 4 at the bottom represents the type of notes used, in this case quarter notes. The anacrusis is another technique which is brought to pupils' attention through the song. Children are asked to experience the rhythmic pattern by clapping it while they keep the beat with their feet.

Pupils are asked to take turns in telling the story to the whole class employing recitalist and drama techniques. Finally each pupil is asked to recite and act stories which they know. They are encouraged to use the recitalist and acting skills which they have learnt such as facial expressions, hand signals, voice techniques (high, low, coax, hoarse etc).

Dance

3.6.1.1 identify different traditional dances from their locality.

3.6.1.2 perform traditional dances in their locality.

Pupils are asked to name different dance types which they know in their locality, e.g. *setapa, tsutsube, borankana, phathisi and thulathula.* They are divided in their groups and asked to dance to the song *Tsuwele* which is in 3/4 time, and present to the whole class.

STANDARD 4

Topic: Sound exploration

Musical element: dynamics

General objective: 3.1.1 develop an awareness of sound quality.

Specific objectives: 3.1.1.1 use symbols to represent soft and loud sounds.
       3.1.1.2 differentiate between metallic and non-metallic sounds.
       3.1.1.3 identify sounds produced by different musical instruments.
       3.4.1.1 sort various sources according to their pitch.

Procedure:

- Sing the song *Didimala mme o ile kwa masimong* to give pupils a feeling of the music flow from which the new musical concepts would be derived.
- Perform the song using dynamics.
- Lead pupils in applying dynamics in the excerpt extracted from the song.
- Guide pupils in composing their own songs applying the new musical concept within them.

Activity 1

Introduce the song *Didimala mme o ile kwa masimo* and ask pupils to sing it after you.

Didimala mme o ile kwa masimo	*Hush up! mother has gone to the fields*
Didimala! mme oile kwa masimo. (x2)	Hush! thee my babe, your mom is gone.(x2)
Otla go tlela ntshe le magapu. (x2)	Gone to the fields,
	will bring you some melons and sweet-
	-reeds. (x2)

Didimala mme o ile kwa masimo

In this lullaby, the care-taker implores the baby to sleep and promises it that the mother will bring him/her some sweet reeds and melons from the fields.

The lullaby is sung as the care-taker lulls the child; similarly children are expected to sing the lullaby showing some rocking movements.

It is also important that when learners insert symbols in this lullaby, they consider its text, and interpret it, such that since it talks about lulling a baby, soft to very soft dynamics should characterize its progression to match the baby's state of slumber. The song also has to be sung at a walking pace (andante).e.g. the first four bars are sung with much softer voice to express the lulling characteristics. From the fifth bar to the last bar, the singer could articulate by raising his/her voice a bit since s/he promises the child that the care-taker would bring him/her something from the fields.

Divide learners into 4 groups and give them the song *Dididmala mme o ile kwa masimo* to insert dynamics where they feel it is appropriate. The song should be written in the text since pupils at this stage can not read notation. It is important to explain the words and meanings of the song to them, so that symbols could be inserted appropriately. Following learners' encounter with dynamics, introduce them to some more dynamics techniques appropriate for their level e.g.

- Soft - piano = (p)
- Loud - forte = (f)
- Moderately soft – mezzo-piano = (mp)
- Moderately loud - mezzo-forte =(mf)
- Very soft   -   pianissimo = (pp)
- Very loud - fortissimo =(ff)
- Getting louder - crescendo =(cres)
- Getting softer - diminuendo= (dim)

Drill them in memorising the terminologies by saying them after you. Use flash cards having terminologies written separately from their answers. Ask pupils to match them accordingly e.g.

Table 5.3 Expressive sounds names and their interpretations

Terms	Answers
Piano	Very loud
Forte	Getting louder
Mezzopiano	Very loud
Mezzoforte	soft
Fortissimo	Moderately loud
Crescendo	Moderately soft
demunuendo	loud

(Source: Kamien 2000:45)

Arrange learners in a choral style and conduct the same lullaby to them using appropriate dynamics for them to follow. Divide them into 4 groups and assist them to take turns in conducting their groups. Thereafter, assist them in composing their melodies using the motif from the song and ask them to apply the dynamics to it.

Finally, introduce a collection of sound materials to pupils e.g. bells cymbals drums, woodblock, rattles etc. Divide pupils into 4 groups and ask them to categorise the materials under metallic and non-metallic sounds. Ask them to make some compositions using metallic and non-metallic sounds and apply them in their compositions.

Help them to identify sounds produced by different musical instruments such as chordophones - segaba, idiophones - setinkane/ mbira and lastly aerophones- phala/whistle.

Finally ask them to categorise instruments according to the type of sound they produce e.g.

Table 5.4 classification of instruments according to their sound quality

Membranophones	Chordophones	Aerophones	Ideophones
drum	musical bow	horn whistle reeds wood	bell rattles thumb piano xylophone

(Conceptualised from Kamien, 2000:638)

Through the use of pictures, introduce learners to 6 categories of modern instruments and give example under each category e.g.
- String-guitar;
- woodwind-recorder;
- brass-saxophone;
- percussion-drums;
- Keyboard-piano and electronic-guitar.

Ask pupils to match the instruments with their relevant classes:

- String-   recorder
- woodwind   guitar
- brass-electronic   keyboard
- percussion   saxophone
- Keyboard-piano   drums.

Activity 2

Topic: Pitch

Musical element: different pitch levels and notation.

General objective: 3.4.1 demonstrate an understanding of low and high pitch.

Specific Objectives:

            3.4.1.2 define pitch.
            3.4.1.3 use hand signs to show pitch levels.
            3.4.1.4 sing tunes in tonic sol-fa.
            3.4.1.5 use symbols to represent short and long notes.
            3.4.1.6 use French time names in simple rhythms.

Procedure:

- Sing the song *Didimala Selinah* to prepare learners for pitch concept.
- Perform the song emphasizing pitch.
- Lead pupis in applying Curwen's hand signs, French time names and so-lfa using the song.
- Ask pupils to compose their own songs and apply the new concepts.

Introduce pitch using the song '*Didimala Selinah*'

Didimala Selinah	**Hush up Selinah**
Didimala Selinah! (x2)	Hush! thee Selinah.(x2)
Didimala ngwanaka (x2)	hush! thee my child.(x2)
Ngwana morati waka,	The child of my lover,
O nkgopotsa moratiwa!	You remind me of my lover!

Didimala Selina

In this lullaby the care-taker communicates with the baby through the song. She asks 'Selinah' (the name of the child) to stop crying because she reminds her of her lover.

This song was sung mostly by women whose lovers were away especially for a longer period either gone to the mines, wars, or far away places where there was little hope that they would return soon. The song is sung as the child is lulled to sleep.

The common movement for singing the song is for children to form a semi-circle and sing the song as they slowly shift their bodies from side to side. Guide pupils in grasping the melody through memorization by using the established song teaching techniques such as:

- Teacher sings the song and children sing after her/him;
- Teacher uses rhythm time names for children to grasp the rhythm;
- Teacher employs tonic-sol-fa to articulate pitch to children, using Curwen's hand signs.

Teacher asks children to take turns in using rhythm time names and Curwen's hand signs in their groups, to help them grasp pitch. Eventually, pupils are asked to perform the melody showing correct use of dynamics and suitable movements.

Pupils are then asked to go in their groups and extract a motif from the first 4 bars of the song and re-arrange an ostinato by jumbling up the bars. In performing, group 1 should sing the bars in their original theme. However groups 2, 3 and 4 sing the varied versions of the theme. The melodic patterns are exchanged among the groups such that each group ends up having a chance to go through all the variations e.g.

Table 5.5 Using theme and variations

Theme	Didi-	mala	Seli-	na-a
Variation 1	seli	na-a	mala	didi
Variation 2	Na-a	didi	seli	mala
Variation 3	mala	seli	didi	na-a

(Source: Simako, 2008)

Pupils are then introduced to a G clef and showed how it is constructed in the stave. Learners can be drilled in memorisation of the key names. All the lines can be given the mnemonic: 'Every Girl and Boy deserves Fun' for E G B D F, whereas the spaces can be conceptualized as FACE.

An open hand stave can still be used for learners to represent lines and spaces e.g. little finger represents 'doh' for varying keys.

Pupils can now be asked to carry the following activities in groups or individually:

a) Insert a note above the given letters or keys:

B	D	E	F	G	C	A

Write the letters under each note on the stave:

Activity 3

Topic: Body percussion

Music element: rhythm

General objective: 3.3.1 understand the characteristic of sounds.

Specific objectives: 3.3.1.1 use parts of the body to produce a percussive effect.
3.3.12 dentify the sound produced by different parts of the body.
3.3.13 construct simple percussive musical instruments.

Procedure:

- Sing the song *Silang mabele* to enhance the concept of rhythm.
- Perform music with pupils so that they can experience the new concept.
- Lead pupils in identifying the new concept of rhythm through activities.
- Assist pupils in using body percussion for self expression.
- Guide pupils in applying rhythm in their pieces.

 Silang mabele

Silang mabele, gamang dikgomo.

Tsatsi le phirimile,

bana ba letse le tlala.

Ba letse le ramatheka

Monna yo mosesane(x2)

Grind some corns

Grind some corns, milk some cattle,

 The sun is setting,

 the children have slept hungry.

They have slept on empty stomaches

A skinny man(x2)

Silang mabele

Tswana
Doh is G

In this song the singer is encouraging listeners to grind corn and milk cows, to feed their children. This song ridicules parents who fail to look after their children and advices them about the need to do so. The common way of performing this song is for children to stand in a semi-circle and imitate both the action of grinding corns and milking cows.

Teacher leads pupils in singing the song *Silang mabele*. Pupils should sing the song in rote first, following the teacher or any child who volunteers to lead the song. Pupils echo-clap the rhythm of the song, to the accompaniment of foot stamping. After that, the teacher can divide pupils into four groups and assist them to perform the rhythm in rounds e.g. one group starts and the second group follows and so fourth. The activity could be performed in the space of a bar in between the entries. The activity introduces pupils to theme and variations.

Use body sounds to accompany the melody through the following activities:
- Ask pupils to snap the rhythm of the melody while they keep beat with their feet;
- Ask them to use hissing sound to accompany the beat;
- Ask them to use different sounds from their mouth such as shout, cooing yelling, ululating, as they walk around to the beat of the song.

Divide pupils into 4 groups and introduce body sounds. A motif from the song could be extracted and modified with pupils' creativity to use all the note-values which pupils know, in order to come up with a percussion score e.g.

Gata-gata

FN- finger snapping
CL- clapping
P- patchen
ST- stamping

Ask pupils to perform the score using the body parts specified in the score. The teacher could vary the rhythmic progression by substituting the notes with a pitched note for learners to vocalize e.g. m m m m

          d d d d etc.

The activities could be varied further by diving pupils into 4 groups then ask Group 1 to turn around on every second beat of the bars, whilst second group claps on every 4th beat of every bar. The 3rd group turns to the left on every 4th beat of the bars. Lastly the fourth group can turn to the right on every 2nd beat of the bars.

Ask pupils to perform the same piece (Gata-gata) using percussion instruments, accompanying the melody of the song.

Activity 4

Syllabus Topic: Duration

Music element: Time/pulse

Specific objectives: 3.2.1.1 identify beat in music.
                     3.3.1.4 move in time to the beat of a simple tune.
                     3.3.1.5 compose varied simple beats.

Procedure:

- Sing the song *Silang mabele* to enhance the concept of pulse.
- Perform music with pupils so that they can experience the new concept.
- Sensitise pupils to the concept of pulse through activities.
- Assist pupils in practicing the use of pulse.
- Ask pupils to apply the concept of pulse in their pieces.

Teacher extracts musical concepts and social value of the song e.g

- The song is in 4/4 time. It is vital for the teacher to explain time signature to learners e.g. the 4 on top represents beat since there are 4 beats in each bar, let pupils clap the beats to feel them practically.

- Starts with and upbeat: explain the concept of an upbeat e.g. let pupils clap 1, 2, 3, 4 then in the second counting tell them to clap up to 3. On beat 4, let them step and then clap the last half. The teacher must practice the entry with pupils until they feel it. Ask pupils to sing it separately before singing it in the context of the song.

Construct a chart having all the note-values which children have sung in the folk songs and teach them to pupils e.g. a crotchet, quaver, minim, dotted crotchet, semi-quaver and their corresponding rests note values. The following mnemonic could be introduced to learners for them to adopt and apply to other musical situation at their level e.g.

```
    Ta
 Ta  -  te
Tafa - tefe
Ta-      tefe
Tafa     -te
Ta -te- ti
```

Internalisation of the above could be done in many ways of drilling e.g. after pupils have chanted the rhythm time names repeatedly; the teacher can ask them to use body sounds, clapping, stamping hissing etc. Pupils can also vocalise them using the notes **'doh**, **mi** and **soh.'**

Reinforce pupils' conceptualisation of note values through activities such as matching the note values with their corresponding rhythm time names e.g.


```
A-----------------------taa

B-----------------------saa-aa
C------------------------tafa-tefe
D-----------------------taa-aa
```

E-------------------------taa-aa-aa-aa
F-------------------------saa

Activity 5

Dramatisation

Since at this stage pupils would have experienced story telling for the past three years from Standard 1 to 3, much is expected from them to tell stories with suitable recitalist skills, movements and dramatist skills.

Teacher demonstrates miming a song to pupils either through clapping its rhythm or a movement. Pupils are asked to go into their groups and practice the same activity then perform it for the class to guess the type of songs presenters are thinking of.

Teacher can then ask a volunteer to tell any story they know. The presenter is expected to demonstrate all the necessary recitalist and drama skills coupled with suitable movements. Teacher shares the story about *Nku tshweu* with pupils.

The story is about a man who had 4 children, but loved the last born so much more than other children, that he did not like parting with him. He did everything for him and did not care about other children. The boy also became so proud that he used to tease his two brothers and sister, knowing that he had a backup from his father. The situation later created a rift within the family. One day the father died and the boy was left like an orphan in the midst of his mother, brothers and sisters. The father noticed it from the dead and when the boy tried to sleep he would sing the following song to him:

Nku tshweu	A white sheep
Nku tshweu e mo sakeng, mo gae.	A white sheep is in the kraal, at home.
Ba ree ba e go tlhabele, mo gae.	Ask them to slaughter it for you, at home.
Mo gae, mo gae, mo gae.	At home, at home, at home.

Nku tshweu

The moral of the story is that parents must not segregate children but give them equal support and care because any parent might encounter any tragedy anytime and the child whom preference was given to would become exposed.

Teacher then sings the song to pupils and articulates the words, melody and rhythm

Children are asked to experience the rhythmic pattern by clapping it, whilst keeping the beat with their feet. Teacher asks pupils to go in their groups to share stories and act them, then nominate characters who could represent them in presenting to the whole class.

Representatives are encouraged to use the recitalist and drama skills which they have learnt such as facial expressions, hand signals, voice techniques (high, low, coax, hoarse etc).

Children go back to their groups and organize some accompaniment for the song *Nku tshweu* using percussion instruments before performing to the whole class.

Dance

Pupils are asked to name different dance types in their locality, e.g. *setapa, tsutsube, borankana, phathisi and thulathula*. They are then asked to demonstrate their choreography in their groups and present to the class. Through the help of the teacher and the choreographer, pupils are tasked to dance to *Nku tshweu* song. Teacher/choreographer demonstrates the movement of the song while pupils emulate them. Children go in their groups to practise the choreography independently, then present to the whole class.

5.4 Report of trial of music teaching activities and methods in the classroom

i)Trial of activities in Standard 1

The activities designed for Standard 1 classes have been prepared along the tenets of the Rhythm Interval Approach using materials which are in learners' background. Learners' developmental stages were also considered and concepts progressed from the known to the unknown. The RIA's philosophy of using temporal (rhythm) and tonal (melody) elements as the basis for designing the activities were also taken care of. The RIA was also backed with insights from developmental psychologists and historical perspectives.

From the application of activities in the classroom the researcher has noted the following

Sound

Through exploration and discovery approaches which the researcher engaged pupils in; they were able to collect different sounds from birds, people, radios, cars, aero planes, and wind. From the collection, pupils were able to reflect the sounds through imitation and body movements and relate it correctly to the sources it came from as it was planned. Collection of used materials and using them as instruments was also effective as pupils managed to grasp the concept of sound difference before an encounter with real instruments (an early timbre orientation). Moreover, the activities were effective because learners in Standard one appear to grasp concepts better when they are given the opportunity to explore and maximise their involvement with the activity at hand. Another advantage of exploration and discovery approach is that since learners move at their own pace the slow ones manage to carry on with the exploration on their own even after the activity is done.

Exploration with body sounds was also within children's capability, since body sounds are natural sounds which are within children's manipulation. Children were therefore able to perform the simple percussion score that they were given using body sounds such as snapping, clapping, stamping and patschen Best still, they were able to create their own performance based on the ideas they got from the score which they were given by the researcher.

However the challenges which the researcher encountered were that some pupils had a problem of inability to concentrate fully on their parts when they were told to perform them as independently. Consequently, they ended up mixing what they were supposed to perform with sections for other voices. The researcher addressed the situation by giving them an opportunity to perform as a group and noted that young learners admire group activities than

individualized ones. Nevertheless, part approach should gradually be introduced, since it grooms learners' independence. Moreover it was noted that Standard 1 need effective teacher guidance and ample time for them to effectively grasp ideas.

Pitch

The song '*Makunkuretsa*' was used to introduce pitch to pupils. They were very excited singing at the top of their voices, jostling each other and trying to be at the forefront. It was clear that they enjoyed the song since it was sung in their mother tongue and they did not expect it to be used in the classroom context as they associate it with ordinary play. The jostle and a quest to be in the forefront signaled pupils' appreciation of the music type and an attempt to show up their knowledge of the song, which was an indication of pupils' identification with music.

 The researcher used procedures of song teaching and concepts assimilation as envisaged in the Rhythm Interval Approach i.e. rote learning, chanting the melody, rhythm time names, vocalisation, sol-fa and Curwen's hand signs. The procedures were also used to reinforce introduction of certain musical concepts embedded in the songs such as dynamics, crotchet, and quaver notes, just to mention a few. The activities further proceeded sequentially from listening through performing and composing as recommended by both RIA and other educationists such as Kodály, Orff and Dalcroze.

Activities which were employed to enhance pitch involved the use of stairs and ladder drawing for showing the degrees of the pentatonic scale, which pupils managed to follow. The use of pupils as the 'human modulator to represent varying degrees of the pentatonic scale proved effective, as they responded accordingly. However what the researcher has observed is that learners encountered problems when they were asked to sing the descending scale, but with time they managed. Activities arranged to enhance learners' conceptualization of long and short notes, high and low pitch such as use of bottles of different sizes for high/low and pictographs for long /short were also effective.

However there were some children who could not sense the tune although the range of the song was within the recommended tessitura by research e.g. G-major. Moog (1976) cited by Akuno (2005) observes that the most appropriate tessitura for 6-8 year olds is D major through C to B major scales. Moog further confirms that there seems to be a correlation between children who come from the environment where singing is cherished and their ability to pitch well in advance. This means that there is a possibility that children who could

not pitch well came from a background where signing is not revered and as such they needed a lot of practice. Nevertheless, most children proved to have developed a sense of pitch since they could sing comfortably.

Exploration of body sounds

For Standard 1 particularly, the researcher had planned the activities from songs with simple rhythmic characteristics. Ideally the researcher avoided longer songs since research has proved that children between 6-8 years have a shorter attention span (Zimmerman 1971). It was ideal to take some precautions, because it is common that if administration of concepts could be started wrongly, pupils might end up having challenges with conceptualizing the whole idea. As such simple chants, pictographs, oral body sounds score were introduced to reflect music concepts from the songs. This was followed by exploration of sound using body percussion such as clapping, vocalisation, stamping, hissing etc. Consequently pupils managed to use body percussion in call and response activities which they were tasked with.

Children could easily follow the rhythmic patterns because they enjoyed the melodies of the songs from which they were derived. To the researcher's observation, Tswana learners do not have much challenge with rhythm as anticipated, no wonder Chenorff (1979:64) contends that rhythm is for Africans as harmony is for westerners. In the researcher's observation activities such as echo-clapping chanting were more effective in enhancing rhythm at Standard 1 level.

Introducing rhythm notation and beat

Under this activity pupils were asked to sing from a pictograph which was used to introduce notation of simple note values to them. The chart translated pictographs into French time names, sol-fa and lyrics from the song. Pupils successfully sang with the aid of the graph as planned and managed to transfer pictographs into stem notation. Finally pupils managed to create accompaniments for the motifs extracted from the songs and performed them.

Dramatization

Pupils were able to tell their own stories and managed to use simple facial expressions and appropriate gestures for their level, in acting the story of *Sananapo*. They also successfully managed to use appropriate movements to depict the mood of the story. The song used in introducing dramatization motivated learners' easy grasp of the concepts embedded within it,

such as beat, melody, rhythms which were successfully addressed within the context of the song.

Dance

Children were able to dance to *Sananapo* song. Finally pupils managed to create and perform suitable movements created for the song with the teacher and the choreographer's guidance.

ii) *Trial of activities in Standard 2*
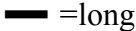
Sound

Introduction was done using the song *Mammati* on which dynamics were applied. Hand signals such as a raised palm for high notes and lowered palm for low notes were applied. The pupils successfully managed to follow the instructions; they were also able to accompany the melody extracted from *Mammati* using body sounds, to the cue of the hand signs.

Pupils were given some pictographs to help them conceptualise the idea of loud/soft. They subsequently managed to create sound variations e.g. loud/soft, fast and slow in singing the song. Pupils then transferred the skill to playing instruments softly/loudly, slower and faster as they accompanied the singing voice.

Pitch

The same song *Mammati* was also used to enhance mastery of pitch by learners. Pupils managed to get the idea of pitch as shown in their ability to raise their hands high to show high pitch and lower them to show lower pitch. In addition, with the teacher's help, pupils managed to extract a motif from the song on which they applied the learnt dynamics.

Through the use of a pictograph having long and short blocks e.g. ▬ =long   ■=short, pupils managed to grasp the idea of long and short notes and they managed to observe them after being sensitized to. The concept of diatonic scale ascending and descending was addressed in a similar way like in Standard 1, where pupils went up and down the stairs singing the scale ascending and descending. However the difference was that in Standard 1 the stairs were used for enhancement of the pentatonic scale. This shows a clear coherency of ideas as recommended by the RIA.

In another pitch enhancing activity which proved effective, the teacher used pupils as the 'human modulator' by pitching them to specific notes e.g. d r m f s l t d'. Pupils were tasked to sing in the same pitch they were given as the teacher pointed to them individually. With

the same approach, introduction to intervals was tackled as the teacher pointed randomly to pupils, who responded accordingly. Finally, pupils were given some cards bearing all notes of the diatonic scale, which they were asked to arrange and sing in pitch.

Exploration of rhythm using body percussion

The song *Kika e kae* was used to engender learners' rhythmic competence. This was done by asking pupils to sing the song first then echo-clap the rhythm after the researcher. This was systematically complicated by asking pupils to perform the rhythm as a round, e.g. group 1 started clapping the rhythm, then followed by group 2 after the space of a bar, followed by group 3 and 4 respectively. The activity was interesting to pupils since it challenged their cognitive skills, because they had to be cautious with their entry time and rhythmic aspects at the same time. To the researcher's observation, the activity needed accuracy and precision in guiding learners, lest some pupils could have found it completely challenging, but it was important to persevere to win their trust.

In another varying way of maximizing pupils' rhythmic competency, pupils were asked to move to the tune of *Kika e kae* in a circle. The researcher called 1,2,3,4, and pupils were told that beat 1 was on the right foot. Pupils were asked to clap on every left foot, turn left on bar two and turn right in bar four. Finally, turning left and right were substituted with turning around, shaking the body and dancing. What the researcher noted was that seven year old learners have good retention capabilities which need to be enhanced further through practical approach than theoretical one. The activity also helped heighten learners' creativity skills and enhanced their kinesthetic intelligence. Classroom teachers are therefore advised to have activity based music lessons than to clutter pupils' minds with incapacitating symbols and marks which delay real music engagements and performance.

Following the rounds performance, learners were asked to accompany the song with body sounds i.e. snapping, stepping, patchen and whistling. The activity was within learners' capability as they had experienced the sounds before so they could easily execute them. Finally pupils managed to create song variations basing on jumbled song phrases which they were given by the researcher. They also managed to sing the jumbled variations basing on their original beat and rhythm.

Duration

Pupils re-sang the song *Kika e kae* through which the researcher introduced the concept of time e.g. duple, triple and quadruple time, since the song was in quadruple time. The procedure used for enhancing duration was for pupils to clap 4 beats. Pupils were then taken through the conducting pattern of duple, triple and quadruple meters systematically. For duple meter they were told to clap for 2 beats as they chanted strong/weak, they were also told that the first beat is always strong and the second is weak. Similarly for triple meter they clapped 3 beats and chanted strong/weak/weak. Hence for quadruple meter they clapped 4 beats and chanted strong/weak/medium/weak. As an alternative, pupils were asked to reflect duple, triple and quadruple note-values by stepping them, where the right foot was used as a strong beat e.g. strong/weak for duple etc.

Overall, pupils managed to successfully clap, step and sang to reflect duple, triple and quadruple note-values. Moreover, with the researcher's guidance, pupils were asked to perform the song using body percussion and transferred the skill into percussion instruments. The researcher introduced note values embedded in the song e.g. quaver and minim and they were shown how they are used in the song. Finally, pupils were assisted in composing their own folk tunes by using a motif from the song. This was done by jumbling the theme of the song and asking them to sing it in a jumbled fashion to stimulate their creativity.

Dramatisation

The story of *Ntadiane* was narrated to pupils who in turn took turns in reciting and acting it. Learners were able to sing the song in the correct pitch, acted it and followed the correct rhythm as orientated on by the researcher. The following musical concepts were derived from the song and brought to learners' attention:

- Syncopated note;
- Quaver note;
- Social significance: guiding and counseling children against use of vulgar language.

Pupils further showed their conceptualization of the story by reflecting it in their drawings which enhanced their creative thinking. Characters were successfully depicted and correlated with their behaviour. Pupils were finally given pictures from which to construct their own stories.

Dance

Pupils managed to dance to the song *Ntadiane*. The choreographer guided them with relevant artistic skills and successfully helped them in creating suitable movements.

iii) *Trial of activities in Standard 3*

Pitch

Pupils managed to sing the song *Sila sila mile* and accompanied themselves with Curwen's hand signs, although they still needed more time to perfect the hand signs. However the overall objective of introducing them to hand signs as pitch detection technique was realized, because they ended up distinguishing between high and low pitched notes. The researcher further introduced them to a leap of the major 6th in the first bar, which was facilitated by use of hand signs. Pupils were also sensitized to note the difference between long and short notes in bar 2 e.g. |r,r.d,d: m| after which a syncopated note was introduced. They were asked to chant the notes and sing them in order to feel the difference in their values. Eventually, pupils were asked to extract a motif from the first two bars, with which they created their own melodies by modifying it, before presenting to the whole class. The modification showed correct use of long and short notes, coupled with high and low pitched notes. With the researcher's help, pupils managed to create their own melodies and presented to the whole class as arranged. Finally the researcher introduced pupils to the concept of a stave; using his five fingers and labeling them from E to F. Pupils were also asked to use their own fingers to help them conceptualise the idea of a stave. The method proved effective since the use of fingers made it easier for pupils to easily refer to and remind themselves. The fingers concept was then transferred into an open stave, where pupils were guided in constructing C major scale only, to show pitch variations of the notes. Pupils managed to construct C major and sang the scale ascending and descending.

Dynamics

The researcher arranged pupils in a choral setting and asked them to sing the same song *Sila sila mile* while he demonstrated use of loud and soft symbols using some hand cues. Pupils were asked to take turns in conducting using the same techniques, and were assigned to devise their own conducting techniques to express forte and piano, in their groups. Each group was asked to present their conducting patterns to the whole class, which they successfully did. The Italian names for loud and soft were introduced as forte for loud and piano for soft.

To the researcher's observation, most pupils did not struggle much with dynamics. Most of them confirmed to have experienced the singing technique in choir singing as they were fulltime members of junior school choir.

Body percussion

Music element: rhythm

Pupils were told to sing the song *Ba jele tamati* from which the new musical concepts were derived. They were then asked to form a circle and move to the beat of the song, as they clap the song's rhythm whilst stamping and walking to its beat. For a change, they substituted clapping with hissing, snapping and chanting, whilst they move to the beat of the song. The activity was then changed into a round where each group clapped after one another within the space of a bar. The activity was done while pupils were keeping to the beat of the song by walking to it. Lastly, pupils were told to pick a motif from the song, in which they inserted expressive marks such as forte/piano. They also created some new material to add to the motif. They were asked to present their composition to the whole class. Finally, body percussion activities were transferred into percussion instruments to accompany the melody. Pupils performed the activities as arranged to which the researcher drew the conclusion that pupils could perform almost all activities relevant to their age, provided they are given correct provision. The effectiveness and efficiency of activities depended on both the teacher and learners' creativity.

Duration/time

Pupils sang the song but that time it was for purpose of learning the concept of time using it. Pupils were told that the song was in 4/4 time (quadruple time), which they were asked to reflect by clapping for four beats. The researcher then wrote 4 above the text melody which was written on the board. Note values and other musical concepts embedded in the song e.g. dotted crotchet, upbeat and syncopated note were extracted and taught to pupils. That was done by asking pupils to clap the notes and chant them, before fitting them back in the song and singing them in the song context.

Dramatisation

The story of *Tsuwele,* was narrated to pupils before they took turns in reciting and acting it, using expressive movements and sound effects which clarified the mood of the story. Pupils successfully depicted recitalist and dramatic skills suitable for their level. They also depicted

particular characters as conveyed in the story and used suitable sound effects to imitate them. Pupils further showed their conceptualization of the story by reflecting it in their drawings which enhanced their creative thinking. The following musical concepts were ultimately derived from the song and brought to learners' attention:

- ¾ time;
- Upbeat and syncopated note;
- Extra-musical value of guiding children to obey their parents, which is the moral of the story, was also imparted to pupils.

Dance

Learners managed to identify traditional dances in their locality as *setapa, borankana, tsutsube* and *dkoma*. They finally managed to dance to the song *Tsuwele*. The choreographer guided them with relevant artistic skills with which they successfully created suitable movements for the song.

iv) *Trial of activities in Standard 4*

Sound

Pupils managed to sing the song *Didimala mme o ile masimo*. Using the song, pupils were then taught how the song text could inform the diction of the song. The researcher demonstrated by inserting the dynamics symbols guided by the song text e.g. the song talks about lulling a baby, by promising her/him that the mother would bring her/him something delicious. In interpreting the song, the researcher inserted pianissimo (pp) for the first four bars, followed by piano in the fifth bar where the caretaker promises that the mother would bring something for the baby. This is an appropriate sign because a promise has to be articulate for the baby to hear it. Pupils were also asked to sing in andante (slower pace), since lulling has to be graceful to conduce to the baby's state of slumber. The class was then divided into four groups and asked to come up with their own compositions using particular motif extracted from the song, in which to insert the dynamics 'soft and loud.' They were told to use their imagination and creativity in deciding where to insert the signs basing on the text, rhythmic and melodic patterns of the song. From the activity, pupils managed to successfully create their compositions from the motif and inserted relevant dynamics as planned. Following the activity, learners' conceptual knowledge of dynamics was expanded with new

other musical dynamics appropriate for their level e.g. mezzo-piano, mezzo-forte, crescendo, decrescendo and diminuendo.

Finally, pupils were assisted in categorising instruments according to their classes and quality of sound they make (high, low, rough etc). they also classified them as drum-membranophone, musical bow-chordophone, whistle-aerophone and rattle-ideophone. Modern instruments were also successfully categorised under strings, percussion, brass, woodwind and keyboard instruments respectively. This was done by giving pupils pictures of the instruments and telling them to categorise the instruments under their families. Finally pupils were given a matching exercise basing on instruments to cement their efficiency in classifying them.

Pitch

Pupils were told to sing the song *Didimala Selina* for pitch detection. They were then guided in reflecting varying pitch levels using hand signs, sol-fa and French time names. Following the activity pupils were assigned to practice singing the song accompanying themselves with pitch enhancement techniques they had learnt, in their groups. Pupils succeeded in the activity with the researcher's guidance. Pupils were then introduced to graphic presentation of pitch, with which they were tasked to reflect the song melody.

They were subsequently asked to go into their groups, extract a theme from the first four bars and compose an 'ostinato' by re-arranging the theme extracted from the bars and expanding it to come up with their own compositions. In performing the song, group 1 maintained the original theme, but groups 2, 3 and 4 sang versions of varied theme. Pupils enjoyed the variations versions more, which eventually motivated them to effectively conceptualise the song and its pitch. The researcher then introduced a G clef and explained how it is used in the stave. Learners were drilled to memorise the pitch names in the G clef by heart e.g. all the lines were given the mnemonic: 'Every Girl and Boy Deserves Fun' for (E G B D F), whereas the spaces were enhanced with 'FACE'. An open hand stave was used to help learners conceptualise lines and spaces e.g. little finger represented E major, followed by space which represented F and so on. Learners managed to grasp the concept of a stave. They were then asked to write some letter names below the stave, which they successfully did. The activity was varied by asking pupils to write notes over each letter name supplied.

Body Percussion

Pupils started by singing the song *Silang mabele* in preparation for introduction of some new concepts from the song. Pupils started off by clapping the rhythm of the song to the accompaniment of beat stamping which they did with their feet. Pupils then performed the rhythm in rounds with a space of a bar in between the entries, followed by a space of two bars. The clapping was then substituted with body sounds such as hissing, yelling, and ululating as they walked to the beat of the song. Pupils were then introduced to a percussion score called *Gata-gata.*, which introduced them to a summary of all rhythmic patterns appropriate for their level based on the Rhythmic Interval Approach. They started by using body parts and transferred the skill into vocalisation of given notes such as 'm and d'. Pupils managed to perform the score as a round. The body percussion accompaniment was later applied to real percussion instruments e.g. group 1-melody, group 2 –shakers, group 3-bells and group 4 on drums. Pupils finally exchanged roles such that each group ended up taking the role it had not performed before, until every group had a turn in accompanying using the instruments provided.

Duration

Pupils were asked to sing the song and demonstrated the concept of duple, triple and quadruple times through clapping and conducting patterns. An upbeat embedded in the song was introduced to pupils, for which they were asked to clap 1,2,3,4 then on the second count to clap for 3 beats and on the 4th beat they were told to step, before clapping to make an upbeat entry. Pupils were then introduced to a chart which summarised all the note-values appropriate for their level e.g. ta, ta-te and tafa-tefe. The researcher drilled pupils to conceptualise the pattern as it formed the basis on which musical concepts in upper classes is planned. The drilling techniques involved use of body sounds and vocalisation of the note-values. Finally, pupils were given an exercise where they matched note-values with their corresponding French time names e.g. ta-te =♫.

.**Dramatisation**

Pupils volunteered to tell stories to the class using required artistic skills at their level, such as effective movement and sounds which depict the mood of the story coupled with character emulation. They also successfully sang complimentary melodies with accuracy in keys on which they were pitched. The story about '*Nku tshweu'* which the researcher narrated to the

learners was appreciated since learners knew it already. The researcher's main task was to attract learners' attention to musical concepts which were in the song e.g.:

- Syncopated note;

- Stepwise and descending melody;

- Extra musical value of the song is to guide and council children against bias and selfishness.

Learners also successfully managed to perform the song with its accompaniment as planned.

Dance

Learners were asked to identify traditional dances in Botswana which they managed to list as *setapa, borankana, tsutsube and dkoma, thulathula, mosetere*. They were then asked to go into their groups and practice suitable choreography for the songs before demonstrating their creations to the whole class.

5.5 Summary of results from application of songs in the classroom

From the application of songs in the classroom the researcher, has noted that when children come to school for the first time, they already have vast musical experience. This experience is acquired from peers, parents, relatives, media, and other sources which the child might have directly or indirectly came into contact with. As such the education system's role is to nurture and add value to this already existing musical repertoire in a continuous process of praxis by maximising what is already established instead of overriding it with something new. If songs from children's background are used as a springboard for their understanding of music, they become motivated to learn because the music type gives them a sense of belonging.

The procedure of using music which learners are familiar with is also advantageous to learners because it helps them to assimilate concepts better, on the basis of which they could easily grasp new material which they would be exposed to. What the researcher has observed is that sometimes musical concepts become difficult to learners not because they are, but because they are being addressed in a different language. This was evidenced by the fact that when the researcher used Setswana to explain musical concepts, learners responded swiftly, but when he used appropriate English terminology, learners tended to become withdrawn.

The researcher does not imply that English language should not be used in schools, but that children must be started off with musical concepts imparted in their mother tongue.

Procedure

Application of music learning activities was guided by the RIA tenets of using the learner's background as the basis for learning. Consequently the activities used Tswana children's songs which were in learners' repertoire. The researcher noted that the content for the activities was stored in the song text, melody and rhythm. The songs used Setswana language which was an advantage to learners because it gave them a sense of home ground and eased transition from home to school. This tenet is also supported by the golden rule of education which emphasises teaching to move from known to the unknown. This is the focal point of child development psychologists such as Piaget (1951) and Bruner (1966).

The researcher also used the following methods: rote-method, observation and imitation, discovery and exploration and group method. The methods were advantageous to learners because they are also used in Tswana informal education. The activities were also anchored on the RIA principle of Hearing-Singing-Analysing-Creating and Translating which was also compatible with the songs e.g

Fig 5.2 RIA Model of concept Assimilation

Hearing
Singing
Analysing
Creating
Translating
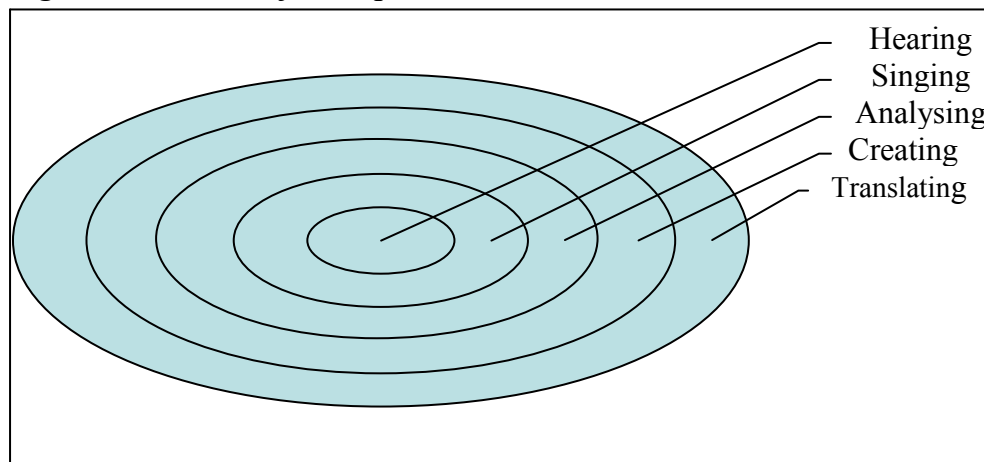
(Conceptualised from Akuno, 2005)

a)Hearing and Singing

The researcher used the RIA procedure of teaching musical concepts, which is to teach a whole song first. The procedure which the researcher used for teaching the song involved rote learning, chanting melody, French time names, sol-fa and use of Curwen's hand signs. The procedure aided pupils in grasping the song easier, since different facets of internalising melody and rhythm were employed. This was systematically followed by performance of the

song by the learners in order that they experience the new concepts stored in the songs. Pupils were then led to identify new concepts, which were isolated for clarity and for their internalisation. Since the concepts were derived from the songs which pupils knew, it was easier for them to assimilate the new knowledge. Finally learners were lead to create their own musical ideas using the new concept e.g. in most activities learners were asked to extract a motif from the songs on the basis of which they created their own compositions. This also made learning meaningful because they were already familiar with rhythms and melodies of songs. Learners' conceptualisation of new ideas was judged on their capability to create and compose using the given motifs. Singing was not only used to teach the songs but also to enhance learning of other musical concepts which were derived from the songs. Basing on the RIA principle of using temporal and tonal elements as the basis for approaching music teaching, the researcher targeted rhythm and interval as the basis for teaching other musical elements.

i) Rhythm

The activities for teaching rhythm were designed to spiral up in accordance with learners' age and ability. Although at all levels the activities started off with body percussion as suggested by the syllabus topic, the intensity of activities differed according to class levels. All rhythm activities started off with singing before learners transferred the skill to body percussion. This also catered for learners' assimilative logic because the voice is a simple instrument to use, through which learners can grasp musical concepts better. For Standard 1 learners, rhythm activities were simple e.g. body percussion involving simple echo-clapping, hissing, stamping, snapping and patchen. These were combined with singing, chanting and vocalisation. The songs selected for enhancing rhythm in Standard 1 were easy, making learning easier for pupils.

However in Standard 2 rhythm involved the same procedure as in Standard 1 but the technique of body sounds was made more challenging e.g using of simple rounds, long and short techniques and fast and slow. Standard 3 also followed the same procedure of rhythm enhancement but they had more challenging rounds which involved blending clapping with singing, while keeping the beat with their feet. Variations of beats were also started in Standard 3. Finally for Standard 4, learners were required to lead the activities, in accordance with their cognitive development. The rounds they performed were made more complicated than those for Standard 3. They were also expected to include a wider range of expressive sounds. From analysis it is clear that the rhythmic activities were matched with the learners'

developmental levels as confirmed by the Standard they were in. The procedure helped the learners to easily grasp concepts because they were aligned to their level.

Rhythm and melody are basic to music teaching and learning. It became clear that once the two elements were grasped, other musical elements became easier. Botswana learners did not encounter many problems with beat and rhythm generally when Tswana songs were used.

ii)Interval

The activities for teaching intervals were also systematically organised in accordance with the learners' abilities dictated by their class Standards. All the activities were anchored on singing and the stipulated procedure for teaching musical concepts was followed in teaching intervals. The researcher started off by deriving the musical concepts from the selected songs e.g. high and low pitch. For Standard 1 hand gestures were used e.g. raising hands up signalled high melody whilst lowering the hands signalled low pitch. In the introduction of the pentatonic scale the researcher used pupils as the 'human modulator' subsequently pupils vocalised the scale notes while going up and down the stairs; they also used the ladder which was drawn on the floor. Comparatively, Standard 2 pupils used the same hand gestures for signalling pitch levels. In their case the 'human modulator' was used to enhance conceptualisation of the diatonic scale. They were also given cards to build their own scales. On the other hand, Standard 3 used the same hands cues but they were required to generate their own. In addition, they used the hands cues to express varying dynamics. Moreover, they accompanied themselves using Curwen's hand signs. Finally, they were introduced to the stave through a 'hand stave' and ended up constructing C-major. Standard 4 learners devised their own hand cues which they used to express a wider range of expressive sounds such as pianissimo, piano, in addition to high/low and short/long. In addition to singing using sol-fa, French time names, they accompanied themselves with Curwen's hand signs and added new expressive marks. As it was the case with temporal, tonal elements were easily grasped due to sequential procedure of teaching. Singing which was done with known songs eased learners' acquisition of new ideas.

However, generally Botswana children have a sense of pitch right from age six (Simako, 2008). So they do not struggle with pitch as long as the teacher is not tone deaf himself/herself. Pairing of pitch with hand gestures has also proved effective, especially to children who had a problem with distinguishing between high and low notes. Other activities like raising hands up and down for high and low pitches respectively, were also effective in

enhancing the mastery of pitch by learners Gell cited by De-kock (1989: 121) observed that children aged between 3-4 years first discover the extremes of pitch. He further noted that the ideal age for execution of crescendos and decrescendos is around six years, although 5 1/2 years old children have the ability.

b) Playing/performing using instruments

Pupils applied the skills they got from singing the melody of the song to performing using body percussion. Standard 1 learners were started off with used materials e.g. old spoons and dishes before using percussion instruments. Standard 2 and 3 also transferred rhythm and interval skills from singing to percussion instruments accompaniment, while Standard 4 were introduced to a recorder after playing percussion instruments. From these performances the researcher noted that learners' kinaesthetic intelligence was heightened because the teaching approach was based on the songs which they knew and had attachment to. Using Tswana children's songs also enhanced spontaneity in learners because they understood the text and context referred to, which motivated them to associate with the music, resulting in easy acquisition of concepts embedded in the songs.

The activities further widened learners' scope of accompaniment techniques, firstly by using body sounds, then use of waste materials and real percussion instruments before the recorder was introduced. It is therefore important for teachers to plan their activities within a framework which systematically develops learners' musical competencies.

c) Improvisation/creativity

Guided by the RIA Model of Concept Assimilation, activities were arranged such that learners concluded the activity by creating and improvising music so as to display their conceptualisation of ideas imparted through the song. Right from Standard 1 learners were able to reflect on their acquisition of new knowledge by creating their own compositions. However, the intensity of composition was dictated by pupils' age and abilities. As such' Standard 1 created simpler variations as compared to Standard 4. Finally most classes were able to compose and improvise since familiarity with the songs made composition easier.

d)Dance and drama

Last but not least, learners were given a vast array of activities which catered for learning through a variety of senses and experiences. Drama, story-telling and poetry are some of the activities that characterised learning. Activities were basically practical based, what Elliott (1995) refers to as 'reflective practicum, Whatever activity learners engaged in, they ended up experimenting and exploiting facets of it. In essence the activities were designed in an African sensitive pedagogical model, where music is always fused with other arts such as

dance, drama, lyrics and poetry. From application of the activities, the following principles were drawn:

- Singing has to precede other musical activities since the voice is everybody's instrument and it is easily manipulated than other instruments.

- Musical activities have to be practical based for learners to physically internalise them for easy retention.

- Activities have to be sequenced in accordance with children's developmental stages.

- Group work is best for the youngest children because they tend to grasp ideas better if they work with each other since they imitate one another.

- Playing instruments come after singing so that internalised skills are transferred to instrumental performance.

- Classroom based activities should be varied with taking pupils outside the classroom to explore and discover phenomena discussed in the classroom in real life situation. This practice can help solidify, pupils' retention capabilities due to their physical interaction with a phenomena in question.

- Holistic approach plays a vital role in learners' logical perception of interrelatedness of ideas**.**

- Improvisation and kinaesthetic approaches have proved to facilitate learners' grasp of musical concepts.

So there are 8 principles drawn from the development of learning activities, based on the RIA in the use of Tswana children's songs to deliver the Botswana primary school music syllabus.

5.6 Ways of using the songs in the classroom

The researcher's recommendation for the use of Tswana children's songs in the classroom is a culmination of insights drawn from educationists already acknowledged in this thesis. This ranges from Tswana historical and sociological dimensions discussed in chapter 2, philosophical/psychological implications and music educationists approaches examined in chapter 4. However, the researcher's experience from application of songs in Botswana schools also contributed to the recommendation. This is important to note because environment plays a vital role in qualifying or disqualifying ideas discovered elsewhere, other than from one's environment.

Children teach themselves songs, games and other forms of play in the playgrounds, how do they do it? The songs get implanted into learners easily we also have to ask ourselves why? The answers to these questions are simply that they learn through rote, imitation backed by the context of social acquaintances, mother tongue approach and free and accommodating context. Pupils do not get in any musical notation during this enculturation process, they simply apprentice each other through trial and error, which is reacted to with open laughter which does not intimidate, but appreciate the attempt. If the song involves some movements, the novice is initiated by models until sheer mastery. Through the process, the songs texts, melodies, rhythm and social meaning are acquired at once. These procedures need to be adopted purely as they are and used as a springboard upon which other approaches could rest.

By so doing, teachers would be catering for continuity and smooth transition between what learners already know and the new approaches which the teacher would be intending to use (Bruner 1966). Bandura (1966) was also arguing along the same line of thought when he stressed the importance of social context as having a positive impact in learning. . Dalcroze (1850-1950), Kodály (1882-1967) and Orff (1895-1982) were inspired by the same principle when they centered their pedagogies on play and highlighted a need for children's liberty to explore and discover music ideas on their own. They also emphasized the need for children to practically acquire musicianship prior to reading and writing it. In application of songs in the classroom the researcher used the above mentioned methods, as they are constituted within the RIA. Since the methods are in pupils' repertoire, this led to their easy grasp of ideas. Above all, the procedure catered for pupils' assimilative logic which is a radiating centre for music educationists contention (Kwami 2001; Akuno 2005).

Learners' background and developmental levels should be considered in choosing the type of songs to be used in teaching them music. The need for relating learning activities has been fully backed by most psychologists cited in this essay e.g. (Erickson 1968; Piaget 1951). From the study of children's songs the researcher has noted that there are particular songs for particular age category. The songs contain musical concepts which are relevant to children's developmental stages. As such in using the songs the Tswana traditional pedagogy of categorization has to be integrated within the chosen approaches. This would not only enhance coherency of ideas, but it would center learning within children, which is an ideal approach backed by the Botswana education policy. This notion of the importance of child centered approach is evident in Rousseau (1712-1778 in De-kock 1989).

The RIA tenet of singing performing and composing (Akuno 2005) has to be used as the guiding principle along which learning activities are structured. The principle suggests that singing has to precede composing and performance. As such the voice is considered the easiest instrument through which learners could internalize musical elements. From experience, based on application of music learning activities in Botswana primary schools, the researcher shares the same sentiment of the role played by use of the voice. The notion of using the voice as a basic tool through which other musical skills could be acquired is prevalent in Manson's (1838) principle of 'sound to symbol' and Rink (1972) notion of 'hear, do see.'

The RIA's Model of Concept Assimilation (Akuno 2005:192) should be used to guide teaching of music using Tswana children's songs. This follows the researcher's use of the model and evaluation of its applicability which reflected its compatibility with Tswana children's songs. The procedure for the use of the model has been elaborated and illustrated on page 145. From use of the model in guiding use of Tswana children's songs in the classroom, the researcher has noted its importance in helping learners to systematically relate and conceptualise ideas. The RIA suggests rhythm and interval to be used as the basis for teaching music. In most activities the researcher initiated, the procedure in teaching interval progressed from internalising melodies in children first through singing, followed by use of French time names which was used to sensitive learners with the rhythms of the songs. Finally tonic sol-fa coupled with Curwen's hand signs were employed to instil melodies and rhythms further still into learners. Musical concepts were derived from the songs and brought to the attention of learners. This was followed by creativity and improvisation initiatives, where learners had to analyse musical patterns from the songs on the basis of which to build their own melodic patterns, before performing.

Prominent constructivists theorists such are Piaget (1951), Bruner (1966) also observe the idea of systematic construct of ideas as vital for subsequent effective learning in pupils. The researcher hence suggests the same procedure to be followed in using the songs. The uses of French time names, sol-fa and Curwen's hand signs particularly, have proved effective when used to facilitate learning activities in Botswana's situation.

For enhancement of rhythm in learners, the same procedure used for teaching pitch was followed, but the emphasis was on rhythm where learners were guided in using body

percussion to internalise it, before transferring the concept into use of other instruments. For young learners body percussion is ideal for introducing rhythm, because body percussion is easily manipulated than other instruments. However, the teacher should vary the rhythmic patterns sequentially to challenge learners' cognitive skills. Of significance is that the teacher should consider learners' developmental level and execute the songs activities in accordance (Bruner, 1977). Young learners' common rhythmic activities involve hoping, jumping, clapping, dancing (Campbell & Scott-Kassner, 2002). The same activities could be systematically made more challenging, but still directed at the type of cognitive, loco motor and non-loco motor capabilities of children of a particular age-group. Examples of what the teacher could do to make activities more challenging is to engage learners in echo- clapping, combination of clapping and patchen, snapping and stamping.

For older learners thus Standard 3 upwards, rhythmic activities could be interweaved a little more, such as thorough the use of rounds, where learners could be divided into 4 groups for example, one group starting first, followed by another and so forth. The entries could be a difference of a bar, two or whatever the variation of bars the teacher wishes to experiment with. Call and response, either through use of voice or instruments could be employed with the songs. Other activities from songs could involve varying movements, such as walking in a circle, stepping the beat with their feet and clapping the rhythm. This could be complicated with chanting, turning left/right at particular bars, turning around and blending the movements with dancing etc. Learners could then be asked to perform the melody and rhythm of songs using either collected used materials in the case of young beginners or percussion instruments for older ones. This is so because it is presumed that young learners already know spoons and dishes, than instruments, hence coherency is being taken care of by using them prior to real instruments. Dalcroze (cited by De-Kock, 1989).

Although other musical elements were covered through the activities aimed at teaching rhythm and interval, attention on them was drawn separately. The expressive musical elements covered were the dynamics such as high/low and short long. In teaching them the researcher used songs, but that time intended to address those particular skills. After singing the song, learners were led into conceptualisation of the idea through activities such as lifting up their arms to show high and lowering them to show low. The idea of systematic coherency of introducing activities was done to cater for learners' assimilative logic. Constructivists such as Bruner (1977) and Vygotsky (1978) perceive learning as a form of cumulative

exercise where concepts acquisition are determined by what learners already know (mental schema), to translate the new concept for accommodation and subsequent interpretation. On the same note it is crucial that learners are exposed to relevant ideas which could act as the foundation for the new musical skills and knowledge which would be at their disposal. The systematic introduction of concepts was also followed in introduction of musical instruments and performance. The researcher's collection of instruments included used materials and percussion instruments. As a procedure, singing of selected songs was done, from which new concepts were derived. That was done to aid learners in internalising the melody, beat and rhythm of the songs. The idea was then systematically transferred to instruments playing starting with body percussion, collected used materials, and finally percussion instruments e.g.

Fig 5.3 The cumulative characteristics of introducing instruments
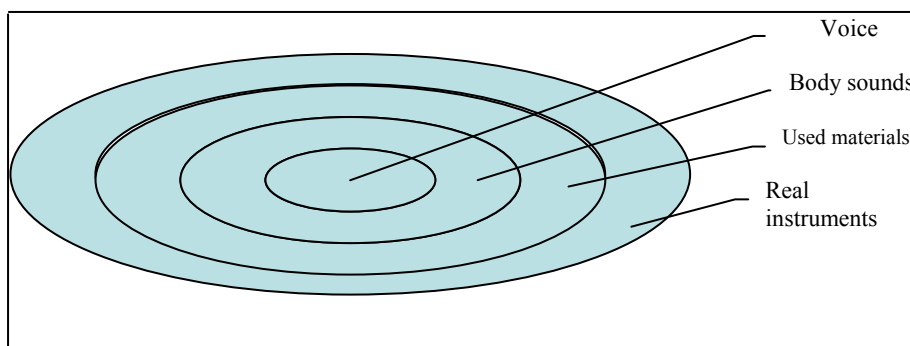
(Simako, 2008)

Performance was always followed by some tasks in which pupils were asked to compose using motifs from the songs to enhance their creativity and spontaneity. Finally they further performed what they had created. However this did not restrict then from further improvisation which could come as they perform. This idea is prevalent in Batswana music making principle (Wood 1975). From the researcher's evaluation the systematic approach followed in initiating learners in performance, enhanced learners' retention skills, which was confirmed through their capacity to perform songs through both voice and instruments. This is backed by scientific research which has confirmed that learners' retention capabilities are heightened through practical work (Zimmerman 1971). Elliott (1995) was arguing from this conviction when he observed that music teaching has to take the form of 'listening, composing, performing, improvising and conducting.' This notion is also prevalent in music education approaches cited in chapter 4.

The songs were also used to teach socialisation among learners. Young learners tend to find pleasure in performing activities in groups which songs promote because from this they can discover their importance as members of the group as they listen and are being listened to by group members (Andang'o, 2005). This could help boost learners' self concept thereby capacitating them to actualise at their level (Maslow, 1954). Bandura (1966) noted the importance of a model in learners' easy conceptualisation of ideas, which in this case would be pupils themselves. Piaget (1951) observed that children at a young age of around (3-6 years) are egocentric/self-centred as such they need guidance and support to break away from the inclination. Group singing activities help children to conquer self-consciouness and overcome self centeredness by sacrificing their interests for the interest of a group. Kodály was arguing along the same line of thought when he emphasised group singing for enhancement of a broad singing culture. Group singing approach made music learning easier for Botswana children because it is in line with rote learning and imitation procedures which learners use when they teach themselves songs and games.

The songs can also be used to teach dramatisation and dance. This is made easy by the fact that the two musical arts are culturally fused in Tswana children's songs. In the case of dramatisation the researcher told pupils some stories who in turn narrated them to the whole class. The songs and musical concepts which the stories contain were also shared with pupils. Through story telling language development was nourished in learners since stories embrace some metaphors and other technical language which learners were exposed to.
Most stories inculcate divergent thinking skills as pupils have to recite them orally. Approaching musical teaching through the song technique revealed the interdisciplinary characteristics of Tswana children's songs because other concepts such as cultural studies, historical, linguistics, political, science, were taught in the process e.g. *Tsuwele* and the giant depicts power relations, where children were subjected to abuse.

Other disciplines like History and Social Studies were implicitly covered when the researcher introduced origin of the songs, such as historical background of the particular community including its life-style. Rituals form part of most Botswana communities and they are commonly in the song texts from which children come to learn about their cultural and religious practices. Lastly, music in Botswana is always accompanied by dances through which children acquire kinaesthetic intelligence including health management.

Fig 5.4 The multidisciplinary characteristics of children's songs
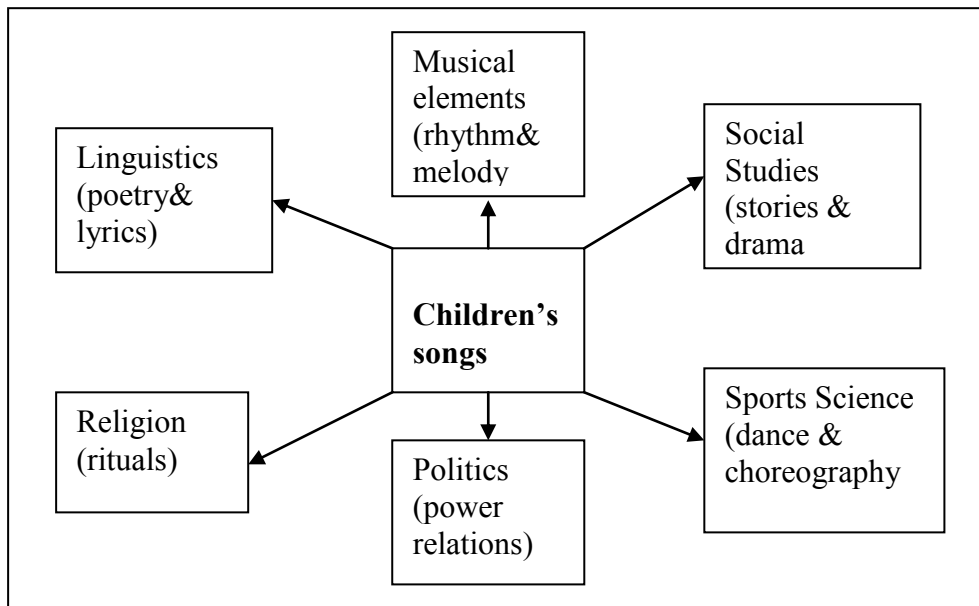
(From Simako, 2008)

The seven intelligences thus (linguistic, spatial, logical, interpersonal, intrapersonal, musical and bodily-kinaesthetic intelligences) which Gardner (1983) postulated as fundamental in education were also evident and implicitly catered for in the songs' activities developed (p.96), which means if the child can not find a niche in singing, s/he can find herself or himself in either kinaesthetic intelligence or spatial intelligences etc, induced through dance and choreography.

Using the child's local environment in this case Tswana children's songs enhances effective listenership which is a precursor to effective musicianship. This is so because when learners sing the song written in their mother tongue, they sing intelligently since they associate the song with its context , unlike if they sing an English song like 'London is burning' whose repertoire they do not have and thus rely solemnly on the teacher who probably has also not been to London.

Moreover, the society has a cultural niche for older children who have graduated from mothering games. Both boys and girls are shaped along the confines of the roles which the society expects them to assume in adulthood. While boys are oriented in manhood tasks such as farming, girls get oriented in the house chores. The roles' expectations mentioned above are encapsulated in the nuances of the song text .e.g. *Silang mabele* the interpretation is for girls to grind corn and boys to milk cattle. With this background, children encounter

incongruency when they come into the school, where their cultural orientations are abandoned and substituted by a new one. This state of affairs creates a conflict in a child where s/he has to assume different roles in different situations. Therefore a pedagogy which could strike a balance between Batswana children's role expectations in both the traditional and formal set-ups would be ideal, because learners need a continuity of their cultural orientation, as much as formal oriented literacy. This study has that precedence at heart and it is therefore timely and compliant.

CHAPTER SIX

6.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter presents the summary of what the research entailed before documenting the conclusions by way of answers to the main questions. It concludes with recommendations for further study and for curriculum implementation in Botswana.

6.1 Summary of the study

The aim of the study was to develop learning activities based on Tswana children's songs as the selected material to realize the objectives of the existing primary school music syllabus.

The study objectives were:

1. To assess the learning materials and activities used in Botswana primary schools.

2. To identify learning activities required to address the music syllabus objectives.

3. To propose learning activities that would turn Tswana children's songs into usable teaching and learning materials.

4. To probe for some ways of sequencing learning activities to lead to systematic address of the syllabus objectives.

1. To assess the learning materials and activities used in Botswana primary schools

The study has noted a serious shortage of teaching and learning materials in Botswana primary schools. A few materials in the form of instruments available were for the school traditional dance troupe, which comprised of a drum, rattles and a whistle.

On the theoretical part, the researcher has noted a few books published through Longman and Macmillan publishers Botswana. Although the books have been launched far back in 2005 music education is still at a stand-still. The problem with the mentioned sources is a high inclination towards western theoretical bias than practical pursuits, the situation which has also been noted by Phuthego (2007). The sources also lack a thorough grasp of Botswana's educational philosophy of localisation of resources as evidenced in their use of examples of English songs e.g. 'Baa baa black sheep have you any wool' (Standard 2 learners' book by Monageng and Modise 2005). In a sense, the sources further lack a grasp of Botswana's music education ideal of imparting Tswana cultural values to learners through music. The current deadlock is a result of a need for an approach which could facilitate continuity of cultural education from home to school. The ideal is the convergence point of most music

educationists (Kwami, 2001; Akuno, 2005; Mans, 1997; Kodály, 1882-1967 and Orff, 1895-1982). Consequently, after investigating several proven music teaching methods, the researcher selected the RIA as a guiding tool for the development of learning activities for the use of children's songs in implementing the primary school music syllabus.

2. To identify learning activities required to address the music syllabus objectives

Learning activities which have been suggested are first and foremost informed by Botswana's education policy of a need for cultural relevant teaching and learning materials, and this is what this study has given precedence to. The study further relied on child development psychologists, for shaping the nature and value of teaching and learning aids which suit Lower Primary school learners. Perspectives from psychologists were further reinforced by views from sociological and historical dimensions, owing to the influence played by the environment in education (Vygotsky 1978). The designed activities are distinguished as:

- Progressive, sensitive to the learner's background and systematically building knowledge on what the learner already knows.
- Child centered, harnessing traditional pedagogy of rote learning and aspects of literacy.
- Based on traditional children's repertoire.
- Practical based, insisting on sound before symbol as well as listening, composing and performing.

3. To propose learning activities that would turn Tswana children's songs into usable teaching and learning materials

The study has managed to suggest ways in which the songs could be used to facilitate syllabus objectives. The process started from selection of the songs themselves, which were determined by the syllabus objectives and the activity at hand. The songs were within learners' repertoire and developmental stages. They were also chosen on the basis of the musical concepts and extra musical benefits which they contain, which were relevant to learners' psychological, emotional and psychomotor capabilities.

Tswana children's songs were effectively translated into effective teaching and learning activities. A total of twenty learning activities have been generated as follows: five learning activities per class in Standard 1-4 levels. Each learning activity is based on either rhythm or

interval. As observed in Simako (2008), the songs contain a vast array of musical concepts. They are also a programme in their own right with processes, methods and content which are embedded in the songs texts, because the songs mostly spell out what is to be done, and how it should be carried out e.g. '*Sila sila mile'* has ready made movements which depict the grinding movements as suggested by the song. The activities which have being designed were able to fulfill the syllabus requirements and even surpass what the syllabus prescribes, by transcending into other disciplines such as cultural studies, politics, religion, just to mention a few.

4. To probe for some ways of sequencing learning activities to lead to systematic address of the syllabus objectives

To start with, the RIA suggests some processes and procedures of applying the songs in the classroom. It therefore has some tenets such as the need for sequential administration of musical concept, as well as a need for consideration of learners' maturity in application of songs e.g RIA Model of Concept Assimilation. Therefore this study adapted the RIA principles which effectively worked in Botswana's situation. On the other hand, Simako's 2008 study on Tswana children's songs uncovered some song categories e.g. lullaby, games, action songs play and dance songs. These songs categories were created to match learners' developmental stages e.g. lullabies have simple melodies which by implication suggest their applicability to Lower Primary school Standards. Conversely action songs, games and dance songs are self explanatory as they have been composed for more matured children who are initiated into the world of work through them. Under close analysis the researcher has noted a correlation between song texts, melody complexity in relation to maturity of children which the songs have been composed for.

6.2 CONCLUSION

Based on the stated objectives, the study makes the following conclusion:

Materials and learning activities in Botswana primary schools need to be re-defined to focus on Botswana education principles of a quest to transmit cultural values to Botswana learners, at the same time empowering them to function efficiently in the corporate world.

Tswana children's songs are good materials to use for designing learning activities which could successfully facilitate syllabus objectives because the songs have cultural content, musical concepts and extra musical benefits which even surpass syllabus requirements.

Tswana children's songs have age categories which are evidenced in the type of songs and activities children engage in, making it easy to systematically correlate learning activities devised from them according to syllabus requirements for particular class levels.

The songs are not only culturally relevant but they cater for children's educational transition from home to school through use of children's musical background in the formal education set up. Consequently, learning activities are child centered both in theory and practice which is a praxial ideal, argued for by most music educationists.

All in all, using Tswana children's songs as learning activities strikes a balance between traditional and formal education thereby capacitating the learner to find a niche within the two, by starting to perceive formal education in the context of his/her culture.

RECOMMENDATIONS

The study makes the following recommendations:

a) Policy and Practice

That song approach should be considered as an appropriate method to bridge the gap between traditional pedagogy and the current formal education approach. The song approach can also help to bridge the gap between teachers training colleges' syllabus and the one for primary schools as they currently do not relate.

That the RIA needs to be considered as an appropriate model which could advance teaching of music and learning activities design in Botswana primary schools because it is an African sensitive pedagogical model.

Teachers should be given a musical foundation block on which in-service training could build upon, since they are expected to teach CAPA syllabus irrespective of their musical background.

Owing to the Revised National Policy on Education's need for cultural preservation and transmission through music, technological advancements such as computers, videos, could be used to transcribe songs for posterity, as this study has already set the trend.

Because Botswana is a landlocked country, singing about a sinking ship is quite an abstract idea to young learners. As such it is prudent that the schools involve the traditional/play work environment and perform relevant music to Batswana children in order to cater for their cultural, identity orientation and development.

Finally there is a general need for aligning curricula with indigenous knowledge systems, not only in music, but in other disciplines such as sociology, science, religion, linguistics, just to mention but a few.

b) Further research

There is a need for an inquiry into the possibilities of offering courses on African music to primary school teachers in Botswana, basing on culture and traditional songs including how they can effectively be used in music education.

There is an urgent need for large scale collection of Tswana traditional songs from different backgrounds and their subsequent inclusion in the curriculum since the song approach is an appropriate method as it caters for children's diverse backgrounds and systematically unfolds musical concepts to children in accordance with their developmental stages.

There is also a need for documenting history of Botswana music and Tswana music unsung heros/heroines and analysis of their compositions, to be used as the basis for music teaching and learning for Botswana learners.

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APPENDICES

Appendix 1
 Research schedule (work plan/ time-frame):

Month	Year	Description	Outcomes
Feb / March	2009	Readings and proposal writings	Cogent writing
April	2009	Submit to School of Music	Evaluation and refinement
May	2009	Submit to Higher Degrees Committee	Proposal complete, begin primary research
June-July	2009	Field-work	Gathering data and analysis
August	2009	Report writing (4 months)	Production of first draft.
End of September	2009	Submit first draft	Monitor and assessment by supervisor
End of October	2009	Final draft	Edited thesis
End of November	2009	Submission of thesis	Thesis examination

Appendix 2

BOTSWANA Political Map

Appendix 3

Semi structured questions for activities evaluation by teachers

1. What music activities do you use in your class?
2. How do the current activities compare?
3. Do you think learners enjoyed the activities? If yes/no explain.
4. Do you think the activities are appropriate for addressing the syllabus objectives?
5. Do you think the activities are generally educative? Yes/no.
6. What is your take in the inclusion of the activities in the music school curriculum?

MODULE 3: LISTENING, COMPOSING AND PERFORMING

Topics		General Objectives		Specific Objectives
		Students should be able to:		Students should be able to
3.1 Sound	3.1.1	acquire knowledge and appreciation of sound.	3.1.1.1 3.1.1.2 3.1.1.3	list different sources of sound. differentiate between natural and man-made sources of sound. produce a variety of sounds.
3.2 Rhymes and Choreography	3.2.1	show control over the body in performing simple non-locomotor and locomotor movements.	3.2.1.1 3.2.1.2 3.2.1.3 3.2.1.4 3.2.1.5	identify beat in music. move in time to the beat of a simple tune. compose varied simple beats. perform varied movements to the beat. practise controlled movements with or without a stimulus.
	3.2.2	explore and discover rhymes.	3.2.2.1 3.2.2.2	sing rhymes and songs. identify words that rhyme.
3.3 Body Percussion	3.3.1	develop the ability to produce various body sounds.	3.3.1.1 3.3.1.2 3.3.1.3	use different parts of the body to produce sounds. combine different body sounds rhythmically for musical effect. clap, sing and move to a steady beat.
3.4 Pitch and Duration	3.4.1	demonstrate low and high pitch.	3.4.1.1 3.4.1.2 3.4.1.3 3.4.1.4 3.4.1.5	sing the notes of the modulator ascending and descending. sort out objects according to the pitch of sound. imitate varied pitch of animal sounds. produce high and low pitch with varied objects. produce long and short sounds.
3.5 Dramatisation	3.5.1	develop the ability to dramatise stories and tales.	3.5.1.1 3.5.1.2	use facial expressions, gestures and songs to communicate stories and tales. use movement to bring out the mood of the story.

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3.6	Dance	3.6.1	acquire knowledge and appreciation of traditional dances.	3.6.1.1 3.6.1.2	perform a variety of traditional dances in one's locality. demonstrate different dances with/without stimuli.
		3.6.2	explore different ways of moving in space.	3.6.2.1 3.6.2.2 3.6.2.3 3.6.2.4 3.6.2.5 3.6.2.6 3.6.2.7	demonstrate different ways of moving in general space. demonstrate proper use of personal space. respond to different stimuli with appropriate action. demonstrate body shapes, body actions and use of space. perform simple movement patterns. name dance elements. demonstrate basic elements.
3.7	Games	3.7.1	acquire knowledge and understanding of movements.	3.7.1.1 3.7.1.2 3.7.1.3 3.7.1.4 3.7.1.5 3.7.1.6	identify different types of games. perform movements of sending, receiving and travelling. demonstrate the ability to throw balls at a distance with accuracy and speed. demonstrate the ability to integrate skills in selected games. perform a variety of physical activities individually and in groups. perform musical games.
3.8	Gymnastics	3.8.1	develop and demonstrate basic gymnastic movements.	3.8.1.1 3.8.1.2 3.8.1.3 3.8.1.4	identify basic gymnastic movements. perform gymnastic movements. link three to four basic gymnastics movements in a sequence. observe and copy a partner.

MODULE 3: LISTENING, COMPOSING AND PERFORMING

Topics		General Objectives		Specific Objectives
		Students should be able to:		Students should be able to
3.1	Sound	3.1.1	develop an awareness of dynamics.	3.1.1.1 produce soft and loud sounds using objects and parts of the body. 3.1.1.2 use symbols to represent soft and loud sounds. 3.1.1.3 create sound variations in volume on accompanying instruments to match a singing voice. 3.1.1.4 create variations in tempo on accompanying instruments to match the singing voice.
3.2	Rhymes and Choreography	3.2.1	acquire knowledge and appreciation of simple traditional rhymes, folk tunes and dances.	3.2.1.1 sing rhymes and traditional folk tunes. 3.2.1.2 sing simple songs of their own composition. 3.2.1.3 clap, walk, tap, nod and stamp in time. 3.2.1.4 respond to a rhyme or tune through original movement.
3.3	Body Percussion	3.3.1	develop an awareness and appreciation of body percussion.	3.3.1.1 use different parts of the body to produce sounds. 3.3.1.2 combine different sounds rhythmically for musical effect. 3.3.1.3 create rhythm patterns by clapping and moving to a given piece of music.
3.4	Pitch and Duration	3.4.1	demonstrate low and high pitch.	3.4.1.1 identify different pitches. 3.4.1.2 differentiate between high and low pitch. 3.4.1.3 sing notes of the modulator (ascending and descending). 3.4.1.4 produce long and short sounds.
3.5	Dramatisation	3.5.1	develop the ability to dramatise stories and tales.	3.5.1.1 use movement and sound to express the mood of a story. 3.5.1.2 use sound effects to bring out variations in the mood. 3.5.1.3 create simple characters and narratives in response to a range of stimuli.

3.6	Dance	3.6.1	explore different ways of moving in space.	3.6.1.1 3.6.1.2 3.6.1.3 3.6.1.4	demonstrate different ways of moving in general space. demonstrate proper use of personal space. respond to different stimuli with a range of action. name dance elements.
		3.6.2	acquire knowledge and appreciation of traditional dances.	3.6.2.1 3.6.2.2 3.6.2.3 3.6.2.4	perform traditional dances in their locality. perform a variety of traditional dances in their district. perform different dances with/without a stimulus. compose a simple dance piece.
3.7	Games	3.7.1	acquire knowledge and understanding of games.	3.7.1.1 3.7.1.2 3.7.1.3 3.7.1.4 3.7.1.5	identify different types of games. demonstrate control in receiving and sending skills. demonstrate awareness of personal space and that of others when playing in a variety of games. apply skills in modified competitive even sided games. state rules of specific games.
3.8	Gymnastics	3.8.1	develop basic gymnastic movements.	3.8.1.1 3.8.1.2 3.8.1.3 3.8.1.4	perform basic gymnastic movements of travelling and balancing. perform a sequence of three to four movements on the floor. demonstrate the ability to take weight on different parts of the body. observe and copy a partner.

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MODULE 3: LISTENING, COMPOSING AND PERFORMING

	Topics		General Objectives		Specific Objectives
			Students should be able to:		Students should be able to
3.1	Sound	3.1.1	develop an awareness of dynamics.	3.1.1.1 3.1.1.2	demonstrate soft and loud sounds through singing. add symbols to a simple tune to indicate soft and loud parts.
3.2	Rhymes and Choreography	3.2.1	acquire knowledge of simple traditional rhymes, folk tunes and dances.	3.2.1.1 3.2.1.2 3.2.1.3 3.2.1.4 3.2.1.5	provide rhyming words to a given list of words. compose a short verse with at least two rhyming words. pass an object in time to the beat of music. compose dance movements with selected accompaniment. perform movements of a dance in a proper sequence.
3.3	Body Percussion	3.3.1	develop an awareness and appreciation of body sounds.	3.3.1.1 3.3.1.2	differentiate between beat and rhythm by contrasting body movements in simple traditional tunes. use objects from the environment to imitate body sounds.
3.4	Pitch and Duration	3.4.1	develop an awareness of different pitch levels.	3.4.1.1 3.4.1.2 3.4.1.3	use Curwen's hand signs to indicate different pitches in the modulator. create short melody patterns consisting of high and low sounds. create a melody consisting of long and short sounds.
3.5	Dramatisation	3.5.1	develop an awareness of the relationship between music, dance and drama.	3.5.1.1 3.5.1.2 3.5.1.3	tell a story accompanied by a song to emphasise or express a message. act stories using body language to emphasise and express meaning or convey a message. create movements to accompany songs.
3.6	Dance	3.6.1	acquire knowledge and appreciation of traditional dances.	3.6.1.1 3.6.1.2 3.6.1.3	identify different traditional dances from their locality. perform traditional dances in their locality. perform a variety of traditional dances from other cultures.
		3.6.2	explore different ways of moving in space.	3.6.2.1 3.6.2.2 3.6.2.3 3.6.2.4 3.6.2.5 3.6.2.6	practise and refine dance elements. perform selected dance pieces with/without stimuli. perform movement patterns associated with cultural practices. use body actions and music to express moods and feelings. combine various elements to create a dance. demonstrate proper use of personal and general space.

3.7	Games	3.7.1	acquire knowledge and understanding of various competitive games.	3.7.1.1	play a range of modified games from various categories.
				3.7.1.2	state rules of modified games.
				3.7.1.3	demonstrate receiving and sending skills.
				3.7.1.4	use various equipment to create games.
3.8	Gymnastics	3.8.1	develop basic gymnastic skills.	3.8.1.1	perform gymnastic movements showing control in travelling and balancing.
				3.8.1.2	demonstrate ways of travelling using various apparatus.
				3.8.1.3	demonstrate the ability to take weight on different parts of the body.
				3.8.1.4	perform a simple movement sequence with or without apparatus.
				3.8.1.5	observe and copy a partner.
3.9	Athletics	3.9.1	acquire knowledge and practice various athletics activities.	3.9.1.1	identify short races.
				3.9.1.2	participate in short races.
				3.9.1.3	perform a range of running, throwing and jumping activities.
				3.9.1.4	state and adhere to athletics rules.

MODULE 3: LISTENING, COMPOSING AND PERFORMING

	Topics		General Objectives		Specific Objectives
			Students should be able to:		Students should be able to
3.1	Sound	3.1.1	develop an awareness of sound quality.	3.1.1.1 3.1.1.2 3.1.1.3	use symbols to represent soft and loud sounds. differentiate between metallic and non-metallic sounds. identify sounds produced by different musical instruments.
3.2	Rhymes and Choreography	3.2.1	develop an awareness of the relationship between rhythm and movement.	3.2.1.1 3.2.1.2 3.2.1.3 3.2.1.4 3.2.1.5	compose a piece of music with rhyming words. provide rhyming words to a given list of words. use movement to interpret music. use movement to tell a story. describe the importance of costume in choreography.
3.3	Body Percussion	3.3.1	understand the characteristics of sound.	3.3.1.1 3.3.1.2 3.3.1.3	use parts of the body to produce a percussive effect. identify the sound produced by different parts of the body. construct simple percussive musical instruments.
3.4	Pitch and Duration	3.4.1	demonstrate an understanding of low and high pitch.	3.4.1.1 3.4.1.2 3.4.1.3 3.4.1.4 3.4.1.5 3.4.1.6 3.4.1.7 3.4.1.8	sort various sound sources according to their pitch. define pitch. draw a graph representing different pitch levels. use hand signs to show pitch levels. sing tunes in tonic solfa. improvise a tune on the notes B A G on the recorder. use symbols to represent short and long sounds. use French Time names in simple rhythms.
3.5	Dramatisation	3.5.1	develop the capacity for dramatisation.	3.5.1.1 3.5.1.2 3.5.1.3	dramatise simple stories and tales. mime simple stories and tales. create and dramatise stories and tales.

3.6	Dance	3.6.1	develop an understanding and appreciation of traditional dances.

3.6.1.1	respond to music creating a story through movement.
3.6.1.2	use traditional dance movements to make formations.
3.6.1.3	appreciate one's potential to perform traditional dances.
3.6.1.4	create and perform movement patterns integrating songs.
3.6.1.5	perform combined movement patterns in a sequence to develop co-ordination and rhythm.
3.6.1.6	perform movement patterns to develop a sequence in pairs / groups.
3.6.1.7	perform organised selected dance pieces with / without stimuli.

3.7	Games	3.7.1	acquire knowledge and understanding of traditional games.

3.7.1.1	identify selected traditional games.
3.7.1.2	demonstrate the ability to participate in games.
3.7.1.3	state rules of selected traditional games.
3.7.1.4	perform selected traditional games.

		3.7.2	develop and practice the skills of simple competitive games.

3.7.2.1	participate in a range of modified games.
3.7.2.2	state rules of modified games.
3.7.2.3	demonstrate sending and receiving skills individually and with a partner.
3.7.2.4	use available equipment safely.
3.7.2.5	create games using available equipment.

3.8	Gymnastics	3.8.1	develop basic gymnastic skills.

3.8.1.1	travel at different levels.
3.8.1.2	perform static balances in pairs and in groups.
3.8.1.3	take weight on different parts of the body.
3.8.1.4	perform a simple sequence with a partner mirroring and matching on the floor.
3.8.1.5	observe and copy a partner.
3.8.1.6	perform a specific sequence in pairs or in groups.
3.8.1.7	link different ways of travelling in a sequence smoothly.
3.8.1.8	perform counter balances with variations.

3.9	Athletics	3.9.1	develop basic skills in athletics.

3.9.1.1	perform a range of running, throwing and jumping using correct techniques.
3.9.1.2	run at a suitable pace for a particular race.
3.9.1.3	demonstrate a good range of skills when throwing, jumping and running.
3.9.1.4	measure height / distance according to rules.
3.9.1.5	demonstrate the ability to jump and throw from a distance.
3.9.1.6	identify starting zones for short races.
3.9.1.7	state rules for short races, jumps and throws.