

MUSIC IN THE PRE-PRIMARY SCHOOLS IN DURBAN :

A SURVEY

by

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I affirm that:

the whole thesis, unless specifically indicated to the contrary in the text, is my own original work;

this thesis has not been presented to any other University.

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P R E F A C E

A. INTRODUCTION

While the Researcher was teaching pre-school children at the University of Natal Creative Music Classes for children from 1975 to 1978, several of the local pre-primary school teachers asked permission to observe the classes, and the Researcher became aware of the problems of these teachers in presenting music experiences to their pupils. The teachers invited the Researcher to visit their schools to assist with individual problems and to conduct area workshops so that more teachers could have the opportunity of specialist help. A number of the parents of the pre-school children attending the Creative Music Classes also discussed their musical problems and those of their children in regard to music at their pre-primary schools. It was as a result of these contacts that the Researcher was stimulated to undertake this research project.

B. RESEARCH PHILOSOPHY

The Researcher believes that:

- a. Aesthetic education, the 'education of feeling',¹ is a necessary ingredient in the quality of man's life.
- b. Music is a form of aesthetic education that may be experienced and enjoyed by people of all ages.
- c. Music experiences should be presented to a child as early as possible.

1. Susanne K. Langer, *Philosophical Sketches* (Baltimore: John Hopkins University Press, 1962), p. 83.

- d. The standard and quality of the music experiences presented to the young child attending pre-primary school is of vital importance to his future aesthetic attitudes and the quality of his adult life.

These statements have been substantiated by eminent authorities whose findings will be referred to in the thesis.

C. THE AIM OF THE RESEARCH

The aim of the research is to assess, critically, the situation of Music Education in randomly selected pre-primary schools in the Greater Durban area.

D. THE METHOD OF RESEARCH

The Researcher:

- a. Conducted workshops for pre-primary school teachers
- b. Observed music teaching in randomly selected pre-primary schools in the Greater Durban area
- c. Conducted a series of demonstrations in two pre-primary schools
- d. Discussed the situation of music education at pre-primary level with teachers, pre-primary school principals and lecturers at teachers' training colleges. In addition, the Researcher had an interview with a pre-primary school inspector of the Natal Education Department.
- e. Devised a questionnaire to ascertain the musical background, training and musical problems, if any, of the pre-primary school teachers in the Greater Durban area. The teachers were also asked to recommend solutions to any teaching problems experienced by them.

- f. Devised a questionnaire to reveal:
 - i) the attitudes held by the parents of pre-primary school children towards music; and
 - ii) the musical backgrounds of the parents
- g. Conducted enquiries into local and overseas music education systems and training. The investigation was undertaken by correspondence with local and overseas education authorities and the study of music syllabuses and methods and available relevant literature.

PART ONE : INTRODUCTION

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I N T R O D U C T I O N

Music is needed for living in contrast to merely existing.¹

This philosophy tends to be overlooked in the 20th century age of technology which appears to stress rational skills to the neglect of man's aesthetic development. Contemporary man is viewed as a number and the quality of life of the individual is neglected. Perhaps through aesthetic education balance may be restored, for, as Riemer says, "aesthetic education lies at the core of a humane society".²

Montessori, in her research with children in the early twentieth century, discovered that a child is susceptible to particular influences at specific stages of his development. If these influences are not nurtured and stimulated at that period, the child will be unable to respond naturally to them at any further stage in his development. She maintained that the child is most sensitive to sound during early childhood.³

Brierley states that similar findings have occurred in research in animal learning. It has been discovered that a bird has critical learning periods during which particular learning abilities must be developed. "A bird learns to sing and fly rapidly at the appropriate stage, but progress is slow and impaired once the crucial stage is passed unexploited."⁴

Brierly continues that in animals this deprivation of opportunity may result in brain development being affected. In human research it is suggested that if children are educationally, socially and culturally

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1. Charles Hoffer, *Music Education and Society* I.S.M.E. XII, 1976 (Johannesburg : National Foundation for the Advancement of Music).
 2. Bennett Riemer, *A Philosophy of Music Education* (Englewood Cliffs: Prentice Hall, 1970), p. 164.
 3. E.M. Standing, *The Montessori Revolution in Education* (New York: Schocken, 1962), p. 36.
 4. John Brierley, *The Growing Brain* (Windsor, Berks : National Foundation for Educational Research, 1976), p. 15.

deprived there may be intellectual and emotional impairment similar to that of animals deprived of developmental opportunities.

In the field of human brain research it has been discovered that the brain absorbs most when it is growing most rapidly. "At five the brain reaches 90% of its adult weight and by this time it has been suggested that over half the child's intellectual growth is complete. At age ten, 95% of brain growth is over."¹

These findings substantially correspond to Bloom's study that "in terms of intelligence measures at age 17, about 50% of the development takes place between conception and age 4, about 30% between ages 4 and 8 and about 20% between ages 8 and 17."²

These research results underline the importance of introducing to the young child music experience of a quality that will positively affect his response and his future attitude to music. At this stage he is ready to absorb music and allow it to become an essential part of his life.

Music should be a vital activity in the life of the pre-primary school child, ages three to five years, for at this stage he is untouched by adult-imposed ideas or restrictions.

At its brightest and most responsive, one finds the supreme sensibility in the young child, where, as yet, the capacity to respond to life has not been dulled or tarnished by a set of imposed verbal symbols in which it is customary to find one's expression. Thus in the young child we find a natural poet, a natural musician, a person who is accustomed to responding to aesthetic values by his very nature.³

Orff, Kodaly and Suzuki are among the music educators who based their individual music education systems and philosophies on this aspect in

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1. Ibid, p. 15.
 2. Benjamin S. Bloom, *Stability and Change in Human Characteristics* (New York : John Wiley, 1964), p. 88.
 3. Harold Taylor, "Music as a Source of Knowledge" *Music Educators Journal* : 51:36 (September/October 1964).

order to best suit the young child in specific musical aspects. The success of these systems lies in the fact that "they have been used with young children to whom they have given systematically organised experiences at an age when music seems so natural a part of everyday life."¹

The responsibility of exposing the pre-primary school child to music experiences suitable to his age, ability and requirements is that of the pre-primary school teacher.

The period of time spent during the day at the pre-primary school is limited to approximately four hours, and this fact emphasises the importance of the role of the teacher who is responsible for the child's aesthetic education. Childhood habits and memories form the basis of long-term positive and negative learning and attitudes for "the mind inscribes on memory virtually all it was ever aware of, including the most trivial details."² It is essential, therefore, that quality experiences are carefully planned and systematically presented in the limited period of time available to the teacher and her pupils.

The inclusion of music in the pre-primary school curriculum appears to amply fulfil the demands of Bruner, the contemporary educational psychologist, who required any subject included in a school programme to be of importance in adulthood.³ He maintained that deprivation of aesthetic experiences at this sensitive stage of growth may adversely affect the child's future attitudes and thereby the quality of his life as an adult, if "those who are not permitted to cultivate the feeling response through art are prevented from living life to its fullest."⁴

PRE-PRIMARY SCHOOL MUSIC EDUCATION : BACKGROUND

As early as 1762 Rousseau, the French educator and philosopher, disagreed with the traditional belief that a child was a small adult and should be

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1. Kenneth Simpson, *Some Great Music Educators* (Borough Green, Kent: Novello, 1976), p. 98.
 2. Thomas A. Regelski, *Arts Education and Brain Research* (Reston, Virginia: M.E.N.C., 1978), p. 10.
 3. Jerome Bruner, *The Process of Education* (Cambridge, Mass : Harvard, 1977), p. 52.
 4. Thomas A. Regelski, *Principles & Problems of Music Education* (Englewood Cliffs, N.J.: Prentice-Hall, 1975), p. 164.

treated as such. He stated that "instead of being hurried prematurely into adult activities and ways of thought, the child must be allowed to be a child."¹ Rousseau maintained that the child learns from his own experiences, that is, from active participation and not vicariously from books or the experience of a teacher.

In the early twentieth century this opinion was further developed by Piaget, the eminent Swiss psychologist, in his theory that the thought processes of the child differ from those of the adult. Piaget maintained that traditional programmes based on moulding the child into adult form were therefore unrealistic. He confirmed Rousseau's view that practical participation was the prime method of learning for a child, and stated that the child's own discovery is the essential factor in learning. That which a child discovers for himself becomes important to the child and will be remembered whereas facts given him by a teacher assume less importance and may be ignored.

In the child, however, practical intelligence still largely predominates over gnostic intelligence; research precedes collated knowledge; and above all, the effort and thought remains for a long while incommunicable, and therefore less socialized, than with us.²

Similarly, the ability to make up and transmit thoughts is not as simple a process for children as it is for adults. Therefore, if child-learning is to be of lasting worth it must be adapted to the abilities and specific needs of the child.

Whitehead, the English philosopher and mathematician, expressed the view that "from the very beginning of his education the child should experience the joy of discovery."³ This opinion confirms the importance of the child discovering information and ideas for himself.

Bruner is also opposed to the traditional teaching methods which are teacher-dominated rather than child-centred, and which are based on the

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1. Kenneth Simpson, *Some Great Music Educators* (Borough Green, Kent: Novello, 1976), p. 14.
 2. Jean Piaget, *Science of Education and the Psychology of the Child* trans. Derek Coltman (Harmondsworth, Middlesex: Penguin, 1970), p. 165.
 3. Alfred Whitehead, *Aims of Education* (London: Ernest Benn, 1962), p. 3.

acquisition of technical skills or facts, thereby ignoring the child and his own approach to learning. The latter attitude has led directly to the moulding of adults who are not encouraged to indulge their curiosity, who believe that there is only one solution to a problem, the "correct" one, pre-determined by authority, and that conformity of thought and action is the supreme goal of education. Bruner stated that:

Children, like adults, need reassurance that it is all right to entertain and express highly subjective ideas, to treat a task as a problem where you invent an answer rather than finding one out there in the book or on the blackboard.¹

Torrance, an authority on the study of creativity and education, found that children in traditional schools reach their peak of original thought at four years of age, prior to formal schooling. After five years, when "real" schooling takes place, originality of thought diminishes as it is discouraged by the social system.²

We need to revise our thinking to conform to the view that the child is an individual being with an individual way of learning.

From these authoritative views on child-learning the Researcher derives the following inter-related principles of early childhood education:

- a. children must be treated educationally as children, not as adults;
- b. their natural curiosity must be stimulated by giving them problems to solve in their own individual manner;
- c. the teacher and curriculum should facilitate learning rather than impose adult-structured learning which by its very nature is contrary to the child's way of learning.

1. Jerome Bruner, *Toward a Theory of Instruction* (Cambridge, Mass.: Harvard, 1967), p. 158.
2. In Rose Mukerji in "Roots in Early Childhood for Continuous Learning" in Joe L. Frost *Early Childhood Education Rediscovered* (New York: Holt, Rinehart and Winston, 1968), p. 35.

There has been a recent world-wide upsurge of interest in the importance of music education for the young child. "At last, in the last two decades, we have reached the most important subjects, the very young and their development in relation to music."¹

In Hungary, Russia and Germany, early childhood music education has been revitalised by contemporary composers Kodaly, Kabalevsky and Orff respectively, who have seen the need for a systematic progressive music programme. The ideas of Kodaly and Orff have been adapted for use in many countries. The Russian System, devised and supervised by Kabalevsky in 1974, described in the composer's I.S.M.E. Report, is not as yet readily available beyond Russia, but the results are apparently such that the children who started the programme were musically two years in advance of those who had not experienced the programme.²

In Britain, many experiments in this field are taking place and music educators such as Arnold Bentley are devising systems for simultaneous teaching of the non-qualified teacher and the child.³

In the United States of America the Manhattanville Music Curriculum Program produced a music programme for young children based on contemporary progressive educational opinions. This programme, *Interaction*, was an attempt to counter the influence of the traditional teacher-dominated methods which the authors had seen to produce conformist rather than individual thought. In this method children are encouraged to think and discover music for themselves.

In South Africa, education authorities are showing an increasing awareness of the importance of the subject and in Natal, the Natal Education Department has expressed a desire to improve the situation.⁴

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1. Arnold Bentley, *Music in Education* (Windsor, Berks.: N.F.E.R., 1975), p. 111.
 2. Dmitri Kabalevsky, "Music in General Schools" *Challenges in Music Education* (Perth: I.S.M.E. XI, 1974), pp. 123-128.
 3. Arnold Bentley et al, *Time for Music* (Schools Council Project: Music Education of Young Children, Leeds: Arnold, 1981).
 4. Interview with Mrs. I. Noel, Natal Education Department Pre-Primary School Inspectress, Durban, October 1981.

PRE-PRIMARY SCHOOL EDUCATION IN NATAL

In 1975 the Natal Education Department took control of all the pre-primary schools in the province and became responsible for the planning and organising of the schools and the curriculum. Although no formal syllabus exists, programme planning by the Department is evident in the organised activities, music "rings" and free play periods of the daily routine.

A typical pre-primary school day will incorporate music, art, playgroups, story time and possibly another outdoor activity or a weekly baking session. The average child is given ample opportunity to develop both security and confidence in an environment that offers social contact and imaginative stimulation. No formal tuition is given during this period and reading and writing are reserved for the junior primary school age, six years. The reading and writing of musical notation is not encouraged in the pre-primary schools.

The Natal Education Department has systematically improved pre-primary facilities from the basic building and staffing requirements and is presently investigating the various activities of the daily pre-primary school programme. There are two pre-primary school inspectresses for all subjects in all Natal pre-primary schools.

The Natal pre-primary school children are divided into three groups according to age. The three-year-olds constitute group one; the four-year-olds constitute group two, the middle group; and the five-year-olds form group three.

MUSIC

The amount of time allotted to music in the pre-primary schools is indicative of the importance attached to the subject. The music periods are termed "rings".

Music and its related subjects in the pre-primary schools controlled by the Natal Education Department are confined to four weekly periods. These are:

- a. Music/Movement
- b. Music/Drama
- c. Music/Instrumental Percussion
- d. Music/Singing

On the fifth day of the week the Developmental Play period takes place. This is a physical education period and is not included in the music periods although the Researcher believes that it is desirable and also feasible for musical activities to enrich this aspect.

The periods are limited in time as follows:

- 5 - 10 minutes for the three-year-old group
- 10 - 15 minutes for the four-year-old group
- 15 - 20 minutes for the five-year-old group.

The isolated "ring" system, which isolates one aspect of music for daily presentation, is in use in Natal. The Orange Free State, Transvaal and Cape Province use the integrated system which simultaneously incorporates several musical aspects.

PART TWO : A STUDY OF THE LOCAL PRE-PRIMARY
MUSIC SITUATION

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GENERAL INFORMATION

There are 46 pre-primary schools registered with the Natal Education Department in the Greater Durban area. This area includes Glenashley, Umhlanga Rocks, Westville and Pinetown.

This Research Project involved contact with 33 of these schools (that is, 72% of them) whether through workshops, observational visits to schools, demonstration lessons in schools or questionnaires.

The Port Natal Pre-Primêre Skool serves as the model school for Afrikaans-speaking student teachers at the Durbanse Onderwyskollege and was one of the schools covered in the Greater Durban area survey.

The Tee-See Pre-Primary School, Pietermaritzburg, serves as the model school for the English-speaking student teachers at Natal Training College. Although this school is not situated in the Greater Durban area, it has been included in the survey in order to balance the position with the Durbanse Onderwyskollege model school.

Music is currently presented as a subject in the pre-primary schools registered with the Natal Education Department. The method of tuition is through the Music Ring System. Music is confined to the period or "Ring" of 5 - 20 minutes per day, four times a week. The amount of time depends on the age of the group:

Group One	:	aged 3 - 4 years	:	5 - 10 minutes
Group Two	:	aged 4 - 5 years	:	10 - 15 minutes
Group Three	:	aged 5 - 6 years	:	15 - 20 minutes

During these Rings specific aspects of Music Education are emphasised, either through singing, instrumental percussion playing, movement or drama.

There is no officially recognised pre-primary music programme or syllabus and, apart from verbal guidance given by the pre-primary inspectresses,

no other form of instruction is given to the teachers to assist them in planning the musical content and methods of presentation.

Concerning the music qualifications of pre-primary teachers in the Greater Durban area, the research revealed that music was taught by teachers who, insofar as qualifications are concerned, fall into three categories:

1. Music Specialists - Teachers who have completed a specialised music education course at a Training College or University
2. Non-Specialist Music Teachers - Teachers who have completed the general music course at a Training College or UNISA
3. Untrained Music Teachers - Teachers who have had no form of music education or music teaching methods at tertiary level.

Numerical details of the research programme are as follows:

- a. Workshops were conducted by the Researcher for 65 teachers from 20 pre-primary schools in the Greater Durban area.
- b. Observations were conducted at 17 pre-primary schools chosen by random selection in the Greater Durban area, with the addition of the one pre-primary school in Pietermaritzburg referred to (18 in all).
- c. A series of demonstration lessons was conducted by the Researcher involving all three age-groups of two pre-primary schools.
- d. Parent questionnaires were sent to the parents of 1 440 pupils at 25 pre-primary schools, including the Pietermaritzburg school.
- e. Teacher questionnaires were sent to the 111 teachers at 25 pre-primary schools including the Pietermaritzburg school.

- f. 26 schools were covered by items d. and e.
24 of these received both questionnaires.
1 of these received only the parent questionnaire.
1 of these received only the teacher questionnaire.
- g. The 26 schools covered by the parent and teacher questionnaires are identified in the survey only by letters of the alphabet. These include the 18 schools at which research observations were conducted and the 2 schools at which demonstration lessons were conducted. This manner of identifying the schools is at the request of the Natal Education Department that research be dealt with on a confidential basis and with anonymity. The names of the schools will be made available to the examiners on a separate sheet of paper.

WORKSHOPS

A. AIM OF WORKSHOPS

It was necessary to make contact with teachers, therefore two workshops were held which made this possible. These workshops demonstrated simple practical classroom solutions to some teaching problems and provided opportunities for discussion of specific problems of music educators in pre-primary teaching.

B. VENUES

Workshops were conducted by the Researcher in the following areas as designated by the Pre-Primary School Teachers' Association:

Durban North / Umhlanga / Glenashley

Highway / Westville / Pinetown

Natalse Pre-Primêre Onderwysvereniging - All Durban Afrikaans schools belong to the society.

Durban North / Umhlanga

20 teachers from the following 6 pre-primary schools were present:

Christopher Robin

Ilana

Red Robin

St Martin

Toktokkie

Umhlanga

Highway

22 teachers from the following 6 pre-primary schools were present:

Berea West
 Cygnet
 Golden Wheel
 Saturn
 St Elizabeth
 Westville

Natalse Pre-Primêre Onderwysvereniging

23 teachers from the following 7 pre-primary schools were present:

Durban Wes
 Dolfyntjie
 Heidi
 Loerie
 Port Natal
 Rachel de Beer
 Woelwater

C. WORKSHOP PROGRAMMES

Summarised versions of the two workshop programmes will be found in Appendix A.

The workshop programmes evolved as a result of the teachers' requests and needs. They gave the teachers a brief introduction to and experience of basic practical aspects of pre-primary music activities. The programmes were not designed as a methodological guide, but rather as a "crash course" to enable the teachers to experience activities which they could introduce to their pupils. By doing the activities themselves they became aware of the simplicity or complexity of each activity.

The workshops consisted of two separate programmes:

- a. Basic concepts of pitch and rhythm. These were presented in the form of games.
- b. Listening activities and instrumental techniques and methods for use in pre-primary activities. (This aspect was presented at the request of the teachers). The teachers stated their inability to orchestrate pieces for the Orff instruments and therefore the Researcher included the simple folk song Frère Jacques, which was discussed, orchestrated and played by the teachers as the culmination of the workshop activities.

D. RESULT OF WORKSHOPS

- a. The Researcher made personal contact with 65 teachers.
- b. The Researcher was invited by these teachers to visit schools, observe music presentations and recommend solutions to the individual problems of each school.
- c. The Researcher was invited to present a series of demonstration lessons at two schools.
- d. As a result of these workshops and the visits and discussions with the teachers at their schools, specific problems in regard to music presentation by mainly non-specialist teachers in the pre-primary schools in the Greater Durban area were revealed.

OBSERVATION OF LOCAL PRE-PRIMARY SCHOOL
MUSIC EDUCATION

The Researcher observed music rings at 18 schools.

In presenting these observations, each school is identified by reference to an alphabetical letter and a stylised method of presentation has been employed. The observations are divided into five sections, which, for ease of reference, are indicated by the headings given:

I. General Impression:

The Researcher's general impression of the school and attitudes expressed by the teachers towards music.

II. Observations:

The Researcher observed the teachers' skills, the content of each ring, and the children's responses. This section includes details of the type of Ring, age-group of children and media used for the presentation of each Ring.

The Researcher adopted the approach that the following basic skills are required for the teaching of pre-primary school music:

A. Vocal:

1. Accurate pitch and rhythm;
2. A clear vocal tone.

B. Solo Instrumental:

Proficiency in playing a solo instrument such as piano, guitar, recorder or xylophone, in order to demonstrate accurately or to accompany a movement, song or concept.

C. Percussion Instrumental:

Experience in the technique and care of the melodic and non-melodic percussion instruments.

D. Improvisation, Vocal and Instrumental:

The ability to:

1. create songs and rhymes spontaneously;
2. orchestrate simple songs and pieces;
3. add vocal and speech effects, instrumental and body percussion accompaniments to a story.

E. Movement:

The ability to move:

1. in accurate response to a rhythmic beat; and
2. freely with or without music.

F. Knowledge of:

1. the child's emotional, physical, social and intellectual development and growth, and the musical implications;
2. methods of presenting music experiences to the three pre-primary school age-groups;
3. music objectives and progression.

G. Repertoire:

A wide repertoire of instrumental exercises, songs, movement games and activities for all pre-primary age-groups for all occasions.

H. Sufficient experience of music to enable the teacher to present to the children a variety of listening experiences.

III. Socio-Economic Summary:

Summary of the socio-economic background of the children attending the school, as provided by the Principal.

IV. Recommendations:

Research Recommendations.

V. Commentary:

Research Commentary.

The Researcher observed music rings at the convenience of the principal and her staff. In all cases the teachers chose the type of ring that they wanted to be observed. The Researcher observed the following rings:

Singing	Instrumental	Movement
5	13	22

Movement rings form the majority. Movement included Music Movement and Music Drama and for practical purposes these rings were indistinguishable. It is pertinent to note that few singing rings were presented for observation. Several of the teachers stated that they preferred not to do this for observation due to their shyness and awareness of their vocal limitations.

R E P O R T S

SCHOOL D

A. General Impression:

Happy, disciplined atmosphere.

The principal commented on:

- a. The difficulty of finding ideas and material for five new interesting Rings per week;
- b. The lack of a progressively graded programme which impeded the objective of maintaining continuity;
- c. The need for a programme that she could use as a guide to adapt to her own situation;
- d. The fact that some training courses gave students a choice of handwork, art or music. As each teacher is expected to teach her own group music, both teacher and children were at a disadvantage when music had not been included in her training.

B. Observations:

Ring : Singing
 Ages : 3 - 4 years
 Media : Voices

- a. Routine Nursery Songs were sung and dramatised by the teacher and children.
- b. Although the teacher did not check her vocal pitch, this was fairly accurate and within the children's range.

- c. The emphasis of the Ring was on the dramatisation of the children's songs.
- d. The teacher moved with ease and confidence.
- e. She used her voice imaginatively and maintained the interest of the group.

Ring : Instrumental
 Ages : 5 - 6 years
 Media : Paper, paint, tambourine

- a. The teacher gave each child a piece of white paper on which was painted a coloured "spot".
- b. The children sat in groups according to the colour of their "spot" and experimented with making a variety of sounds with the paper.
- c. The teacher played a tambourine and called out the colour of the group that was to play. The children holding that colour "spot" played without rhythm or musical direction.
- d. The children enjoyed the activity which could have been further developed to incorporate sound experiments, colour combinations and possibly a sound composition. The teacher was not aware of ways of developing this activity.

Ring : Movement
 Ages : 4 - 5 years
 Media : Voices

- a. The children danced to the teacher's song.
- b. Some of the children joined in the singing.
- c. The children learnt a new song and danced to the song.

- d. The teacher sang with accurate pitch and within the children's range.
- e. This successful combination of song and dance was enjoyed by both teacher and children.

C. Socio-Economic Summary:

An affluent socio-economic background was evident in this school which was well established with "traditions".

There were few working mothers and few children with problems.

D. Recommendations:

This school would benefit from:

- a. Workshops and In-Service Courses for the musically untrained teachers
- b. Advanced workshops and In-Service Courses for the non-specialist teachers
- c. A music programme that can be adapted to the requirements of the individual teachers.

E. Commentary:

- a. Musically trained and experienced teachers can incorporate ideas that go beyond the limitations imposed by the Rings, thereby giving both benefit to the children and creative interest to the teacher.
- b. The children enjoyed experimenting with sounds but would have extended their experience of aural perception if the lesson had been based on musical knowledge and had musical objectives.
- c. Teachers who are confident of their ability to sing and move will transfer this confidence to their pupils.

SCHOOL EA. General Impression:

- a. A small school with a relaxed happy atmosphere. Some music Rings take place in an adjoining church hall, others in the classrooms.
- b. The principal was an experienced music specialist, and she and another member of staff attended all available music workshops and courses. Both regretted the inactivity of the local Orff society.
- c. The principal had devised her own method of presenting music Rings. She taught all the Rings that required the piano as a support.
- d. The principal was aware of the need for guidance in music teaching for newly-qualified teachers. She felt that insufficient attention was given to the subject in the training colleges.
- e. One teacher became interested in music because of her own ballet training. She has since added to her own music background by reading about music and music teaching methods. Prior to teaching she had received no music training.
- f. The abovementioned teacher requested a more advanced course to fulfil her needs. She also intended to learn to play the piano as she thought it would be an advantage to both herself and her pupils.

B. Observations:

Ring : Movement
 Ages : 4 - 5 years
 Media : Piano

- a. The Ring was presented by the experienced music specialist.
- b. The theme was "The Fire Engine".
- c. The teacher told a story about a fire and played appropriate music to which the children moved with enthusiasm.
- d. The children participated in relating the story.
- e. A feature of this lesson was the music used by the teacher. This included a selection of classical and folk music.

Ring : Instrumental
 Ages : 3 - 4 years
 Media : Melodic, non-melodic percussion

- a. This Ring was conducted by the teacher who, although untrained in music, was musically self-motivated.
- b. The children sat in a circle and played Orff-type pitch and rhythmic games with the aid of an alto xylophone and a hand drum.
- c. The teacher provided cards on which were drawn notes of varying duration. A child demonstrated these by clapping or moving to the type of note displayed and the class agreed or disagreed with the child's choice.
- d. The children then sat in rows on the floor and clapped rhythmic notation from a chart.
- e. The children played the rhythmic beats on percussion instruments.

C. Socio-Economic Summary:

- a. The children came from economically secure backgrounds.
- b. Few mothers worked.
- c. Emotional problems were rare.

D. Recommendations:

This school would benefit from the following:

- a. Workshops or In-Service Courses for the musically untrained teachers
- b. More advanced workshops and In-Service Courses for the specialist teacher
- c. A music programme particularly emphasising the advanced instrumental and listening activities.

E. Commentary:

- a. This school has the use of a hall, and an excellent variety of Orff and general percussion instruments.
- b. The non-specialist music teacher was able to guide the children in the basic use of the percussion instruments, but needed further experience in order to extend the children's ensemble experience.
- c. This foundation could be extended to exposing the children to the music of and stories about well-known composers.
- d. The specialist teacher had the ability and experience to play at the piano appropriate music for the children's daily use. Her wide repertoire was readily available for the children's needs.

- e. The untrained teacher showed what can be achieved by self-motivation. The combination of these two teachers provided a good background for the children's musical activities.
- f. One specialist teacher per school may stimulate the unqualified teachers to extend themselves.
- g. A thorough foundation of playing together at this level should stimulate the children to further their music experience at primary school level. The aim of pre-primary school music experience should be to nurture the desire for music-making throughout the children's lives. The children at this school were fortunate in having an expert to help them and a wide selection of instruments for their use.
- h. Although the reading of notation is not encouraged by the Natal Education Department, the children enjoyed the activity and coped well.

SCHOOL FA. General Impression:

- a. A formal atmosphere prevailed and the children appeared happy and disciplined.
- b. Excellent equipment and facilities were evident.
- c. The teachers enjoyed the Music Rings.
- d. A music specialist on the staff assisted those unable to play the piano.
- e. The principal regretted the inactivity of the local Orff Society and expressed the need for guidance in the form of:
 - i) Workshops
 - ii) In-Service Courses
 - iii) A graded programme and new material.

B. Observations:

Ring : Instrumental
Ages : 5 - 6 years
Media : Piano, melodic and non-melodic percussion

- a. This Ring was presented by an experienced music specialist.
- b. The Ring was well controlled and teacher-dominated.
- c. The teacher introduced the Ring with singing, clapping and echo exercises to which the children responded readily and accurately.
- d. The problem of the children choosing their own instrument was overcome by the teacher placing the instruments in front of the children while they waited with closed eyes. The children

responded well to the element of surprise.

- e. The teacher played excerpts from popular classical works and the children moved to the music and then accompanied the music with their instruments.
- f. The teacher emphasized the importance of listening to the sounds they were making and the response was good.
- g. Chime bars and alto xylophone were played only by the teacher.

Ring : Movement

Ages : 3 - 4 years

Media : Piano, melodic, non-melodic percussion

- a. This Ring was conducted by a teacher who could not play the piano, and was accompanied at the piano by the music specialist.
- b. The teacher discussed various animals and the pianist improvised and played well-known works to describe the animal movements in music. The children moved to the music. This was a continuation of a previous lesson during which the children had made the sounds of these animals.
- c. Although the children were told not to repeat the animals' sounds, they could not resist doing so while making the appropriate movements.
- d. The children responded well and enthusiastically.

C. Socio-Economic Summary:

- a. The children came from an affluent background.
- b. Few mothers worked.
- c. There were few emotional problems apparent among the children.

D. Recommendations:

This school would benefit from:

- a. Workshops and In-Service Courses for those teachers who need the assistance of a specialist music teacher in order to present their Rings adequately
- b. A music programme with particular emphasis on Orff work.

E. Commentary:

- a. The Researcher thought that the more formal approach gave the children little time to experiment with musical sounds for themselves.
- b. The school was fortunate to have a variety of excellent instruments. The children were not encouraged to use some of the instruments, despite the fact that they are made to serve the children's size and requirements.
- c. The children's own imaginative ideas could have been further encouraged and developed.
- d. A degree of boisterousness when executing the games is perhaps preferable to restricting the children's participation.
- e. This school showed the advantage of a music specialist on the staff. More use should be made of this facility by extending the Ring work beyond the limitations of the allocated periods.

SCHOOL G

A. General Impression:

- a. The children appeared to be happy and well cared for, although a few were over-boisterous and showed signs of emotional stress.
- b. The principal and staff were kept busy dealing with the individual needs of the children.
- c. The teachers were interested in learning more about music in order to extend the children's experience.
- d. The principal requested guidance and the possible assistance of music students with the music Rings.
- e. Teachers were using the materials which they had been given as students, and stressed the need for advancement and assistance in presenting their own ideas.

B. Observations:

Ring : Movement
 Ages : 4 - 5 years
 Media : Tape recorder, piano.

- a. This Ring was taken by a teacher who could not play the piano. She had a bad cold which adversely affected her pitch and vocal quality.
- b. The theme of the Ring was "The Zulus".
- c. Rhythmic patterns were clapped, stamped and patted, combining aural perception with body awareness and co-ordination.
- d. Imaginative direction was given by the teacher. The children enacted the appropriate activities but did not give their own ideas.

- e. The children danced enthusiastically, but indiscriminately in regard to rhythm, to a tape recorded Zulu song.
- f. The teacher attempted to use the piano by playing isolated notes for the children to move to, but as neither rhythmic beat nor melody was evident, the children moved aimlessly and did not appear to benefit from the exercise.
- g. The children who did not participate in the singing voluntarily took part in the movement.

Ring : Instrumental

Ages : 5 - 6 years

Media : Voices, melodic and non-melodic percussion instruments,
tape recorder

- a. This teacher had had limited musical training.
- b. She sang unaccompanied with accurate pitch.
- c. The theme was "The Zulus".
- d. Orff-type pitch and rhythmic exercises were presented. Little emphasis was placed on the children's pitch, but their rhythms were generally good.
- e. The children rushed to choose their instruments and several showed disappointment if their choice had been taken by another child.
- f. A child appeared to have co-ordination and possible hearing problems which were apparent in his inability to carry out the simple tasks of the Ring.
- g. The children enjoyed walking while playing instruments.
- h. Each instrumental group played in turn to the tape-recorded music of an adult Zulu song. They played without regard to

pitch, rhythm and mood.

- i. The Zulu domestic workers sang a Zulu lullaby to the children as they rested at the end of the Ring.

C. Socio-Economic Summary:

- a. This school is a registered Welfare Organisation and the majority of the children come from areas as distant as La Lucia and Amanzimtoti, being referred to the school by the Durban Child Welfare Organisation.
- b. All mothers were working and all except two of the children remained at the school from 7 a.m. to 5.30 p.m.
- c. Creche facilities were available for the school children after school hours and day care was provided for children from the age of 6 months to 3 years.
- d. Severe socio-economic and psychological problems were reported in this school.
- e. An extra teacher was provided to assist with the disturbed children.

D. Recommendations:

This school would benefit from:

- a. Workshops and In-Service Courses for the musically untrained teacher
- b. More advanced Workshops and In-Service Courses for the teachers with a brief training
- c. A music programme with particular emphasis on pitch, rhythm and the techniques of the Orff system and the therapeutic value of music.

E. Commentary:

- a. Teachers at this school have a particularly strenuous job which might be alleviated by an understanding of the value of musical activities for children with specific problems.
- b. Every opportunity should be taken to compensate for the lack of home stimulation. A carefully presented music programme that covers the environmental and daily home events should assist in this goal.
- c. Sounds from the creche playground interfered with concentration in the music room, which was divided into several activity areas limiting the space.
- d. The hand drum is an easier instrument than the piano for the non-specialist and musically untrained teacher, and the beat is more easily identified by children.
- e. Several instruments were in need of repair or replacement.

SCHOOL HA. General Impression:

- a. The children appeared happy and well-cared for, although they played with intensity and needed constant attention.
- b. The music staff included one teacher with post-diploma music study abroad, one with music at training college level where she first studied the piano, one with primary school music and one with no music training at all.
- c. The principal requested further guidance in the form of Workshops. One of the staff attended a Music Workshop given by the Researcher and the other members of staff expressed a need for similar assistance.
- d. Music was used whenever possible and children and teachers were heard singing during "wash" time and "story" time.
- e. Some of the teachers are aware of the therapeutic value of music but did not have specific training in this respect.

B. Observations:

Ring : Instrumental
Ages : 3 - 4 years
Media : Non-melodic percussion, piano.

- a. The teacher, who had studied the piano only as a child, played with little proficiency.
- b. Ideas presented at the Researcher's Workshop were attempted.
- c. Each child was given a non-melodic percussion instrument. These were played simultaneously and indiscriminately throughout the lesson.

- d. No direction was given as to whether the children were to play the beat or the rhythm, nor were they directed as to when to begin. Several of the children held the instruments incorrectly.
- e. No attention was given to the quality of the sounds of the various instruments or the quality of the sounds made by the children.

Ring : Movement
 Ages : 4 - 5 years
 Media : Voices

- a. The theme of the Ring was "The Sea".
- b. The teacher, who had post-diploma music qualifications, discussed sea creatures with the children. She sang songs with the children about the crab and the children moved in a crab-like manner as they sang.
- c. The pupils copied the accurate pitch and clear vocal sound of the teacher's voice.
- d. The teacher set her own words to the tunes with which the children were familiar.
- e. The children enjoyed the integrated Ring.

Ring : Instrumental
 Ages : 5 - 6 years
 Media : Piano, non-melodic percussion

- a. This teacher had begun her music training at training college.
- b. Each child had the opportunity to play several instruments during the lesson.

- c. The teacher played the piano. She was well able to control the children, as her playing ability was sufficient to allow her to watch the group and not the keyboard or the music.
- d. Orff-type rhythmic games were played, using a variety of instruments.
- e. Attention was paid to the quality of the sound produced.
- f. The children were given direction as to the correct way in which to hold the instruments and when they were to play them. They played in groups directed by the teacher.
- g. The children enjoyed the lesson.

C. Socio-Economic Summary:

- a. This school is a registered Welfare Organisation.
- b. Children suffer from severe economic, social and emotional deprivation.
- c. An extra teacher is provided to help with the resultant problems.
- d. Many families were immigrants.
- e. All the mothers worked.
- f. The majority of the pupils spent from 7 a.m. to 5.30 p.m. under institutional care, attending a nearby creche after school hours.
- g. These children lack home security and stimulation, and are generally not ready for advanced pre-school activities in their final year. They will enter infant school at a disadvantage.
- h. Although the majority of pupils lived in the surrounding beach area, many had never visited the beach with their parents.

D. Recommendations:

This school would benefit from:

- a. Workshops and In-Service Courses for the musically untrained teachers
- b. More advanced workshops and In-Service Courses for the musically trained teachers
- c. A music programme with guidance in all areas, but with specific emphasis on therapeutic, conceptual and perceptual activities.

E. Commentary:

- a. These pupils would benefit from the use of music as a therapy.
- b. Lack of security and home stimulation could be partially compensated for by a carefully presented graded music programme.
- c. Similarly, the children's limited awareness of general and environmental experience could be extended through the introduction of a variety of songs rather than the same melodies with different words for every situation.
- d. The teacher who was not confident of her piano-playing ability should have used aids or percussion instruments.
- e. A one-day workshop is not sufficient to enable the non-specialist and musically untrained teacher to absorb and adapt ideas.
- f. A teacher's correction of her own errors while playing the piano leads to loss of the essential beat, and frustration to both teacher and pupils.

SCHOOL I

A. General Impression:

- a. The atmosphere was relaxed and happy in this school.
- b. The school was situated in an old house and a church hall which is divided into activity areas.
- c. Music Rings took place on the small stage of the hall, and in other rooms simultaneously. There were six groups of children.
- d. The school possesses a variety of excellent instruments, including general percussion, Orff and home-made instruments.
- e. The principal was keen to promote music. She requested advice on new ideas and new material.
- f. The teachers were enthusiastic but were aware of their own limitations due to insufficient musical training. They expressed the need for guidance, particularly in instrumental work.
- g. One of the teachers had advanced musical qualifications and was studying further. She had made several instruments, including drum sticks from wood and string. She had also collected a library of tapes for the use of the musically untrained teachers.

B. Observations:

Ring : Instrumental
 Ages : 4 - 5 years
 Media : Melodic, non-melodic instruments, tape recorder

- a. This teacher had received no musical training.

- b. The teacher played a tape recording of a song sung by an adult singer as she was not confident of her own singing ability. Although the song was suitable for the children, the vocal range and the singer's flexibility of voice were beyond that of a pre-primary school child.
- c. The children played percussion instruments while the tape was played. They remained seated in a circle throughout the lesson. Each group of instruments played together as directed by the teacher.
- d. Instruments used included non-melodic percussion and chime bars. The latter were chosen with no particular regard to pitch, and did not blend with the notes of the song.
- e. The children's ability could have been further extended had the teacher been more skilled.
- f. The children responded well and appeared to enjoy the Ring although its structure was formal.

Ring : Movement
Ages : 5 - 6 years
Media : Piano

- a. This Ring was presented by the music specialist on the small stage of the hall.
- b. The teacher told an imaginative story. She played appropriate music at the piano with proficiency and the children executed a wide variety of movements whilst dramatising the events of the story.
- c. This teacher's imaginative, enthusiastic and skilled approach was reflected in the children's positive enjoyment of the activities.

Ring : Movement
Ages : 3 - 4 years
Media : Spoken voice

- a. This teacher told a story, prompted by the children's suggestions and reactions.
- b. The focus of the Ring was "emotion", and the teacher and children expressed facially and bodily the emotions evoked by the story.
- c. There was no piano in the room. No music was used.
- d. The children were totally involved in the dramatic presentation of the moods and emotions of the story.

C. Socio-Economic Summary:

- a. These children came from economically secure homes.
- b. There were no specific emotional problems evident amongst the children.
- c. The majority of mothers did not work in the afternoons, so were able to care for their children after school hours.

D. Recommendations:

This school would benefit from:

- a. Workshops and In-Service courses for musically untrained teachers
- b. More advanced Workshops and In-Service Courses for the musically trained teachers
- c. A music programme applied with guidance in all areas but specifically in instrumental work.

E. Commentary:

- a. The music specialist could share her skills and ideas not only with her colleagues at the school but, on a wider basis, through the medium of area workshops.
- b. She could also help teachers from schools that cannot afford many instruments in the making of simple ones.
- c. There were excellent percussion instruments at this school, such as a large cymbal and a rotary drum, which were not in use. When they are used, they are played exclusively by the teachers. This defeats the purpose of these instruments which are specifically designed to be used by children.

SCHOOL KA. General Impression:

- a. The children were well-disciplined and happy.
- b. The principal attended the local Orff and other music courses.
- c. She incorporated these ideas in her teaching.
- d. She was aware of her own musical limitations and her need for guidance and intended having singing lessons.
- e. A pianist visits the school once a week to play for the Singing Ring, as the principal who presents all music Rings cannot play the piano.

B. Observations:

Ring : Movement
Ages : 5 - 6 years
Media : Voices, hand drum

- a. The Ring was entirely teacher-dominated.
- b. The children were not encouraged to give their own ideas.
- c. A novel idea was a ball game involving throwing and catching the ball to a rhythmic beat. The children enjoyed the game which they played accurately and rhythmically.
- d. The children sang with little enthusiasm and no attention was paid to their pitch. This may have been due to the dependence of the teacher and the children on the visits of the pianist.

C. Socio-Economic Summary:

- a. This was a private school offering after school facilities which were used by 70% of the pupils.
- b. The children appeared to be chosen by selection.
- c. The general home background was secure.
- d. There were few emotional problems evident amongst the children.

D. Recommendations:

This school would benefit from:

- a. Workshops or In-Service Courses in basic music training to assist the principal and her musically untrained staff who did not conduct their own music Rings
- b. A music programme to help provide a sense of continuity and progression
- c. A visiting specialist teacher to stimulate all the teachers and guide each one at her own pace and level.

E. Commentary:

- a. The school illustrates the problem of a school using only one teacher, a non-specialist, for music Rings. Although keen, her practical ability is limited.
- b. The use of an outside pianist for singing Rings is a good idea but again limits the children's musical experience to the days when she is present.

SCHOOL LA. General Impression:

- a. A generally happy atmosphere prevailed as a result of a good relationship between the principal, staff and children.
- b. This was a large, well laid out school and grounds with extensive equipment and facilities, including a music room.
- c. The experienced principal had devised her own method for Music Rings.
- d. She expressed the need for guidance and a programme as few teachers were sufficiently qualified to deal adequately with the subject.
- e. She requested specific help with instrumental work and also details of any new suitable material.
- f. One teacher felt that a separate music room isolated the subject from other school activities. Children entered the room only at Ring time. She was sure that if the equipment was readily available to the children at all times they would experiment with sound whenever they wished, in the same way as they were able to use the art or handcraft areas.

B. Observations:

Ring : Movement
 Ages : 4 - 5 years
 Media : Tape recorder

- a. The teacher had collected tape recordings of music suitable for movement as she was not able to play the piano herself.
- b. The theme of the Ring was "The Circus".

- c. The music played was Ketelby's "In a Persian Market".
- d. The children listened to the music. After discussing the circus, they made the movements of the animals as suggested by the teacher.
- e. All the children participated in the lesson with enthusiasm.

Ring : Instrumental
 Ages : 5 - 6 years
 Media : Piano, non-melodic percussion

- a. The teacher could play the piano, but had had no experience with Orff work. She was not confident of her vocal ability.
- b. The teacher played the piano with confidence and controlled the lesson from the piano.
- c. The children played the percussion instruments in groups.
- d. The teacher gave verbal directions as to when the children should start and stop playing.
- e. The accuracy of the children's rhythmic playing reflected a thorough foundation in this aspect.

Ring : Singing
 Ages : 3 - 4 years
 Media : Voices

- a. The teacher was not confident of her vocal ability.
- b. The children sat in a circle for the duration of the lesson.
- c. The children sang and performed the appropriate finger movements to the routine nursery songs.

- d. The teacher did not check the accuracy of her own pitch or that of the pupils. No attention was paid to the quality of the sound produced by herself or the children.

C. Socio-Economic Summary:

- a. The children came from economically secure backgrounds.
- b. Few children had emotional problems.
- c. The majority of the mothers did not work in the afternoons and were, therefore, able to care for their children after school hours.

D. Recommendations:

This school would benefit from:

- a. Workshops and In-Service Courses for the musically untrained teachers
- b. More advanced Workshops for the musically trained teachers
- c. A music programme which could be applied, with guidance, in all areas but with specific emphasis on pitch and instrumental work
- d. New material and ideas to stimulate the teachers.

E. Commentary:

- a. This school had good facilities and a variety of instruments which were not being used to the fullest advantage for the pupils.
- b. All Rings would be of greater benefit to the children if the teachers were more confident of their musical objectives and

their ability to carry them out.

- c. The children were instructed by verbal directions rather than being allowed to develop their aural faculties.
- d. In some Cape Province schools, each group has its own room and equipment for all activities. This makes access to music a more natural occurrence. It is unlikely that local schools could carry this financial burden but perhaps each group could have its own home-made instruments and the expensive bought ones be used in turn by each group.

SCHOOL MA. General Impression:

- a. The school is housed in one large room, subdivided into activity areas.
- b. Music Rings took place in a small adjoining church hall which was cold in winter.
- c. The school had excellent musical equipment, including Orff melodic instruments.
- d. The principal, a music specialist, conducted all the instrumental and singing Rings as the other teachers were not musically trained.
- e. The principal expressed the need for a guided programme, new ideas and material for her staff, including more advanced ideas for herself.
- f. The children sang spontaneously when busy "working", when putting away equipment and when moving from one activity area to another.

B. Observations:

Ring : Instrumental
 Ages : 5 - 6 years
 Media : Piano, melodic and non-melodic percussion, notation chart

- a. Teacher and children sang and moved to the beat of a song.
- b. To avoid disappointing the children when handing out the instruments, the teacher used "tickets" with pictures of the instruments on them which she either gave to the children or allowed them to choose for themselves. They then turned the ticket picture-side up to see which instrument they had chosen and found the appropriate instrument from the instrument-box.

- c. The children were able to read music and showed obvious enjoyment in this achievement.
- d. They played, moved and listened carefully to the sounds that they or the teacher made.
- e. They were introduced to the musical concepts of "crescendo" and "decrescendo" and could identify whichever one the teacher played. They then identified the appropriate signs and played their instruments accordingly.
- f. The teacher checked her own pitch at the piano.
- g. The teacher's piano playing was of a high standard and she played and controlled the class with ease.
- h. The children were inspired by the teacher's imagination, enthusiasm and obvious enjoyment.

Ring : Instrumental

Ages : 3 - 4 years

Media : Piano, melodic and non-melodic percussion, notation chart

- a. This lesson was repeated for the youngest group, and the activities were matched to their level.
- b. The children responded well to the activities and enjoyed the lesson.

C. Socio-Economic Summary:

- a. The children were economically and socially secure.
- b. There were few problems evident among the children.
- c. Few mothers worked.

D. Recommendations:

This school would benefit from:

- a. Workshops and In-Service Courses for the musically untrained teacher
- b. Workshops and In-Service Courses providing more advanced ideas for the specialist
- c. A music programme for the non-specialist teachers with advanced ideas for the specialist.

E. Commentary:

- a. The Rings observed here were examples of the high standard that can be achieved.
- b. The principal could assist other teachers by conducting basic workshops and presenting master lessons, thus sharing her expertise, experience and enthusiasm.
- c. Her own staff would also benefit from observing her lessons.
- d. Although the Researcher recommends that a specialist music teacher on the staff takes those Rings which the other teachers are incapable of doing well, it would be ideal if those teachers learnt from the specialist so as to avoid becoming totally dependent on her skill.
- e. The principal has assisted her staff by compiling a library of music tapes for movement Rings.
- f. The principal's training and varied experience in infant, primary and high schools give her work a sense of direction.

SCHOOL NA. General Impression:

- a. A happy atmosphere prevailed. The children appeared to be well-cared for at school.
- b. The school/creche was highly organised with the principal and staff doing work over and above the normal demands of most other schools.
- c. The principal and staff dealt with the extra problems, social and emotional, with cheerful efficiency. There was a sense of purpose in the running of the school.
- d. The principal and staff regarded music as one of the many aspects of child development, and although they were aware of the need for their own guidance in several musical aspects, they provided the best that their musical limitations permitted.
- e. Some staff members requested:
 - i) Workshops;
 - ii) A programme with graded ideas;
 - iii) Details of new material.
- f. The teachers enjoyed those aspects with which they felt confident but did not enjoy presenting Movement and Instrumental Rings.
- g. One of the teachers expressed the need for a Music Resource Centre and library where teachers could meet and share ideas, tapes, instruments and material, and also obtain assistance in Music Education methods.
- h. The teachers commented that the UNISA Pre-Primary School Music Course did not help them sufficiently for practical teaching.

B. Observations:

Ring : Movement
 Ages : 5 - 6 years
 Media : Voices, tape recorder

- a. The theme of the Ring was "Soldiers and Camouflage", which was also the cognitive theme of the week.
- b. The activities were imaginatively introduced by the teacher.
- c. The children saluted, stamped, marched on the spot, dropped onto the floor when the teacher made aeroplane sounds, and slowly rose as the aeroplane sounds disappeared.
- d. Space orientation was presented in the form of the "Soldiers" moving in time to taped music and returning to their "own" tent, a specific place in the room that each child chose as his own.
- e. The lesson was enjoyed by all the children, including one who had entered the room tearful due to home circumstances.

Ring : Movement
 Ages : 4 - 5 years
 Media : Records

- a. The "Camouflage" theme was presented from the animal aspect, consolidating experiences of a recent visit to Mitchell Park.
- b. The teacher played a record entitled "Gerry Giraffe" by Betty Misheiker. The children acted according to the words.
- c. The adult voices and range were beyond those of the children and they did not attempt to join in the song.
- d. The children imitated the snakes' mouths by opening and closing their hands.

- e. The girls were more responsive than the boys to the Ring.

Ring : Movement
 Ages : 3 - 4 years
 Media : Tape recorder, voice

- a. The teacher introduced several concepts including tall, short, wide and narrow.
- b. She showed the children how to avoid structural obstacles in the room, e.g. one of the pillars in the centre of the room and one of the tables set out for another activity.
- c. The children "found" their "own" places and moved to and from them as directed.
- d. One child sang spontaneously with the teacher.

C. Socio-Economic Summary:

- a. This school was centrally situated in the city.
- b. The number of pupils changed almost daily as the parents moved from the city to suburban homes, other cities or abroad.
- c. Most pupils lived in flats in the city.
- d. The unsettled home environment was reflected in the emotional problems of many of the pupils.
- e. The principal worked in liaison with the Durban Child Welfare Association.
- f. When the Researcher visited the school, twenty of the one hundred and twelve children attending the school lived with both parents.

- g. Economic deprivation and resultant social problems manifested themselves in child abuse which was a feature of the lives of many of the children.
- h. After school care was provided and most of the children were at school from 7.00 a.m. to 5.30 p.m. during the school week.
- i. Several of the children were immigrants and did not speak English.

D. Recommendations:

This school would benefit from:

- a. Music Workshops and In-Service Courses for basic instruction
- b. Music Workshops and In-Service Courses for the more experienced teachers
- c. A musical programme, with particular reference to the therapeutic value of music.

E. Commentary:

- a. These children would benefit from music used as a therapy for emotional disturbances.
- b. The teachers were keen to learn more about music education and available new material in order to help their pupils.
- c. The majority of these children lacked environmental security and stimulation. Carefully presented musical growth experiences could assist in compensating for these disadvantages.
- d. Immigrant children could integrate more easily with the use of nursery and folk songs from various countries, thereby making them feel more secure and providing the local children with knowledge of their peers' national customs, music, language and folk dances.

SCHOOL RA. General Impression:

- a. This was a well-planned model Government School.
- b. The children appeared to be happy and friendly.
- c. Tape recorded music was played in the cognitive room where the children do their art work.
- d. The children occasionally sing when changing activity areas.
- e. Hymns and "grace" were sung at appropriate times.
- f. The principal and the teachers were non-specialists but all expressed the need for guidance, new ideas and material. All the teachers had attended a Workshop given by the Researcher.

B. Observations:

Ring : Singing
 Ages : 3 - 4 years
 Media : Voices, visual aids

- a. The children sang several well-known English and Afrikaans unaccompanied nursery songs with enthusiasm, while seated in a circle.
- b. Each song was imaginatively introduced by the teacher.
- c. Visual aids e.g. masks, paper apparatus and pictures stimulated the children's interest.
- d. The teacher did not check her pitch or that of the children. Her vocal range was below that of the children.

- e. The focus of the Ring was on the actions of the song rather than on the vocal quality and pitch.
- f. The children remained in their seated positions throughout the Ring.

Ring : Instrumental
 Ages : 5 - 6 years
 Media : Non-melodic percussion, notation chart

- a. The children executed Orff-type rhythmic and pitch exercises.
- b. They read notation from a chart.
- c. The children counted from "een tot tien" and played the rhythm of the names of the numbers on their non-melodic percussion instruments.
- d. They enjoyed the lesson.

Ring : Movement
 Ages : 4 - 5 years
 Media : Piano

- a. The Ring was conducted by a newly qualified teacher.
- b. The piano faced the wall. The teacher was unable to see the children while playing the piano as her piano technique was not sufficient to enable her to play without watching the music and the keyboard.
- c. No pulse was apparent in the music so the children could not identify the movement that they were expected to follow.
- d. The children were frustrated and behaved in an unruly manner.
- e. The teacher told the children which kind of movement they would hear, and did not stimulate their imagination or aural faculties.

- f. Some musical examples were difficult for the children to distinguish because they were played entirely in the lower bass range of the piano.

C. Socio-Economic Summary:

- a. The children were from economically and socially secure backgrounds and there were few problems.
- b. There were few young Afrikaans families in this area, therefore the classes were small.

D. Recommendations:

This school would benefit from:

- a. Workshops and In-Service Courses, providing basic guidance in pitch, rhythm and instrumental care and use.
- b. A music programme for the non-specialist teachers.

E. Commentary:

- a. There is a distinct lack of Afrikaans music for the pre-primary level.
- b. Teachers translated English nursery rhymes and children's songs into Afrikaans. These were not always suitably translated and the music did not always correspond to the metre of the words.
- c. The lack of material encouraged the use of Afrikaans songs that were beyond the children's vocal range, experience and ability.
- d. The ideas given by the Researcher at a recent workshop at the school were used and developed by some of the teachers.

- e. Teachers who are not confident of their pianistic ability should use tape recorded music, percussion instruments or voice.

- f. Teachers used material from workshops but it was apparent that a series of workshops is necessary to give the teachers extensions of ideas and concepts. Again, a visiting music specialist could be of assistance.

SCHOOL SA. General Impression:

- a. The children were happy and well-cared for.
- b. The principal felt that what she had been taught in her own training course was not applicable today.
- c. None of the staff had received musical training. All the teachers commented on the need for guidance. They lacked confidence in their ability to present music to their pupils.
- d. The teachers felt limited by the apparent lack of flexibility of the Ring divisions as set out by the Natal Education Department requirements which they found tended to stifle spontaneity of the teacher-pupil relationship.

B. Observations:

Ring : Movement
 Ages : 4 - 5 years
 Media : Non-melodic instruments

- a. The children dramatised a story told by the teacher.
- b. The teacher told the children which basic movement (walking/running) they were to follow while she played the corresponding beat on a variety of non-melodic instruments. Her beat did not clearly represent the movement which she wished the children to execute.
- c. The teacher was not aware of the pitch inaccuracies in her voice or in those of her pupils.
- d. The children enjoyed the Ring and entered the room early, eager to participate.

Ring : Movement
 Ages : 3 - 4 years
 Media : Piano, non-melodic percussion

- a. The children dramatised a story told with imagination by the teacher.
- b. The teacher played the piano to illustrate the story in sound, but her standard of proficiency was inadequate to convey the movements she intended the children to express.
- c. Many good ideas were limited by lack of skill on the part of the teacher.
- d. The children enjoyed the Ring.

C. Socio-Economic Summary:

- a. The children were from average economic strata.
- b. There were few problems evident among the pupils.

D. Recommendations:

This school would benefit from:

- a. Workshops and In-Service Courses dealing with basic aspects, such as rhythm and pitch
- b. A musical programme.

E. Commentary:

- a. Afrikaans teachers are extremely limited in pre-primary music books and sheet music.
- b. The children enjoyed their music activities but would derive positive benefit from a systematic and progressively graded approach.

- c. Auditory perception will not develop when the teacher tells the children what they are to hear. The children must hear for themselves what the music is telling them to do.

SCHOOL T

A. General Impression:

- a. Happy, lively atmosphere.
- b. The school is housed in an old house with high ceilings and large, airy windows.
- c. The principal felt that:
 - i) Music in Natal pre-primary schools was not given its due importance;
 - ii) Her overseas training had stressed the value of music more strongly than did local institutions;
 - iii) There was a need for a graded programme and guidance for the teachers;
 - iv) Music is not a traditional or natural part of our daily life, and, as most children experience music only at school, the teachers should be adequately trained to give the pupils' maximum benefit.
- d. Musical instruments are placed in an outside workshop for the children to use and experiment with in their own time. Tape recorded music is also available.

B. Observations:

Ring : Singing
 Ages : 4 - 5 years
 Media : Voices

- a. The teacher introduced each song to the children before singing it, unaccompanied, with accurate pitch.

- b. The children sang and acted several well-known Nursery songs.
- c. The teacher indicated when the children should sing, and they were all able to begin and end together.
- d. Each child was given an opportunity to sing and no one was pressurised by the teacher or fellow pupils.
- e. The Ring was well planned as several activities involving all the children, individually and together, were imaginatively presented. The group was well controlled with quiet order.
- f. The children enjoyed the Ring.

Ring : Movement
 Ages : 5 - 6 years
 Media : Alto xylophone and hand drum

- a. This teacher had a musical background and music training.
- b. She checked the accuracy of her own vocal pitch before singing, and sang within the children's range.
- c. The presentation showed the influence of the Orff method as well as Music Workshops.
- d. The teacher introduced pitch and rhythmic games based on body clapping and echo-singing.
- e. The children were able to clap a fairly long rhythm with accuracy. The children's vocal pitch was given careful attention by the teacher.
- f. The children made up their own rhythms for the group to echo.

- g. Trevor Wishart's game "Pass the Clap" was well executed and much enjoyed.¹
 - h. The children moved to the beat of the hand drum. Their movements were well co-ordinated and in time to the teacher's beat.
 - i. The children stopped when the sound ceased, showing a good sense of aural perception and sensory-motor co-ordination.
 - j. Concepts of big and small were imaginatively presented by the children who interpreted the different shapes. Through these musical experiences, learning concepts such as contrasts and extension of vocabulary were consolidated.
 - k. The teacher's musical ability and careful progressive planning resulted in cognitive learning through musical games.
- C. Socio-Economic Summary:
- a. The children came from economically secure backgrounds.
 - b. Those mothers who worked, did so on a half-day basis and were, therefore, able to care for their children after school.
 - c. There were few emotional problems amongst the children.
- D. Recommendations:
- This school would benefit from:
- a. Advanced Workshops and In-Service Courses
 - b. A music programme with advanced activities.

1. Trevor Wishart, *Sounds Fun* (York: University of York, 1975), pp. 10,11.

E. Commentary:

- a. The principal's interest in music as an important aspect of the child's intellectual and emotional growth was reflected in the high standard of musical achievement.
- b. The influence of a former teacher, a University lecturer in Music Education, was apparent as was that of the local Orff Society and Music Workshops.
- c. Rings did not easily fall into separate categories. The children appeared to enjoy the variety of activities offered. This ensured that each child experienced daily an activity that he particularly enjoyed instead of having to wait a week for his favourite Ring. On the whole, the children appeared to be more alert than those in a single-purpose Ring.
- d. Both teachers achieved successful Rings using the minimum of aids.
- e. These teachers could share their ideas and methods with other less experienced and less musically qualified teachers.

SCHOOL UA. General Impression:

- a. The "school" atmosphere was emphasised by the fact that the children were wearing uniforms.
- b. The children appeared disciplined and happy.
- c. The Principal:
 - i) commented on the benefits to be gained from Music Education;
 - ii) considered the staff to be limited by lack of music training.
- d. The teachers stressed the need for a programme of graded music activities and new material.
- e. The Researcher was invited by the staff to attend a meeting of pre-primary school teachers in the area to discuss problems in the teaching of music.

B. Observations:

Ring : Movement
 Ages : 3 - 4 years
 Media : Drums, handbells

- a. The lesson was teacher-dominated with the result that the children were not encouraged to use their imaginations or to suggest ideas.
- b. The teacher did not check the accuracy of her pitch, or that of the children.
- c. The teacher's rhythmic sense was lacking, as she played the

same rhythm and tempo for walking, running and skipping. None of the children queried this, but moved independently of her "beat".

- d. The teacher's speaking voice lacked variety of pitch, nuance and speed.
- e. The children enjoyed the lesson.

Ring : Movement
 Ages : 4 - 5 years
 Media : Tape recorder

- a. The principal substituted for an absent teacher.
- b. She discussed the movement of trees and then played excerpts from well-known classics.
- c. Most of the children copied the movements made by their peers and few original movements were made.

Ring : Instrumental
 Ages : 3 - 4 years
 Media : Non-melodic percussion

- a. Each child was given a non-melodic instrument which he played indiscriminately.
- b. The teacher indicated a walking beat as being identical to a running beat.
- c. Both teacher and children appeared to enjoy the Ring.

C. Socio-Economic Summary:

- a. This school is part of a church school complex.

- b. The children did not come from economically depressed backgrounds and few problems were evident among them.

D. Recommendations:

This school would benefit from:

- a. Music Workshops and In-Service Courses dealing with the basic aspects of music
- b. A music programme presenting basic concepts and material.

E. Commentary:

- a. The teachers were aware of the importance of music at this level, and realised that their own lack of music experience and music teaching training limited both themselves and the children.
- b. The children appeared to enjoy the Music Rings, regardless of the quality of the content and its presentation.
- c. It is, therefore, of vital importance to train teachers to be able to provide the children with their musical, emotional, intellectual and physical needs in a way that is as instructive as it is enjoyable.

SCHOOL V

A. General Impression:

- a. The children appeared well cared for by the teachers who appeared to have a close relationship with them.
- b. The principal and staff were aware of the children's constant needs and problems among the children were calmly handled by the teachers. The daily "occurrences", emotional and psychological results of deprived home lives resulting in institutional care, were beyond those of the general pre-primary school.
- c. The teachers enjoyed presenting their Music Rings but would have liked more guidance in their planning and execution.
- d. The teachers were not aware of the therapeutic value of music, although it was apparent to them that a pupil suffering from Down's Syndrome responded only to music.
- e. The teachers were all highly qualified beyond pre-primary school requirements.
- f. The teachers all commented on the fact that the children needed constant supervision at all levels, and although this created a tiring situation, the rewards lay in the children's progress.

B. Observations:

Ring : Movement
 Ages : 5 - 6 years
 Media : Tape Recorder, visual aids

- a. The teacher for this activity had been trained for junior primary teaching and did not play the piano. She used a tape recorder and tapes from a collection she has made for Music Rings.

- b. She played a short excerpt for marching and running beats. The children first listened to the music and then moved accordingly.
- c. The teacher directed the lesson but the children were encouraged to give their own ideas which they did with enthusiasm and imagination. The teacher assisted these ideas by providing visual aids such as scarves.
- d. The teacher planned the Ring to prepare the pre-school children for future junior primary school activities.

Ring : Singing

Ages : 4 - 5 years

Media : Guitar, voices, tape recorder

- a. The teacher sang accurately and musically and accompanied herself and the children on the guitar.
- b. She discussed the theme of the week, "food", and drew the children into the discussion.
- c. The teacher sang songs with the children about the theme, thus extending their experience through music.
- d. The teacher presented several songs by Betty Misheiker which were beyond the vocal range of the pre-primary school child.
- e. Although the teacher's pitch was accurate, she did not attend to the accuracy of the children's pitch when singing. This may have been due to the children's more demanding emotional requirements.

C. Socio-Economic Summary:

- a. The school is a registered Welfare Organisation.

- b. The children attending the school are from various social backgrounds:
 - i) those living at homes run by the Durban Child Welfare Association, whose home deprivation has caused social, emotional and often psychological problems, and
 - ii) children from business and professional backgrounds.

D. Recommendations:

This school would benefit from:

- a. Music Workshops and In-Service Courses for basic guidance
- b. Music and In-Service Workshops for advanced guidance
- c. A Music Programme with particular reference to its therapeutic use, and new material.

E. Commentary:

- a. The children were given extra movement classes by a student, and speech therapy by a Natal Education therapist in order to extend their experience of the spoken word. Their vocabulary was limited by lack of home stimulation.
- b. Music used as a therapeutic medium would assist both the teachers and the children in extending and consolidating the children's perceptual, conceptual and auditory abilities.
- c. Teachers with limited musical skills can overcome this disadvantage with the use of audio-visual aids.
- d. Music used throughout the school day would be of particular benefit to both the teachers and pupils at this school.

SCHOOL WA. General Impression:

- a. The children and staff appeared happy and confident.
- b. The principal found that:
 - i) her own training, including the UNISA pre-primary music course, was not of sufficient practical value;
 - ii) she was limited musically by the Departmental regulations as a result of which the children's progress was being limited;
 - iii) she had gained ideas from the Researcher's Workshop;
 - iv) she needed further assistance in order to extend the teachers' and the children's music experiences beyond their present level.
- c. She had compiled her own methods for each Ring.
- d. The school did not possess Orff melodic instruments. The piano was used as the main pitch instrument, as a result of which the children sang with accurate pitch.
- e. A teacher who was proficient at the piano played for the teacher who could not play at all.
- f. She emphasised the lack of suitable Afrikaans music for pre-primary school children.
- g. The movement teacher asked for different methods of presenting the same movements.
- h. She wanted to include percussion instruments in the Movement Rings, but thought that it was not recommended by the Department.

B. Observations:

Ring : Instrumental
 Ages : 5 - 6 years
 Media : Piano, non-melodic percussion

- a. The teacher was infant trained and presented the lesson with a sense of cognitive progression.
- b. The children sat on chairs in rows.
- c. The teacher directed the lesson from the piano.
- d. The children appeared at ease with the instruments and were quiet when it was not their turn to play.
- e. The theme of the Ring was "Transport" and was imaginatively presented in the form of a story.
- f. The children were encouraged to talk about various modes of transport which they did with enthusiasm.
- g. This good response could have been further developed to incorporate musical interpretations of the transport vehicles that had been discussed..
- h. The children played in groups according to their instruments and finally all played together to the accompaniment of the teacher at the piano who interpreted the sounds and movements of the vehicles in the story.
- i. The children enjoyed the lesson.

Ring : Movement
 Ages : 3 - 4 years
 Media : Piano

- a. The teacher was unable to play the piano. She directed the

Ring while the principal accompanied her at the piano.

- b. The theme of the Ring was "The Christmas Toyshop". The teacher told the story which the principal interpreted at the piano. The children dramatised the story.
 - c. The lesson was teacher-dominated. The children responded quickly with interest. It was evident that they recognised particular music as representing a specific movement.
 - d. The teachers and children enjoyed the Ring.
- C. Socio-Economic Summary:
- a. The children came from average economic backgrounds.
 - b. Those mothers who worked; did so half-day and were able to care for the children after school hours.
 - c. There are few emotional problems amongst the children.
- D. Recommendations:
- This school would benefit from:
- a. Workshops and In-Service Courses for the non-specialist teacher
 - b. Advanced Workshops and In-Service Courses for those teachers who have had music training
 - c. A music programme presenting new advanced material.
- E. Commentary:
- a. The system of allowing a musically competent teacher to assist the teacher who cannot play appeared to be successful.

- b. The teachers were confident of their presentations and this confidence was reflected in the children's response.
- c. The Instrument Ring would have provided the children with greater perceptive exercise had it been combined with a song or movement. The teachers wished to do this but were afraid of Departmental disapproval.
- d. The same melodies were continuously presented to the children to indicate specific movements. This resulted in the children identifying the melody with the movement. Had they been exposed to a variety of melodies and instruments, the exercising of sensory-motor abilities would have been of more value to the children and perhaps of more interest to the teacher.
- e. The use of the piano in all Rings by teachers competent to play created a sense of confidence in the teachers, as each was doing what she was well able to do, and this was reflected in the children's achievements.
- f. Although the use of the piano promoted a healthy musicianship, the Researcher thought that the introduction of percussion instruments, such as the hand drum and rhythm sticks would give the children the variety of experience they needed and that the teacher felt was lacking.
- g. There appeared to be confusion as to the wishes of the Department Inspectresses in regard to what is permitted in the various Rings.

SCHOOL ZA. General Impression:

- a. The school was large and set out according to standard Natal pre-primary school regulations.
- b. All possible equipment had been provided, both for the teacher and the children, and it was the newest and best available.
- c. The principal expressed interest in organising Music Workshops or In-Service Courses as she was aware of the musical limitations of her staff, due to the lack of importance given to music in most local training institutions.
- d. She stressed the need for a graded programme and individual assistance.

B. Observations:

Ring : Movement
Ages : 5 - 6 years
Media : Tape recorder

- a. The teacher played taped excerpts from "popular" classical works including Tschaikowsky's Piano Concerto No 1. The teacher asked the children to move in a manner appropriate to the music.
- b. The children copied actions and the directions of the teacher.
- c. The children who did not participate were left to their own devices.
- d. The children were not encouraged to give their own suggestions as to how to move.

- e. The music was not always suitable for the children's movements and the children did not move spontaneously.

Ring : Instrumental
 Ages : 5 - 6 years
 Media : Non-melodic instruments

- a. The children sat in a circle on the floor and each was given a non-melodic percussion instrument.
- b. They were allowed to experiment in making different sounds on their instruments. Each sound was discussed.
- c. The concepts of high, low and medium were discussed.
- d. Each child "shook" his instrument while holding it in a high, low and medium position.
- e. The children enjoyed creating different sounds with their instruments, and learnt about the variety of possible sounds on the instruments played by their peers.

Ring : Movement
 Ages : 4 - 5 years
 Media : Piano

- a. The Ring started with Orff-type rhythmic clapping games and speech patterns.
- b. The focus of the Ring was on the concepts of soft and loud.
- c. The children were encouraged to listen to the piano which would tell them how to move.
- d. The teacher played the piano in a variety of speeds and dynamics and the children listened carefully and they then moved accordingly.

- e. The teacher had imaginative ideas which would have been more convincingly conveyed to the children had she possessed the skill to present the piano instructions more clearly.

C. Socio-Economic Summary:

- a. This is a Government model training-school attached to a training college.
- b. The teachers and equipment are of the best in Natal.
- c. The school pupils represent a cross section of the local population.
- d. There are few emotional problems among the pupils.

D. Recommendations:

This school would benefit from:

- a. Music Workshops and In-Service Courses dealing with the basic aspects of music and methods of presentation at pre-primary school level
- b. A guided programme of musical growth experiences with particular reference to orchestration, care and use of instruments and methods of general instrumental work; movement and methods of developing listening skills.

E. Commentary:

- a. Excellent musical equipment including Orff instruments remain in boxes, unused, because the teachers are not trained to use them.
- b. Despite being a training school, the teachers did not have the necessary musical background or skills to adequately present the subject, which was mentioned by the principal as being that

around which the daily pre-primary school programme should revolve.

- c. It is evident that even with the finest equipment and well-qualified staff, the music education of the teachers does not equip them adequately to meet the demands of the authorities.

SUMMARY OF FINDINGS

- a. Most children, whatever their socio-economic background, enjoyed music, regardless of teachers' attitudes and skill.
- b. Children of deprived backgrounds need music to provide compensation and stimulation.
- c. Teachers of those children need additional knowledge of music therapy.
- d. A general lack of knowledge and experience of music is evident amongst the teachers.
- e. Teachers are confused as to the Natal Education Department's verbal instructions.
- f. All areas of music teaching cause problems to the majority of teachers. Basic faults are discussed in Part Four (Criteria).
- g. Content was generally limited and similar in standard and presentation in most schools.
- h. From a musical point of view those teachers who presented integrated rings were the most successful with the children.
- i. Those teachers who introduced their pupils to reading and writing notation stimulated the children beyond those who kept their pupils within Departmental limits.
- j. Teachers are generally unaware of the methods and care of media in the school and also share a lack of knowledge of available aids and literature.
- k. Specialist music teachers and a few non-specialist teachers presented rings of a much higher quality.
- l. Principals who allowed their music specialist to take all groups for music provided their pupils with an overall high standard whereas

those who insisted on each teacher taking her own group provided their pupils with differing standards, according to the ability of each teacher.

- m. All teachers need a music programme for their specific needs.
- n. The inactivity of the local branch of the Orff society has deprived many teachers of their only source of musical assistance.

DEMONSTRATION LESSONS AND END OF YEAR RINGS

A. Demonstration Lessons

As a result of the workshops and the Researcher's observation visits, the teachers at two schools requested that the Researcher present demonstration lessons to their pupils at their schools.

Demonstration lessons were given by the Researcher at school "O" in the fourth term, 1980, and the first term, 1981; and at school "B" in the second term, 1981. The Researcher's demonstrations took place one day a week during the regular music ring period of each of the three groups during those terms. In each instance, the Researcher presented integrated rings based on the same material used at her workshops for teachers but incorporating the nature and cognitive themes then being used at the schools. An example of these lessons and the principals' reports on them will be found in Appendix B. The teachers at school "O" had previously attended two afternoon workshops given by the Researcher at the school. The teachers from school "B" had not attended a workshop, and so were influenced by the Researcher only during her demonstration periods at the school.

Demonstration lessons enabled teachers to:

- a. discuss individual problems with a music specialist;
- b. observe their own pupils in their own classrooms using the school equipment;
- c. observe a specialist approach to the subject;
- d. be introduced to new material and a varied approach to music.

The principals of the two pre-primary schools at which the Researcher presented a series of music activities were given a questionnaire in order to assess:

- a. the success of the presentation from the point of view of the principal, teachers and children;
- b. the effect of a visiting specialist teacher on the school routine and the members of the school.

Copies of the completed questionnaire are to be found in Appendix B. The following is a summary of the responses given by the principals to the questionnaire:

- a. The integrated programme was successfully conducted and the children responded enthusiastically.
- b. The visiting teacher did not upset the children or the school routine. Both teachers and children looked forward to the visits.
- c. The teachers were stimulated by observing a practical demonstration of new ideas on their own pupils at their school.
- d. The teachers thought that a programme of similar activities would satisfy their needs.
- e. There was a marked improvement in the children's responses, including areas of auditory perception, memory and discrimination, concentration, vocabulary, defining of objectives and the consequent confidence gained.

B. End of Year Rings : Report

In order to gauge the effect of her demonstration lessons on the teachers and pupils involved, the Researcher attended, as an observer, the 1981 end of the year rings performed for parents by the five to six-year-old age group of the school at which demonstrations had been given.

The concerts were devised by the teachers at the schools with no assistance from the Researcher. At both concerts, the programme

showed the influence of ideas and basic musical concepts that had been introduced by the Researcher. This may be said to indicate that the teachers were ready and able to adapt new ideas which can be fairly quickly acquired. The children adapted well to the new approach and appeared to enjoy their musical activities. The teachers enjoyed the sense of achievement that derives from working systematically towards a musical objective.

School B

1. The teacher presented a variety of activities within the Ring aspects, that is, Movement, Instrumental and Singing, showing that an integrated music presentation was within the capabilities of the teacher and the children.
2. The Ring lasted 40 minutes, demonstrating that children are able to sustain concentration over a lengthier period than that allotted for daily rings.
3. The children moved in time to a variety of beats and instruments, identified the levels of high, medium and low and moved accordingly, imitating appropriate circus animals.
4. These concepts were then presented by the children on melodic and non-melodic percussion instruments, thereby reinforcing the concept through different media.
5. Instrumental and body accompaniment was used during the songs which were sung in six languages.
6. Parents commented that the musical content of the programme was of a higher standard and provided greater variety than in previous years.

School O

1. The teachers presented a variety of activities within the Ring aspects.

2. The ring lasted 40 minutes.
3. The teachers had adapted a variety of ideas from the Researcher's demonstrations.
4. The programme included:
 - i) rhythmic "gumboot" dances performed with enthusiasm by the boys;
 - ii) Orff melodic and non-melodic instruments used to interpret the mood and actions of a story narrated by the children;
 - iii) the successful singing of a "round";
 - iv) a Zulu lullaby sung by the school's Zulu domestic assistant, the chorus being quietly sung by the children with appropriate actions and props.
5. The concert opened with the children singing greetings in several languages, using the me-doh melody and ended with the children marching, singing and clapping a song composed by one of the teachers.
6. The children appeared to enjoy the integrated activities and performed them successfully; the teachers commented on their own more confident approach to music activities and the parents expressed delight at the number of activities the children had experienced during their Music Rings and the proficiency with which they performed them.

C. Researcher's Observations and Conclusions

It was interesting to note that in the end-of-year concerts devised by the teachers:

- a. the children were well able to sustain interest and concentration beyond the 15 - 20 minutes allotted them in daily music rings;

- b. an integrated ring involving a variety of all the rings was successfully presented;
- c. the teachers and the children enjoyed the experience.

The standard of presentation of the end of the year concert at school "O" where the teachers had greater exposure to the Researcher's influence was better than at school "B" where there was a lesser exposure. These teachers, with minimal help, adapted well to the different approach, therefore teachers in all schools, given the same assistance, should do the same. If this method of introducing a specialist music teacher into all the schools on a similar basis or through In-Service Courses were adopted, the standard of music presentation in these schools should improve with the teachers' resultant confidence.

PART THREE : QUESTIONNAIRES

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TEACHERS' QUESTIONNAIRE RESULTS

Keith Swanwick, discussing the problems of English school music education says that "the greatest difficulty is the lack of music experience and expertise amongst the teaching force."¹ This also appears to be the greatest problem in regard to school music and particularly pre-primary school music in Durban, for the fact that "teachers of young children should be as musically able, if not more so, than those who teach older children and students"² is definitely not a part of our present education system.

The aim of the questionnaire was to establish the specific requirements of the teachers who had previously indicated verbally that they were in need of assistance with musical skills and activities as well as clarification on the planning and execution of Musical Rings.

The questionnaire was sent to:

- a. Randomly selected pre-primary schools in the Durban area and one selected in Pietermaritzburg;
- b. Pre-primary student teachers at Natal Training College, Pietermaritzburg;
- c. Pre-primary student teachers at the Durbanse Afrikaans Onderwyskollege.

Copies of the questionnaire are included in Appendix E.

Questionnaires were sent to 111 teachers in 25 pre-primary schools. Of these, 105 (95%) replied, and 103 teachers (97% of replies) answered the questions on In-Service training courses.

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1. Keith Swanwick, "Music Education" *British Music Yearbook 1980*. ed. Arthur Jacobs. (London: Adam & Black), p. 225.
 2. Dorothy Taylor, *Music Now* (Milton Keynes : The Open University Press, 1979), p. 112.

The results of this questionnaire indicate:

- a. the teachers' inadequate musical background and training;
- b. the teachers' dissatisfaction with their lack of ability to present music activities of benefit to their pupils;
- c. the teachers' need and desire for personal assistance in improving their own musical skills and teaching skills in order to impart their knowledge to their pupils.

The teachers' responses to the questionnaire are now analysed seriatim.

1. Choice of In-Service Course

Four types of In-Service courses were suggested and the teachers were asked to select their preferences.

The teachers recognised the need for a long-term course. The majority of teachers requested Course C (one week per term throughout the year and if necessary during the following year in groups of approximately twenty teachers), thereby acknowledging the need for an intensive course with long periods between meetings during which to practise the ideas suggested at the course.

Course B (crash course for one school term, with follow up courses for one week per term in groups of approximately twenty teachers) was the next most popular choice. This reflects the teachers' need for an intensive course over a long period followed by shorter courses in between which the teachers may practise what they have experienced.

Courses A (one day per week throughout the school terms in groups of approximately twenty teachers) and D (individual tuition and guidance in small groups one day per week throughout the year, with a maximum of six teachers per group and general larger group meetings once or twice a year) were rejected by the majority of teachers. The period between meetings is too short for the teachers to ascertain the benefit of their experiences or to put them into practice.

The majority of teachers preferred the courses that involved more teachers, indicating a need for group rather than individual tuition.

The majority of teachers recognised the fact that the one-day workshop experience tends to be forgotten unless it is reinforced.

The choice of the majority of teachers for intensive long term courses indicates that the teachers demand maximum benefit from In-Service training and are treating the problem with serious thought.

TABLE 1
IN-SERVICE COURSE CHOICES

Course	Responses	Percentage Response
A	18	17,14%
B	33	31,43%
C	39	37,14%
D	13	12,38%
None	2	1,91%

2. Other Training or Assistance Considered Necessary

- a. All aspects of music with emphasis on the instrumental and movement work;
- b. A syllabus and graded programme from which to plan activities;
- c. Practical demonstrations by the Inspectresses illustrating what is expected in each type of Ring according to Natal Education Department Instructions;
- d. Music specialists to visit schools, present music activities and give recommendations for the specific problems of the individual schools;

- e. A Resource Centre where teachers could obtain personal assistance and from which audio-visual aids, tapes, records, instruments and books would be available for the teachers' use. This should be a centre where teachers could meet to share problems, solutions and ideas;
- f. Production of new graded educational music, particularly for Afrikaans-speaking pupils at pre-primary school levels.

3. Requests for Solo Tuition

Instrumental

Teachers requested basic tuition in all instruments of use in the pre-primary school system: piano, percussion instruments, recorder, guitar and singing, reflecting the fact that they think that skill at these instruments is important.

Requests were also made for tuition in instruments that are not specifically for pre-primary school use, such as the violin, oboe, clarinet, organ and harpsichord. This may be an indication of the teachers' awareness of their own musically limited education, and of their desire to improve their musical education beyond that available to them during their school years and teacher training courses.

Vocal

There were few requests for vocal tuition. Two teachers stated that they were "tone deaf". Basic vocal training for the students and method in the care of the young child's voice should be an important part of music training. The teacher who does not know how to produce her own voice will not be able to help her pupils. Children learn by repetition and will imitate the teacher's vocal faults.

The fact that there were not more requests for vocal tuition may indicate the teachers' lack of awareness of the importance of accurate pitch and tone, and their own limitations in this aspect.

TABLE 2
REQUESTS FOR INSTRUMENTAL AND VOCAL TUITION

Piano	Percussion	Guitar	Recorder	Singing
58	52	41	14	11
55%	50%	39%	13%	10%

Note: Certain teachers made more than one request.

4. Teachers' Training, Musical Interests and Background

a. Piano

Of those teachers who had had piano tuition 23 did not reach beyond Grade 2 level. This standard of proficiency would not enable a teacher to play simple pieces and songs for pre-primary school teaching and is of little practical value.

36 Teachers, including 4 who attained diploma level, can play the piano with confidence in their classes. (61% of those who play the piano and 34% of the total number of teachers who replied to the questionnaire).

b. Instrumental

All of those with singing experience had been involved in choral singing and one teacher had also attained Grade 8 standard in solo singing. The majority of recorder and guitar players have reached an elementary level of proficiency that would be of some value at the pre-primary school level.

TABLE 3
TEACHERS' INSTRUMENTAL AND VOCAL TRAINING

Piano	Singing	Recorder	Guitar
59	23	12	9
56%	22%	11%	9%

Certain teachers had training in more than one medium and certain none at all.

c. General Musical Training

As the training college courses have varied and changed throughout South Africa during the past decades it was not possible to ascertain the general standard of musical training of the teachers from the questionnaire. On the basis of personal questioning of 124 teachers it was, however, possible to categorise the teachers as belonging to one of three groups i.e. music specialists (8%), non-specialist music teachers (59%) and musically untrained teachers (33%). More accurate assessment was not possible because there was no set standard of pre-primary music training. The courses studied by teachers involved in this project varied in the number of years of the course, the type and content of the course, and the equipment and qualifications of the lecturers. Many teachers had trained in other provinces and some had trained abroad. Some teachers had done their teacher training forty years ago when music objectives, equipment and facilities were very different from today. It was therefore impossible to compare standards of training.

The Researcher investigated the present situation of pre-primary teacher training in South Africa. Institutions involved in this investigation were Barkly House Teachers' College, Cape, Graaff-Reinet Teachers' College, the Johannesburg College of

Education, the Bloemfontein Onderwyskollege, UNISA, Natal Training College and the Durbanse Onderwyskollege. From this investigation it is evident that there is discrepancy in the courses, selection of students, content, number of years of music training, equipment and qualifications of lecturers. The Bloemfontein Onderwyskollege revised its course in 1981 and the Durbanse Onderwyskollege instituted the pre-primary course in 1981. It was therefore impossible within the context of this research project to compare present training courses and to reach a conclusive result.

d. Listening Preferences

These were mainly for light classical and "popular" music.

TRAINING COLLEGE QUESTIONNAIRE RESULTS

The questionnaire that was sent to the pre-primary school teachers was also sent to pre-primary students at the two Natal pre-primary training colleges: Natal Training College, Pietermaritzburg and the Durbanse Afrikaans Onderwyskollege. This was undertaken in order to establish the musical background and preparedness for teaching music of the present Natal trained pre-primary students.

Natal Training College, Pietermaritzburg. Questionnaires were sent to the 15 pre-primary students in October 1981. All the students replied. The pre-primary music course is directed by an experienced pre-primary lecturer who is not a music specialist.

1. In-Service Course

All students replied to this question indicating their lack of confidence in teaching music as qualified teachers in 1982.

Their choice indicates the desire for a term's "crash course" or one including individual tuition in small groups. Their need is for a quick informative course or one which would help each student with her individual problems.

TABLE 4
IN-SERVICE COURSE CHOICES

Course	Response	Percentage Response
B	8	53%
D	5	33%
A	1	7%
C	1	7%

2. Other Training or Assistance Considered Necessary

The large percentage request for piano and guitar tuition reflects the students' awareness of their limitations due to the present lack of instrumental instruction at the college. Similarly the 27% request for singing and percussion tuition shows that the students lack confidence in their ability to present these aspects of pre-primary school music.

TABLE 5
REQUESTS FOR INSTRUMENTAL AND VOCAL TUITION

Piano	Guitar	Singing	Percussion
12	7	4	4
80%	47%	27%	27%

3. Details of Training, Musical Interests and Training

Of the 40% who play the piano only 23% are sufficiently proficient to use it as an aid in music rings. Those who sing participate in choirs. 33% did not study music in their junior primary course. Therefore they may enter the pre-primary course with no previous music training.

TABLE 6
DETAILS OF MUSICAL TRAINING

Piano	Choirs	Junior Primary Music
6	7	10
40%	47%	67%

DURBANSE AFRIKAANS ONDERWYSKOLLEGE : QUESTIONNAIRE RESULTS

The questionnaire (see Appendix E) was sent to the 8 pre-primary school students in November, 1981. 6 students replied. The pre-primary course was initiated in 1981 when there were 2 students; therefore it was decided to send the questionnaire the following year when there would be more students and the course was in its second year. The pre-primary music course is directed by a pre-primary music specialist.

1. In-Service Course

The response indicates that the students are not completely confident of their ability to teach music in 1983. The students' choice indicates their desire for individual tuition in small groups, or for a term's "crash course".

TABLE 7
IN-SERVICE CHOICE

Course	Response	Percentage Response
D	5	83%
C	1	17%

The second choice of 5 students was Course B.

2. Other Training or Assistance Considered Necessary

All students receive piano tuition at the college and are apparently confident of their ability. They do, however, state the need for proficiency in another instrument that will be useful in pre-primary teaching. The small percentage of students requesting percussion tuition implies that the majority of students are satisfied with the percussion teaching provided for them at the college.

TABLE 8
REQUESTS FOR INSTRUMENTAL TUITION

Guitar	Percussion
5 83%	1 17%

Of the 6 students who replied to the questionnaire all had studied music during their junior primary course and all wanted to participate in In-Service Courses.

TABLE 9
MUSICAL TRAINING

Piano	Choir	Junior Primary Music
3 50%	3 50%	6 100%

It is evident that students from both training colleges in Natal think that they need further training in music before teaching in pre-primary schools, and that the present teachers wish to improve their own musical training in order to provide their pupils with music rings of a higher quality.

The Durbanse Afrikaans Onderwyskollege is in a better position than the Natal Training College, Pietermaritzburg, as it is equipped with a keyboard laboratory, Orff instruments and a specialist music teacher to present the newly devised course. The 6 students who answered the questionnaire had studied music during their junior primary training course.

The Natal Training College, Pietermaritzburg, is without keyboard training facilities and the present pre-primary lecturer, although interested and involved in music, is not a music specialist. Only 67% of the students had studied music in their junior primary training course.

The present state of music in the local pre-primary schools will be perpetuated by the newly qualified teachers until the colleges are fully equipped and staffed. The limited musical background of most of the students before they come to training college is a result of the music system in the province. It is the duty of the educational authorities to ensure that the present system is not allowed to continue without immediate and stringent steps being taken to alleviate the situation.

SUMMARY OF RESULTS OF THE QUESTIONNAIRE SENT TO TEACHERS
AND STUDENT TEACHERS

- a. Most teachers and student teachers felt that their training was inadequate in regard to pre-primary school music.
- b. The majority of teachers and student teachers wished to improve their own musical skills. They requested tuition in instruments for use in the classroom, such as piano and guitar, and also for orchestral instruments to extend their experience beyond that of the classroom.
- c. The majority of teachers and students wanted intensive help from the In-Service teaching courses. The teachers wanted to observe the Inspectresses give music ring demonstrations. They also requested visits from itinerant music specialists in order to assist them in their individual school situations.

- d. New and suitable material was requested. Afrikaans teachers are particularly limited in repertoire.
- e. There was a general request for a graded music curriculum and programme.
- f. Many teachers expressed the need for a Music Resource Centre as a meeting place where they could gain assistance, find material, and listen to available records and programmes.

PARENTS' QUESTIONNAIRE RESULTS

Bessie Swanson, writing of Californian parents, says that

Whenever parents think of the good things in life that they would like their children to experience in school, they include music and art. Many people are not quite sure what these subjects will do for the children, but they intuitively feel the need for the added dimension that these studies give to life.¹

This is probably the situation in Natal, as shown in the questionnaire (Appendix D) by the high percentage of parents in favour of music education for their children. One parent added her own comments to the questionnaire showing her strong feelings about the importance of music at pre-primary level and the need to improve the present situation.

I am thrilled that someone is taking an interest in the matter of musical education for pre-school children. I have 2 children attending pre-primary school at present, and it has often occurred to me that music is a subject that is sadly lacking in their curriculum. Admittedly, they do have "music rings" where they are taught nursery rhymes and other songs. They also play triangles and tambourines at times - all of which they and their friends adore. However, there is no structured musical education, which would ideally fall under the realm of a fully qualified music teacher. If only such a person were available, even once a week, to teach the children the rudiments of rhythm, keeping time, distinguishing between high and low notes, even learning simple tunes on an instrument ... the list is endless! Such a musical education would benefit all the children, not only the so-called musical ones. It would help them with co-ordination, sport, and even have an effect on reading, writing and concentration. Audial perception must be introduced in the early years, after which a critical stage of no-return is reached. The pre-primary environment is the ideal environment in which to encourage musical exposure in all children!

The questionnaire was intended to indicate the parents' musical background and their interest in music education for their children.

1. Bessie Swanson, *Music Education of Children* (Belmont, California: Wadsworth, 1969), p. 4.

1440 questionnaires were sent to the parents of 1440 children in 25 schools selected by random selection. 976 replies were received (68%). Relevant points from the results follow:

The 68% reply indicates that the majority of parents thought that the subject of the questionnaire was important enough to warrant a reply.

1. Music, whether enjoyed actively or passively, appears to form part of the majority of the parents' lives. Popular and light classical music were most enjoyed by the parents. Children have definite listening tastes, adding "music for children" to their parents' preference of popular and light classical music.

TABLE 10
MUSIC MOST ENJOYED BY PARENTS

All parents gave more than one choice.

Popular	Light Classical	All	Classical	Jazz	Disco	Other	Opera	None
447	389	360	177	121	107	99	94	1
46%	40%	37%	18%	12%	11%	10%	10%	1%

2. The majority of parents played instruments as children or do so at & present. Parents play an interesting variety of instruments, including the bagpipes, ukelele, harmonica and saxophone. The piano is the most popular instrument in the parents' practical musical activities. The next most popular instrument played in the home today is the guitar, whereas in the parents' childhood the recorder featured in its place. The present popularity of guitar groups heard live on the radio and television, and the portability of the instrument may account for this change. Those parents who sing, participate mainly in choirs.

TABLE 11
PARENTS WHO PLAY INSTRUMENTS

Yes		Piano	Recorder
500	of whom	296	109
51%	of whom	60%	22%

TABLE 12
PARENTS WHO STUDIED MUSICAL INSTRUMENTS AS CHILDREN

Yes
582
60%

TABLE 13
INSTRUMENTS STUDIED BY PARENTS AS CHILDREN
Many parents played more than one instrument

Piano	Guitar	Singing	Recorder
301	182	142	111
52%	31%	24%	19%
The percentage is of Yes in Table 11			

4. Radio is the most popular music listening source. Many parents prefer live orchestral concerts, pop groups and military bands. (There were few opportunities to hear live "classical" concerts in Durban at the time of this study as there was no Civic Orchestra). Fewer parents regard television as an important source of their music listening.

TABLE 14
PARENTS' LISTENING PREFERENCE
More than one was given

Radio	Live	Television
653	447	297
67%	46%	30%

Radio 5 was the most popular music listening station, followed by Port Natal, English Service and the Afrikaans Service. It must be noted that only 5 Afrikaans schools were represented in the questionnaire, therefore the 11% preference for Afrikaans radio is relatively high.

The general adult listening preference is for unobtrusive "background" music.

TABLE 15
PARENTS' FAVOURITE RADIO STATION
More than one was given

Radio 5	Port Natal	English	Afrikaans	Springbok	604
323	190	169	104	96	57
33%	19%	17%	11%	10%	6%

5. Children appear to have similar tastes to their parents with the addition of music written and recorded for children.

The commercial market for children's records is increasing and these records are readily available at music shops and supermarkets. Television and fictional characters feature on records and children are demanding whatever is currently "popular".

TABLE 16
CHILDREN WHO ENJOY LISTENING TO MUSIC AT HOME

Yes	No
973	3
99,7%	0,3%

Almost all the children involved in the survey enjoy listening to music at home. This fact coupled with their enjoyment of music rings at school shows that they are receptive to sound experience.

The preference for their "own" music indicates that the record industry should take into account children's educational needs, specific interests, suitability of content, vocal range and accuracy of vocal execution. Many children's records and tapes cause confusion among South African children as they are American and British, and use speech accents and vocabulary unfamiliar to local children.

Local records use either children's voices that sing with inaccurate pitch or adult voices to which the children cannot relate and with which they cannot join in singing because the adult vocal range is beyond the range of the children. This may cause frustration and, in some cases, physical injury when the children imitate voices that are more mature and in a range beyond their own.

Children's records should be produced according to the highest musical and educational standards. There is a ready market for these records and educational authorities should make use of this cultural and educational aid.

TABLE 17
CHILDREN'S SPECIFIC CHOICE OF MUSIC

More than one choice was given

Pop	Children's	All	Classical	Disco	Military	Religious
337	273	226	46	17	9	4
35%	28%	23%	5%	2%	1%	0,4%

6. Of the children involved in the questionnaire only 7% participate in extra-mural musical activities.

There are few extra-mural activities available for pre-primary school children in Durban. Cape Town and Johannesburg are among the large centres for the Suzuki and Yamaha methods of teaching music specifically planned for the very young child. A small private studio of each system exists in Durban. Neither studio advertises its activities, therefore they remain limited to the children in their areas.¹

Ballet is the most popular of the music activities available to Durban pre-primary school children, but is a predominantly female activity, generally started at primary school age when sensory-motor perception is more developed.

None of the Afrikaans children whose parents answered the questionnaire attend the University of Natal's Creative Music for Children classes. In view of the lack of music activities for children of this age group, it might be advisable for the University to consider extending these classes.

This lack of extra-mural musical activities adds a further responsibility to the pre-primary school teacher whose influence may be the prime one in exposing the children to practical musical activities specifically designed for their physical, emotional, social and intellectual needs.

1. Mrs S. McAdam teaches the Suzuki Violin Method in Cowies Hill; Mrs J. Gaul teaches the Yamaha Keyboard Method in Durban North.

TABLE 18
CHILDREN'S EXTRA-MURAL ACTIVITIES

Ballet	University	Recorder	Piano
51	12	8	2
5%	1%	0,8%	0,2%

The high response to the question of instrumental tuition for their children indicates the parents' insistence on practical music education.

At present peripatetic teachers attached to the Natal Education Department give instrumental instruction at several Government primary and secondary schools. Orchestral instruments are available at a low cost of hire. Piano tuition is not available in this scheme. It might be advisable to extend this system to provide permanent instrumental teachers, including piano teachers, at schools, and to cater for the Government-aided and private school children of Durban. Lessons could be organised after school hours, or, as in the Cape Province, during non-examination subjects such as art, physical education and religious instruction. The position of teachers attached to the schools will make instrumental lessons more easily available to more children. In this way the Department will meet the demand of pre-primary school parents for instrumental tuition at primary school level.

Prior to 1977, when the Durban Symphony Orchestra was active, many Durban pre-primary school children were introduced to the orchestral instruments by specially arranged visits to rehearsals. This interest was further stimulated at primary school level by school visits to orchestral concerts for children and by groups of orchestral instrumentalists visiting the schools.

The recent lack of a Durban Symphony Orchestra is possibly the reason that relatively few parents requested orchestral instrumental

tuition for their children. Seven years of this lack of musical stimulation has produced children who have never known during their formative years a city with an orchestra. This cultural deprivation could cause an audience problem now that the orchestra has been re-formed. Not having been exposed to orchestral music when very young, they may not find any need for it when older.

TABLE 19
PARENTS WHO WOULD LIKE THEIR CHILDREN TO PLAY AN INSTRUMENT,
CHOICE OF INSTRUMENT

Yes	No	Piano	Guitar	Violin
950	21	674	373	60
98%	2%	70%	26%	6%

8. The majority of parents sing to and with their children and enjoy & doing so. This augurs well for the children's future musical interests, for music should then be a pleasurable aspect of their childhood.
- 9.

TABLE 20
PARENTS WHO SING TO/WITH THEIR CHILDREN;
THOSE WHO ENJOY DOING SO

Sing		Enjoy	
<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>
965	11	961	4
99%	1%	99%	-1%

10. The majority of parents consider music an important pre-primary school activity. This indicates that the extension and up-grading of musical activities at this level will be encouraged by parents.

TABLE 21
THOSE WHO FEEL THAT MUSIC IS AN IMPORTANT
PRE-PRIMARY SCHOOL ACTIVITY

Yes	No	Do not know
966	5	5
99,7%	0,5%	0,5%

11. Parents appear to watch children's television programmes with their children, indicating an interest in their children's listening habits and reinforcing the attitude that music is an enjoyable part of family life.

The majority of parents chose theme songs from children's television programmes.

SUMMARY OF PARENT QUESTIONNAIRE RESULTS

Although all the results from the questionnaire may not be taken as conclusive, due to parents giving several answers instead of one, certain specific patterns have been revealed:

- a. Of the parents to whom the questionnaire was sent, 68% thought the subject important enough to reply.
- b. The majority of parents enjoy listening to music, mainly of a popular or light classical variety.
- c. The majority of parents play an instrument or did so as children.
- d. The majority of parents prefer listening to music on the radio, and the second most popular preference was for live concerts.
- e. Radio Five appears to be the most popular radio station.
- f. Almost all children (99,7%) enjoy listening to music at home. They appear to enjoy similar listening tastes to their parents with the additional interest in music specifically written and recorded for children.
- g. Durban is lacking in cultural activities for children in that only 7% of all children involved in the survey take part in any extra-mural musical activity.
- h. 98% of parents wish their children to learn a musical instrument, piano being the choice of 70% of the parents.
- i. Musical activity in the form of parents singing to or with their children occurs and is enjoyed in 99% of homes involved in the questionnaire. Home activities of parents and children include watching television together.
- j. 99,7% of the parents think that music is an important pre-primary school activity.

CONCLUSION

These encouraging attitudes amongst parents and children should support any attempt at improving the present music situation in the local pre-primary schools. Teachers are aware of their own limitations and appear ready to learn to rectify their situation in an effort to improve their own musical education and give the children the benefits of a high standard of music presentations. The attitudes of parents, teachers and children towards music should encourage the Natal Education Department in its efforts to upgrade this important subject, particularly at pre-primary level, during the children's most impressionable years.

PART FOUR

THE LOCAL PRE-PRIMARY MUSIC SITUATION IN RELATION TO TEACHING
SKILLS AND NURSERY SCHOOL HANDBOOK STANDARDS

CRITERIA FOR OBSERVATION OF TEACHING SKILLS	113
NURSERY SCHOOL HANDBOOK STANDARDS	135

In comparing the local situation to the three principles of early childhood education (see page 6) it was evident that the music specialists and a few non-specialist teachers generally adhere to the principles.

The first principle requires that the child be treated educationally as a child, not an adult. This is taken into account in that music activities take the form of songs and games for children. However, although in theory these activities are for children, the teachers do not have the skills or the repertoire with which to plan and implement the activities to the benefit of the children.

The second principle states that the child's natural curiosity must be stimulated. The non-specialist or musically-untrained teacher cannot do this as she has insufficient background and knowledge with which to set up an environment to guide the child to discover musical concepts and ideas for himself. In order to do this the child must have time for self-discovery and the periods of time allotted to the pre-primary groups by the Natal Education Department are too short to allow the child to even begin to satisfy his curiosity.

The final principle, that the teacher and curriculum should facilitate learning rather than impose adult-structured learning is prevented by the departmental requirement that music be divided into isolated aspects. This division is contrary to the child's natural self-expression which is a simultaneous expression of movement, music, speech and drama as reflected in child's play. Learning cannot be achieved when the method is contrary to the child's way of learning. Although there is no set curriculum the general method of presentation appears to be teacher-dominated, with the attainment of skills and conformity being the goal.

Thus, with the exception of the specialist teachers and a few non-specialist music teachers current educational principles are not in evidence in the local pre-primary schools.

It can be seen that there are two main reasons why these principles may not be achieved by the majority of teachers. The first reason is the lack of basic music skills of the teachers. The second reason is that

some of the organisational requirements of the Natal Education Department are contrary to the practical application of these principles. Detailed discussion of these reasons follows.

CRITERIA FOR OBSERVATION OF TEACHING SKILLS IN PRE-PRIMARY MUSIC

Criteria will be enumerated and pertinent observations and musical implications will be discussed.

A. Vocal

The ability to sing in accurate pitch and rhythm with clear vocal tone.

The specialist teachers and a few non-specialist teachers fulfilled this requirement and their pupils were made aware of vocal sound and consequently both enjoyed and benefitted from those rings.

1. Pitch

Few children would have been able to develop and consolidate accurate pitch due to their having as examples teachers who:

- i) did not check their pitch before starting to sing;
- ii) did not sing with accurate pitch;
- iii) could not maintain the pitch level for an entire song;
- iv) sang beyond the range of the children's voices;
- v) were unaware of discrepancies in their own pitch;
- vi) were unaware of discrepancies in the children's pitch.

In extreme cases of pitch inaccuracy, the Researcher was unable to recognise the song that the teacher was singing.

Musical Implications

- i) The children's sense of pitch was confused;
- ii) Repeated singing beyond the children's range of pitch could lead to physical damage.

2. Accurate Rhythm

The specialist teachers and a few non-specialist teachers could sing in accurate rhythm.

- i) There appears to be a lack of awareness amongst the non-specialist and musically untrained teachers of the rhythmic structure of the songs, and this is reflected in singing that, although rhythmically fairly accurate, is not rhythmically accented;
- ii) Few teachers counted a predetermined number of beats beforehand or indicated by gesture when the children were to commence;
- iii) Indistinct diction on the part of the teachers caused further rhythmic confusion;
- iv) Little use was made of speech patterns as a rhythmic aid.

Musical Implications

- i) Rhythmic experience through singing is not being correctly guided;
- ii) Children are becoming accustomed to a "sloppy" interpretation being acceptable;
- iii) The importance of rhythm and words is neglected at a stage in the children's lives when it should be integrated with their natural feeling for rhythmic sound.

3. Clear Vocal Tone

Several non-specialist and musically untrained teachers sang in a breathy tone. They were unaware of this fault in:

- i) their own singing;
- ii) the children's singing.

Musical Implications

- i) A sense of musical discrimination, awareness and achievement was missing in their musical activities;
- ii) Repeated breathy singing may cause physical damage.

4. Gradation of Tone

Most children were deprived of the physical and emotional aspects of controlling the voice to interpret a variety of experiences because:

- i) Many teachers had insufficient vocal experience to enable them to sing very softly, softly, fairly loudly and loudly when required;
- ii) They were unaware of the comparative gradations of tone and were unable to help the children to execute them;
- iii) Teachers tend to tell the children to "sing loudly" so that they will be heard.

Musical Implications

- i) Children were unable to develop musical discrimination and control of vocal expression at this vital stage in their lives regarding sound;
- ii) Vocal tone gradations ranged from a spoken whisper to uncontrolled shouting;
- iii) Children learn to equate "good" singing with loud singing or shouting.

5. The Song as an Integrated Entity

The specialist teachers and a few non-specialist and musically untrained teachers presented a song as an integrated entity. Few non-specialist or musically untrained teachers were able to:

- i) sing unaccompanied accurately and with confidence;
- ii) accompany songs with an instrument.

Songs were sung unaccompanied or with piano or guitar accompaniment and occasionally with instrumental or body accompaniment. The latter was usually confined to hand clapping.

Musical Implications

Although almost all the children appeared to enjoy the experience of singing, the musical and aural benefits were often lacking, and they were deprived of the experience of a successful unaccompanied or combined vocal and instrumental experience within a song.

B. Solo Instrumental

1. Piano Accompaniment

Inadequate proficiency at the keyboard resulted in:

- i) A teacher playing the accompaniment of a song using both hands in the lower register of the piano. The children could not relate their voices to that register and became frustrated and spoke rather than sang the words. They became restless and lost interest in the activity;
- ii) Several teachers concentrating entirely on their reading of the piano score to the detriment of the children's musical response and general behaviour;

- iii) The accompaniments being "thumped" out so loudly that the children's voices could barely be heard. The resultant frustration led to the children abandoning any attempt to sing at all, or, at worst, attempting to shout in order to be heard.

Musical Implications

Few children gained an overall sense of musical accomplishment in singing rings accompanied by a piano, as

- i) The non-specialist teacher's lack of understanding of the role of an accompanist as a support rather than a performer and
- ii) The teacher at the piano being removed from the "core" of the group tended to cause confusion and disciplinary problems amongst the children.

C. Instrumental Skills

Just happily banging their instruments without regard for the beat is not only unmusical and useless, but will actually dull their awareness of the need to listen to the music.¹

Activities that extended the children's sensory-motor skills and imaginative abilities were presented by the specialist teachers and a few non-specialist and musically untrained teachers. The majority of teachers disliked teaching instrumental rings as they thought that they were inadequately trained to do so. Consequently the benefits of this activity are minimal and in some cases the effect may be detrimental.

1. Aleta Runkle and Mary Le Bow Eriksen, *Music for Today's Boys and Girls* (Boston : Allyn and Bacon, 1970) pp. 15, 16.

1. Experience in the technique and care of melodic and non-melodic percussion instruments
 - i) Teachers appeared to be untrained in the use of these instruments;
 - ii) They were unaware of the methods of using melodic percussion instruments as an accompaniment;
 - iii) Teachers with little or no musical training (unaware of harmonic or melodic structure) cannot devise their own simple instrumental accompaniments;
 - iv) Teachers were unaware that pentatonic notes are harmonically and melodically "acceptable" to the ear. Often discordant notes were used to accompany a song. Many teachers could not hear whether the notes "blended" or not;
 - v) Most teachers were ignorant of the use, handling and care of the instruments;
 - vi) Incorrect names of instruments were used by some teachers.

Musical Implications

- i) Children are being deprived of the benefits of correct instrumental playing;
- ii) Their sensory-perceptive facilities are not being positively developed;
- iii) They are becoming accustomed to inaccurate sounds;
- iv) They are, through inadequate assistance, unable to play correctly instruments that have been devised for the purpose of children's musical education;
- v) The purpose of the song and accompaniment as a musical entity has been denied them.

2. Instrumental Accompaniment
Melodic Percussion

Most children were deprived of this dimension because it was seldom used by the teacher or children to accompany the singing. When used, it was rarely to the advantage of the children.

Musical Implications

The same implications arise from this inadequacy as from that discussed in C.1.

3. Instrumental Accompaniment
Non-Melodic Percussion

This was more accurately performed than the melodic percussion accompaniment. Most teachers had experienced some form of non-melodic percussion playing in their own school careers or in their teacher training.

Although most children appeared to enjoy this aspect, the basic discipline of correct usage, care and handling of instruments was not emphasised.

Musical Implications

The same implications arise from this inadequacy as from that discussed in C.1.

D. 1. Improvisation (Vocal and Instrumental)

Spontaneous improvisation appeared to be beyond the skill of the majority of teachers. A degree of musical experience combined with vocal or instrumental proficiency is necessary for this skill to be used successfully.

The ability to create songs and rhymes spontaneously and to improvise at an instrument when necessary was not apparent in the classes observed.

Musical Implications

Most children were deprived of the experience of spontaneous music throughout the day, whenever the opportunity arose, whatever the particular topic being presented.

2. Orchestration

This lack of skill appeared to be one of the greatest problems for teachers, and children were consequently deprived of imaginative and musical orchestral experiences. As the teachers were unable to provide this experience for the children, the children themselves were not guided or encouraged to orchestrate songs and pieces themselves. Another essential skill in the development of aural and musical perception and discrimination is lost to the children at this vital stage in their development.

Without a basic knowledge and experience of rhythm, harmony, phrasing, instrumental timbre and technique the teacher is of little help to the children in the instrumental ring.

Orchestration generally consisted of the children playing together in groups, one group of instruments after another, as the teacher indicated verbally or by gesticulation.

Musical Implications

The children were deprived of the basic elements of orchestral playing such as listening to each other, accurate pitch and rhythm, correct handling of instruments, a variety of tone gradation experiences from soft to loud and a general understanding and enjoyment of ensemble playing.

3. Stories

The ability to add suitable music, vocal and instrumental, to a story acts as an added dimension in extending the music

activities beyond the ring time. At several schools, specialist teachers did this with humour and imagination. Non-specialist and musically untrained teachers avoided this aspect or were unaware of the possibilities of this added dimension to the children's experience.

The ability to encourage and guide the children to create their own musical additions and accompaniments is beyond the scope of the general non-specialist or musically untrained teacher who finds it difficult to provide this aspect herself.

Musical Implications

Music should be presented to the children as an integral part of their daily activities. As much of pre-school activity is presented by means of stories, there is ample opportunity for this type of enrichment. However, due to the teachers' general inability to improvise music for use in stories, most children are deprived of this important dimension.

E. Movement

To a child, music and movement are synonymous. Therefore it is important to discuss movement. Laban, the authority on movement education stated that "every movement has a Time element, it takes place in Space and it has a Weight element".¹ The child needs to experience each element in order to understand movement.

Gray and Percival, English authorities on music and movement, state the ten aspects of movement education based on the abovementioned elements. Body awareness is used as an introduction to the child to the parts of the body in relation to movement. Time variations involve the speed at which movements are made. (At pre-primary level the two speeds are fast and slow). The use of space involves space and direction awareness. The child moves his body in straight and twisted movements and in extensions of movements such as narrow

1. Vera Gray and Rachel Percival, *Music, Movement and Mime for Children* (London: Oxford University Press, 1962) p. 2.

to wide. Three levels of height are experienced. These are high, medium and low. Weight is also experienced at three levels: strong, heavy and light. Locomotion includes the basic movements of running and walking, then progresses to leaping, hopping, jumping, skipping, galloping and striding. The flow of movement involves the ending of a movement, that is, a sudden or gradual stop. The awareness of shape is introduced in the form of shape formation. Basic shapes such as circles and rectangles are drawn in the air or on the floor, or are made by the body. At pre-primary level children should start to dance with a partner or in small groups. These aspects should be experienced individually and in combination to give the child varied experiences that should ultimately lead him to understand that movement includes many aspects.¹

Through movement a child becomes aware of his body in rhythm, action and stillness. This self-awareness develops his potential as an individual being and in relation to others. The importance of movement at pre-primary level cannot be overstressed. The pre-primary teacher concerned with the general growth and development of each child will need to observe the child's approach to movement in order to stimulate the child's sensitivity and self-awareness.

Gladys Andrews says that

A teacher who is himself sensitively aware and alive in his own body is better able to respond to the child's approach and to choose appropriate challenges for the child.²

Gladys Andrews' statement was verified in the local research observations. Those teachers who had studied movement in its various forms were able to move with ease and confidence, and draw from their pupils similar skills. The teachers without experience in movement

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1. Ibid., p. 14.
 2. Gladys Andrews, *Creative Rhythmic Movement for Children* (Englewood Cliffs : Prentice-Hall, 1954), p. 24.

were unable to elicit imaginative movement from the children who reflected the inhibitions and lack of confidence of their teachers.

The teacher therefore needs the ability to move:

- (a) in accurate response to a rhythmic beat;
- (b) freely with and without music.

The specialist teachers and a few non-specialist and musically untrained teachers fulfilled this requirement.

The teachers' lack of experience in and knowledge of movement appeared to be the major problem.

1. Rhythmic Movement

- i) Teachers appeared to be unaware of the basic movement concepts of time, space and weight in relation to the child and his development.
- ii) Several teachers were unable to move in accurate response to a rhythmic beat or freely with or without music, and were, therefore, unable to demonstrate the necessary movements to the children.
- ii) Those teachers who were unaware of their own limitations in movement were often unaware of the children's difficulties.

Musical Implications

- i) The children were confused by vague examples.
- ii) Their own natural response was thwarted and frustrated.

2. Free Movement

If the activity is successful, each child will feel free to respond differently ... uniformity is not desirable.¹

- i) The few teachers who had previous experience in movement were able to convey to and elicit from the children imaginative ideas.
- ii) Those without their own movement experience were inhibited and provided stereotyped examples for the children to follow.

Musical Implications

- i) Few children were able to benefit from this activity.
- ii) Their imaginations were not stimulated.
- iii) The children reflected the inhibitions of their teachers.

3. Melodic and Non-Melodic Percussion Instruments for Rhythmic Movement

The advantages of this aspect of sensory-motor perception were limited by the fact that:

- i) The majority of teachers, although able to beat simple rhythms for walking and running on the hand drum, were unable to keep a consistent beat;
- ii) A few teachers were unable to differentiate between a walking and running beat. In these cases, it was impossible for the Researcher to hear which particular movement the teacher was illustrating;

1. Aleta Runkle and Mary Le Bow Eriksen, *Music for Today's Boys and Girls* (Boston: Allyn and Bacon, 1966) p. 31.

- iii) Many teachers, particularly those mentioned in ii), instructed the children verbally;
- iv) Teachers tended to base the speed of the movement on their own adult speed, rather than that of the children's movement.

Musical Implications

- i) Teachers are depriving children of the opportunity to develop sensory-motor perception, by telling them what to do rather than allowing them to hear what the beat is "telling" them.
- ii) Children are confused by those teachers who are unable to differentiate between movements and do not consider the difference in speed of movement.
- iii) To children, all music is active and involves movement, therefore it is regrettable that this aspect is neglected and often negated in the formative years of their development.
- iv) The teachers' apparent lack of movement experience in their daily activities and training, particularly those who studied by correspondence without music and movement courses in their previous training, limits rather than extends the children's experience in music and movement.
- v) The two weekly movement rings, music movement and music drama, constitute the greatest number of any one musical aspect presented in the pre-primary school programme per week. The children therefore have ample opportunity to develop this natural response in a variety of ways, yet it appears to be beyond the average teacher's ability to do so.
- vi) It was noted in the workshops given by the Researcher that

several teachers preferred not to participate in the movement activities because of apparent inhibitions and feelings of inadequacy. In a movement ring situation these inhibitions are transmitted to the children.

- vii) The child who moves freely and unselfconsciously in the playground or at home frequently appears to be shy and inhibited in a contrived classroom situation. The natural imaginative response of the child that is evident in his "free play" time is not evident in the "free movement" time. The teachers, by their lack of experience and their mere presence, may deprive the child of a natural, enjoyable experience.
- viii) The teacher who is unsure of her subject will be unable to plan and present lessons with a sense of progression and with definite objectives in mind. Methods of presentation therefore tend to be generally stereotyped and unimaginative.
- ix) Selective student admissions should be introduced. The teacher who cannot move with rhythmical accuracy, and freely with and without music should not be expected to teach these skills by her own example.

F. Knowledge of Child Development

It is necessary for the teacher to have a thorough knowledge of the child's emotional, physical, social and intellectual development and growth in order to plan and provide the optimal environment for the child to progress at his own individual pace. This requirement is particularly important in subjects such as drama and music.

Although teacher training courses will have included the theory of child development there is little or no evidence of its application or of an awareness of its musical implications.

Classroom observations revealed a lack of imagination resulting in

stereotyped methods of presentation. This conformity showed the teachers' lack of awareness of possible methods of presentation. (These methods will be further discussed in Part Five).

Because of the importance of a knowledge of early child development to the pre-primary school music teacher, a chart of the three stages of pre-primary education and the musical implications thereof is now inserted.

CHART OF EARLY CHILD DEVELOPMENT AND MUSICAL IMPLICATIONS

General Abilities

Musical Implications

3 - 4 years

Physical: Jumps, runs, walks. Alternates feet with ease. Tiptoes, stands on one foot. Hand co-ordination develops, can do puzzles, paint and do simple handwork.

Begins to move in time to music. Can stop moving when music stops. Can imitate simple rhythmic patterns using body and percussion instruments. Enjoys experimenting with instruments. Able to change pitch, dynamics and speed. Can move freely to music.

Social: Learns to share at times. Begins to play with other children. Competitive. Sensitive to people. Likes to help and please adults. Expresses extreme attitudes to peers and adults. Begins to show self-control.

Ready for group instrumental work. Can take turns in playing instruments. Enjoys dramatising stories and songs, each child having a turn to participate. Can appreciate other children's efforts.

Emotional: Begins to use self-control. Developing independence. Proud of his achievements.

Allows others to participate. Can sing entire songs alone, though not generally with accurate pitch. Developing awareness of musical changes of mood and expression as in marches, lullabies, sad and happy songs.

Intellectual: Begins to think before doing. Remembers. Can place himself in someone else's position, although still egocentric. Attention span increases. Anticipates events and consequences. Appreciates simple cause and effect concepts. Begins to classify.

Enjoys singing games. Can sing and move with increasing accuracy. Forms concept of loud-soft, fast-slow. Can identify different types of percussion instruments by their sound.

4 - 5 years

Physical: Jumps, hops, skips, may gallop. Walks backwards. Climbs ladders, trees. Greater muscle-control. Enjoys using paints, crayons and building large structures.

These movements are executed more accurately in time to music and may be incorporated into simple dances. Greater control in percussion playing. Sings songs of a wider vocal range.

Social: Sensitivity to people.

Enjoys dramatising stories and playing simple musical games.

Emotional: Becomes aware of his own limitations.

Can discriminate whether he or peers are executing an activity correctly or not. Performs solos with ease.

Intellectual: Increasing memory or power to recall. Can do more complex puzzles. Forms an understanding of numbers and time. Discriminates between similarities and differences. Explains reasons for occurrences. Begins to use analogies. Attention span increases. Greater understanding of concepts.

Longer attention span in activities and guided listening. Finer discrimination of high-low pitch, long-short sounds and differences in tonal quality.

5 - 6 years

Physical: Greater eye-hand control, and motor co-ordination.

Can play rhythmic and pitch patterns with greater fluency and control. Responds in time to music with finer discrimination.

Social: Generally social. More self-sufficient. Responds to adult suggestions.

Thinks for himself in regard to activities; suggests ideas. Enjoys putting out musical equipment and later tidying up. Takes a pride in group playing, singing and musical games. Large repertoire of songs for performance, recognition and appreciation. Enjoys dancing individually and in group for an audience.

Emotional: Shows more emotional poise and control. Likes to have rules. Proud of his achievements. Can respond to challenges with greater confidence.

Learns to obey instructions. Interprets musical concepts. Responds well to praise and encouragement. Enjoys the challenge of new material and activities.

Intellectual: Enjoys using long words, talking, and discovering meanings of words. Can read and write a few words. Enjoys writing patterns. Is able to group similarities and differences. Is

Can describe and discuss what he hears. Enjoys using words for rhythmic speech and clapping patterns. Begins to associate visual symbols with high and low sounds, and with long and short

aware of adult patterns.
Asks questions, eager for
information.

sounds. Enjoys inventing and
interpreting his own notation.
Enjoys experimenting with
vocal, instrumental, body or
environmental sound.

Based on (i) V.E. Todd et al, *The Years Before School*, 3rd edition, (New York: Macmillan, 1977) pp. 42-44, who refer to Gesell et al *Infant and Child in the Culture of Today*, rev. ed. (New York: Harper and Row, 1974).

(ii) B. Andress et al, *Music in Early Childhood* (Washington D.C.: Music Educators National Conference, 1973) pp. 2-13.

(iii) Researcher's observations in the pre-primary schools and Creative Music Classes for Children.

Musical Implications

- i) Conformity of presentation during the three years of pre-primary school may result in an indifference to music rather than stimulation. Although lessons covered a variety of aspects they could seldom be musically fulfilling due to their repetitive nature and the teacher's general lack of training and experience.
- ii) Unless the teacher is aware of the child's development (emotional, physical, social and intellectual) and the musical implications thereof she will be unable to plan musical objectives that are within the capabilities of the child and that will enable him to progress at his own pace.
- iii) The Natal Education Departmental directive that rings should be presented in isolation limits progress by interrupting the continuity of learning. In terms of child development, long term musical objectives would be better achieved if integrated music rings were provided daily.

G. Repertoire

- 1. The children generally did not appear to be given an adequate and sufficient variety of songs, musical games and activities through which to extend their experience of life. This was evident in the schools where the children were privileged as well as those schools where the children were under-privileged.
 - i) Repertoire appeared to consist of a few songs and musical games which were repeated in most schools, often with the same unimaginative presentation. The majority of teachers are unaware of the available literature, sheet music, tapes and records.

- ii) Those teachers who introduced different songs often chose with a lack of discrimination in regard to the technical and pitch capabilities of the age group.
- iii) The limited repertoire is often repeated by the teacher each year when teaching the same age group. This, combined with the same presentation, can only dull the teacher's interest. This will be reflected in the children's attitudes.
- iv) The same limited repertoire may be repeated in every year of the children's stay at pre-primary school. Thus each child will be introduced to one year of music repertoire and activities and have the same experiences presented to him for three years. This will stultify rather than extend his growth and subsequent interest in music and life in general.
- v) Afrikaans children are deprived of a large repertoire of musical experiences as there is very little suitable Afrikaans repertoire for pre-primary school children. A few specialist teachers try to overcome the problem by translating the songs from other languages. This effort is not always musically or linguistically successful. The non-specialist teacher and the musically untrained teacher lack the confidence and skill to attempt this.
- vi) English-speaking teachers have a wider variety of music from which to choose but are generally unable to discriminate and adapt music and are hesitant in trying new material.
- vii) In the majority of cases a repertoire of music is limited to that gained in the childhood or teacher-training of the teachers, and it must be remembered that not all teachers studied music during their training course.

Musical Implications

- i) Children's progress is being impeded by the limited use of music as an extension of their daily activities.
- ii) The teachers, through limited knowledge of how to choose and adapt repertoire, are depriving themselves and the pupils of one of the simplest, most readily acceptable and most effective means of education.
- iii) The pre-primary school stage is an ideal starting point for introducing children to music, composers and instruments through stories. This is an aspect that is generally neglected.

H. Listening Skills

Good listening habits can be developed and can contribute to success both inside and outside school In fact, THE ABILITY TO HEAR takes precedence in all music education.¹

There is a general tendency for teachers in local pre-primary schools to tell the children what they are about to hear rather than allow them to develop their own aural faculties. It is the teacher's personal experience in listening and her ability to present suitable listening experiences to the children that is the vital factor in music education.

All musical activities at this level should involve and develop listening skills, yet in the schools observed by the Researcher this skill does not appear to be evident among the teachers.

Most teachers appear unaware of the variety of aids and methods available to extend the children's listening experiences. A wide

1. Aleta Runkle and Mary Le Bow Eriksen, *Music for Today's Boys and Girls* (Boston: Allyn and Bacon, 1971), p. 22.

variety of records, music, simple instrumental pieces and story books with appropriate music is essential for this age-group. A certain degree of musical literacy and general musical knowledge is necessary to choose and use these aids successfully.

Music demands of the teacher not only knowledge but skill: without clear suggestions about what should be taught, a diffident teacher will operate only within the limits of his existing skill.¹

Musical Implications

- i) Children are not being exposed to a wide range of appropriate musical experiences at this vital stage in their development of sound discrimination.
- ii) Children are limited to the teachers' inadequate repertoire. The situation perpetuates a music education which is regressive.

In conclusion, it is evident that a limited background and experience in music and movement as well as a lack of awareness of physical, emotional, social and intellectual development relating to music appear to be the source of all problems of teaching music in the pre-primary schools. This limitation was apparent in all aspects of music presented by non-specialist and musically untrained teachers as observed by the Researcher and was substantiated by the teachers themselves at workshops and in discussions with the Researcher.

1. Kenneth Simpson ed., *Some Great Music Educators* (Borough Green, Kent : Novello, 1976), p. 97.

STANDARDS FOR THE PRESENTATION OF MUSIC RINGS AS SET OUT IN THE
NURSERY SCHOOL HANDBOOK AND THE LOCAL TEACHERS' ABILITY TO CONFORM
TO THOSE STANDARDS

Recommendations from the 1980 publication are abstracted, labelled A - F and discussed in relation to their implementation in the local situation as observed by the Researcher. The 1980 Nursery School Handbook states:

- A. This music period needs to be carefully prepared by the teacher with regard to objectives and sequence of items ... Long term planning is also necessary.¹

Observations

- i) This is not possible due to the insufficient training and musical experience of the present teachers.
- ii) Teachers record their aims and method of presentation in record books which show a tendency to plan work on a daily or weekly basis. A lack of long term planning and subsequent progression is evident.
- iii) It is not possible to plan and achieve long term progressive activities when:
 - a) one has limited experience and knowledge of the subject;
 - b) the particular aspect of music that one presents on one day will be continued only a week later because another aspect of music has to be presented on each of the following days of the week.
- iv) The local system of isolating musical aspects adds to the teacher's problems in devising sequential activities.

1. *Nursery School Handbook*, South African Association for Early Childhood Education (Pretoria : van Schaik, 1980), p. 98.

Many children are subjected to the same activities repeated during their three years at pre-primary school.

v) A child was removed from a local pre-primary school after she had repeatedly complained that she preferred to listen to her own records at home rather than hear and perform the same songs that she had been taught in her previous year at pre-primary school.

B. The teacher is free to use any instrument or improvisation or even her own voice to provide the necessary music during the music period but it is absolutely essential that the sound which is produced should be pure with an even and definite rhythm.¹

Observations

- i) Few local teachers can play any instrument with the proficiency and consequent confidence to be of constructive use in the classroom.
- ii) For the majority of those who do play with a degree of proficiency, improvisation would be an impossible feat.
- iii) The few teachers whose piano facility extends beyond Grade VI level and the guitar players might be successful, but improvisation is a skill that seldom comes naturally, usually needs training and practice, and is not generally acquired with basic tuition.
- iv) The use of the voice to provide music could only be well executed by the one Grade VIII level singer and a few who were confident of their vocal ability. The majority of teachers are ill at ease regarding their vocal ability and tend to use aids such as tape recordings and records instead of their own voices.
- v) Pure tone and definite rhythm are beyond the capabilities of many local pre-primary school teachers.

1. Ibid., pp. 98,99.

- C. The so-called percussion band is no longer considered to be a meaningful activity in the pre-school group because it deteriorates into noisiness unless the teacher directs in a formal way which is not acceptable in the nursery or pre-primary school.¹

Observations

- i) The "so-called percussion band" is presented in many schools. When successfully presented the "noisiness" was a musical sound of many instruments being played together by stimulated children rather than a behavioural problem.
- ii) In several instances the "formality" did not detract from the musicality of the presentation, and the children appeared to enjoy and benefit from the experience of orderly ensemble playing.
- iii) The detrimental effect of this type of percussion presentation is epitomised by the child who held her hands in front of her ears while her peers banged indiscriminately on their instruments.

1. Ibid., p. 100.

- D. In its stead it is recommended that where possible a few children be given the opportunity to accompany the group using percussion instruments carefully selected for the relevant item.¹

Observations

- i) The Researcher has recommended this form of percussion playing as being more musical, developing auditory skills and of benefit in a group situation as it gives several children the opportunity to participate in an integrated musical activity.
 - ii) However, many teachers are trained in the old "percussion band" method and because of their lack of skill and experience in the new Orff-style instruments, are unwilling to change.
 - iii) There is also a fear amongst teachers that, although encouraged by the Nursery School Handbook, the Natal Education Department inspectresses prefer the percussion ring to be solely instrumental rather than used to accompany another form of music such as singing.
 - iv) Teachers unskilled in this form are unable to orchestrate music for a few instruments, and are at a loss as to what activity to give those pupils who are not playing an instrument. Large numbers of up to thirty children make the average non-specialist or musically untrained teacher wary of this activity. It is simpler for these teachers to group the children according to instruments and to allow them to play together as a group.
- E. The teacher should frequently play the various instruments herself so that the children's conversancy with the sounds will guide them auditively when they begin to experiment themselves.²

1. Ibid., p. 100.

2. Ibid., p. 100.

Observations

- i) Most teachers have not had experience in playing the instruments themselves so are unable to impart to their pupils the necessary skills including basic handling and care of the instruments. They are hesitant to try them out, and with limited musical training, if any, it would be impossible for them to know when and how to use them. The Researcher saw few opportunities for the children to experiment with instruments. In many schools the Orff instruments remained in their boxes, and some were used only by the teachers in a limited way.
- F. Through her own participation together with the children the teacher serves as an informal model.¹

Observations

- i) In order to give a good example for the children to copy the teacher must be confident of her ability to perform and participate in all aspects of pre-primary school music education. This is not the case in the majority of schools and children are taking as their model teachers who avoid active participation or perform inaccurately.

CONCLUSION

There appears to be little relation between:

- a) those who prescribe the curriculum and its presentation;
- b) those who teach these skills to the students;
- c) the abilities and training of the professional teacher.

It is evident that despite the high standards set out in the Nursery School Handbook, the teachers are unable to fulfil these demands because of lack of training and musical experience.

1. Ibid., p. 100.

Although this situation may be seen as a problem of past training, it is evident from the results of the student questionnaire that students leave their training colleges lacking confidence in their ability to teach music in the pre-primary school. Yet these teachers continue to instruct the music rings because it is deemed advisable by the Natal Education Department that where possible all teachers present music rings to their own group.

PART FIVE

THE LOCAL PRE-PRIMARY MUSIC SITUATION IN RELATION
TO INTERNATIONAL CRITERIA

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THE INTERNATIONAL SCENE

The Researcher will deal with pre-primary school music methods and programmes used in four countries concerned with early childhood music education. The philosophies and processes will be stated and discussed. As it is often difficult to distinguish between philosophy and process they may be seen to overlap in certain instances in this study.

The methods and countries of origin are:

Kodaly (Hungary), Orff (Germany), Bentley and Kendall (United Kingdom),
Manhattanville Music Curriculum Program (United States of America).¹

These methods have been chosen because the Kodaly and Orff methods are well-known and established ones that are used in many other countries, and the Bentley and M.M.C.P. programmes are recently devised and of importance in England and the United States respectively.

Kodaly

Philosophy

Kodaly's dictum was "music belongs to everybody".² This is why he produced his programme to enable all Hungarian children to enjoy their own music, especially written for them in Hungarian using Hungarian modes. By educating the youth he would educate the people. He wanted to introduce the people to their national culture and to raise the musical standard of the nation by making them musically literate.

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1. To facilitate reading the Bentley and Kendall programme will be referred to as the Bentley programme and the Manhattanville Music Curriculum Program may be referred to as the M.M.C.P.
 2. Erzsebet Szönyi, *Kodaly's Principles in Practice* rev. trans. Raymond Alston (London: Boosey and Hawkes, 1973), pp. 7,8.

The most important aspect of musical expression was singing, for "Kodaly considered the human voice to be the instrument which is most immediately available to man and as the best means of approaching and appreciating music."¹ The development of the aural faculty, "inner hearing"² was a main aim. Kodaly deplored the teaching of instruments before children were able to hear a melody in their minds. "All hearing at the beginning should be acquired through the ear and not the intellect."³

Process

In Hungary in 1971 a new syllabus replaced the original one that was strictly structured and allowed no deviation in its execution. The new syllabus, although teacher-dominated, allows for a choice of material within the structured programme. It provides "a more modern framework in its education principles, within which the teacher has greater freedom to use her own ideas"⁴ and encourages free play and spontaneity of the child.

Although the main emphasis is on aural development through singing, pre-primary children have practice in movement according to Dalcroze principles, and instrumental work involving the playing of percussion instruments such as drums, triangles and cymbals in conjunction with movement activities.

The foundation formed by the activities described above, together with solfa and hand-signals, prepares the children for learning to read musical notation at primary school.

The syllabus provides for the number and type of songs and activities to be presented to each specific age-group. Songs are carefully chosen in regard to pitch and intervals, the s - m, the cuckoo-call, being the first introduced, followed by s - m - l. Constant repetition reinforces the recognition and accurate execution of each interval until the

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1. Erzsebet Szonyi, *Kodaly's Principles in Practice* (London: Boosey & Hawkes, 1973) p. 32.
 2. Frigyeo Sandor, *Music Education in Hungary* (London: Boosey & Hawkes, 1975) p. 105.
 3. Erzsebet Szonyi, *Kodaly's Principles in Practice*, p. 33.
 4. Frigyeo Sandor, *Music Education in Hungary*, pp. 96,97.

pentatonic scale is completed. Names, phrases, questions and answers are also sung to these same intervals. The children move to the basic rhythms of the names and phrases, such as "Mary (♩ ♩), and "Here I am" (♩ ♩), and later add simple instrumental accompaniments to reinforce the rhythms.

Guided improvisation forms another activity based on a particular rhythm or interval. Through structured improvisation a composition may develop, thereby introducing the children through repetition and variation to basic musical forms.

Kodaly believed that children should be exposed only to "good" music. He was not satisfied with the standard of music literature available for children's use, so he wrote his own music for them. He also wanted the lyrics to be of a high standard, and therefore invited national Hungarian poets to write the lyrics for his *50 Nursery Songs*. His *333 Reading Exercises* include many of these melodies and all are suited to the child's vocal range and rhythmic ability while simultaneously exposing the child to his own national musical and spoken language. The *100 Marches* in the second series of *Pentatonic Music for Xylophone* were written by Kodaly specifically for children's movement to music.

Results

On the positive side, this method has resulted in the Hungarians becoming a musically literate and chorally involved nation. Visitors from all parts of the world visit their schools to see and hear the programme. Kodaly Societies have been formed in many countries including the U.S.A., U.K., Canada, Germany and Japan in an attempt to adapt his ideas to the specific needs of each country.

On the negative side, Anna Szemere¹ stated at the 1982 I.S.M.E. Conference in Bristol that the "monopolistic" Kodaly method had limited rather than extended the children's musicianship at the expense of music literacy. She commented that the folk element, the dominant feature of this method, was unrealistic for contemporary children.

1. Anna Szemere, "The Role of Folk Music in Young People's Life Inside and Outside School". Unpublished paper presented at I.S.M.E. Conference, Bristol, 1982.

Orff

Orff and Dorothea Guenther formed the Guentherschule in Munich in 1924 in order to implement Orff's idea of integrating music and movement for students. The activities of the school were publicised when a dance group of students from the school toured Germany and abroad. Further progress was halted by the advent of World War II. In 1948 Orff was commissioned to write a series of music programmes for children for Radio Bavaria. As a result of these programmes the Orff-Schulwerk series of guidebooks was published and the Studio 49 factory was established to manufacture the Orff instruments necessary to implement the course.

Philosophy

"Elemental music is never music alone, but forms a unity with movement, dance and speech."¹

Orff believed that music should not be isolated, but combined with the elements of speech and movement. (Of course, this is the case in some societies today, but in contemporary Western society this unity remains generally limited to children's play). He maintained that musical experiences for early childhood are based on the child's active participation in his natural activities of speech and movement; that the basic elements of rhythm and speech introduced in a non-intellectual manner would form a foundation for the later experience of music notation and technical skills and that the development of musical imagination and personal creativity would encourage the ability to improvise and participate in ensemble work.²

Process

In 1930 Orff, in collaboration with Gunild Keetman and Hans Bergese, produced the instructional guide *Orff-Schulwerk*. Doreen Hall and Arthur Walker, Canadians, translated the five volumes into English. Margaret

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1. Carl Orff in Gunild Keetman, *Elementaria* (London: Schott, 1974), p. 107.
 2. Lawrence Wheeler and Lois Raebeck, *Orff and Kodaly Adapted for the Elementary School* (Dubuque, Iowa: Brown 1972), pp. xix,xx.

Murray further adapted the work by replacing the original German texts with British nursery rhymes and proverbs.

Orff wished to develop in the children the following abilities:

1. a rhythmic sense through speech and body movement
2. a melodic sense through rote singing
3. a polyphonic sense through the simultaneous presentation of melodic and rhythmic activities
4. a perception of musical design, form and colour through the use of folk art and children's song
5. a workable musical language to precede the use of musical notation
6. a musical creative sense based on imitation
7. a musical skill of improvisation to develop rhythm, melody and polyphony beyond imitation
8. an instrumental skill based on the use of Orff and standard instruments.¹

In order to achieve these goals he used the following methods:

1. Childhood speech rhythms using the names of the children, animals and everyday objects
2. Children's body rhythms of clapping, snapping, patting, stamping and walking
3. Imitative rhythmic and melodic patterns, ostinato rhythms, canons and rondos
4. Melodic patterns using children's chants
5. Melodic progressions to the pentatonic scale
6. Harmonic progression from major to minor patterns
7. Imitative and improvised rhythm and melodic patterns played on Orff instruments, recorders and standard instruments
8. Notation and music reading to portray the musical experience
9. Dynamic range and timbre variations through experimenting with body sounds and instruments
10. Child-created dance and movement sequences.²

Work is done in small groups or by the entire class and includes body clapping, stamping, tapping, singing, speech and instrumental work, thereby ensuring the unity of music, speech and movement.

Orff revolutionised music education for young children in two aspects, those of instruments and improvisation.

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1. Margaret Stone "Kodaly and Orff Music Teaching Techniques: History and Present Practice" (Kent: Kent State University, 1971) (Thesis Ph.D.) p. 117.
 2. Ibid., p. 119.

He felt that children should be provided with quality instruments designed especially for their size and muscular maturity. He raised the standard of children's instruments by instructing the instrument craftsman, Maendler, to build simple yet accurately pitched percussion instruments based on oriental and medieval models. From 1949 Studio 49 built the instruments en masse, and these are now used in many parts of the world. Instruments include xylophones, metallophones, glockenspiels, timpani, side-drums, tambourines, woodblocks, maracas, triangles and cymbals.

Improvisation is used to stimulate and develop the child's imagination. "In the free and improvisatory approach Orff-Schulwerk presents a challenge".¹ Children are encouraged to use their own ideas in making an accompaniment to a speech pattern, or to suggest the form that an instrumental piece should take. Although the improvisation is within a limit, such as a particular rhythm or pitch pattern, this idea of the child giving his own suggestions was a new one.

Results

Positive results are that Orff-Schulwerk now forms the basis of pre-primary school work in Germany, and Orff Societies flourish in many parts of the world. In 1961 the Orff Institute was founded in Salzburg as a teaching and research centre. Here students and teachers from all over the world study Orff methods in courses lasting from a few months to three years.

One of the negative aspects is the fact that the Orff instruments are extremely expensive and few schools can afford them. In South Africa the use of Orff-Schulwerk in training institutions is relatively new, within the last twenty years. The majority of teachers were trained without this method and are therefore unable to use the instruments or to guide their pupils in their use.

The publication of the Orff-Schulwerk series adapted by Margaret Murray is misleading for teachers who have not experienced Orff work. It

1. Dorothy Taylor, *Music Now* (Milton Keynes: Open University Press, 1979), p. 49.

includes examples of what may be achieved at different age-levels with insufficient details of how the non-specialist teacher may achieve these goals. This series may be responsible for the general erroneous view that Orff Schulwerk is rigid, leaving little scope for the child's imagination. However, as Dorothy Taylor says:

Orff Schulwerk was not conceived as a rigid educational method but as an approach to music which could develop and incorporate new ideas as long as the guiding principles were fully understood and implemented.¹

Bentley and Kendall²

In 1976 Bentley and Kendall of the University of Reading School for Education directed an English Schools Council project entitled *The Music Education of Young Children*. The project was a result of problems incurred by pre-primary and primary school teachers being responsible for teaching music to their classes. Most teachers had little formal instruction in the subject and were without assistance from their educational councils. As a result of this project, a programme was devised to help the non-specialist teachers and was tried in forty pilot schools and one hundred associated schools.

Philosophy

1. Music should be an integral part of children's lives.
2. Singing is fundamental to all music making.
3. Children should be allowed to advance at their own pace.
4. Music literacy is a main goal of education.

Process

The programme is divided into two stages, pre-primary and junior. Each stage revolves around a particular character and his activities. The children listen to the stories and enact the activities which are linked

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1. Dorothy Taylor, *Music Now* (Milton Keynes: Open University Press, 1979), p. 49.
 2. *Music Education and Young Children*. Schools Council Project, University of Reading (Leeds: Arnold, 1978).

with general classroom activities. In this way, the character, for example Bertie Bear in the pre-primary programme, becomes a part of the pupils' daily activities and this music becomes an integral part of their school lives.

Materials include creative cards, music reading cards, a booklet of musical games, a rhythm programme on tape cassettes and a pitch programme on tape cassettes. Games with which children are familiar, such as "Dominoes", "Jigsaws", and "Snap" are presented in musical form. A teacher's book provides technical information regarding musical structure, technical skills and suggestions for presenting various aspects of the programme. A glossary of musical terms, suitable listening music, and a selected bibliography is included.

The pre-primary stage is structured for pre-reading activities. The materials introduce young children to basic musical ideas and develop auditory, visual and motor control skills. Additional items include examples of Environmental Sounds in which everyday sounds are recorded on tape to develop the children's auditory and musical memory; Stimulus Music, which is a tape of short pieces specially written to stimulate mime, dance, discussion, painting, active participation or mere listening; Making Sounds, which includes taped sounds to illustrate methods in which sounds can be made, such as banging, blowing, shaking, plucking and scraping; Music Shapes on six sheets each containing cards which have to be matched to the musical shapes, and a story to direct the interest of the children to activities which develop musical skills. Included are teachers' notes, a cassette tape of the story, songs and picture sheets to illustrate the main events of the story. A videotape is also available to introduce the materials and to help teachers use them.

Children use the tapes and aids individually or in groups of two to four children, thereby allowing them to advance at their own pace.

Results

It is stated that teachers were more confident and positive in their approach to music teaching and its importance in the school day, and that

children were learning about music with enjoyment.¹

As a result of this project the University of Reading Music Education Centre was formed in 1976. Available literature on pre-primary and primary school music is stored there, and new materials are devised and discussed. Local teachers and visitors are encouraged to visit the centre.

Manhattanville Music Curriculum Program²

The Manhattanville Music Curriculum Program team of music educators, psychologists and educators disagreed with the traditional teacher-orientated music programmes whose main objective was that all children learnt specific technical skills at the same time. They felt that this approach was contrary to the method in which a child learns, that is, through his own self-motivated active participation. Moreover, the goal of conformity of achievement and thought produced a nation whose individual thoughts and personal opinions were discouraged. The lack of emphasis on the uniqueness of each individual in early childhood music education would affect all aspects of the child's thought process.

In spite of the fact that the vitality of music is derived from the uniqueness of thought of the creative musician, music education had become a monolithic system to program people to uniformity of perception.³

The aim of the team, therefore, was to create an alternative for music education that encourages individuality rather than conformity of musical thought.

Two programmes were devised: *Interaction* for children aged four to eight years, and *Synthesis* for children from eight years of age to the end of secondary school. Only the *Interaction* programme will be discussed because of its age-relevance to this study. (An example of a series of

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1. "Music Education of Young Children", Unpublished Paper, University of Reading/Schools Council Research and Development Project, 1977, p. 6.
 2. Americole Biasini et al., *M.M.C.P. Interaction* 2nd ed., (Bardonia, New York: Media Materials, n.d.).
 3. Ronald B. Thomas, *M.M.C.P. Final Report* (Manhattanville College, Purchase, New York), p. ix.

lessons from this programme will be found in Appendix F).

Philosophy

"The course of music education could influence the future of music in society resulting in a new cultural era of personal judgement and creative thought".¹

Their methods are based on three fundamental ideas concerning the nature of music:

1. Music is an expressive medium ... it is a way of knowing and experiencing, but it is also a method of communicating - of addressing the spirit of man ...
2. Music is a continuing art, always sensitive to and interpreting the present ...
3. Music is a vehicle for man in his constant search for creative fulfilment.²

These three ideas concerning the nature of music, combined with the principle that "every human being, to a greater or lesser extent, is capable of creativity"³ form the basic philosophy of the M.M.C.P.

However, creativity is often inhibited by the general educational goal of conformity. The *Interaction* programme attempts to overcome the latter attitude for "the techniques and methods of working release rather than inhibit the creative impulse".⁴

The child is exposed to an environment that encourages him to experiment and discover for himself.

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1. Ronald B. Thomas, *M.M.C.P. Final Report*, p. 56.
 2. Americole Biasini, *M.M.C.P. Synthesis, 1970. A Structure for Music Education* (Manhattanville College, New York: Office of Education), pp. 2,3.
 3. *Ibid.*, p. 1.
 4. *Ibid.*, p. 1.

The child must be free to experiment, improvise with musical ideas, to pursue his own avenues of exploration (even if they seem unproductive), and to discover for himself the nature of music and musical thought. Exploration and experimentation lead to self-identification, an awareness of individual limitations and strengths.¹

Process

Interaction is designed as "a basic experience in musicianship"² for young children. The emphasis is on the child and his development of musicianship and is a radical change from the traditional skill-orientated, teacher-dominated programmes.

The four main goals are the creative process, aural sensitivity, musical concepts and skill development.

The process is divided into five developmental phases, the "five distinct phases of the creative process for young children".³ These are free exploration, guided exploration, exploratory improvisation, guided improvisation and reapplication.

The progressive experience of these stages ensures that each child is exposed to five different ways of exploring musical concepts or aspects for himself. Guidance is given by means of the specially organised musical environment. Emphasis is on teacher-guidance, not dominance. The child is encouraged to find his own individual solution to problems, and is secure in the fact that his imaginative process of finding a solution is an important part of the solution, for there is no single correct pre-determined answer. This fact encourages the child's creative process and stimulates individuality of thought.

The teacher's role is that of setting the problem and environment, and then observing the child's reactions and methods of solving the problem. Guidance is given where necessary. This ensures the maintenance of the basic interest of the child.

1. Ibid., p. 11.
 2. Ibid., p. v.
 3. Ibid., p. 13.

Materials include environmental sounds, domestic hardware, musical instruments and voices.

The entire process of learning depends on the child's belief in himself as a creative and productive musician.¹ The focus is on discovery rather than observation. Personal discovery is the foremost means of learning. All subsequent observations can then be made within a frame of reference shaped by experimental knowledge. This is a direct contrast to the generally-used educational methods that are teacher- and skill-dominated. Technical skills are introduced when the children feel that they need them in order to enlarge the foundation already built on their exploratory experience. The teacher becomes a stimulator for creative thinking rather than a provider of rules, questions and answers.

Results

There are, as yet, no available results from the M.M.C.P. programme. It is, however, being implemented and studied in the USA, and authoritative comment is eagerly awaited.

COMMON PRINCIPLES AND POINTS OF DIFFERENCE

The four systems have several basic principles in common.

All four systems agree that music should be an important part of the pre-primary school child's daily routine, that children learn by active participation and that improvisation is an essential part of the young child's musical activities.

The main differences lie in the application of these principles. Each system emphasises a particular aspect of music. Kodaly views singing as the main expression of music. Ear training and sight-reading are to be developed through singing. Orff views music, speech and movement as a unity, and all are given emphasis. The main emphasis of the Bentley

1. Ibid., p. 5.

method is on achieving music literacy, and he relates most activities to reading. The M.M.C.P. stresses the creative aspect of music. The child is seen in relation to the development of his own musicianship. Thus the Kodaly and Bentley methods are skill-orientated, while Orff is perhaps both skill and child-orientated while the M.M.C.P. uses the process of music to develop the child's creativity. In broad terms the first three programmes, being skill-orientated, encourage conformity while the M.M.C.P. encourages individual responses. The Kodaly, Orff and Bentley methods relate to specific musical aspects while the M.M.C.P. involves a broader use of 'sound'.

Active participation is viewed with differing degrees of emphasis by the four systems. The Kodaly and Orff methods involve the child's active participation in movement, instrumental and vocal work that is set out by the teacher. The Bentley method requires the child to take part in activities set out on the cassette tape, cards or stories read by the teacher. The M.M.C.P. involves the child actively participating in his own way in an environment provided for him by the teacher.

Improvisation is encouraged with varying degrees of structured guidance. Kodaly, Orff and Bentley encourage guided improvisation that is structured in terms of pitch, rhythm and form. The M.M.C.P. stresses improvisation, dividing it into specific stages, exploratory and guided improvisation which form two of the main developmental stages of the child's improvisatory opportunities before he is given guidance in this aspect.

The role of the teacher in the four programmes ranges from one of participation with the children as in the Kodaly and Orff methods to one where the teacher is relegated to a reader of stories while the 'teaching' is done by the cassette-tape or card games as in the Bentley system. It must be mentioned that the reason for the apparent diminishing of the teachers' role in the Bentley system is that the teachers are non-specialists with limited musical knowledge. The role of the teacher in the M.M.C.P. is to set problems to be solved and the environment in which to solve them. The teacher then encourages and observes the child's method of solving the problem. The teacher of the three first-mentioned programmes expects the same predetermined answer from her pupils. The M.M.C.P. teacher expects an individual answer from each of her pupils.

PART SIX

SUMMARY AND RECOMMENDATIONS

SUMMARY

The Researcher will briefly summarize the results of this project and will recommend methods of improving pre-primary music education in Durban.

From the study of education philosophies presented by authoritative educators, psychologists and philosophers, three inter-related educational principles were derived. These were that children must be treated educationally as children, not adults; that their natural curiosity must be stimulated by giving them problems to solve in their own individual manner, and finally, that the teacher and curriculum should facilitate learning rather than impose adult-structured learning, which by its very nature is contrary to the child's way of learning.

It was found that the Kodaly, Orff and Bentley systems conformed to these principles in varying degrees, while the Manhattanville Music Curriculum Program conformed to the principles to a greater degree. All four methods agreed on similar educational principles, but differed in their application. The common principles were that music should be an important part of the pre-primary school child's daily routine; that children learn from active participation and that improvisation should be an essential part of the child's music activities. In theory, these principles are confirmed by the Natal Education Department but in practice the principles are not generally adhered to. Reasons for this and recommendations for improvement will be discussed in the final section of this chapter.

The pre-primary school music situation, from the training of students in the two training institutions to the organising of the pre-primary school music routine, teachers' duties and the inspection thereof is controlled by the Natal Education Department. The Music Department of the University of Natal is concerned with the general principles of all aspects of music education, and liaison between the University of Natal and the Natal Education Department would help improve the present pre-primary school situation. In this way the education principles of great educators as studied at the University of Natal could be implemented in practice by the Natal Education Department through teacher-training into the school system.

The situation of music education in local pre-primary schools is as follows. All teachers are expected to teach music. These teachers include music specialists who have followed a music course as a major subject at tertiary level, non-specialist teachers who have followed a general music course at tertiary level, and the musically untrained teachers who have not studied music at tertiary level.

The majority of teachers belong to the category of non-specialist teachers. Of these teachers, the majority stated that their training did not adequately equip them to fulfil the demands of pre-primary music education. The musically untrained teachers are completely at a loss in the music situation and think that they should not have to teach this specialist subject. Teachers must have adequate musical knowledge in order to present music experiences of a high standard to the children. This is not the case in the local pre-primary schools where only 8% of the teachers are music specialists.

There is no prescribed music programme for local teachers and therefore the principles derived from the authoritative educators, psychologists and philosophers were tested in relation to the Natal Education Department pre-primary music presentations. It was evident from the music presentations as observed in the local pre-primary schools involved in this project that the principles are adhered to by the music specialists and a few non-specialist teachers but that the majority of teachers are unable to present lessons that conform to these principles.

The frustration of the teachers, caused by their awareness of their inability to assist their pupils adequately in music rings, is aggravated by the fact that there is no method for them to follow. Most non-specialist and musically untrained teachers present their pupils with the very limited repertoire of songs and activities which they themselves were given at their training institutions. Due to their lack of adequate training their methods of presentation do not further the principles of child education as stated at the beginning of the Summary.

The Natal Education Department specifies certain requirements in the presentation of music rings. Music activities must be divided into four aspects: singing, instruments, movement and drama. The Natal Education

Department recommends that each aspect be presented in isolation. Music rings take place at the same specific time each day. The amount of time allotted to each music ring ranges from five to twenty minutes per day, according to the age of the children.

It is apparent that the local situation has still to reach towards the international standards or to the principles that were abstracted from the authoritative educators, psychologists and philosophers.

Despite difficulties in local pre-primary music education there are positive factors that would facilitate the improvement of the situation. The Natal Education Department is aware of some of the problems, and the inspectresses are eager to find solutions. The local and national authorities agree that all pre-primary students should study music as a compulsory subject. UNISA will introduce music as a compulsory subject in their 1984 pre-primary course. From the parents' questionnaire it is evident that the majority of parents are interested in the musical education of their young children. The children enjoy their music rings and appear to be ready to absorb and appreciate music experiences of a higher standard than those which they are at present receiving.

RECOMMENDATIONS

In view of the situation the Researcher suggests that the following recommendations be implemented in an attempt to improve the quality of pre-primary school music in Natal. The Researcher suggests the formation of a society for pre-primary school music comprising representatives of the Music Department of the University of Natal, the Natal Education Department (that is, the music lecturers of the two Natal pre-primary teacher training colleges and the two inspectresses of Pre-Primary School Education) and the Natal Pre-Primary Teachers' Association. This society is necessary in order to co-ordinate pre-primary music education, to study contemporary principles of music education, to implement or adapt an available programme or to devise an original one, and finally to devise teacher training courses in accordance with these principles.

It was evident from the Researcher's observations, workshops and discussions with teachers that the teachers required tuition and guidance in the basic aspects and skills of pre-primary school music teaching. At present there is no course or society to assist the teachers. The

formation of a society for pre-primary school music could help meet this need. The Orff Society was the only society that included the pre-primary music teacher, but the Durban branch has not been active since 1979. Many teachers expressed regret at the absence of this source of guidance.

The society for pre-primary school music could be formed in the following way. A register of all pre-primary school teachers, music specialists and lecturers should be compiled according to the areas of Greater Durban. A music specialist or lecturer would be allotted to each area. Each area would form its own sub-committee of teachers, one of whom would represent them at the regular meetings of the society. Individual and general problems would be discussed at sub-committee level. If further assistance were needed then these problems could be brought to the attention of the general committee. This committee would consist of a lecturer from the Music Department of the University of Natal, representatives from the Natal Training College, the Afrikaanse Onderwyskollege and a teacher representing each local area. In-Service courses would be arranged by the general committee to assist the different categories of teachers in their specific and general problems of music teaching. The Music Department of the University of Natal and the Natal Education Department should assist jointly in the organizing and conducting of the In-Service courses.

In the teachers' questionnaires and at workshops many teachers requested the formation of a Resource Centre. This could be incorporated into the existing Music Department Library or it could be a separate facility of the University of Natal or the Natal Education Department. The music resource centre could be based on that of the University of Reading Education Centre in that it could house all available material for pre-primary school music education including audio-visual aids, records and tape-cassettes. New material should also be devised, collected, studied and evaluated by music lecturers and specialists. Material and ideas successfully used by local teachers should be recorded and stored.

The Researcher suggests that in the Durban Resource Centre a music librarian should be in charge, with a rota of music specialists, pre-primary school lecturers and teachers to assist in running the centre.

They should be available to assist teachers by discussing problems and suggesting solutions. The local Resource Centre should include an area with listening equipment to enable teachers to hear available programmes, and a large room specifically designed for workshops (that is, with carpets, listening and audio-visual equipment and instruments). This room would be used for authorities on various music education methods to discuss and illustrate their topics. In-Service courses could also be held here.

The situation of music education in Natal as observed by the Researcher makes it imperative that teachers' qualifications in music be upgraded. The University of Natal could assist in producing the music specialists needed to implement the improvements in the present situation. A B.Mus. degree specializing in pre-primary school music in the final two specialist years of the course would provide teachers with a practical knowledge of music for early childhood. Practical experience could be gained at the University of Natal Creative Music Classes for Children, and in conjunction with the Natal Education Department, students could gain practical experience in the pre-primary schools.

A post-graduate course for teachers with a B.Mus. or other degree who would like to specialize in pre-primary school music could be devised in conjunction with the proposed B.Mus. Pre-Primary Music Course, perhaps condensing the two year course into a one year full-time course. A diploma course in pre-primary school music education could be devised for non-graduate teachers.

A comprehensive and intensive music training course based on current principles of education including the therapeutic aspects of music should be devised by the University of Natal and the Natal Education Department for the Specialist and General training courses for students at the training institutions. Music must become a compulsory subject in pre-primary school teacher training. If all pre-primary teachers are expected to teach music then all pre-primary student teachers must pass a course in pre-primary school music during their teacher training. If this is not possible then some form of selection should be introduced to ensure that those teachers who have not had any music training do not teach music. Those teachers who have not reached the required standard of basic music

skills in the vocal, instrumental and movement aspects should not be allowed to teach music.

Important improvements are necessary in the daily routine of music in the pre-primary school. Children should be exposed to an integrated daily music ring. This would allow each child to participate individually and become part of the whole. By experiencing music in this integrated way the child will recognise that music comprises many parts. The isolated method encourages the attitude that music means "singing" or "instruments" or "moving", each activity being an isolated one. The disadvantage of exposing children to only one musical aspect each day lies in the fact that there is no daily musical progression in any particular aspect. Children need daily repetition in order to consolidate learning. To fully implement these two improvements, teachers should be able to devise an overall plan of musical activities to be presented over a period of, for example, a week. For instance, a song could be presented on Monday, repeated, clapped and accompanied by simple body or instrumental accompaniment by the end of the week. The overall musical achievement could then be experienced by the children on Friday. Progressive achievement will then be attained at a rate to be appreciated by the children. In this way children will be learning according to the principle of child-structured learning and in accordance with Bennett Reimer's view that:

Although musical sensitivity should grow from grade to grade, every grade by itself should provide the richest, most totally musical environment possible for children of that grade. The best preparation for more enjoyable musical experience in the future is the most enjoyable musical experience that is possible in the present.¹

In the light of this statement and from observations and teachers' requests it is evident that a curriculum and programme are necessary in order to help local pre-primary school music teachers attain the above goal.

A system must be devised or adapted that fulfils the principles of treating a child educationally as a child; stimulating the child's natural curiosity to solve problems in an individual manner and using the teacher and curriculum to facilitate learning. The Manhattanville Music

1. Bennett Reimer, *A Philosophy of Music Education* (Englewood Cliffs, N.J.: Prentice-Hall, 1970), p. 124.

Curriculum Program has been shown to satisfy the demands to a greater extent than the Kodaly, Orff or Bentley systems. In the Manhattanville Music Curriculum Program musicianship is developed simultaneously with the child's growth as an individual being. The course is structured in that specific environments are set by the teacher in order to facilitate the child's discovery of musical concepts and experiences for himself. The teacher guides rather than dictates. Conformity is not the aim, and the child is encouraged to solve problems in his own individual way.

From observations in the pre-primary schools in Durban it is apparent that the teachers and children need a programme based on the principles stated above. Non-specialist teachers, who are in the majority in the local pre-primary schools, need guidelines that are clear in regard to their philosophy and process of music education. The local situation must be brought up to date with current principles. The use of the Manhattanville Music Curriculum Program, its adaptation or the devising of an indigenous programme based on its principles would stimulate the few music specialists and would allow the non-specialist teachers to learn at the same time as their pupils. Thus both teachers and children would benefit and the music situation in Durban would improve.

The Researcher hopes that some, if not all, of these recommendations will be implemented in the near future and that this will lead to an improvement of the situation in accordance with the principles of recognised educational authorities as discussed in this thesis.

PART SEVEN

C O N C L U S I O N

CONCLUSION

The recent continuing focus on early childhood is a reflection of the concern that is felt by many educationists that maybe we have hitherto concentrated our energies on the wrong end of the scholastic ladder; that maybe we should turn our attention to the very beginnings, to the needs of the very young child.¹

The results of this survey reveal that the state of local pre-primary music education is similar to that depicted here. The present situation allows teachers who are ignorant of the basic aspects of music to teach the subject to young children at this important stage in regard to sound. Specialist music teachers are placed in the high schools where they generally find that children are disinterested in class music because of their previous limited, sometimes repetitive school music experience. Specialist music teachers should be placed in the pre-primary schools where their knowledge of music could be used to stimulate the children's musical interest.

It is the responsibility of local music educators to redress the situation by devising or adapting for our young children a curriculum and programme based on contemporary philosophies and principles of education in conjunction with a training course to enable teachers to present music experiences that will fully benefit the young.

In order for music to become an integral part of the child's life it must become an integral part of his school routine. There must be a change in the local situation, which one could go so far as to describe as regressive. As Murray Schafer puts it:

To the child of five, art is life and life is art ...
 Look at children playing and try to delimit their
 activities by the categories of the known art forms.
 Impossible. Yet as soon as these children enter school,

1. Jean Gilbert, "Musical Activities in Relation to the Infant and Pre-School Curriculum", *Music Education Review* Vol. 11, (ed. Michael Burnett and Ian Lawrence, 1979), p. 17.

art becomes art and life becomes life. They will then discover that "music" is something which happens in a little bag on Thursday morning, while on Friday afternoon there is another bag called "painting".¹

Long term aims must be set in order for education to be all-embracing. The improvement of the pre-primary school music situation would act as a catalyst by revitalising music throughout the school system, from pre-primary through primary to high school. In time this influence would raise the cultural standards of the province and provide the newly-formed Natal Philharmonic Orchestra with an appreciative young audience and even new members.

Music teachers and educators have a responsibility towards their pupils to allow each one to develop his own innate aesthetic abilities in his own unique way. The re-organisation necessary to achieve this aim is justified if it will ultimately enable children to improve the quality of their lives by living up to the ideals of an education which understands that:

The deepest value of music education is the same as the deepest value of all aesthetic education: the enrichment of the quality of people's lives through enriching their insights into the nature of human feeling.²

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1. R. Murray Schafer, *The Rhinoceros in the Classroom* (Canada: Universal Edition, 1975), p. 15.
 2. Bennett Reimer, *A Philosophy of Music Education* (Englewood Cliffs, N.J. : Prentice-Hall, 1970), p. 39.

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MUSIC WORKSHOP 1

1. RHYTHM
The drum tells us how to move.
Run, walk, skip, loudly and softly.
2. PITCH s - m
T: Where is Cuckoo Mary?
M: Here I am.
All: There she is.
3. RHYTHM
Clap names, individually and together.
4. RHYTHM & CO-ORDINATION
Count the claps.
Stand if you hear your number.
5. CO-ORDINATION
Pass the clap.
6. PITCH
Echoes.
7. SPACE ORIENTATION
My Sister Lettie.¹ Laura E Richards.
A funny thing happened to my Sister Lettie
Instead of hair she grew spaghetti
So when she wants a snack at night
She combs it down and takes a bite.

a. Clap
b. Move to
c. choose own place, move to, return home by end of poem.
8. CO-ORDINATION
Jack-in-the-box.

1. Lois Birkenshaw, *Music for Fun, Music for Learning* (Toronto: Holt, Rinehart and Winston, 1974), p.156.

9. MOVEMENT

The Snake.

10. BODY AWARENESS & RELAXATION

Flop hands - goodbye.

Move forearm - spokes of wheels.

Move whole arm - signalman.

Train sleeps - starts again.

For fun move toes, feet, nose.

11. SONG The Train¹ Paul Bliss

1. Chuff, chuff, chuff, chuff (x 2)

2. Hear the railway train.

3. Chuff etc.

4. There it goes again.

DANCE:

1. O to the right.

2. O to the left.

3. into the middle.

4. out.

12. POEM The Train²

The train goes running along the line

Jickety-can Jickety-can

I wish it were mine, I wish it were mine

Jickety-can

VOCAL SOUNDS

What sounds do trains make?

chuff

whistle - whoo

click jickety-can

sh....

tingling

-
1. Paul Bliss, *Songland* (London: Chappell, 1958), p. 8.
 2. Lois Birkenshaw, *Music for Fun, Music for Learning* (Toronto: Holt, Rinehart and Winston, 1974), p. 155.

FORM

Introduction

Poem and acc.

Coda.

INSTR. SOUND

Choose instrument to describe sound.

MUSIC WORKSHOP I : CLARIFICATION

The aim of Music Workshop I was to introduce the teachers to a variety of simple rhythmic, pitch and movement activities that are suitable to the developmental stages of pre-primary school children (see chart, p. 127 ff). Teachers had mentioned that they were limited in ways of varying basic activities that needed to be reinforced by repetition. During these workshops the Researcher played the role of teacher, and the teachers acted as her class.

The workshop began with movement in response to a drum beat. The basic movements were varied in order to enable the teachers to introduce the older child to sharpening his aural faculties to hear loud and soft beats and to be able to co-ordinate his movements accordingly. This activity was extended to using the body as a drum by clapping the sounds of children's names. Each child would be given the opportunity to do this individually and then in a group. This repetition allows the child to experience several different rhythms besides that of his own name. It also caters for the shy child who prefers to work within a group. This activity adheres to the principle of allowing the child to learn in his own individual way. For the older child who can count easily the exercise is extended to counting the beats and standing when his name is heard.

An individual activity based on the previous one is "passing the clap". Each child has to clap once in turn without losing the rhythmic flow. The "Jack-in-the-box" game encourages co-ordination and listening abilities. The children experience contrasting movements such as curling up and stretching according to the drum beat.

An integration of speech, movement and space orientation was the aim of moving to the speech rhythms of the poem 'My Sister Lettie'. This exercise is a culmination of the previous activities and would be suitable for the four-to-five and five-to-six year old groups whose co-ordination is stronger. The 'Snake' game is a movement one in which a leader is followed by the class who move according to his beat and direction. This activity varies in difficulty according to the age of the children, the younger group walking or running, usually in circles, while the older ones can do intricate patterns, to soft and loud skipping or galloping beats.

Teachers said that they were limited in ideas for relaxation exercises. The Researcher combined relaxation with body awareness, enabling the teachers to introduce the children to the fact that the parts of the body may be controlled to relax or move. The younger group would manage the larger motor muscular exercises while the older ones would enjoy the more unusual ones involving smaller muscles of the nose, feet and toes. The theme of this activity was "The Station", to show the teachers how to use any simple exercise to incorporate the cognitive theme of the school's activities. In this case the music rings could give an added dimension to the theme by including a song, "The Train", and a poem "Jickety-Can".

Pitch activities included the basic "cuckoo-call" on which Orff and Kodaly based their initial pitch exercises. The musical question and answers would be sufficient for the youngest group, and the joint answer of "There he is" would be suitable for the four-to-five and five-to-six year olds. "Echoes" extend the children's experience beyond the s - m "cuckoo-call" to any type of vocal sound, and when sung in the form of a vocal story, this game is eagerly anticipated and enjoyed by the pupils.

The song "The Train" was used as an example of adding simple dance movements to a short song. Many teachers complained of their lack of experience and consequent inability to guide the children in this aspect that incorporates singing and movement.

The poem "The Train" was used to extend the teachers' experience of sounds, to stimulate their imaginations beyond the mere words, and to orchestrate the poem into a basic musical form including an introduction, the poem and accompaniment, and a coda. The same activity was then used

with instrumental sounds describing the train sounds. This would stimulate the children's imaginative use of instruments.

A selection of suitable literature, sheet music and books about composers and including musical stories for children and teachers was brought to the workshops by the Researcher. The teachers were given time to browse through them and discuss their suitability to their particular needs. In this way available literature was made accessible to teachers, most of whom had not been introduced to new material since their training.

WORKSHOP 2LISTENING1. FORM

Repetition

Contrast

Sequence

A B Hickory Dickory Dock

A B A Twinkle

2. INSTRUMENT RECOGNITION3. LENGTH OF SOUND4. EXPERIMENT WITH INSTRUMENTS5. SOUND DIRECTION6. HIGH AND LOWa. Movement only - stretching, balloon, ladder.b. Movement with sound - animals, family, xylophone, ladder.c. Movement with instrument - picking apples.7. FAST AND SLOWa. Movement onlyb. Movement and Instrument

Drum will tell you how to move.

SongsNEDDY, ¹ FastHORSES, ² Fast, Slow, Fast.

-
1. Mary Champion de Crespigny, *Movement Songs and Singing Games* (Melbourne: Allan's Music, 1964), p. 8.
 2. Ibid., p. 15.

8. SOFT AND LOUDBODY, VOCAL SOUND

- a. Make a soft sound, then a softer one.
 Make a loud sound, then a louder one.
- b. Ditto with instruments.

9. SOUND COMPOSITION

Divide class into A & B, one loud, one soft.
 Conductor composes piece. Record it.

10. STORIES

Choose those that reinforce learning concepts already experienced.

"Peter" Stories. Active participation in musical stories by the
 Researcher based on Peter and The Wolf themes and nursery school
 songs.

Stories of Composers

HAYDN

BEETHOVEN

MOZART

11. BASIC TERMS

Orchestra - lots of instruments together.

Symphony - piece for orchestra

Concerto - piece for orchestra and solo instrument

Opera - sung play.

12. ORCHESTRATE FRERE JACQUES incorporating repetition, sequence, contrast, loud, soft, high and low.

11. FRÈRE JACQUES ¹

Four beats in a bar

Voices

Frè-re Jac-ques, Frè-re Jac-ques, Dor-mez vous? Dor-mez vous?

Melodic Percussion 1
Percussion 2

Xylophone

Chime Bars

Triangles
Wood Blocks

Rhythmic Percussion
Drum

Son-nez les ma-tin-es, Son-nez les ma-tin-es, Din, din, don, Din, din, don.

gliss. *gliss.* *gliss.*

1. Marie Blackburn, *Sixes and Sevens* (London: Feldman, 1968), p. 13.

MUSICAL WORKSHOP II : CLARIFICATION

The teachers had specifically requested a workshop based on listening experiences to guide them in presenting progressively more advanced class experiences for the different age groups.

Listening involved the recognition of formal devices including a basic introduction to musical forms, AB and ABA, and the devices of repetition, contrast and sequence in order to enable the teachers to experience for themselves the form of simple songs. The form of the song would affect the orchestration.

Teachers were shown how instrumental recognition could be extended by the children closing their eyes and calling out the names of the instruments as they were played by the teacher or children. This activity could be graded from simple contrasting instruments such as the triangle and hand drum for the three-to-four year olds to the xylophone and metallophone for the older children.

Instrumental recognition requires the children to hear the difference in length of sound of different instruments, and the consequent realisation that materials produce a variety of lengths of sound, for example the metal of the metallophone produces a longer-lasting sound than the wood of the xylophone. The younger group would learn the names of the instruments and recognise their sound, and the older ones would appreciate the different tone and length of sound produced by different materials.

A similar activity involves the children closing their eyes, listening to a sound and pointing to the direction from which the sound emanated. The older children can recognise two instruments being played simultaneously in different corners of the room; whereas the younger group would only be exposed to one instrument at a time.

Basic contrasting movement concepts of high and low were introduced, first with movement only, and then with sounds and instruments. The fast and slow concepts were reinforced by the singing of a fast song "Neddy", suitable for younger children, and then "Horses", a song that changed tempo

from fast to slow and returned to fast. The older children would recognise and co-ordinate movements in response to the change of mood and tempo of the song.

The soft and loud concepts were extended to vocal and instrumental sounds. These concepts were taken a step further to enable teachers of the older group to guide their pupils in composing their own sound compositions incorporating loud and soft sounds. Their compositions would be recorded for them to hear and discuss. These concepts were further consolidated in a series of stories that incorporated well-known musical characters from Prokofieff's *Peter and the Wolf*, and songs the children would have learnt in class.

Simple stories and anecdotes of the lives of Haydn, Beethoven and Mozart were told in a way that would stimulate children's interest in the composers and their music. For example, the theme and story of Haydn's Surprise Symphony was used to illustrate his sense of humour. Basic musical terms were explained and the workshop concluded with the teachers orchestrating Frère Jacques, incorporating the formal devices and concepts experienced during the workshop.

The aim was to show the teachers how to achieve a progression in their activities that they had felt to be lacking in their teaching. The teachers enjoyed experiencing the different child developmental stages and several said that they were now aware of some of the problems the activities involved for children and could more easily understand the children's needs. The end-of-year rings observed by the Researcher showed that the teachers were able to adapt and extend the ideas presented at the two workshops.

DEMONSTRATION LESSONS

The Researcher gave a series of demonstration lessons at two pre-primary schools. A brief lesson plan follows.

Ideas revolve around a central theme. The cognitive theme in operation at the time was Transport. The children visited a railway station as part of the school activities and the Railway Station was therefore an obvious choice for the music theme.

THEME : THE RAILWAY STATION

VOCAL IMITATIONS, CONCEPTS SLOW-FAST, LOUD-SOFT

The children will imitate trains arriving at and leaving the station. Here the concept of slow and fast will be experienced. When the train starts to leave, does it move slowly or quickly? Does it sound loud or soft? What happens when it moves out of the station and travels into the distance?

What sounds do we hear at the station? The people saying goodbye to their friends, the train arrivals and departures being broadcast, the click of the wheels being tapped, the whistle of the trains.

All these can be imitated by various groups to make a sound composition to be taped for later listening.

PERCUSSION, VOCAL AND BODY SOUNDS

Having regularly experimented with instruments, and vocal and body sounds, the children will probably suggest many ideas.

The 'chuff-chuff' sound of the train may be imitated on drums. All can first use their hands on a table or floor to make the sounds, practising the slow, fast, loud and soft elements. The feet can be similarly used for tapping and clapping. The triangle can imitate the bell that is rung before the train leaves, and the woodblock could imitate the tapping of the wheels.

The class may do all these activities together, then divide into groups, each doing one activity. The other groups will then hear the different sounds made by using various parts of the body and various materials. These may be recorded. Listening is stimulated by participation, and then by listening passively but critically to what has been done.

LOUD-SOFT, WITH INSTRUMENTS

Non-melodic percussion instruments should be used individually and then in groups to make the following train sounds. (All patterns are written in conventional notation for the teachers, but should be played by rote by the class).

WHERE ARE THESE TRAINS?

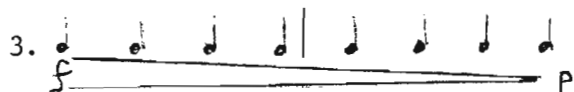
This train is almost here.



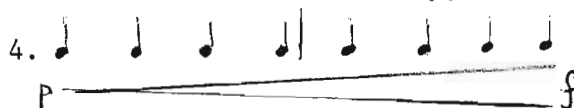
This train is far away.



This train is in the station, then it moves far away.

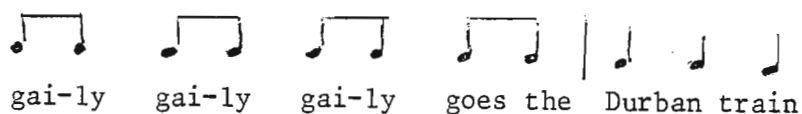


This train is far away, then it comes into the station.

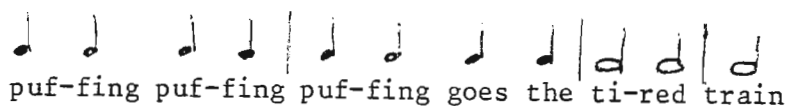
FAST AND SLOW

They have practised playing their names and speech patterns on the instruments, so should be ready for being trains.

FAST



SLOW

MELODIC PERCUSSION

Melodic percussion may do the same games, using one note at first, then two notes together. Use the G E A notes at various pitches, so that the sound will be pleasant when they all play together.



MOVEMENT AND MUSIC

The drum will tell us if the train is tired or not, and if it is near or far. The previous patterns can be played loudly and softly to show the children that the train can be fast, yet far away, that is, soft and fast. Conversely, it can be moving slowly and be loud, as it enters the station where we are standing.

THE TRAIN

This is the same game as 'The Snake' discussed on page 170. Instead of the 'head' of the snake becoming the tail, the engine-driver moves to the guard's van to sleep, and the next engine driver drives the train.

WAVING GOODBYE

Flop the hands and wave goodbye. First wave slowly, 
then quickly 

Then do the same with the forearm.

These movements are essential for instrumental playing.

THE SIGNALMAN

He is very important and uses his whole arm to tell the train that the line is clear and he may go.

FUNNY SIGNALS

Children enjoy the humour in the unusual, so when sitting down we can try waving with our toes and feet and may use our legs to be the signals. They will probably suggest other unusual movements!

'TRAIN' POEM and SONGS

Lois Birkenshaw - Jickety Can¹
 Paul Bliss - The Train²
 Denise Bacon - Engine, Engine number nine³

'TRAIN' RECORDS

Sparky and the Talking Train⁴

-
1. Lois Birkenshaw, *Music is Fun, Music is Learning* (Toronto: Holt, Rinehart and Winston, 1974), p. 155.
 2. Paul Bliss, *Songland* (London: Chappell, 1959), p. 8.
 3. Denise Bacon, *Let's Sing Together* (New York: Boosey & Hawkes, 1971), p. 21.
 4. *Sparky and the Talking Train*. MFP/SRSJ 6063A

SCHOOL B

December 1981

Report on Mrs C Levin's Programme of:

Musical Growth Experiences for the Pre-Primary Teacher and Child
presented February - April 1981.

Principal's Questionnaire

1. General success of programme -
 - A. Eminently successful
2. Did the visiting teacher upset the children at routines?
 - A. Neither children nor teachers were in any way disturbed. All at our school welcomed her visits. Children happily anticipated her music periods. Staff were grateful for this opportunity to enhance and enrich the musical atmosphere for the children.
3. Did the programme disturb the teachers or were they able to continue with their activities?
 - A. The teachers at no time found Mrs Levin's programme dislocating to the daily functioning of the school. Her periods were always pleasurable and harmonious.
4. Did any particular aspect of the programme influence the general pre-school programme and did the use of the programme improve lesson planning?
 - A. We gained many stimulating ideas and adapted them to our particular needs. It enlarged our basic knowledge and added new dimensions to existing methods of presentation and quality of musical education.
5. Would it be helpful for teachers to have the complete programme made available to them?
 - A. Yes
6. Was there any marked improvement in the children's response such as concentration, perception, increase in vocabulary and general behaviour?
 - A. There was a marked improvement. Objectives were noticeably better defined. Concentration and perception were crystallised, behaviour and responses were qualitatively improved and vocabulary extended and enriched.

7. How much of the programme is suitable or can it be adapted for Ring Work as prescribed by the Department?
- A. The entire programme is suitable, valuable and desirable, particularly where teachers' musical ability is limited and they have no or little previous experience.
8. General Comments -
- A. We are very impressed with the strategy of presentation, variety and standard of this scheme. Mrs Levin's manner evokes a warm and enthusiastic rapport with the children.

We value every demonstration and recommendation offered in this programme.

SCHOOL O

Practical teaching done at ...¹ for two terms i.e. October - December 1980 and February - March 1981

Two Music Workshops were held for all Pre-Primary Teachers in the Durban North, Umhlanga and La Lucia areas.

REPORT ON PROGRAMME TESTINGPrincipal's Questionnaire1) General Success of Programme:-

A. Very Good

2) Did the visiting teacher upset the children or routine?

A. No

Specify:

A. Not at all as Mrs Levin came on music days and at the correct time. The children looked forward to her visits and used to ask for it.

3) Did the programme disturb the teachers or were they able to continue with their activities?

A. No

Specify:

A. The teachers were anxious for the visits as it was an opportunity for them to observe practical application of the workshops.

They sat in on all lessons. It also gave them an opportunity to observe specific children in action.

1. Name of school omitted.

- 4) Did any particular aspect of the programme influence the general pre-school programme and did the use of the programme improve your own lessons?
- A. It definitely helped and gave guidance and hope for non-musical and untrained music teachers. The fact that it was not essential to play the piano was most encouraging. Specific aspects e.g. pitch, rhythm etc. gave them proper guidelines and aims in order for each lesson to have a specific aim.
- 5) Would it be helpful for the teacher to have the complete programme made available to them?
- A. Yes Definitely
- 6) Was there any marked improvement in the children's responses such as concentration, perception, increase in vocabulary and general behaviour?
- A. Areas which improved were concentration, auditory perception, auditory memory, auditory discrimination, confidence, vocabulary and "musical" discipline and lessons were enjoyable.
- 7) How much of the programme is usable or can be adapted for Ring work as prescribed by the Department?
- A. All of it.

General

An unanimous vote of thanks was expressed from the staff to Mrs Levin for all she had done. Her help was not only invaluable for non-musically trained teachers but for all of us as she had many practical ideas. She was understanding of our problems and most flexible at all times. She tried wherever possible to link up with the Nature and Interest Tables and the general theme.

Her ideas worked very well and we often use the tip she gave us, of singing

out instructions and questions and answers wherever possible. Even the shyest member of Mrs M....'s class feels compelled to reply to the singing. In fact during Mrs Levin's lesson, a certain child Brendan W, always responded whereas before he was very unresponsive.

Mrs B D... completed her Higher Diploma in Pre-Primary Education, through U.N.I.S.A, this year. She obtained good marks in her Practical Teaching and said that Mrs Levin had given her confidence to tackle the rings. U.N.I.S.A. approved of all she had done and it all seemed to be acceptable.

One of Mrs D...'s children Matheu B learnt to play the tambour to "London Bridge". His response previously was unrhythmical and undisciplined. However he now does it beautifully and is very proud of his achievement. This has spilt over into other areas of his behaviour and self-esteem.

We have a hyperactive child who is on a special diet and behaviour modification. He has responded extremely well to music and in fact has very good rhythm as well as his tremendous love for music.

It has been a real privilege for us to have had this wonderful opportunity of being guided by Mrs Levin. We look forward to her guide and more of her sessions.

APPENDIX CDate: Thursday 05.02.1981.Type of Ring: Music MovementTheme of Ring: The BeachTeaching Aids: Tape Recorder and Tape No. 7Age Group: 3/4 years.Area: Music Room.PLAN OF THE RINGPLANA) Intoruduction: Talk about the beach.B) The development of the Ring1. Music Music - quick2. Isle of Capri - slowdives, swim3. Ebb Tide Seaweed4. Banana boat song oysters5. H.M.S. Pinafore crab6. Fisherman from Bodasee swim7. La Mere sea anemone

Lovely Hula Hands octopus

C) Conclusion:Lieberstrum walk slowOBJECTIVES/VALUE/AIM/MOTIVATIONA) Free movement to suitable music from various sources.

B)

1. Run onto the beachSeagulls flying2. Waves washing up & downJump over the waves3. Fall into the big wavesSwimming4. FloatingRowing in pairs

5.

C) Lie on the beach and relaxEvaluation:

Groep Middel groep: 4 en 5-jarigen

Onderwijseres

Datum: Vrijdag 27 Februari 1981

Tape kring Drama - muziek

Tema: Om te bezoeken die circus.

Hulpmiddelen: Beeldprenter, prute ambassade met klekkies, verbande, maskers - olifante, bere, prent van nar

Area: Steppende taal.

Plan van kring

Doelstelling

Inleiding:

Op prent van nar en geels om die sirkus
tekel klekkies om gaan sirkus van Inuus
sirkus is olifante, perde, bere, narre en danseresse.
Aan hulle self wille kies en deel hulpmid-
del uit.

Verloop van kring

Deelking van gedagtes
werkstaatuitbreiding
Perwerdeling

1) Olifante kop in 'n kring (dra maskers)
(Musiiek: "Elephants" from "Fossils"; H. Jans)

2) Perde met vere op die koppe, galop
(Liedje: "Hop, hop, hop")

3) Danseresse dra klekkies om gevingte
(Musiiek: "Blue Danube waltz" - Strauss)

4) Bere was teentjies uit (dra maskers)
(Liedje: "It is a great great teddy bear")

5) Narre, met prute, voer teere uit
(Musiiek: "Bugler's Holiday" - Leroy Anderson)

Algemene doelstellings

- 1) Vertelling van 'n gekose nar
- 2) Ontwikkeling van selfvertra
- 3) Uitsprek van 'n verskeiden
heid bewegings
 - a) Galop
 - b) Spring
 - c) Waagjeer
- 4) Nye vertelling van narre

Opspanning / Afsluiting:

Al die deelnemers marsjeer in 'n kring na
die vertoning
(Musiiek: "Kaddisby March" - Strauss) Hulle
word geroep om hulpmiddele in te handig

Finale aktiwiteit

Verclaging van die klekkies

Evaluering:

Beste konsele, Beste nieman en Rikus is die grappigste narre
Hulle geniet dit werklik, en al die klekkies lag, so hulle. Die



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TELEPHONE: 253411

TELEGRAMS: "UNIVERSITY"

In reply please quote

SURVEY

QUESTIONNAIRE FOR PARENTS OF PRE-PRIMARY SCHOOL CHILDREN.

Research into parental attitudes to Music Education in the pre-primary school.

Please indicate your answer with a cross where applicable.

QUESTIONS

1. What kind of music do you most enjoy?

classical popular disco light classical

jazz opera all kinds none other

2. Do any members of the family play an instrument or sing?

yes no

father mother children relative

Name the instrument or type of singing:

3. Did you study music as a child?

yes no

father mother name of instrument

4. Do you prefer to listen to music on:

the radio the television

or at

live concerts

Please specify radio station:

5. Does your child enjoy listening to music at home?

yes no sometimes often never

Please specify the kind of music:

6. Does your child participate in any extra mural musical activity?

yes no type of activity

7. Would you like your child to learn to play a musical instrument?

yes no piano guitar violin other

8. Do you sing to/with your children?
 yes no sometimes never

9. Do you enjoy singing to/with them?
 yes no

10. Do you feel that music is an important pre-primary school activity?
 yes no do not know

11. What is your favourite television jingle or theme song?
 Please specify:

Name of child

Age

Address:

O P N A M E

VRAELYS AAN OUERS VAN PRE-PRIMERE SKOOLKINDERS

Navorsing aangaande ouerlike houding i.v.m musiek in die pre-primêre skool.

VRAE

1. Watter soort musiek geniet u die meeste?
 klassiek ... popmusiek ... diskoteek ... ligte klassiek ... jazz ...
 opera ... alle soorte ... niks ... ander ...
2. Speel enige lid van die gesin 'n instrument of sing?
 ja ... nee ...
 pa ... ma ... kinders ... familielid ...
 Noem die instrument of tipe
3. Het us as kind musiekopleiding gehad?
 ja ... nee ... vader ... moeder ...
 naam van instrument
4. Verkies u om na musiek te luister soos:
 radio ... televisie ...
 of
 konserte (lewend)
 Noem asseblief gekose radiostasie
5. Geniet u kind dit om tuis na musiek te luister?
 ja ... nee ... soms ... dikwels ... nooit ...
 Meld asseblief watter tipe musiek
6. Neem u kind aan enige buitemuurse musikale aktiwiteite deel?
 ja ... nee ... tipe van aktiwiteit
7. Sou u graag wou hê dat u kind moet leer om een of ander musikale instru-
 ment te bêspeel?
 ja ... nee ... klavier ... kitaar ... viool ... ander
8. Sing u vir of met u kinders?
 ja ... nee ... soms ... nooit ...

2/

9. Geniet u dit om vir of saam met hulle te sing?
ja ... nee ...
10. Voel u dat musiek 'n belangrike deel van pre-primêre skoolaktiwiteit is?
ja ... nee ... ek weet nie ...
11. Watter is u gunsteling televisierympie of temaliedjie?
Meld asseblief:

Naam van kind:

Ouderdom:

Adres:

.....

.....

.....

APPENDIX E

UNIVERSITY OF NATAL

SURVEY/QUESTIONNAIRE FOR PRE-PRIMARY SCHOOL TEACHERS.

Please mark in order of preference, using the letters A,B,C,D , the assistance that you would like to receive, by way of In-Service Courses, in order to help resolve some of the problems of teaching music in the Pre-Primary School.

It is intended that all courses would be conducted by lecturers and/or specialists in Music Education.

Suggestions

Order of Preference

- A. In-Service Course one day per week throughout the school terms, in groups of approximately twenty teachers.
- B. In-Service 'Crash' Course for one school term, with follow-up courses for one week per term. Groups of approximately twenty teachers.
- C. In-Service Course one week per term throughout the year and, if necessary, during the following year. Groups of approximately twenty teachers.
- D. In-Service Course to include individual tuition and guidance in small groups one day per week throughout the year. A maximum of six teachers per group. General larger group meetings once or twice a year.

Please give details of any other form of training or assistance that you think might satisfy your needs:

2/

Please state any instrumental and/or vocal tuition that you would like to receive e.g. Piano, Guitar, Recorder, Singing, Percussion/Instrumental, Other -

Please give details of your training and musical interests and background e.g.

a. Instrumental: Piano etc.

b. Vocal:

c. General:

d. Listening Preferences:

N.B. These details will be treated in the strictest confidence. You are not required to give your name and address.

Thank you for your co-operation.

Cecile Kavan

UNIVERSITEIT VAN NATAL

OPNAME/VRAELYS VIR PRE-PRIMERE SKOOL ONDERWYSERS

Merk asseblief prioriteitsorde A,B,C,D die hulp wat u sou verlang, d.w.s. deur "Indienskursusse" sodat musiekonderrigprobleme, wat tans in pre-primere skole bestaan, opgelos kan word.

Die voorneme is dat alle kursusse deur dosente en/of spesialiste waargeneem sal word.

Voorstelle

Prioriteits Orde

- A. Indienskursusse dwarsdeur die skoolkwartale, een maal per week, in groepe van sowat twintig onderwysers.
- B. Indiens "haasprogram" kursus vir een skoolkwartaal met opvolgkursusse vir een week per kwartaal. Groepe van sowat twintig onderwysers.
- C. Indienskursus van een week per kwartaal dwarsdeur die jaar, en indien nodig, gedurende die volgende jaar. Groepe van sowat twintig onderwysers.
- D. Indienskursusse om individuele onderrig en leiding in te sluit van klein groepies, een dag per week dwarsdeur die jaar; 'n maksimum van ses onderwysers per groep. Algemene groepvergaderings een of twee maal per jaar.

Gee asseblief besonderhede van enige onderrig of ondersteuning wat u graag wil ontvang wat vir u behulpzaam sal wees:

2/

1) Meld asseblief enige instrumentale en/of vokale onderrig wat u graag sou wou ontvang, bv.: - Klavier, Blokfluit, Sang, Perkussie, Instrumentaal, of ander -

2) Gee asseblief besonderhede aangaande u opleiding en musikale belangstellings en agtergrond, bv.:

a. Instrumentaal: Klavier ens.

b. Vokaal:

c. Algemeen:

d. Luisterkeuse:

L.W. Hierdie besonderhede is ten strengste vertroulik. U hoef nie u naam en adres te verskaf nie.

Dankie vir u samewerking.

APPENDIX F

From : M.M.C.P. Interaction Program

ALTERNATE SERIES VOCAL ENCOUNTERS

PHASE I - FREE EXPLORATION

Objective: To explore the expressiveness of a variety of vocal sounds using alphabetical letters as a reference.

Procedure: 1. Print the letter "G" on the chalk board.

2. Invite volunteers to interpret the letter vocally in different ways for the class or a small group.

3. Listen to all sounds volunteered until original ideas are temporarily exhausted.

4. Invite pupils to write the letter in different ways on the chalk board, interpreting the way they produced the "G" sound.



5. Invite other pupils to vocally interpret the visual symbols as they are placed on the board.

6. Conduct the class in various interpretations of the letter "G" by pointing to the various symbols.

7. Invite pupils to similarly conduct the class or portions of the class. In large classes more than one conductor can be used simultaneously by dividing the members of the class into sections or groups.

8. Record the conducted responses and listen to the tape.

PHASE II - GUIDED EXPLORATION

Objective: To focus attention on a variety of vocal sounds and techniques for

producing vocal sounds.

Procedure: 1. Using the following questions as a guide, the students should be encouraged to explore other possibilities with the letter "G".

How would you say "G" if you were very angry?
 How would you say "G" if you were very sad?
 How would you say "G" if you were very happy?
 How would you say "G" if you were surprised?
 How would you say "G" if you were scared?
 How would you say "G" if you were very, very, tired?

2. Record and listen to pupil responses.

3. If a discussion seems appropriate, the following questions may serve as a guide:

How can we tell the difference between an angry "G" and a sad "G", a happy "G" and a scared "G", a surprised "G" and a very, very, tired "G"?
 How can we make the difference between the sounds greater or bigger?

4. Experiment with all ideas volunteered by the pupils.

5. Pupils can explore the following ideas:

the highest "G" sound.
 the lowest "G" sound.
 the softest "G" sound.
 the loudest "G" sound.
 the funniest "G" sound.
 the bumpiest "G" sound.

6. Invite pupils to interpret the following shapes with "G" sounds:

. . .
 . . .
 _____ . . . _____

7. Pupils may draw other shapes and perform them.

PHASE III - EXPLORATORY IMPROVISATION

Objective: To explore ways for combining vocal sounds to relate a mood or a special feeling.

Procedure: 1. Use the sounds of a single letter (G, Z, O) to relate a mood or a special feeling.

2. Pupils can be paired and allowed an appropriate amount of time to plan a short story about



using only the letter "G".

3. Following an appropriate amount of time, pupils can share their vocal interpretations of the picture with the class or a portion of the class.

4. Tape the performances for immediate playback and discussion.

5. Pupils may decide which of the pictures was being described. The following questions may be used by the teacher after pupils have made a selection to match the performance:

Why do you think that the picture you selected is the one they used?
 What do you think they were saying about the picture?

6. If further discussion seems appropriate, a comparison of the similarities and differences of the vocal improvisations may serve as a focus.

7. Pupils may select pictures from magazines, weekly readers, newspapers, etc. for vocal descriptions on another day. The pictures may include scenery and objects as well as faces.

PHASE IV - PLANNED IMPROVISATION

Objective: To organize vocal sounds in expressive and meaningful ways.

- Procedure: 1. Making the expressive use of a series of sounds, all related to the same letter, pupils should plan a skit or tell a short story about a subject familiar to them, i.e., The Haunted House, Traffic Jam, On the Beach, etc. They should select their own letter.
2. Determine appropriate groupings of three or four students to permit the best possible mixture of ideas.
3. Allow an appropriate amount of time for group planning.
4. Whenever a group has completed its preparations, record the performance. Other groups should stop their planning session so the room is quiet for recording; then they may continue until they are ready to record.
5. After all groups have recorded, play back the results for listening pleasure and discussion.
6. Some of the following questions may be helpful in starting pupil discussions:

Did the improvisations match the title given? Would another title be appropriate?
 Would you like to listen to the piece again sometime? Why?
 Did any pieces have certain patterns, a great deal of variety, big contrasts, etc.?
 Do you have any suggestions for a certain group?

PHASE V - REAPPLICATION

Objective: To extend the explorations of the expressive possibilities of single vocal sounds and series of vocal sounds.

Note: The following suggested activities may be used for developing encounters:

1. Make paper megaphones by rolling a sheet of paper in from one corner until you have a large opening at one end and a small opening at the opposite end. The megaphones can be used to direct and somewhat amplify the voice. By turning them around they can also be used for special effects or altering letter sounds.
2. Isolate five-minute periods of time during the day and communicate only with letter sounds and gestures. Discuss the results.
3. Draw shapes on the chalk board for pupils to perform with letter sounds (see procedure number six in the second encounter of Phase II in this sample series). Invite pupils to draw compositions for themselves or for others to perform.
4. Using only letter sounds, plan an improvisation based on the sounds of nature.
5. Explore a variety of ways of expressing a single word, i.e. splash, sssplash, splashshshsh, splaaash.

p s
s a h
l

Use the sequence of this sample series for developing encounters with word sounds.

6. Sing songs that use letters or words previously explored by pupils. Discuss expression of letters or words by relating to the context of the song.
7. Carry on a portion of the day in which only whispering is permitted and discuss the results.
8. With a group of pupils or an entire class, create sounds to suggest single drops of water, rain, a stream, a waterfall, a river, an ocean. Compose a piece of "Water Music" by sequencing a variety of water sounds produced with the voice. Invite volunteers to conduct improvisations.
9. Make available the recording, "Water Music" by Toru Takemitsu (RCA

Victrola VICS 1334), for those students who are interested in hearing how the composer has combined water sounds on tape.

10. Listen to Sound Patterns by Pauline Oliveros (identified in the Discography) and invite pupils to explore similar vocal effects.

11. Explore vocal sounds with lips closed and lips opened. Plan improvisations using both kinds of sounds.

12. Explore letter sounds, word sounds and other vocal sounds by varying the sounds of the voice with cardboard cylinders, metal buckets, ice cream containers, etc.

Note: For additional ideas incorporating vocal sounds see When Words Sing by E. Murray Schafer listed in the Bibliography.

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