

THE TEACHING OF WESTERN MUSIC  
TO INDIAN PRIMARY SCHOOL CHILDREN  
IN NATAL

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This thesis has been submitted by

Marie Elizabeth Lütge and I hereby declare that it has not

been submitted for any degree at any other University

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# C O N T E N T S

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## INTRODUCTION

### Factors which motivated this Study

In January, 1969, I was invited to take a part-time post as a lecturer in music to Indian students at the University of Durban-Westville which at that time was situated on Salisbury Island, in Durban Harbour.

My experiences there with the students who were studying music, awakened in me an interest in the musical training which is being offered to Indian children at Natal schools. The students whom I had the pleasure to teach at Island View were, on the whole, the sort of students teachers and lecturers dream about - they were keen to learn, tried very hard and performed all the tasks set them with enthusiasm and a strong desire to please, except for one all-important factor. It soon became obvious to me that most of the students possessed virtually no musical knowledge. As serious students of music, their only real asset was their willingness to learn. This quality in them I found to be most gratifying.

From the many conversations which I held with these students, I learned that many of them had not had any musical tuition whatsoever at primary school or at high school and that the remainder had received only the sketchiest introduction to music while in their last years at high school.

I found that most of these students had difficulty in pitching notes and were unable to remember even short musical phrases of two bars in length. This was further proof, if any proof was needed, that the musical development of these eager young people must have been at the level of the proverbial "irreducible minimum".

Most music teachers and musicologists believe that only a very small percentage, probably not more than .01% of people, are tone deaf. D.R. Ulster says "This (bad ear) is so uncommon that one in a thousand will be found to suffer from a permanent "tone deaf ear".<sup>1</sup>

Therefore it would be true to say that the great majority of any group of children (or adults) are receptive to tonal and rhythmic changes in music and with proper tuition can be taught to sing in tune and to hold rhythm.

Generally speaking, the child who has been brought up in a musical environment where musical sounds are heard from infancy - lullabies, nursery tunes, folk songs - is most likely to be able to sing in tune a good many simple melodies by the time he reaches school-going age.

In those cases where children hear very little, or no music of any kind in the environment or the home, then of course, it could happen that such children would experience difficulty in pitching notes and difficulty in discerning whether sounds are going up or down. These children are, however, not tone deaf nor should they be condemned as such. Their minds have just not adapted to musical sound and what they need is not banishment from the music class but rather more carefully directed tuition and understanding than those children coming from homes where the enjoyment of music is part of the family's way of life.

Education is the lifeline to which Indians are tenaciously clinging in the hope of escaping the consequences of political and economic pressures which are felt on all sides. Hence there is a tremendous demand for secondary education and a consequent problem of accommodation.<sup>2</sup>

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1. Ulster, C.R. The Teaching of Music in Primary Schools (Page 109) Maskew Miller (year of publication not indicated).
  2. Gopaulsing, Rughbeer Raj. An Analysis of the Home Conditions in Relationship to Poor Academic Achievement of Indian Students. (Thesis) University of Natal. 1960. (Page 7).

This statement by Mr. Gopaulsing was endorsed by many of the teachers and principals of the Indian schools which I visited during the course of this investigation and is graphically illustrated by what was told to me by the principal of a certain primary school, whose face glowed with pride in the telling. His father was a humble workman who was paid a wage of R10,00 per month. This meagre sum had to pay for a roof, feed and clothe the whole family and yet leave enough over to pay for an education for the four children. For the father was determined that no matter what sacrifice it entailed or what hardships he had to endure, his children would receive an education and, as educated men and women, find themselves in a better social and financial position than that of their father. It is pleasing to note that the principal concerned holds a university degree; two of the siblings diplomas from a Training College and the last one a matriculation certificate. One cannot but pay tribute to and admire such wonderful tenacity of purpose on the part of that struggling "pater familias" and one cannot but envy those children their devoted father.

This saga has been, and is being, repeated every day in hundreds of classrooms. Seeing the eager faces of the children, one realises the desperate longing and desire of South African Indians to acquire an education; talking to only a few of the parents and teachers one soon becomes aware of the struggle necessary for its acquisition in many cases. South African Indians are in the process of change. They are, as a group, rapidly adopting the social norms, the learning and culture, modes of dress and the music of their White neighbours. There is an increasing number of pop bands playing the music which is popular with White youth and which has become just as popular with Indian youth. Janie Malherbe has this to say about the South African Indian:-

European customs are, however, rapidly taking over and Indian primary school children, high school teenagers, and University students have almost completely

adopted European uniforms, slacks, blazers, costumes and suits.<sup>3</sup>

Crisnagaren Soobiah in his thesis has much the same to say about the Westernisation of the South African Indian youth.

Urbanisation has had an impact on the Indian and he is in many ways absorbing a great deal of Western culture.<sup>4</sup>

Traditional Indian music is being neglected in favour of Western "canned" music in many Indian supermarkets. At the schools which I visited, most of the teachers and the principals conceded that many Indian children were more familiar with Western music than with their own Indian music.

True, there is a band of dedicated Indians who are making a determined effort to promote an interest in Indian music among the Indian community. It is becoming increasingly common for the better-educated Indian in Natal to send his children to learn to play the piano from some private teacher, rather than have them learn one or other of the traditional instruments which are associated with Indian music. It is of interest that the first Indian high school pupil writing the music examination (piano as practical subject) for the Senior Certificate will do so in 1976.

During the course of my investigations into the musical life of the Indian primary school child, I became conscious of a factor which typified their class music lessons - the children were markedly enthusiastic and keen to absorb all that their teacher could teach them. I was told on numerous occasions by the teachers of class music that the children found far more pleasure in their music lessons than they did in any other subject in the curriculum. This surprising statement was endorsed by several of the principals of the schools concerned. Why then were the students in the

3. Malherbe, Janie. Port Natal. (Page 106) Howard Timmins, Cape Town, 1965. (Page 106)
4. Soobiah, Crisnagaren. An Experimental Investigation Into The Listening Ability of A Group of Secondary Indian Students In Durban. (Thesis) University of South Africa. 1970 (Page 108).

Department of Music at the University of Durban-Westville whom I encountered, so weak and unknowledgeable in the subject?

Research into this aspect has shown that during the period when the Natal Education Department had control over the education of Indians in Natal, it did very little for music as a subject for serious study in the schools and it was a result of this neglect which was the reason for the poor quality, musically speaking, of the Indian students whom I met in 1969.

Most of the students were over the age of 19 years. Assuming that there was no wasted time through failure along the way during their time as children in primary school and as teenagers in secondary school, this meant that they were all (or nearly all) products of the period when education for Indian school children was still under the direction of the Natal Education Department. The majority of the students would have begun their school careers in about 1958, at a time when music was very much the Cinderella of Indian education. Most Indian parents, who themselves were involved in a struggle to provide for large families and therefore concerned more with the ever-present problems of making a living, could not be expected to take any meaningful interest in the musical education of their children, particularly of their education in Western music.

There is evidence that the students whom I taught in 1969 had come into contact with Western music from an early age through the medium of the radio and the cinema but that this contact was not sufficient to make them music conscious. How and where, then should these students have been made music conscious? The obvious answer is at school during their formative years.

It is generally agreed that education must embrace the development of the child - mentally, physically and emotionally. Of all the cultural

subjects like history, literature, art, dramatics and music, music, if properly taught, is perhaps the most effective in giving a child good grooming in judgment as well as in meeting his emotional needs.

Plato, in discussing the old Athenian education (circa 450 B.C.)

states:-

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, imparting grace, and making the soul graceful of him who is rightly educated.<sup>5</sup>

Contemporary music educators have this to say about the importance of music in the development of the individual:-

To name the obvious factors, musicianship is vitally important to one's aesthetic growth, emotional feelings and leisure-time activities.<sup>6</sup>

Rhythm is part of every man's life - we breathe rhythmically, our hearts beat rhythmically and so on. And rhythm is not only important to man himself but is evident in most things - the rain, the waves that crash on the beach, a bird in flight and even those mechanical man-made things like motor cars, trains or washing machines. Musical rhythm does not usually follow the same patterns as these things but musical rhythms are similar in that they also move in patterns and cycles as do the rhythm of a man's walk, a heart beat, the rain, the train, etc. The child, then, is exposed to a large number of different rhythms from an early age and although these rhythms are not as complex as musical rhythms very often are, he is nevertheless surrounded by different rhythms in his daily life.

If musical rhythms are introduced to him with careful consideration,

5. Plato. The Republic. Book 2.
6. Leonhard, C. and House, Robert W. Foundations and Principles of Music Education. McGraw Hill Company of Canada Ltd. 1972.  
(Page 179)

the child should have no difficulty with these and should in fact find pleasure and enjoyment in the musical rhythms themselves.

These points are emphasised further by F. Churchley and Ann Driver in the following:-

Many of the sounds that we hear every day are distinguishable by their regularly recurring patterns - the ticking clock, the dripping tap, the tapping wood-pecker or the "thub-dupping" heart-beat. It is not the pitch in these cases that helps us recognise the sound. Indeed, many of these sounds have no distinguishable pitch at all. It is their repetition in some systematic order called "rhythm" that conveys meaning to the listener.<sup>7</sup>

If we begin to study the natural rhythms of the body, we find that each is based on a movement of relaxation. Many of the rhythms of the body work continuously and recurrently without volition. Instances of these are the digestive processes, the systole and diastole of the heart's action and the inhalation and exhalation that together make breathing.

In contrast to these, all dynamic bodily movements of the voluntary kind can be observed, felt and controlled. A simple instance is the action of walking, in which the weight of the body is transferred from one foot to the other, making each alternately heavy and light; contraction and relaxation occur.<sup>8</sup>

Having discussed the importance of music in the child's education, I shall now consider the situation regarding music as it affects the Indian school child. I have already indicated that the neglect of music education was particularly noticeable when music instruction in Indian schools was the concern of the Natal Education Department and it was not until April 1966 when the Department of Indian Affairs took over the task of Indian education that any improvement became discernible. At long last something concrete and worthwhile was being done to teach Western music to Indian children.

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7. Churchley, F. Music Curriculum and Instruction  
McGraw-Hill Company of Canada Ltd. 1969. (Page 52)
8. Driver, Ann. Music and Movement Oxford University  
Press. 1970 (Page 3).

There is, however, a lot of leeway to be made up. It would be wonderful indeed if it were found that at this period of time, only some ten years after the inception of the Indian Education Department in 1965, the department was able to staff all its schools and in particular, the primary schools, with Indian teachers who hold acceptable qualifications to teach music. Unfortunately, this desirable state has not been attained and is not likely to be attained for some years. It is, in fact, not yet the position in White primary schools, where there are still to be found some music teachers who hold no recognised music qualifications whatever except for a rudimentary knowledge of music acquired during their period of training at a Teachers' Training College, or, perhaps, privately.

However, one quality which impressed me greatly and which characterised the Indian teachers of music at the primary schools which I investigated was their ambition to improve both their teaching qualifications and their overall knowledge of music. In this laudable desire, they are actively assisted and encouraged by the Inspector of Music of the Indian Education Department, Durban, Mr. E. Albertyn. Courses are held once or twice a term for approximately three hours per session. At these courses which are usually held at the Springfield College of Education, teachers are taught recorder technique, how to teach part-songs and sometimes the teachers see exhibitions of work by the student-teachers. With improved qualifications come higher salaries so the teacher has an added incentive to become more proficient; the prospect of more money in his pocket.

Seminars are arranged at quarterly intervals during the year. These are attended by interested teachers of music at Indian primary schools and enable the Inspector of Music for the Indian Education Department to keep in close touch with his teaching staff. It also affords teachers an opportunity to bring their problems to the notice of the music inspectorate.

The seminar gives the music teachers an opportunity to discuss problems and to invite help with the many difficulties which they encounter in the course of teaching Western music, a subject which, not so long ago, was alien to the Indian community.

Every Indian school can expect at least one inspection visit per annum by the Inspector of Music plus a further visit by him to listen to the Class choirs in competitive singing.

The enthusiasm on the part of the teachers and the willingness of their pupils in the classrooms to learn, has motivated the Department of Indian Education to offer music as a subject for the Natal Senior Certificate. In 1974, music as a Senior Certificate subject was offered at five Indian high schools and in 1975, music was offered at eighteen Indian high schools and the total number of pupils taking music as an examination subject at Natal Indian High schools is four hundred.<sup>9</sup> This great step forward after only ten years! Compare this purposeful approach to the study of music as an examination subject with White schools in Durban. At only three White high schools in Durban is music offered as a subject for the Natal Senior Certificate - and this after a period of over 100 years.

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9. This was told to me at an interview with Mr. E. Albertyn, Inspector of Music, Indian Education Department, June 1975, at his office at Highway House, Jan Smuts Highway, Durban.
10. These facts and figures were given to me by Mr. H. de Villiers, Inspector of Music, Natal Education Department at Berea Girls' High School, May 1975.

CHAPTER IA CONCISE HISTORY OF INDIAN EDUCATION  
IN NATAL WITH PARTICULAR REFERENCE TO  
MUSIC

In order to arrive at an informed opinion of the state of music at Indian primary schools and in particular of the subject matter of this investigation - the state of music in Indian primary schools at the present time - it is necessary to examine what has gone before.

A Brief History of Indian Immigration into Natal

When it was discovered by the White farmers living in the coastal belt of Natal that the cultivation of sugar cane gave an excellent return for money invested, more and more of them took to growing this crop. However, they soon found that the local peoples of that period could not provide sufficient labourers for their ever increasing needs. To illustrate - at that time, in the 1850's, it was a common practice of the sugar planters, inter alia, to set fire to the ripe sugar cane they wished to harvest in order to remove the trash. Once burned, the sugar canes had to be delivered at the mill for crushing without loss of time and before the sap had deteriorated to the extent that the mill would reject the consignment.

The planter was often not able to meet this deadline because of the shortage of labour and quantities of sugar cane became unmarketable. In desperation, the planters turned acquisitive eyes to the vast supply of cheap labour then readily available in India.

The first group of indentured Indian labourers reached the shores of Natal in November 1860 and the importation of large numbers of Indian men

and women continued spasmodically until 1911. By the year 1913, however, Indian immigration had been forbidden by law. Very few Indians have been allowed to emigrate to South Africa since 1913 so even the youngest Indians born in India who emigrated before 1913 and who are still living in Natal would now be some sixty years old. The overwhelming majority of Indians who are younger, were born in this country and have therefore, in varying degrees, been subjected to Western influences since birth.

The Indians who came to South Africa brought with them their religions, traditions and culture. Most of them, with the exception of the trader and professional classes, were illiterate but not uncultured. It is noteworthy that even those Indians who arrived in 1860 soon evinced an interest in the education of their children. At first, the only schools offering a general education were those conducted by Christian missionaries of various denominations.

If these missionaries had hoped to wean the Indian community away from its Eastern religions, they must have been sorely disappointed as even today after the passage of decades there are still only about 8% of Indians in Natal who have adopted the Christian faith.<sup>11</sup>

In 1869, the Reverend Ralph Stott obtained a money grant from the Natal Education Department to finance a school for Indian children. The first students were all boys. By 1872 there were four church schools but owing to the critical shortage of teachers, all these schools closed down in 1875. The first reference to Government Indian schools which I have been able to trace, is in the Report of the Superintendent of Education, Natal Education Department for the year 1873. The Superintendent, Mr. T. Warwick Brookes, speaking of Indian schools in Natal stated,

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11. Meer, Fatima. Portrait of Indian South Africans, Durban, Avon House 1969.

We have a largely increased body of children for whom schools should be provided without delay. Difficulties are:- (1) The want of teachers (2) The want of interest in the parents.<sup>12</sup>

No further details were given. Nothing was said of the number of schools then in being, the number of pupils being taught nor of the subjects in which tuition was offered. The Natal Colonial Government appointed the Immigrant School Board in 1879 to administer the money voted by it for the education of Indian children. In 1882, there were 10 schools with an enrolment of 323 pupils but in 1883 a further 8 schools were opened and the enrolment jumped to 1011.

In 1894 the Indian Immigration School Board was abolished and Indian education became the responsibility of the Natal Education Department. The schools now numbered 26 with an enrolment of 2452 pupils. The next mention of Indian schools in the reports of the Natal Education Department was in 1901. The Superintendent of Education reported that there were 32 Indian schools in Natal. 2907 of the scholars were boys and there were 452 girls, making a total of 3359. The year 1901 is a notable date in so far as music in Indian schools is concerned. It is the first year in which the subject was officially mentioned. Mr. F. Colepepper, Inspector of Indian Schools included in his report dealing with the St. Aidans School for Girls, Durban, the following remark, "Singing is good".<sup>13</sup>

Indian children who conformed to European habits and who could pay the higher school fees were admitted to the Government Model Primary School for European children in Durban but this avenue was closed to them in 1905 when Government European Schools were closed to all children except

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12. Brookes, T. Warwick. Report of Superintendent of Education. Natal Education Department Year 1873. Reference Library, N.E.D., Pietermaritzburg.
13. Colepepper, F. Report of Inspector of Indian Schools, Natal Education Department 1901. Reference Library, N.E.D., Pietermaritzburg.

Europeans. A shortage of teachers severely hampered the growth of Indian education and it was not until 1904 when the St. Aidan's Provincial Training College was opened that anything constructive was done to train Indian teachers. It is a measure of the shortage of teachers to note that students who had passed standard four were admitted to the training courses. This training college closed down in 1914 at which time there were 39 schools with approximately 5 000 pupils of whom about half were below standard two.

Progress in Indian education was very slow between the years 1915 to 1927. Of some 30 000 Indian children of school going age, only 9 155 could be accommodated in the schools.

In 1927, the "Cape Town Agreement" was concluded between the governments of India and South Africa. In terms of the "Upliftment Clause" of the agreement, the Government of the Union of South Africa requested the Natal Provincial Administration -

To enquire into and report upon the question of the Education of Indian children.<sup>14</sup>

The Dyson Committee was appointed in 1928 and its report was published in May 1928. The report stated, inter alia,

1. That the existing facilities as a whole in town and country areas are inadequate for the reasonable needs of the Indian population.
2. That the most speedy alleviation of the present conditions can be found by the extension of the grant-aided schools throughout the province, together with the provision of Government schools in large centres of Indian population as and when funds permit.
3. That the grant-in-aid and salaries of teachers in government-aided schools required improvement.<sup>15</sup>

However, the number of pupils seeking admission to school increased

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14. Cape Town Agreement - Upliftment Clause 1927.

15. Dyson Committee - 1928.

by about 1 000 per annum but the "improvements" could not keep up with this heavy demand.

The Broome Commission was appointed in 1937 to enquire into education in Natal and its report summarises the conditions then existing in Indian schools as follows:-

Viewing the rapidity with which the present system of Indian primary education has sprung up and the shortness of the average school life, it would appear that the vast majority of Indian children do not acquire the rudiments of primary education.<sup>16</sup>

The shortage of accommodation in Indian schools would have been greatly aggravated over the years were it not for the fact that Indian parents were averse to sending their daughters to school, there to be taught by male teachers. This aversion to the education of daughters has slowly given way. In all the co-educational schools which I visited, there were a number of male teachers on the staff and they taught both boys and girls. Even in some of the all-girls' schools, there were a few male teachers.

In 1927, there were only 1 647 girls at school but by 1949 this figure had grown to 16 000. In 1943, the building grant for the erection of schools was increased and teachers in government-aided schools became employees of the Natal Education Department which improved salaries with better conditions of service.

In 1952, the number of Indian children for whom accommodation was not available was over 37 000 and in 1963, despite the introduction of the "platoon system" over 30 000 could not find places in schools. There were 221 government-aided schools in 1963. Subjects like music, physical education, housecraft and handicrafts were taught at only a few of the Indian

schools in Natal in 1952.

It will be recalled that the last mention of music in this Chapter was of the "good singing" of the pupils of Saint Aidans' School for Girls in 1901. In 1902 the Inspector of schools did not mention music but he had much to say about lack of accommodation. For example, the enrolment at the Government Indian School at Umgeni was 103 but only 75 children were present on inspection day. The Inspector wryly states:-

I am at a loss to know how the teacher (one teacher for 103 children) would dispose of 103 when the school room is overcrowded with 75.<sup>17</sup>

The annual reports for the succeeding years are all very much in the same vein but in 1908 the Superintendent of Education reported that 22 Indian teachers were in possession of certificates. In 1912, he reported that all head teachers were certificated and in the case of Saint Aidan's Mission School many of the assistants also possessed certificates. In 1917, Percival R. Kirby was appointed Organising Instructor of Vocal Music by the Natal Education Department to organise vocal music in all schools in Natal, - White and Non-white. However, no mention was made in 1917 of music in Indian schools.

The report for 1922/23 states, "an organiser of music is needed" and in 1924 the Superintendent of Education suggested that European (White) women should be employed as teachers in Indian schools, presumably to attract more girls to school.

In 1925 Mr. Cyril Wright was appointed music organiser but, alas, there was no inspection of Indian schools. This state of affairs continued

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17. Inspector of Schools Report 1902 - Reference Library Education Department, Pietermaritzburg, Natal.

with unrelieved monotony until 1929 when something rather momentous happened. There is a lengthy report on music in Indian schools written by Mr. C. Wright and the further remarkable thing about it is that it was written in Afrikaans. The following is a free translation:- (Original Afrikaans is in the appendix).

To arrive at an understanding of the state of music at Indian Schools, I visited a number of Indian Schools in Durban and Pietermaritzburg during June (1929) without giving them prior warning of my intended visit. I discovered that the subject was either neglected entirely or taught in an altogether unscientific manner. It was the old complaint. "We are anxious to introduce music but we don't know anything about it".

I investigated the possibilities of developing Indian music in Indian schools in accordance with Indian ideas but came to the conclusion that this was impracticable. India, like most other countries has its own folk music. It also has lots of its own processional and wedding music. Apart from this, the music of India is either religious music or secular music. The performance of art music which is almost an inherited profession, is almost without exception to a certain extent improvisation, whereby the person singing or playing confines himself to certain rules and to a defined manner and not according to the written notes.

Mr. A.K. Coomaraswamey writes in the Dictionary of Modern Music and Musicians, "All Indian music is modal and only a selection of not more than seven notes can be used in any one composition, except as ornaments. All Indian music is melodic without actual or included harmony, except the tonic note or drone which remains constant in all modes and which has a pitch to suit the voice of the singer," - and later - "Every song or composition is subject to the peculiarities of the raga or ragini on which it is built (opgestel)". As a result of my investigation, I recommend -

1. That music in Indian schools be developed according to plan.
2. That steps be taken to make the Indian teacher "au fait" with the possibilities and scope of the work by the establishment of classes to teach candidates how school music should be taught.
3. That music should take its rightful place at Sastri College which will open its doors next month.

Cyril Wright opposed the idea of teaching Indian music to Indian school children and was in favour of teaching them Western music. In this matter of Westernisation, the Vice-Chancellor of the University of Agra, Mr. Kailus P. Kishlu stated in a memorandum on education for Indians to the Provincial Administration of the Transvaal in 1928, that he strongly condemned the inclusion of Indian religious instruction in the curriculum of schools for Indians. Mr. Kishlu stated, inter alia:-

The primary education of a country can only be organized on the basis of the official languages of the country concerned and not on the basis of the languages, supposed or real, of the country or countries from which the persons living in the country originally came from.<sup>19</sup>

This argument applies equally to music and the teaching of music, as Mr. Cyril Wright, Music Organiser, so clearly stated. With regard to the teaching of music, he was of the opinion that the best way to approach musical work in Indian schools was through the student-teacher via the Training College. This is, of course, almost self-evident.

In his report on music at Sastri College in 1930 (which was written in Afrikaans) Mr. Cyril Wright says:-

The state of music among the Indian students at Sastri College at the beginning of 1930 cannot be described as anything but deplorable. About 80% of the students who appeared before me were unable to determine the pitch of a given sound; and the idea that music is something beautiful; a medium of upliftment; a source of refinement and pleasure; was entirely absent.

A start has to be made somewhere; and the only way in which to introduce music in Indian schools is by means of the teachers. Some progress has been made during the year but what with the unpromising material and the badly prepared students it will be a long time before music, as viewed by the European, will assume its rightful place in Indian Education.

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19. Music Organiser's Report for 1930 - Reference Library, Education Department, Pietermaritzburg.

The only approach is through the teachers and a way is opened by the introduction of the subject at Sastri College. There is no adequate provision for musical instruction among Indian women teachers.

In the training of Europeans it is the man who is neglected; with Indians it is the woman.<sup>20</sup>

In his report for 1932, Mr. Cyril Wright reported as follows:

Plans were made to introduce music work at Sastri College but these fell through as the lecturer appointed had to remain in England for family reasons. It is to be hoped that a lecturer can be found to take his place, otherwise there is no prospect of music taking its proper place in the curriculum of Indian schools.<sup>21</sup>

In 1933 Mr Wright lamented -

"Music has had no place in the activities of the College (Sastri) during 1933".<sup>22</sup>

In 1934, however, his report was a little more cheerful.

It is pleasing to report the introduction of music at the Sastri Indian Training College. So far the achievement is poor, but a start has been made, and there is promise of success in the near future.<sup>23</sup>

In 1935, Mr. Wright reported as follows:-

Good work has been done by certain students attending Sastri College, an institution which caters for Indian secondary pupils and Indian teachers in training. The scope of the work is perforce somewhat limited and the achievement so far fair. Compared with previous years, there is a marked and general improvement.<sup>24</sup>

20. Ibid.
21. Op. cit. for 1932. Reference Library, Education Department, Pietermaritzburg.
22. Music Organiser's Report for 1933 - Reference Library, Education Department, Pietermaritzburg.
23. Op. cit. for 1934. Reference Library, Education Department, Pietermaritzburg.
24. Op. cit. for 1935. Reference Library, Education Department, Pietermaritzburg.

Alas, Mr. Wright's report for 1936 was far more despondent.

The position here (at Sastri College) could scarcely be worse. The lack of grip in the fundamental work, due to an attitude that schools music consists of singing only (in a number of schools it 'music' has no place at all) and that no music teaching need be provided for boys at the voice-breaking period, implies a struggle with ill-prepared students to do work that ought to have been completed before entering college. It is impossible to make efficient teachers of class music with such material. Students are allowed too, to exercise an option with regard to taking up music and few choose such a difficult subject, and one which requires so much output of personality and grip. As a young teacher once said to me - "Its easier to make a fool of yourself teaching music than teaching any other subject". The neglect due to this liberty of choice is carried further in the vacation courses held each year for Indian teachers. No one elects to take a music course for obvious reasons.<sup>25</sup>

In 1937, the music organiser had this to say:-

The position at Sastri College is still unsatisfactory. If music is to be an integral part of an Indian child's education, and it must be, not for enjoyment alone but for its educational value, we must prepare the teachers, and we can only do this by encouraging prospective teachers to equip themselves more adequately before entering Sastri College, by providing better facilities for musical instruction whilst they are there, and by offering sufficient inducement for the musical teachers of some experience to attend refresher courses in music.<sup>26</sup>

In his report for 1938/39 Mr. Wright says:-

The unsatisfactory position of music at Sastri College and in the Indian schools generally is reflected in my reports for 1936 and 1937. The comments made then may appropriately be applied to the present state of affairs.<sup>27</sup>

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25. Music Organiser's Report for 1936. Reference Library, Education Department, Pietermaritzburg.
26. Op. cit. for 1937. Reference Library, Education Department, Pietermaritzburg.
27. Op. cit. for 1938/39. Reference Library, Education Department, Pietermaritzburg.

A casualty of the war years 1940, 1941 and 1942 was school music, as there was no report on musical activities at all.

Although the report of the Director of Education for Natal, 1943, had nothing to say about music in Indian schools, what he had to say with regard to music at White schools is relevant in parts -

Music in a small but increasing number of schools is presented in an inspiring way and the children are acquiring high standards of taste and performance. There are rather many places, however, where the success is not by any means marked. The chief stumbling block to progress continues to be in the *inadequate musical background of most entrants to the training college and it is difficult to see how this can be materially altered as the secondary schools cannot find more time to give to the subject.*<sup>28</sup> (My emphasis)

In 1944, Mr. J.E. Devlin, Chief Inspector of Indian Education found it necessary in his report on music to comment as follows:-

Indian children are two years behind their European opposites ... owing to the lack of teachers capable of taking this subject, music is not taught in the big majority of schools.<sup>29</sup>

The Director of Education, Natal, was happily able to include this statement in his report for the years 1945/46:-

Greater development has taken place in Indian education than in European and Coloured by the increase in the number of schools and in the higher enrolment. During the two years, thirteen new state-aided schools became state schools. The enrolment has increased by 8.4% over the two year period, the actual number of pupils being 35 461 in 1946.

The proportion of girls attending school is steadily improving and reached the highest figure yet viz. 35% in 1946. Considering the difficulties in transport and the distances

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28. Report of Director of Education, Natal, 1943 - Reference Library, Natal Education Department, Pietermaritzburg.
29. Chief Inspector's Report on Indian Education 1944 - Reference Library, Natal Education Department, Pietermaritzburg.

children have to travel, an average attendance of 93.8% must be regarded as very good.<sup>30</sup>

It is interesting to note that in 1947, 9% of the staff at Indian schools held University degrees. However, Mr. E. Halm, Chief Inspector of Indian Education said -

Cultural subjects find little place in Indian schools mainly due to the fact that no equipment is available. Music is only taught in a few schools fortunate enough to possess a teacher gifted in that direction.<sup>31</sup>

In his report for 1948, the Director of Education reported that:-

All Indian schools (are) full and (the) enrolment (is) 39 938. All town schools have waiting lists. Ratio of girls to boys is now 36.8%. Proportion of woman teachers to male teachers remains about 2½%. The proportion of graduates is 10% but 90,6% of the teachers in State schools and 76,9% in State-aided schools are professionally qualified in some degree.<sup>32</sup>

However, there was no report about music in the Indian schools.

1949 was the Centenary of Education in Natal. The position with regard to Indian schools was as follows:- No accommodation for 30 000 Indian children. 40 000 new places required annually to keep pace with population growth. Progress was made with the erection of the new Indian Training College. Teacher Training classes at Sastri College and Durban Indian Girls High School combined to supply a number of trained teachers.

Music is not mentioned in the Director's Report of 1950, but emphasis is placed on the poor quality of English as spoken by Indian children generally.

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30. Report of Director of Education, Natal, 1945/46 - Reference Library, Natal Education Department, Pietermaritzburg.

31. Report of Chief Inspector of Indian Education 1947 - Reference Library, Natal Education Department, Pietermaritzburg.

32. Report of Director of Education, Natal, 1948 - Reference Library, Natal Education Department, Pietermaritzburg.

There are very few Indian homes in Natal where English is spoken as the home language but the children on proceeding to a Government or Government-aided school receive their instruction through the medium of English. In past years, beginners have spent three years in Infant classes instead of two years as in White schools, the first introductory year being devoted almost entirely to teaching the child to speak English and to accustom himself to the new environment. Pressure of accommodation has made it essential to abolish the introductory year and the Indian child has now, despite his lack of familiarity with the medium of instruction, to compete the Infants' Course in two years. There has always been a weakness in English in Indian schools at all stages and most of the failures in the public examinations are in this subject. The steady improvement in the standard of English spoken by the teachers and more library facilities have resulted in the raising of the standard. The newer teachers especially show an intelligent appreciation of the importance of speech training. The standard of speech generally is still far from satisfactory.<sup>33</sup>

These comments in respect of the Indian child of 1950 are still valid to some extent in 1975. Teachers of music at Indian schools, generally speaking, try very hard to teach the children to sing songs musically and succeed in varying degrees but do not do very much to improve diction possibly because the way the children pronounce the words is so familiar to them that they have accepted the pronunciation as standard. It is a pity that the children are not exposed more fully and more frequently to English spoken clearly and pronounced properly.

Crisnagaran Soobiah states -

All the fundamentals of good speech ( e.g. diction, intonation, accent, modulation, pronunciation and pause) required the services of a speech specialist - and the Indian child who attends school has adopted English as a replacement language rather than as a second language. The Indian child has to listen to English spoken

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33. Report of Director of Education, Natal, 1950 - Reference Library, Natal Education Department, Pietermaritzburg.

by Indian teachers who have themselves adopted English as a replacement language.<sup>34</sup>

This phenomenon explains why the Indian generally speaks with an ethnic accent and there will be no measurable improvement in the future without special effort. But first the problem of an ethnic accent peculiar to Indians must be acknowledged to exist.

An event of great importance and significance to Indian Education in Natal was the opening of the Springfield Training College in Durban in August 1951. It became possible to transfer teachers in training from Sastri College and the Indian Girls' High School to this new College and so make available sorely needed classroom accommodation to Sastri and Girls' High.

The annual reports of the Natal Education Department for the years 1951 to 1959 and 1961 to 1963 make no mention of music in Indian schools. After a long absence from reports of the Natal Education Department, one might be justified in assuming that music as a subject for instruction in Indian schools of any sort was sorely neglected so it was very much like finding a pearl, to read in the report for 1960 that -

Music is being taught in a large number of schools (Indian) and much progress is shown.<sup>35</sup>

After an investigation by an Education Planner appointed by the Minister of Indian Affairs, it was announced in 1964 that the Department of Indian Affairs would take over all primary and secondary education of Indian pupils on the 1st April 1966. In terms of Act No. 61 of 1965, Indian

34. Soobiah, Crisnagaran. An Experimental Investigation into the Listening Comprehension of a Group of Secondary Indian Students in Durban, 1969. University of South Africa, Library, Pretoria (Thesis) (Page 107).
35. Biebuyck, L.J.T. Annual Report of Director of Education, Natal, 1960. Reference Library, Natal Education Department, Pietermaritzburg.

education was duly transferred to the Department of Indian Affairs from 1966.

In so far as the teaching of Western music to Indian school children in Natal is concerned, an event which highlighted the transfer of Indian education to the Department of Indian Affairs, was the appointment of Mr. E.W. Albertyn to the key post of Inspector of Music. Music education in Indian schools in Natal had faltered along, often stopping altogether, and then stumbling along uncertainly throughout the long years which had gone before when this appendage to a general education was the responsibility of the Natal Education Department. Several of the Headmasters and older teachers whom I met during the course of this investigation told me that prior to the appointment of Mr. Albertyn, there was no music syllabus nor was there any proper guide to the teaching of music at Indian schools. With the appointment of Mr. Albertyn, however, this uncertain meandering came to an abrupt and final end.

Suddenly, purpose and direction had come to the musical education of Indian children and the progress which has been made since then is most encouraging and marked. This progress can be gauged from the fact that music as an examination subject for the matriculation certificate was introduced in 1974.

Mr. Albertyn's opening sentence in his "Guide for School Music" presented to the Inspectors Conference (3rd - 6th September, 1968) put in a nutshell the whole ineffective system of music in Indian schools prior to its take over by the Department of Indian Education -

Circumstances over many years unfortunately allowed our pioneer educationists to regard music as little more than a mere frill attached to education proper capable at best of providing relaxation and pleasant amusement between really important lessons, and an attractive fanfare for

the Annual Speech Day.<sup>36</sup>

And later on in the same "Guide for School Music", Mr. Albertyn said, "In a word, the school music of the past was, except for the enlightened few, aimless and shapeless".<sup>37</sup> And on the positive side, he said,

Education should henceforward have the following minimum aims where music is concerned; to teach the groundwork of intelligent listening and afford a knowledge, if only rudimentary, of music notation; to provide such general facilities as will enable every pupil to make contact with music as others have say, literature in the past; to locate trainable talent, particularly that which is above average; and finally, carrying the opportunities forward throughout the student stage.<sup>38</sup>

Mr. Albertyn's lecture on "School Music" also delivered in 1968 concentrated mainly on the kindergarten classes for the reason that these classes represented an opportunity to "begin at the beginning" and from there to build up to a peak where training in music is accepted as part of the education of the individual in the same way as any of the other subjects taught - a part contributing to the whole.

In 1969, the Inspector of music, Department of Indian Education, noted in his report that tuition in music was being given at 165 schools, i.e., at *all* Indian Primary schools in Natal, music was taught to *all* classes I and II. At all schools which had a specialist music teacher on the staff, school choirs were established, an average of six choirs per school. Each choir was required to learn 15 songs, 10 of which were in English and 5 in Afrikaans. Classes I and II were combined at all schools

36. Albertyn, E.W. Guide for School Music, 1968. Department of Indian Education, Jan Smuts Highway, Durban.

37. Ibid.

38. Ibid.

to form choirs of selected voices and those choirs also had to learn 15 songs.

It is encouraging to note that this year, 1976, there are some 400 pupils taking music as a subject at Natal Indian high schools. Their practical instrument is the recorder.<sup>39</sup>

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39. This information was given to me by Mr. E.W. Albertyn, Inspector of Music, Indian Education Department at his office at Highway House, Jan Smuts Highway, Durban, June 1975.

CHAPTER IITHE QUESTIONS - EXPLANATORY NOTES

Once the subject matter for this investigation had been decided upon, it was necessary to plan how to go about it. In order to make as thorough a study as possible of music tuition at Indian primary schools in Natal, it was necessary that I attend as many class lessons in as many schools as time permitted in order to ensure that I would be able at the end to form a sound opinion and be able to give an unbiased judgment.

I accordingly put the problem to Mr. E.W. Albertyn, Inspector of School Music of the Indian Education Department in Natal. Mr. Albertyn was most interested and very kindly offered me generous assistance and advice. He further furnished me with a list of Indian primary schools which he stated was a cross-section and representative of the Indian primary schools in Natal.

It was necessary to satisfy myself that the schools which I proposed to visit were, indeed, a good cross-section of Indian primary schools in Natal. I decided that if the schools I visited were selected from urban as well as peri-urban and rural areas, and if the schools included some of those in the areas inhabited by the more well-to-do, as well as some of those in areas occupied by the poorer sections of the Indian community, I would, for all practical purposes have investigated a representative selection of the schools which catered for all sections of the Indian population. I could then be reasonably satisfied that the conclusions which I would draw from my study would in fact be a fair reflection of the general position pertaining to school music in Indian primary schools in Natal.

The next consideration was the method of investigation to adopt. I decided to "sit-in" and "listen-in" at class music lessons and to class choirs and to do this for all classes from Class I to Standard VI and to record my observations and impressions. I would take careful notes as to how the lesson was conducted by the teacher; how the pupils responded; the subject-matter of the lesson; the ability of the pupils to follow instruction; their enthusiasm and so on.

"Sitting-in" and "listening-in" at class music lessons, however, would furnish only a part of what I needed to know about the education of Indian primary school children in Western music and to assess the standard of progress.

I therefore devised a questionnaire of thirty-two questions to put to the teachers of music at all schools in Natal. Each question is designed to elicit pertinent information necessary to clarify and illuminate a subject - The Indian child and Western music as taught in Primary schools in Natal about which at present very little research has been done.

The following explanatory notes clarify the reason/s for each question.

Question 1. Have you a syllabus?

No teacher, however knowledgeable, talented and enthusiastic can teach any subject successfully without a plan of some sort on which to base his/her work for the year. A teacher who teaches haphazardly is like a ship without a rudder and one who will make little progress. There must be a systematic approach to the teaching of any subject if there is to be any hope of success. This does not mean, of course, that the teacher cannot digress or pause to explore some aspect of music, but merely emphasises the necessity for a broad road to follow. The advisability of

having a laid-down syllabus to work to is illustrated by the following:-

The opposite situation might be called the "as needed" approach. This theory has been prevalent in schools for many years, but is now undergoing serious questioning. Basically, teachers choose songs that appeared appropriate for a class and then taught certain theoretical aspects of music present in the song. Ideally, this approach should provide a very high degree of motivation, since a class discussion of a theoretical point should lead directly to a better understanding and better performance of the song being used. In practice however, this approach has, in most cases, been very unsuccessful. Since no specific concepts could be presumed to have been presented in a certain grade, then there was nothing to build upon.<sup>40</sup>

Question 2. Do you follow the syllabus rigidly?

This question was asked in order to determine the amount of work done by the class and also to evaluate the teacher's initiative in his dealings with the class. It is the considered opinion of most musicians when dealing with the subject of class music that the perceptive teacher will recognise the needs of each class and adapt the syllabus accordingly. However, in order to study the subject of music systematically it is essential that the guide lines of a syllabus be followed if the teacher and pupils are not to become bogged down in a welter of unessentials.

This is what two music educators have to say on the subject of a music syllabus and how this should be adapted:-

The perceptive teacher will recognise when more detailed information about music will add to its appreciation. He will also realize when a class is not ready for it.<sup>41</sup>

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40. Churchley, F. Music Curriculum and Instruction. McGraw-Hill Company of Canada Ltd. 1969 (Page 135).
41. Churchley, F. Music Curriculum and Instruction. McGraw-Hill Company of Canada Limited. 1969. (Page 5).

and -

Few attempts have been made in this country to publish music primers on the lines of those currently used in countries abroad where the lessons for week and term are planned in detail and appropriate music chosen. Such schemes may be admirable examples of carefully planned, consecutive work, but can be uninspiring and un-educative if rigidly applied.<sup>42</sup>

Question 3. How many music lessons does each class have per week?

The number of music lessons which each class has per week is important because without at least two half-hour lessons per week at primary school level, the work covered would be insufficient to be of any lasting benefit to the children nor could a music teacher be expected, with less time in hand for each class, to cover the type of syllabus which music educationists consider necessary for the complete musical education of the child. As far as can be established, all the primary schools for White children in Natal offer two half-hour lessons per week to each music class. This requirement appears in the music syllabus of the Natal Education Department for primary schools. Two music educators who hold strong views about the length and the number of class music lessons received by each class at Junior school level have written the following:-

In a well-ordered infant department there ought to be at least one period per day for music making in one form or another, whilst in the junior stage at least three short periods per week ought to be devoted to the subject.<sup>43</sup>

and the other

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42. Rainbow, Bernarr. Handbook for Music Teachers. Novello & Company Ltd. London. 1968. (Page 347).
43. Priestley and Grayson. A Music Guide for Schools. Thomas Nielsen & Sons Ltd. 1964. (Page 7).

Music must pervade the junior school ...  
 These young children get an average of about  
 an hour and a half's music a week *and this  
 should be reckoned a minimum.*<sup>44</sup> (My emphasis).

Question 4. How many children are there in each class?

In all class teaching, no matter what subject is taught, the number of children in the class is important in determining the success of the lesson. A class of say forty-five children could present a serious problem to the children. It would be difficult, for instance, to give any attention or even notice each individual child at all. Then there is the problem of maintaining discipline. On the other hand a class of, say, ten children would hamper the music teacher in that group work such as choir, percussion and Orff instruments would not be as effective as if there were more children in the class. The ideal class for class music would be from twenty to twenty-five children, that is, if the intention is to teach class singing, percussion instruments for percussion bands, Orff instruments and so on - in fact, all class music subjects which involve group work.

Question 5. Do boys learn music more easily than girls?

Here in Natal it would seem that, generally speaking, white girls are more interested in music than are white boys. There are, for instance, many more girls' choirs than there are boys' choirs. At music festivals and Eisteddfodau for Whites, it is usual to see far more girls competing than boys. Whether this is because many parents and children are of the opinion that music is considered "too soft" for boys who, it

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44. Rainbow, Bernarr. Handbook for Music Teachers. Novello & Company Ltd. London. 1968. (Page 84).

would seem, are expected to be sporty, or whether there is some other explanation for this, I have been unable to establish but it is of interest to know whether the same situation exists where Indian primary school children are concerned.

Question 6. From what age do the children learn class music?

It is important to this investigation to know from what age the children learn or are exposed to Western or other music in order to be able to assess correctly their musical progress at primary school.

Question 7. Do Indian children have any difficulty in learning Western music?

I am trying to establish from this question whether or not the learning of Western music presents any serious problems to Indian children at primary school, in view of the probability that some of these children might not have had any or little, contact with Western music at home.

Question 8 How many songs does each class learn per annum?

The first page of the syllabus in Class Music issued by the Department of Indian Affairs, Division of Education which became operative as from January 1968 and which is still in operation, under the sub-heading Repertoire reads as follows:-

In this syllabus the singing is the starting point. The building up of a repertoire of about 30 songs per year is essential.<sup>45</sup>

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45. Syllabus in Class Music. Primary Schools Department of Indian Affairs, Division of Education, Durban.

Further on, however, under the heading

Classes i and ii

A minimum of 30 graded songs will be expected.<sup>46</sup>

and still later on page 3

Standard I

The learning and rounding off of at least 15 graded unison songs, within the compass of an octave, is expected.<sup>47</sup>

It is not quite clear which instruction (30 songs per year) or the instruction later on page 3 (the learning and rounding off of at least 15 graded unison songs, within the compass of an octave is expected) is the one to be followed.

Apart from the ambiguity in this respect, it was also necessary, for the purpose of this investigation, to know how many songs each class was able to learn during the course of a year's study. A large body of opinion has it that as many songs as possible should be taught during the infant and primary school stages. The aim being to cultivate in the pupils a love of music by giving them as large a store as possible of lovely tunes to sing and to cultivate the ability to enlarge that store for themselves.

Question 9. What kind of songs are sung?

The type of song sung and the age of the child at the time will be a deciding factor in the development of the musical taste of the

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46. Op. cit.

47. Op. cit.

children. Each age group has different needs and it is important that the music teacher should understand these needs and teach the type of song which is best suited to the child's requirements. Not only must the song be within the child's capabilities but the words must also be suitable. Choosing the right songs is essential if the interest and pleasure of the child is to be awakened and maintained. The words and the sentiments of the poem must be of the type that can be grasped and understood by the child.

I quote from one authoritative book "The most carefully planned lesson fails when the learner finds no meaning or value to it".<sup>48</sup>

Question 10. How long does each class take to learn a song?

Although there is a similarity between questions 8 and 10, they are not quite the same because the songs learned during the course of a year may have been learned in only two or three terms, the rest of the time being devoted to some other aspect of music. This question is also intended to assess the ability of the average Indian primary school class to learn a new song.

Question 11. Is any instruction given in the theory of music? If so, how is this subject approached and what is taught?

If the purpose of the class music teacher is to give the child as wide a musical education as possible in the time allowed by the curriculum, and I think it is, then the children must receive basic instruction in the

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48. Leonard, Charles R. and House, Robert W. Foundations and Principles of Music Education. McGraw-Hill Book Company. 1972. (Page 281).

theory of music. The subject must be approached in a meaningful, imaginative and systematic manner if the child is to assimilate and benefit from, the instruction. To give greater emphasis to the need for instruction in the theory of music, I include the opinions of three music educators.

The process of learning musical language too proceeds from ear to voice to eye. The child must hear musical sounds in his environment, must learn to identify them through the ear, perhaps to imitate them vocally or instrumentally, and then to identify them symbolically. Music symbolism involves a music staff, various shapes of notes, rests, clef signs, time signatures, key signatures, foreign words for tempo and dynamic markings. Nevertheless, *symbols are not music*. They do not become music until they are translated into a "vocabulary" of musical sounds. The introduction of notation divorced from a background of direct experience is meaningless and leads to frustration and discouragement... Children must realize that notation is the composer's alphabet for conveying musical ideas, and that learning to read it is a prerequisite for communicating musical ideas.<sup>49</sup>

Music reading and music writing must both find their place in the well-ordered music scheme, and the teaching of both by logical methods is well within the capacity of the average class teacher.<sup>50</sup>

Fluency in rhythm reading and pitch reading is just as essential to music reading as a quick response to the multiplication tables in practice of arithmetic.<sup>51</sup>

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49. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. McGraw-Hill Book Company. 1969. (Page 4).
50. Priestley and Grayson. A Music Guide for Schools. (Page 5). Thomas Nelson & Sons, Ltd., 1964. (Page 5).
51. Op. cit. (Page 57).

Question 12. Are the children able to sing at sight? If so, what?

Having accepted that the children should receive instruction in the theory of music, then the logical follow up should be to use the knowledge gained in that field to good advantage in sight singing and for playing some musical instrument. Irving Cheyette and Herbert Cheyette draw up lists of suggested activities for children aged 5 years to the end of primary grades aged 12 or 13 years and in each list of activities there is a section dealing with some type of sight singing or sight reading.<sup>52</sup> Other music educators who also emphasise the importance of sight singing are Charles Hooper<sup>53</sup> and Charles Proctor.<sup>54</sup>

Question 13. Is there any involvement with movement at any class music lessons? If so, with which classes and how often?

Class music teaching no longer deals with the teaching of a number of songs chosen by the teacher and which are probably his own favourites. Today class music teaching means many varied activities and movement is one of them. Movement to music can re-inforce the message intended. It dramatises the music in a manner which will bring home the truth more convincingly, the enjoyment probably being greater and wider. Movement in the class music room has been used to the benefit of children for some years now and this activity has not been restricted to the Infant groups only. If the purpose of class music

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52. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. McGraw-Hill Book Company, New York. 1969. (Pages 32 to 86).
53. Hooper, Charles. Teaching Music to Classes. E.J. Arnold, Leeds. 1946. (Pages 132 to 136).
54. Proctor, Charles. The Class Music Teacher. Herbert Jenkins London. 1965. (Pages 123 to 132 and Pages 139 to 144).

teaching is to be of benefit to every pupil, and it is obvious that this should be so, then the music programme should be very varied so as to give an opportunity to all pupils to benefit from the lessons in at least some of the class music activities. It is therefore important to know whether there is any involvement with movement at Indian Primary schools in Natal.

To quote but one music educator:-

Since music does offer all children the unique opportunity to attain success in at least one area, hopefully many children will find their days a little happier because of their musical experiences in the classroom. If we, as teachers, expect to accomplish this and, we must commit ourselves to the provision of a wide variety of musical activities to ensure each child's finding at least one which he can achieve satisfactorily.<sup>55</sup>

Question 14. Creativity is part of the syllabus. What is being done in this field, with which classes and how often?

The importance of creativity in the class music programme has been accepted by most modern music educators. The reasons for this are as follows:-

1. It helps the child to express his innermost feelings and releases emotional tension.
2. It gives children practical experience with sound and silence which are the component parts of music.
3. By discovering the tools of music in this way the pupil learns more about music than he would by listening and copying.

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55. Gelineau, R. Phyllis. Experiences in Music. McGraw-Hill Book Company. 1970. (Page 3).

4. By furthering the ability to create, a gift with which we are all born, is discovered.

R. Murray Schafer, teacher and composer justifies creative class music teaching in the following quotation:-

As a practising musician I have come to realize that one learns about sound only by making sound, about music only by making music. All our investigations into sound should be verified empirically by making sounds ourselves and by examining the results...The sounds produced may be crude; they may lack form and grace, but they are *ours*. An actual contact with musical sound is made and this is more vital than the most gluttonous listening program imaginable. Improvisatory and creative abilities - atrophied through years of disuse - are also rediscovered, and the student learns something very practical about the size and shape of things musical.<sup>56</sup>

That creativity should be part of the class music programme has been established, and to find out to what extent this part of the syllabus is followed, is important to this investigation. Further, improvisation forms a large part of Indian music. It would seem logical, therefore, that this talent should be used to the full at Indian Primary schools in Natal.

Question 15. Do you encourage your pupils to make simple musical instruments? If so, what instruments are made and by which classes?

It is accepted that by making his own music, the pupil will learn more about music than by only reproducing the music of others. It must follow then that by making his own simple instruments he will in the same way learn more about how to produce musical sounds by

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56. Schafer, R. Murray. Ear Cleaning. BM1 Canada Limited, 41 Valleybrook Dr., Don Mills, Ontario 1969. (Page 1).

mechanical means than if he only produces musical sounds on conventional musical instruments given to him. There is also the added sense of achievement gained by the making of an instrument or instruments of his own creation.

Melodic and rhythm instruments are becoming more and more expensive and as a means of money saving it is also advisable that the children be encouraged to add to the instruments available at school by making their own.

Question 16. What apparatus is available and what books are used?

A class music teacher can only obtain the best results with his class of pupils if he has all the necessary apparatus and books at his disposal. The teacher should have as minimum equipment a blackboard suitably lined with the two staves. There should also be suitable hanging space for charts and pictures, a piano, guitar, autoharp or any other similar type of instrument and an assortment of percussion instruments. It is, of course, obvious that the teacher who has not the necessary apparatus and/or books cannot achieve optimum results. The pictures and charts are used to arouse and to stimulate an interest in music as well as to create a music "atmosphere" in the music room thereby fitting the environment to the subject for study.

As most of the music sung or performed in schools is homophonic, it is important that the children hear the harmonic basis of the melodies which they sing or play. Such music is just as dependent on the harmonic structure as it is on melodies for aesthetic value. Therefore, a piano, a guitar, an autoharp or any other such type of instrument, are basic to a well equipped music room. The use of percussion instruments at primary schools is now accepted as being of the utmost importance by most music

educators. Charles Hooper states -

Percussion bands have become so firmly established as a feature of our modern educational equipment that they need no further recommendation.<sup>57</sup>

Irving Cheyette and Herbert Cheyette say this about the child in the Elementary grades (primary school) -

It is hoped that the pupil will have acquired the following skills; skill in listening to music; the ability to sing; to express himself on a musical instrument and to read music notation.<sup>58</sup>

With regard to the attainment of "skill" in listening to music, the record player and tape recorder are invaluable aids. Even if the teacher is able to play the piano or the recorder sufficiently well enough to play some of the more important works written for these instruments, children should still be given opportunities to listen to orchestral and other types of music.

Question 17. Have you a school choir?

Children, like adults, want to be part of the social structure while retaining their own individuality. The class music teacher can take advantage of this by forming a school choir and admitting the most suitable pupils to its ranks.

To quote Erik Franklin on this human trait,

In music education the teacher can assist the figure-ground-relation by arranging public and other performances in which the pupil takes an active part. This need not necessarily be

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57. Hooper, Charles. Teaching Music to Classes. E.J. Arnold & Son Ltd. 1946 (Page 255).
58. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. McGraw-Hill Book Company, New York. 1969. (Page 358).

that of a soloist. Membership of a vocal or instrumental ensemble, or of a choir or orchestra, can be equally effective.<sup>59</sup>

A choir can be most important to the school life. The choir has the job of leading the singing at school assembly and it is usual for the choir to offer musical items on Speech Day or on Parents' Day. Added to this, is the fact that most children consider it a high honour to be chosen for membership of the choir and this is a great incentive to children to give of their very best in the singing lesson. Furthermore, it is of value even to those who cannot be in the school choir to listen to the best voices in the school singing and making music together. The unity of the school is promoted and the singing provides periods of shared enjoyment.

Question 18. Do you have an annual concert? What form does this usually take?

It is important to know -

- (a) whether or not the principal of the school displays an interest in the performing arts,
- (b) whether the class music teacher is sufficiently proud of his work to exhibit his "wares" at least once a year at a concert.

Music is one of the performing arts and most children love to perform in public especially those skills which they enjoy acquiring and if the teacher is knowledgeable and keen, then the making of music in one form or another should be one of their more joyous experiences at school.

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59. Franklin, Eric. Music Education. George G. Harrap and Company Ltd., London. 1972. (Page 25).

Question 19. Do the children have any lessons in musical appreciation?

What materials are used and how are these lessons conducted?

In order to give children the greatest benefits from their class music lessons it is important that the teacher accustoms his pupils to many different types of music. Because music is a language of creative expression, it is highly recommended that the child be familiar with the language of the present as well as the language of the past. The child should hear and understand the musical techniques of his time for only this music will reveal the philosophy of the present and give him a greater understanding of the world in which he lives. In order to achieve this, new music must be heard and one way of doing this is by playing suitable recordings of works by contemporary composers. Carefully prepared explanatory notes, suitably phrased for each age group, must introduce each recording.

For every professional performing musician there should be hundreds of interested music lovers who become his audience. In order to achieve the ultimate objective of an intelligent listening public, the class music teacher should introduce in an interesting manner, music designed to contribute to the development of the child. It is of little value if the teacher expects children to listen to his own symphonic favourites especially if these children have had little or no exposure to music in their homes. The music teacher must find out to what music, if any, the children have been accustomed to listening to and then *gradually* to wean them away therefrom if the music so assimilated had little to contribute to their musical education. This "weaning" must be done gently. If the appreciation lesson is carefully prepared and presented with real enthusiasm and purpose, then the children will benefit from it. We all recognise the impact of effective advertisement and clever salesmanship.

The discerning teacher will be wise to prepare the lesson on appreciation so that he "sells" the music to be presented in such a manner that the children will clamour for more and have their appetites for such music stimulated. It is important to know what music has been played to the children in the appreciation classes because this is a reliable way to assess the progress achieved in the musical education of primary school children.

Question 20. Do the children enjoy their music lesson?

It is of paramount importance that children should be made to enjoy their music lessons. Enjoyment means interest, therefore the greater the enjoyment, the greater the interest and the greater the benefit which will result from the children's study and experience of music. The fact that music is an important part of the school curriculum as it is of the development of the child has been realised by numbers of educationists for many years, right back to ancient times.

Question 21. Are there any children at this school who learn a musical instrument privately? If so, which instruments are favoured?

This question will help to establish just how much interest there is amongst Indian children in learning music and how much importance is attached to music by the parents. It will, of course, also show up the lack of opportunities for learning music through a lack of qualified teachers and possibly also high-light the inability of numbers of Indian parents to pay for such private tuition or to bear the cost of acquiring a pianoforte or other musical instrument of their choice.

Question 22. Do you teach the recorder?

The recorder is relatively inexpensive to buy and can be a means whereby large groups of children can learn to play a musical instrument. The recorder is an asset to the class music teacher:-

1. It can give a lot of pleasure and impart a sense of achievement to children who would otherwise have been unable to learn any musical instrument at all.
2. It is easy to carry about.
3. It can be played in ensembles.
4. It can be learnt fairly quickly. A fingering chart is usually supplied with each instrument and this chart is not difficult to follow. At any rate, the recorder is easier to learn than any of the orchestral wind instruments or for that matter, any stringed instrument.
5. It affords excellent training for the untutored ear and will encourage pupils to learn to read music.  
It has a mellow and pleasing tone.

Question 23. Do you have an ample supply of books and instruments for teaching purposes?

The teacher who has not an adequate supply of books and instruments for teaching purposes will be seriously handicapped in his work. It would therefore be unfair to judge the results of the teaching of such a teacher without taking this important factor into consideration. Just as the geography teacher needs maps to teach the subject properly, so does the music teacher need the appropriate books and musical instruments.

Question 24. For how many years have you been teaching music in schools?

Charles Proctor, when discussing newly qualified teachers, states that:-

... at the end they have had but little experience and guidance how to put their hard earned knowledge to good effect.<sup>60</sup>

This statement suggests that in spite of the knowledge gained by Training College or University Graduates, practical experience is essential if a teacher is to become thoroughly proficient. It would be unfair, therefore, to expect a teacher with one year's experience to be as efficient as one who has had five years' experience or more. Whereas an oversight by a teacher who has had but a short term of teaching, is forgivable, the same oversight by a teacher who has had long years of service must be regarded as gross neglect.

Question 25. Furnish details of your training and qualifications.

Without proper training and qualifications a teacher cannot be expected to give informative and interesting lessons to the class. Music educationists have given much thought to the drawing up of syllabi which they believe will equip students with adequate knowledge to start teaching. Those who pass the diploma examinations of recognised examining bodies are allowed to add certain distinguishing letters after their names e.g. U.T.L.M., L.R.S.M., L.T.C.L. etc. The bearers of these diplomas are admitted to membership of various music societies.

Education departments, however, give varying degrees of recognition

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60. Proctor, Charles. The Class Music Teacher. Herbert Jenkins, London. 1965. (Page 5).

to the qualifications awarded by the three public examining bodies in South Africa. In the case of all three viz. The Trinity College of Music, London, The Royal Schools of Music, London and the University of South Africa, the requirements which are stipulated for the diploma in Class Music teaching are of a higher standard than the requirements which are stipulated by the Springfield College of Education or by the University of Durban-Westville. This difference will be discussed in detail in Chapter IV.

Question 26. Do the children learn Indian music at school? Are they able to sing it?

It is important to this investigation to know whether the children are encouraged to study Indian culture in its various forms, or to what extent the music of India is being supplanted by Western music in Natal.

Children today are truly living in an international age. Everyday they are exposed to peoples from other areas of the world through television, motion pictures, radio and a variety of printed literature ... Music can no longer be thought to be the exclusive product of the Western world. Teachers, especially, must now expand their views to include a world-wide conception of music.<sup>61</sup>

This view is accepted by many music educators and is being practised in the United States. If the teaching of Asian music has been successfully practised in the United States, and according to Anderson it has, then it must be at least equally successful here in Natal with Indian primary school children who have the advantage of being so close to Indian

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61. Anderson, William, M. Teaching Asian Music in Elementary and Secondary Schools: An Introduction to the Music of India and Indonesia. 1975. (Page 1).

culture through vernacular classes. In some cases their parents not only speak an Indian language but their religious observances are Indian orientated, e.g. Hindu.

Question 27. Do those children who can sing Indian songs incorporate the quarter tones of Indian music into the Western music which is taught to them?

This question was included to evaluate the degree to which

- (a) Indian music is practised by Indian primary school children
- (b) their knowledge of and contact with Indian music affects their study of Western music.

Indian music makes extensive use of quarter tone progressions whereas Western music does not have quarter tones in its vocabulary. If the Indian primary school child does sing Indian music frequently and is in the habit of singing quarter tones then it is logical to conclude that the child might from force of habit incorporate quarter tones into the Western music which is taught to them and thereby distort it. It is possible that some of the teachers will not be qualified to judge whether quarter tones are introduced by the children into Western music or not. In some cases, teachers may confuse faulty intonation and "scooping-up" to a note with the quarter tones of Indian music.

On the other hand, certain Indian teachers at Indian primary schools in Natal who play Indian instruments and who are conversant with the properties of Indian music will be able to recognise the difference between faulty intonation and quarter tones.

Question 28. To which language groups do the children belong?

An affinity to any other language group would give rise to problems -

- (a) in the understanding of the words of songs sung and
- (b) in the pronunciation of the words and diction generally.

Question 29. Are you, the teacher, able to sing and/or play an Indian musical instrument?

This question is designed to establish to what extent Indian Primary School teachers are in contact with Indian music and whether or not they are able to sing Indian songs and/or perform an Indian musical instrument.

Question 30. A.H. Fox Strangways believes that Indians are a musical people. What is your opinion of this statement?

It is of considerable importance to know exactly how confident the Indian teacher is of his own musical ability.

Question 31. Mrs. Fatima Meer in her book "Portrait of Indian South Africans" states that there is a very strong movement afoot among Indians to revive all forms of Indian culture. Is there any evidence of this among pupils and/or teachers of this school? If so, in exactly what manner does this revival of culture take shape? What is being done to revive Indian music?

This question was designed to assess the influence still

being exerted on the Natal Indian by his ancient regional cultures as opposed to the influences to which he is subjected in his new Western environment.

Question 32. Are there any vacation courses or is any other form of instruction arranged for teachers? If so, what is taught?

With new books containing new ideas and new approaches to music education being published every year, it is of importance to the development of Indian Primary school music teachers that vacation courses or other forms of regular refresher courses be arranged in order to keep the teachers abreast of modern methods of class music teaching at Primary School level. In this way, the Indian Primary school child can benefit from his teachers' enlightened approach.

CHAPTER IIIAN INVESTIGATION INTO THE MUSICAL ACTIVITIES  
AT EACH OF A NUMBER OF INDIAN  
PRIMARY SCHOOLS IN NATAL

As I have already explained the method chosen for this investigation, it will suffice to say that a total of 28 schools was selected as being representative of Indian Schools in Natal.

It must be added here that each school was informed of my proposed visit at least a week before the arranged date and though I expressed the desire to listen to a class lesson at each school, this was not always permitted. No reason was offered as to why I was to hear choirs at some schools instead of purely class lessons. I can only presume, and I think with some justification, that the standard of class singing was thought to be unacceptable.

The questionnaire was sent to the headmasters of all the primary schools by the Indian Education Department, Durban on my behalf but only 93 schools returned the completed questionnaire. The Indian Education Department was unable to assist in obtaining more replies as it would appear that the outstanding schools had headmasters or class music teachers who were not sufficiently interested to reply. On the other hand there were several teachers who took great pains to motivate their responses to the questions which is a clear indication that there is a dedicated core of the music teaching staff at Indian Primary schools who are deeply concerned that music should assume a more meaningful place in the education of the Indian child and who are not content merely to go along with the minimum effort.

Although I would have preferred to have heard only the class lessons, it is perhaps "un mal pour un bien" that some teachers decided to entertain me to the best voices in the school. In this way I was able to hear not only the ordinary singing classes but also to hear and judge the quality of the most interested and musical children at some of the schools.

I heard in all twenty-eight class lessons, nine class choirs, three recorder groups and two percussion bands.

The children in choirs being interested would respond and benefit more than children who showed less interest and motivation. On the other hand, the teacher would also be on show and would have the opportunity to demonstrate his ability. One could expect the choice of songs to be more ambitious and in the higher standards at least, to hear part singing. Because the children who sing in choirs are normally more interested in singing and in music generally than the other school children who have no especial interest in music, the music teacher can achieve more with choirs in far less time than he can with music in the classes.

The following is a list of the schools in alphabetical order:-

1. Anjuman Islam State-Aided Indian Primary School, 35/37 Leopold Street, Durban.
2. Astra State Indian Primary School, Road 503, Unit 5, Chatsworth, Durban.
3. Baijoo Maharaj State-Aided Indian Primary School, Raisethorpe, Pietermaritzburg.
4. Belvedere State Indian Primary School, Road 515, Unit 5, Chatsworth, Durban.
5. W.A. Campbell State Indian Primary School, Mount Edgecombe, Natal.
6. Clairwood Girls' State Indian Primary School, Done Road, Clairwood, Durban.
7. Depot Road Memorial State Indian Primary School, Road 201, Unit 2, Chatsworth, Durban.

8. Erica State Indian Primary School, Wren Street, Kwarstan, Chatsworth, Durban.
9. Ester Payne Smith State Indian Primary School, Pietermaritzburg.
10. Evergreen State Indian Primary School, Road 101, Havenside, Chatsworth, Durban.
11. Fairhaven State Indian Primary School, Road 215, Unit 2, Chatsworth, Durban.
12. Green Hill State Indian Primary School, Pietermaritzburg.
13. Juma Masjid State-Aided Indian Primary School, 62/64 Cathedral Road, Durban.
14. Merebank State Indian Primary School, 61 Juma Road, Merebank, Natal.
15. N.P.S. State-Aided Indian Primary School, Westridge, Durban.
16. Northlands State Indian Primary School, Pietermaritzburg.
17. Ramatha Road State Indian Primary School, Pietermaritzburg.
18. Resmont State Indian Primary School, Reservoir Hills, Natal.
19. St. Anthony State Indian Primary School, Greyville,
20. Southern Cross State Indian Primary School, Road 301, Unit 1, Chatsworth, Durban.
21. Stanger Madressa State-Aided Indian Primary School, Rood Street, Stanger, Natal.
22. Stanger State Indian Primary School, Stanger, North Coast, Natal.
23. Stanger State Indian Primary School, No. 1, Stanger, North Coast, Natal.
24. Stanger State Indian Primary School, No. 2, Stanger, North Coast, Natal.
25. Summerfield State Indian Primary School, Chatsworth, Durban.
26. Summit State Indian Primary School, Road 305, Chatsworth, Durban.
27. Sunnyvale State Indian Primary School, Road 601, Unit 7, Chatsworth, Durban.
28. Truro State Indian Primary School, Road 209, Unit 2, Chatsworth, Durban.

Of these 28 schools, 5 are state-aided and the rest are Government schools; 5 are in areas where a majority of the Indian residents are socially and financially in a superior position; 9 are situated in areas where the inhabitants are mostly very poor and the remainder of the schools are a mixture of poor, average and relatively well-to-do homes, each category in varying proportions.

Eight of the schools are in the urban areas of Durban and Pietermaritzburg; 16 are in peri-urban areas and 4 are in the rural areas of the Natal North Coast.

These are the results of my investigations in respect of each school. I was asked by a number of teachers not to mention names or otherwise to identify individuals, so I have given the schools numbers from 1 to 28 but not in the order in which the schools appear in the list of schools. This is to ensure anonymity.

### SCHOOL I

This school is situated in a peri-urban area and it is evident that most of the children come from families in the higher income bracket. Most of the homes in the area around the school are bigger and more lavishly built than are those in other Indian areas. The homes are mostly well cared for and are built on plots of half an acre. This impression was confirmed by the Vice-Principal and the music teacher. The Vice-Principal told me that the fathers of the majority of the scholars are professional or business men of standing and in several cases the mothers also belong to one or other profession. There is an enrolment of 552 children in the school which caters for boys and girls from beginners in Class I to Std. V.

I arrived at the school while the children were at "small break". They appeared to be better controlled, were cleaner and more neatly dressed than the children at certain of the schools situated in poorer areas which I visited.

I learned from the Vice-Principal that most of the children spoke English at home though they came from the Hindustani, Tamil, Telegu, Gujerati and Urdu language groups. The parents displayed an active interest in the educational progress of their children and supported all the functions and projects at the school by attending the functions en masse and by donations of money.

To give an example of the support given by parents:-

When the children were told that the music teacher intended to start teaching the recorder to Standards III and IV pupils, some 35 to 40 children were provided with their own recorders and music books by their parents. As a result, there are two recorder groups and tuition in the recorder is flourishing.

The school building is not big enough to accommodate 552 children comfortably and I was told that the size of classes ranged from 35 to 40 children in each class. After school hours, vernacular classes are held which are very well attended. Apart from learning an Indian language, the children are also taught singing and dancing both of which art forms belong to their traditional Indian culture. Consequently, most of the children attending this school are equally familiar with Western and Indian music. Western music is learnt at school and aided and abetted by the radio at home. The music teacher told me that many parents have record collections of both Indian and Western music.

The Std. I Choir was chosen to sing for me. This group of children was selected from all the Std. I classes and was composed mainly

of girls. Of the 35 children in the Choir, there were only seven boys.

The songs they sang for me were:-

1. "Weather Witch" from "Music Time Album".
2. "The Policeman" from "Sound Beginnings".
3. "My Dreydel" from "Sound Beginnings".
4. "Telrympie" from "Mooi Sing" by E. Albertyn.
5. "Will You Come a Walking?" from "Music Time".

All these songs were sung in unison. The children were given the pitch from a recorder and sang unaccompanied. The teacher stood in front of the children and conducted them. Voices were generally sweet and not forced. As a result, the tone quality was pleasant. Intonation was generally good. However, words such as "AND", "BRAND", "WINE", "DREYDEL", and "THE" proved troublesome to pronounce correctly but generally the diction of the English songs was fairly good. This was not the case with the Afrikaans song. Here the diction was poor. One of the reasons for this may have been the tempo at which the song was sung. The tempo was very fast. It seemed to me that the children did not understand the meaning of the words or if they did, they were unable to interpret the song effectively because of the speed at which it was sung. Breathing points were carefully selected and there was evidence of attention to phrasing though there were a few broken phrases. This was all that was done with this group. No breathing exercises, no teaching of pitch, time or ear training. Admittedly there was very little time because while I was there, an important meeting was in progress which took the teacher away from her class.

## SCHOOL 2

Unlike some of the other schools situated in the heart of the

city (Durban), this school has a playground with trees and grass where the children can play during breaks. The school and the grounds were clean and neat. It was a mixed school for boys and girls. Boys were admitted from Class I to Std. VI and girls from Class I to Std. VIII. The number of children attending the school was 802 though two weeks before my visit there had been 820 pupils. The children were a very mixed group ranging from very poor to very rich. The music teacher had a very tight schedule, teaching most of the classes from Class I to Std. VIII. Added to this, she had to move from classroom to classroom, except after 12.30 p.m. when the Infant classroom became available for music classes. Fortunately, there was a piano in the Class I classroom. As with almost all the Indian primary schools I visited, classes were very large, averaging 40 pupils in each class. The music teacher did most of her teaching in classrooms quite unsuited for class music teaching. The children were over-crowded in the classrooms which were also over-furnished with desks and chairs. There was no room for movement of any sort, nor was there any room for displaying pictures or charts about music. Those children who most needed activity and movement with music as well as stimulation from charts and pictures could not be given these because there was no music room available between the hours of 8.00 a.m. and 12.30 p.m.

During my visit there, I heard the Std. III choir, the Std. I choir and the recorder group. Both choirs, as well as the recorder group, consisted mainly of girls.

Std. III choir sang five songs:-

1. "Katie the Cow".
2. "Jingle Bells".
3. "My Farm".

4. "Winter is Coming".
5. "Hoeveel Werd".

All these songs were sweetly sung with a pleasing tone quality, intonation was fairly good and diction mostly clear with the exception of the Afrikaans song, "Hoeveel Werd". Compared with the songs sung at white schools, these songs were relatively simple and would probably be graded for Class II or Standard I. The recorder group, about 12 in number, played three short, simple pieces, all of which were in unison. The pieces were "Wake Up", "Playtime" and "A Round". Time and rhythm were correct and tone was sweet. Intonation was correct in most, though there were a couple of instances of overblowing especially in "Playtime".

The Std. I choir sang five songs:-

1. "Will You Come a Walking?"
2. "Weather Witch".
3. "The Policeman".
4. "My Dreydel".
5. "Away in a Manger".

All these songs were sung unaccompanied and of these the first, third and fourth were sweetly sung with excellent intonation and diction. The second song, "Weather Witch" was spoilt by unpleasant "scooping up" to some of the high notes. The fifth song "Away in a Manger" was not as carefully prepared as the others and the unnecessary accentuation of words such as "in" resulted in the distortion of the meaning of the words and poor interpretation.

### SCHOOL 3

This school is situated in the Urban area of Durban - in fact



clapped, the green to be stamped as follows:-

Pink: Clap 

Green: Stamp 

The class was divided into two sections - the clappers and the stampers. The clappers were decidedly better than the stampers.

Singing to hand signs:- I would say that approximately one-third of the class was able to sing all the notes indicated by the hand signs, another third managed the DOHS and SOHS well but were hesitant and uncertain of the other notes while the remaining third found the whole exercise entirely beyond them!

Sight singing:- The teacher used three lines for the purpose of sight singing. The notes read were DOH, ME and SOH. Each note was of a different colour, i.e., PINK for DOH, GREEN for ME and YELLOW for SOH. This was not very successful - about one third of the class made an attempt to sing the notes and even this minority was not able to pitch the notes correctly.

Songs:- Two songs were sung, both being sung in unison. They were "Sweet Nightingale" and "The Holly". Both songs were sweetly sung. Intonation was good and the tone pleasantly sweet. Diction was fairly good except for words like "the".

#### SCHOOL 4

This school is also situated in an urban area and is a girls' school. The Headmistress told me that most of the girls came from poor families. The school building was in need of repair and the classrooms overcrowded. The music room was a converted cloakroom with five or six benches in it. There was a small blackboard with a stand and a piano.

The music teacher told me that most of the classes were of 40 to 45 girls. The lobby was too small to accommodate the 41 girls from Std. 5, who came in for their singing lesson. There was barely space left in the room for me to stand.

The lesson began with breathing exercises and it seemed that the very audible sounds emitted by the girls coupled with the very obvious movement of their shoulders and chests was satisfying to the teacher. This took about three minutes of the lesson after which the girls sang a song which they had begun learning two days previously. The song was "The Drummer Boy" and was sung in unison. Intonation was generally good but diction was only fair. No noticeable attempt was made at interpretation. This song was repeated several times; the teacher was trying to improve the diction and phrasing. In this she achieved only a small measure of success. The reasons were:

- (1) Her own diction was not always correct.
- (2) The girls had not been taught breath control correctly.

The teacher then wrote some notes on the board. The treble clef was used but no timesign or keysign. The doh was sounded on the piano and the beat given. The girls were asked to sing the melody which consisted of DOH, RAY, ME, FAH, SOH and top DOH. Notes were not in this order and DOH, ME and top DOH recurred frequently between RAY and FAH. This was not altogether successful. The girls had difficulty in pitching most of the notes except DOH.

#### SCHOOL 5

This school is situated in a peri-urban area and is for boys and girls from Class I to Standard VI. The school building is comparatively

new and is placed in very pleasant surroundings. It has been imaginatively planned and laid out with ample grounds for the children. All the classrooms I saw were clean, neat and airy with ample light. The music room was no exception to this. There was a blackboard, a table, a double desk, a fairly new Ibach piano and forty-nine chairs.

As with all the other schools, the Principal had been prewarned of my visit. The singing teacher had selected a group of children from standard II to perform for me. This group consisted of approximately thirty children of whom about ten were boys.

They sang four songs:

1. "Die Klokkie". This was sweetly sung with no harsh sounds. The children were accompanied at the piano by the music teacher. Intonation was not always correct and diction only fair.
2. "Slumber Song". Here again tone was sweet but the intonation and diction could have been better.
3. "Katie the Cow". Diction and intonation not always correct.
4. "Click Go the Shears". Intonation was almost perfect here but diction not always correct. All the songs were sung in unison.

As this was a select group from all the Standard II children, the general impression was a disappointing one.

The music teacher then sent for the recorder group who played three pieces for me. There were 12 in the group.

1. "Go and Tell Aunt Nancy".
2. "German Folk Tune".
3. "Playtime".

All three pieces were fairly well played except for occasional overblowing by one or two players. The tempo and interpretation were in keeping with the mood of each piece.

The next group of children to come in were from the Infant department. These children, about twenty in all, came from Class I to Std. I and were an admixture of little boys and girls. All were well disciplined and very eager to perform. They sang four songs.

1. "Two Little Birds".
2. "King and Queen".
3. "Risha, Risha".
4. "Susie, Little Susie".

I was impressed by the sweet tone and the generally good intonation which was surprising because it is generally accepted that young children, when excited and very keen, do at times develop poor intonation through excitement. The only real weakness was in the diction.

## SCHOOL 6

Situated in the urban area of Durban, this is a state-aided school, the building of which is in great need of repair. There are 480 pupils from Class I to Standard VI and the school caters for boys and girls. The whole atmosphere from the school grounds to the school building, including the Headmaster's office, is one of neglect and poverty. The Headmaster's office is so small and was in such a state of disorder on the day I visited it, that there was barely standing room in it for me. The impression I got from the Headmaster was that he was not really very interested in the music department at the school; in fact, that he had no need for music at all. I was therefore surprised to find that the music teacher was enthusiastic and anxious to do her best

for her pupils. I heard the Standard IV class which consisted of about forty pupils.

The lesson began with breathing exercises which were not very successful because the children did not seem to understand that they must not move their shoulders and not make very audible sounds when breathing. Next came some simple vocal exercises, followed by singing the major arpeggio in various keys using different vowel sounds. The latter was more successful than the breathing exercises. To conclude these exercises the teacher played a major chord after which the class was requested to sing the first five notes of the scale. Five different keys were chosen for this exercise - C, D, E, F and G majors. These vocal exercises were performed to the accompaniment of the piano.

The class then sang five songs. These were "Die Klokke", "Click Go the Shears", "Longing for Spring", "Mother of Mine" and "The Little Sandman". I was impressed with the sincerity and the amount of involvement in these songs. It would seem that the children were really enjoying themselves and "living" the music. There were no harsh sounds even in "Click Go the Shears", which was sung with great enthusiasm and in a very animated manner. There were a few instances of weak intonation and poor diction.

The class was then dismissed and they filed out in a very orderly manner.

The teacher told me a little about her problems and the general activity in the school. She said that most of these children came from very deprived homes and there were some 80 odd children who stayed at institutions. She said that the Headmaster showed no interest in the music department and in fact refused her any further aids to her work. The music room was very bare except for a piano and two benches. The benches could

seat a maximum of 20 children and as I was told that most of the classes were between 35 and 42, these two benches were quite inadequate. There was also one small blackboard on a stand. No charts and no pictures. There were several broken windows, the floor boards were in urgent need of repair and the wooden staircase leading up to the music room was so rickety and dirty that I wondered that this building had not been condemned! The whole atmosphere of the place was one of gloom. The only bright spark was the eagerness of the Standard IV pupils to sing and to please both the music teacher and myself.

### SCHOOL 7

There are more than 700 children, boys and girls, at this school, which is situated in a peri-urban district south of Durban. The school building is fairly new and both the building and school grounds are neat and clean. Though I saw no sports fields, e.g. football, netball, etc., there was ample playing ground for the children during lunch breaks. Due to the large enrolment, the classrooms were overcrowded with 40 or more children in each class. There were several little flower patches near the classrooms which suggested that both staff and children were anxious not only to keep the school clean and neat but also to add touches of beauty and colour to the school grounds.

I listened to the Std. II, a class which consisted of 18 boys and 22 girls, totalling 40 children in the class. The music room had no piano. The music teacher used a recorder to give the pitch of the notes to the children and also to accompany them when necessary. There were some 40 odd desks and chairs, a blackboard and the only chart was one for percussion instruments.

The children filed in in a neat and orderly fashion. The teacher then pointed to a rhythmic pattern



which, after being given the beat, the children read fluently and correctly to the French time names. I was told that they had read this same rhythmic pattern before. Next came an exercise in pitch. Using the recorder, the teacher sounded the pitch of DOH after which the class was asked to pitch DOH, SOH, LAH and TI in various orders and combinations. These notes were sung to hand signs. This was not as successful as the rhythmic exercise and notes such as LAH and TI caused some confusion. The last exercise was on major scales. This was fairly accurate. The class then sang five songs, four of which they had previously learned and one new song. They were:-

1. "A Basketful of Nuts".
2. "Goeie Nag".
3. "Koen"
4. "Vêr van die Moeder".
5. "Bluebird".

Of these, the first and the third were accompanied, whilst the second and the fourth were not. Both accompanied songs were true in pitch and all the songs were sweetly sung and rhythmically sound. The unaccompanied songs were not always true in pitch. There were several intonation weaknesses. Perhaps the fault which struck me most was the lack of interpretation. All songs were sung at the same moderate tempo and with very little, if any, tone gradations. The new song, called "Bluebird", was very quickly learned. In a matter of a few minutes the children had learned the tune and rhythm. This song was taught by rote.

SCHOOL 8

The enrolment at this school was 748 children when I visited it and the school catered for children from Class I to Standard V. A relatively new school only a few years old, the school buildings and grounds were attractively laid out. The Headmaster told me that most of the children came from average income groups. Some were poorer than others but there were no children from rich families.

The music teacher was about to teach a Std. I class when I arrived. There were 40 children in the class. The teacher began the lesson with breathing exercises. The first attempt was very noisy then the teacher set about correcting this fault in the following way:- First she told the class to imagine that they were all holding dandelions and told them to breathe in quietly to the count of 4 and breathe out slowly and quietly through the mouth to the count of 4. Then she told the children to imagine that they were going to blow out a candlelight. She told them to take a quick, deep breath and to blow out hard and quickly through the mouth. Lastly the children had to imagine that they were smelling a rose. All these game exercises were successful and were enjoyed by all.

Using hand signs, the teacher proceeded with pitch. Sounding the chord of D Major and the DOH, she then asked the children to sing the notes as per her hand signs. The notes sung were DOH, ME, SOH and DOH in different orders. This was only fairly good. Some of the boys had difficulty with pitching the notes. From here the teacher proceeded to note values. This time she used an apple to represent a semibreve (or whole note). She divided the apple in two equal portions and called each half a minim and also gave it its French name, i.e., *taa-aa*. The children repeated the names *semibreve* and *minim* several times and

were questioned individually on these until the teacher was satisfied that the children had learned the names and understood the concept. She proceeded to the crotchet dividing the apple in 4 quarters and taught the children the French time name as well, i.e., taa. Revision was done and lastly the quaver, ta-te was taught. The apple was now divided into eighths. The teacher then divided the class into four groups. One group was called whole-apples or semibreves, the second group called half-apples or minims, the third group was quarter-apples or crotchets and the last group was eighth-apples or quavers. Pointing to each sign in turn, each group sang the French time name for their group. This was successful and the children obviously enjoyed themselves. All this time the children had been standing and the teacher decided that the time was right for them to get rid of some of their energy. Playing a little tune composed of crotchets, she told the class to walk to the music.

Quavers were used for running,  rhythm was used for skipping,  for bouncing,  used for gliding and  used for galloping.

The children were asked to sit quietly and relax while the teacher took out the song books. This took no more than a minute or two but also gave the children time to relax and prepare themselves for the songs they were about to sing.

Standing up quietly, the children waited for the introduction and then sang their first song called "The Workmen". The other songs were "Jackie the Sailor", "My Father's Garden", "Een, Twee, Drie, Vier" and "Will You Come a-walking?", "Sweet and Pretty Margaret". All the songs were sung imaginatively with evident thought given to the meaning of the words. One of the songs, "Jackie, the Sailor" was accompanied with rhythm sticks and piano. The tone was sweet and apart from a little weakness in intonation, there was no harshness and diction though not

perfect was on the whole acceptable.

### SCHOOL 9

A large school with an enrolment of 1 029 boys and girls. The school building is about five years old and is set in well planned grounds. The headmaster told me that the children come from a mixed group of upper middle class to poorer class Indian homes. The classes are overcrowded with 40 or more children in each class.

The class which I heard was Std IVD in which there were about 40 children. The music room was a converted classroom, well ventilated and with sufficient light. There was no piano but the music teacher had three recorders, a descant, treble and a sopranino all of which he used during the singing lesson. A good part of the lesson was devoted to the teaching of rests (crotchets and minims), note values (crotchets and minims), pitch (doh to lah inclusive), and aural training (repeating short melodies twice and then asking the class to sing these melodies). Of all these tests, the only one which the children managed with ease was the one on rhythm. The remaining part of the lesson was spent singing three songs, each one once. They were:-

1. "The Ball Keeps Rolling". This was sung slowly and the intonation was not satisfactory.
2. "Winter is Coming". Intonation was very weak indeed.
3. "Kom Liewe, Liewe Lente". The tempo was lively but diction (understandably) and intonation were poor.

It must be noted that this was standard IV D and that these children were rated as the least intelligent (or the most unwilling to learn) of all the Std. IV children at this school.

SCHOOL 10

This school caters for children from Std. II to Std. V. There are 827 pupils and the classes average 42 children in each class. The school is situated in a peri-urban area and the building is about twenty years old. The classrooms are overcrowded and the music room is a converted domestic science room. I attended a lesson given to a standard V class of 38 children (boys and girls). The children sang five songs, all with recorder accompaniment which was played by the teacher. This was one of only two Indian schools at which I heard part singing. The first song sung by the class was "The Lord is my Shepherd" (Crimond version) and the result was pleasing - each part being well sustained. Intonation and diction were mostly correct. The second song was an Afrikaans one called "Die Klokke". This song besides the teacher's recorder accompaniment, also had the accompaniment of triangles, bells and cymbals. It was sung in unison and though the idea of percussion accompaniment was a good one, the children tended to shout at times and this spoiled the general musical effect. The third song was "The Little Boy and the Sheep". This was also in unison and sung to the accompaniment of the recorder. The tone was sweet and the diction and intonation accurate. The fourth song, in Afrikaans was called "Die Son" and was sung in parts. The seconds, however, had difficulty in keeping their part true in pitch. Diction was also faulty at times.

The fifth song "Fare Thee Well" was a round and well within the musical capabilities of the children. Tone was sweet and the diction and intonation were good. The remainder of the lesson was devoted to a solo sung by a young boy. The song was a Hindi one called "Char-Chae-Meri". It was sweetly sung and illustrated very clearly the quarter tones of Indian music.

I was told by the music teacher that three-quarters of the children at this school speak an Indian vernacular at home. The rest of the class displayed obvious enjoyment of this performance.

### SCHOOL 11

This school is situated in a poor area and was opened in 1928. It caters for 613 children from Class I to standard VI and is run on the platoon system. The first group of 349 children attend school from 7.15 a.m. to 1 p.m. and the second group of 264 children from 9.15 a.m. to 3.15 p.m. Approximately 200 of these children are under "welfare" care. In most cases both parents do menial work.

The vernacular classes held after school hours were very poorly attended probably due to the fact that the children had to help at home with household chores or at odd jobs.

The school was in a dilapidated state and the music room was badly ventilated. It was formerly a store-room; the floorboards were broken in several places. The staircase leading to the music room was also in a dilapidated state and I found the climb to the music room quite hazardous and frightening. I was quite relieved to find I had managed the rickety flight of stairs without mishap and I wondered at the fact that no serious accidents had occurred as yet. The school grounds were just as uncared for. There were no trees and no grass. Papers, tins and other litter was scattered all over the playground and there were no sports fields for the children. Classrooms were overcrowded with 40 to 44 children in each class.

The first group of children which I heard was from Std. VI. There were 40 children in the group of whom 9 were boys. They sang two songs both of which were sung in unison. They were "The Sandman"

and "We Are What We Want To be". "The Sandman" was sweetly sung with fair diction but the phrasing was poor. Intonation was mostly clear and there was evidence of some training in interpretation. The rhythm was correct and the tempo well suited to the character of the song.

The teacher then sent for a Std. V group. Like the Std. VI group which I heard, these Std. V children were selected children from all the standard five classes. There were 40 children of whom only eleven were boys. They also sang two songs "Swansea Town" and "Die Son Verhuis". Both songs were sang in unison; the pitch being given by the teacher on the recorder. In both songs the diction was clear and intonation fair. A recorder group of seven children played three pieces. The first, "Bamberg" was played rhythmically but there were several instances of over blowing. The second, "Will You No Come Back Again" was more successful in every way. Intonation was more secure. The final piece "The Frog and The Crow" was also rhythmically sound but here again the intonation was not always true.

## SCHOOL 12

Situated in a peri-urban district, this school has 1 199 pupils with a teaching staff of 40 teachers. Because all these pupils cannot be accommodated in the school at one time it has to be run on the platoon system; 656 children being taught in the morning and 543 in the afternoon. Classes average between 35 and 40 per class. The social class of children attending the school varies from rich to poor but the majority belong to the middle class. This was told to me by the Principal who also told me that one in eight of the children is dependant on a welfare society to some extent.

During school hours there is no time for extra-mural activities

but after school there are vernacular classes and all the arts are taught. Several members of the staff can play musical instruments - both Western and Eastern. The first group of children to which I listened was the Infant choir. They sang three songs all of which were dramatised with movements. The songs were:- "It's Raining, It's Pouring", "Two Little Birds" and "Pointer Finger and Mr. Thumb". Of these, "Pointer Finger and Mr. Thumb" is not one of the songs listed in the syllabus. All the songs were sung with enthusiasm and gusto but diction was not always clear.

The next group to sing was the Std. I choir. The teacher used the recorder to accompany the choir and there was also a group of children playing the following percussion instruments - a drum, bells, clappers and tambourines. The whole effect was a rather mechanical performance with everyone performing almost continuously. I felt that a more imaginative approach would have been more interesting both to myself and the performers. The piece chosen for this more ambitious arrangement with percussion was "Will You Come a-walking?" After giving the class "doh" on the recorder, the teacher used hand signs to teach the children the tune of a song called "Jantjie, Tantjie". This was not very rewarding because after the first doh was sung, the rest of the notes were mostly off pitch and neither were the children singing together but each child was singing its own rhythm - the result was chaotic. Lastly, the following three-bar rhythm was written on the board



The children were given the beat and the children clapped the rhythm. This was well executed.

The last group to sing for me was the Std. II choir and they gave the most musically satisfying performance. The five songs they sang were "The Cradle", "The Spring Song", "Bobbejaan", "The Caterpillar" and

"Everyone Has a Place to Live". All these songs were sweetly sung, intonation was mostly sound and some degree of imagination was used in the interpretation of the songs. The real weakness was in the diction.

All the groups heard were very well behaved.

### SCHOOL 13

This school is situated in an urban area and has 609 pupils of whom one hundred are dependent on Government grants. The school building was fairly old and over-crowded. Nevertheless, the music teacher had her own music room which was attractively decorated with charts and pictures. The first group to sing for me was the class I and II choir and they sang three songs. They were: "Hot Cross Buns", "King and Queen" and "Two Little Birds". "Hot Cross Buns" was sung with vigour and enthusiasm and diction was clear. Phrasing and breathing were easily managed and pitch was true. The whole result was altogether satisfying. "King and Queen" was not as successful. The high notes were very weak and diction not always clear. The last song, "Two Little Birds" was sweetly sung and the diction was very clear.

Next was the standard IV choir which also sang three songs, "Golden Slumbers", "Raindrops" and "Sing Vinkie, Sing" (Afrikaans song). Of these three songs, the first was the weakest - breathing and diction were faulty and this spoilt the musical interest of the song. "Raindrops" and "Sing, Vinkie, Sing" were well presented. All these songs were sung in unison.

When the standard IV choir was dismissed a large group of about forty children of varying ages (taken from the most musical children in this school) prepared to perform with voices and percussion instruments the song, "The Woodpecker". The instruments used were triangles, bells,

drums, zylophones, wooden blocks, castanets, cymbals and song whistle. A small recorder group played the accompaniment and the percussion band was conducted by one of the junior pupils. The percussion instruments were judiciously and imaginatively used and the performance as a whole was very pleasing except for the singing which was sharp at times. The breathing was not always correct which in turn adversely affected the phrasing.

I asked if I might hear a class of children, not a selected choir, but rather an ordinary group. The teacher sent for Class I. There were 42 children in class I, 22 girls and 20 boys. They sang three songs: "Raining", "Susie" and "Here are Mother's Knives and Forks". All three songs were sung with obvious enjoyment but the tone tended to become harsh, diction was at times not clear and I thought more imagination could have been used in the interpretation.

#### SCHOOL 14

This school is situated in a rural area. Of the 307 children who attend the school, 240 come from very poor homes where the father's monthly earnings are R15 per month plus a free house and rations. The Principal of the school praised the White community in the area, who he said, were very sympathetic to the needs of the underprivileged Indian children in the area. A playground has been made available to the Indian children by the White community and they are assisted with transport whenever possible. Some of the White women of the community have arranged a school feeding system. Most of the parents are illiterate.

This school of 307 children has a staff of eleven teachers; the principal, the vice-principal, one senior assistant and eight assistant teachers. There were between 33 to 40 children in each class. The

school building was very dilapidated and the music room had in it desks and chairs and did not suggest a music room except for the recorders which were on the table. There were no pictures or charts, no piano, record player or percussion instruments. The first class I heard was standard two. There were thirty-three children in the class and they sang five songs: "Spring Song", "A Little Caterpillar", "Everyone Has a Place to Live", "The Cradle" and "Bobbejaan". All these songs were sweetly sung; pitch was mostly correct but diction was at times very poor. The children were very well behaved. This class was dismissed and the teacher then sent for the recorder group. Three of the children, one boy and two girls, played one solo each. They were "The Frog and the Crow", "Will You No Come Back Again" and "Bamberg". Of these, the last was the best, the other two were correct rhythmically but there were several instances of over blowing.

The group then played three pieces; "Wake Up", "Playtime" and "Liebster Jesu". "Wake Up" was fairly good but the time was not always correct. "Playtime" was weak for not only was the rhythm at times incorrect but intonation was also poor - the latter probably due to overblowing. The last piece "Liebster Jesu" was much better than the first two pieces.

### SCHOOL 15

This school is situated in a rural area. It has an enrolment of 850, class I to standard V and caters for the children of people with in the main, low incomes. A large percentage of the parents of the children rely on welfare grants to meet living costs. However, there are a few well-to-do children, including a doctor's son. The school grounds are very bare though clean.

Vernacular classes are held after school hours where children learn Hindi and Tamil. Only a few children however, attend these classes. This school was built by the Hindu community more than 30 years ago but over this period the principals have all been Christians which suggests the breaking down of the old Indian caste system.

The principal told me that the school choir was adjudged first in Pietermaritzburg and third in Natal in a competition between all Indian schools in Natal. The adjudicator was Mr. E.W. Albertyn. The music teacher at this school was trained at the University of Durban-Westville but did not gain the teacher's diploma of this university through failure in the subject of Physical Education. She told me she never really wanted to teach music and hoped, in the future, to read for a B.A. degree. She has been teaching for three years.

This teacher was of the opinion that the children's love for music was being destroyed by the insistence of the music inspectorate that those children who showed any talent for music must be prepared for theory examinations in Stds. 4 and 5 and practical recorder examinations in standard 5. These examinations are similar to the Grade I and II theory examinations of the University of South Africa and the grade II practical recorder examination. Furthermore, the music teacher felt that the test to select talented pupils who must be prepared for the examination, was inadequate. She said that in one case the test was so set that the answers to the majority of questions was the no. 2. As a result, there were a few weak pupils who gained fairly high marks simply by guessing their way through the questions.

The first class heard was standard I in which there were 32 children. The lesson began with eight children (4 boys and 4 girls) doing a little dance to a song, "I have lost my little Partner" whilst one child played the tambourine and the others sang. The pitch, rhythm

and diction were mostly correct except for a couple of voices whose intonation was not always true. The 8 children were inclined to be stiff at first but the teacher managed by gentle persuasion to rectify this to a degree.

The teacher then began a little rhythm drill to see if the children could, after one hearing, repeat the short rhythmic pattern. All these were done by clapping and using the French time names.

e.g. Teacher:- ta tate ta ta (clap and call)

Children:- ta tate ta ta (clap and call)

The responses were quick and all were correct. Using the descant recorder, the teacher then proceeded to play the melody of a song called "Little Johnny England" which the children then sang in unison. Diction and rhythm were clear and correct but the pitch suffered. Tone was at times rather harsh.

The last song chosen was "Halloween". In this song the intonation was faulty and the tone harsh. Tempo was sluggish and laboured but diction was very good. The teacher made some attempt at improving the interpretation but achieved only a small measure of success.

The second class that I heard was standard II. Most of the lesson time was spent learning the words of an Aryan Prayer called "Arti" sung in Hindu. The teacher presumably did not know the language because she called on some of the Hindi speaking children to say the words which both she and the other children repeated several times. The last few minutes of the lesson were used to learn the tune. The teacher played each phrase on the recorder and called upon the children to repeat each phrase. By the time the lesson was over it was quite clear that much more time would have to be spent on this song before the children would know it.

SCHOOL 16

This school is situated in an urban area and is a platoon school with an enrolment of 1 485 pupils from Class I to standard IV. Because of the lack of classrooms, the standard V pupils were sent to a nearby high school. There is a staff of 47 teachers including the Principal who runs both school sessions. This school caters for a very mixed group of children - some from the merchant class; some from the labourer group. The children belong to the Hindi, Moslem and Christian religions but all speak English at home. I was told that only the Moslems are very interested in their religion and culture. At present there are 64 pupils learning the recorder in Std. III and 52 pupils learning the recorder in Std. IV. The classes average 40 children in each class.

The class I heard was Std. III a with 38 children in the class. The children sat outside on benches. The teacher had a blackboard mounted on an easel. The children were allowed to choose the songs which they wanted to sing. All the children in this class play the recorder and started this instrument in their Std. III year. The songs chosen were "Kookaburra", "The Keeper", "Die Klokke" and "Shalom".

"Kookaburra" was sung as a round and the tone was sweet; diction, rhythm and pitch mostly correct. However, there was little evidence of expression and no noticeable attempt at interpretation.

"The Keeper": Here again a sweet tone; diction, rhythm and pitch were correct but there was no evidence of expression or interpretation.

"Die Klokke": This song was marred by a lack of expression resulting perhaps from ignorance of the meaning of the words.

## Theory

A staff was drawn and the class was asked to identify it. Questions were asked on how to read music e.g. from the bottom line upwards and the letters of the musical alphabet; A to G. Time and rhythm. This took the form of revision of  $\frac{4}{4}$  time using the French time names.

The final song "Shalom" which I was told was specially chosen as a farewell to me, was reasonably well sung.

## SCHOOL 17

This is a fairly new school which opened in 1973. Pupil enrolment stands at 779 with a staff of 26 teachers including the Principal. The school is situated in a Peri-urban district and caters for children from Class I to Std. V. The pupils come from mixed social levels but there are more poor than well-to-do.

The music teacher was trained at the University of Durban-Westville and completed a two-year course of which music was not a principal subject. He has been teaching for 8 years, the last six of which have been devoted to the teaching of class music. The teacher told me the children are encouraged to learn the recorder from Std. III and the music inspectorate expected at least 25% of the children from Std. III, IV and V to learn the recorder.

The class I heard was a Std. V class in which there were 40 children. The lesson consisted almost entirely of theory. This was no doubt practice for the forthcoming theory examination set by the Indian Education Department. Worksheets were distributed to the children. The questions were mostly answered orally and a few were

answered on the blackboard by the children. There were three portable blackboards and one blackboard on the wall.

The questions related to:-

- a) Pitch - Treble clef only and not higher or lower than one leger line above or below the staff.
- b) Scales - C, G, D and A major; D, A and E minor.
- c) Rhythm - Simple time; note values and rests.
- d) Intervals - As these occur in the major scales studied.
- e) Degrees of the scale - Technical names.

The last part of the lesson was devoted to a recorder group selected from children in the class. There were 12 children in the recorder group, this being 30% of the class - a little more than the percentage required. These children began by playing the following scales, legato and staccato:-

C, G, D and F major.

F major was weak - problems with pitching the notes.

E, D and G minor - There were also problems with pitch of the minor scales.

Arpeggios played were F, C, G and D major. Top F was incorrect.

Two pieces were played by the group.

1. "Allegro" - Bohm

This was too slow for an Allegro and intonation was not always true. Even bearing in mind the limitations of the possible tone gradations of the recorder, this piece was totally lacking in expression.

2. "Gavotte" - Handel

Rhythm, phrasing and tempo were correct but pitch suffered.

Here again no evidence of tone gradation.

SCHOOL 18

This is a state-aided school built by the Anjuman Islam Trust. It is situated in a rural district and 90% of the 376 pupils attending the school are Muslim. The school is staffed by 13 teachers and an itinerant music teacher who serves 3 schools in all. Classes average 40 children per class.

As the itinerant music teacher was absent due to illness, I listened to the music lesson of the Infant class whose teacher has had some private tuition in music. This teacher has 23 years of infant teaching experience of which 17 years have been devoted to this school. She has had no formal teacher training and her highest academic achievement is the standard eight certificate gained at the Indian Girls' High School in Durban.

She told me that she attends all the "Music Workshops" held at the Springfield College of Education and that these are held about twice annually on Saturday mornings, each session lasting three hours. The work done at these sessions is either instruction in part-singing, recorder or listening-in to the work achieved by student teachers at the College.

At the lesson at which I "sat-in" the Class I children sang four songs all of which were dramatised with action and movement.

1. "I'm a Little Teapot":- Rhythm good, actions very confused. Pitch was very weak. Movement or swaying to time of music was good.
2. "Puff a Train":- Rhythm, movement and action were good but the pitch was very weak.
3. "The Wheels on the Bus"- Rhythm good. Action and pitch were weak.

4. "Peter Hammers":- Rhythm and action good but the pitch was weak.

The room was necessarily overcrowded because of the large number of children requiring desks and as a result there was little space for movement. It is not surprising that the actions and movements to two of the songs was weak and confused because the children could not move freely. The children, I was told, had not yet begun with percussion instruments and would probably not do so until they reached class II.

#### SCHOOL 19

This school is situated in a rural area and has a pupil enrolment of 770 children from Class I to Std. V. There is a teaching staff of 22 teachers and 1 principal.

50% of the pupils come from underprivileged homes and 50% from lower middle class homes. Most of the underprivileged pupils were members of families in receipt of social welfare grants and because they lived in sub-economic housing schemes with only two rooms apart from kitchen and toilet, the children found it very difficult to do their school homework. The inevitable result - poor school achievement.

The children are predominantly Hindu but there are some Moslems and a few Christians at this school. All the children speak English at home.

The music teacher trained at the Springfield College of Education gaining a Teacher's Diploma after completing a two-year course which did not include music. She received her musical education at the "Workshop" sessions at the Springfield College of Education since completing the two-year diploma. At present she teaches English and Music to the Standard V children.

The lesson I attended was the Std. V B class. This lesson was given in the Std. V B classroom as the music teacher has no specific music room but moves from classroom to classroom to give the music lessons. The lesson was devoted for the most part to revision of work studied in preparation for the theory examination which was to be written a week from the date of my visit. The sections covered were as follows:-

- 1) The technical names of the degrees of the scale.

These the children knew very well.

- 2) Tonic triads of each of the following keys:- C, G and F major.

This was not successful. Only about half the class were able to answer questions on this section. There was much prompting from the teacher.

- 3) Triads formed on the other degrees of the scales of C, G and F major.

Most of the children had difficulty with these triads and much time was spent by the teacher in explaining the principles involved.

To end the lesson, the class sang two songs. The first was "Maiden, Maiden". The teacher played a short introduction on the recorder after which the song was sung unaccompanied. Nor did the teacher conduct the children while they sang. The result was that though rhythm was good and diction clear, there were instances of broken phrases and no evidence of interpretation or expression.

The second song was "Japie, My Skapie". This song was sung at a slow, dragged pace and lacked vitality. Diction and pitch were not always correct.

SCHOOL 20

This school is situated in an urban area and has a pupil enrolment of 670 pupils from Class I to Standard V. The school is staffed by 22 teachers including the Principal. The Principal told me that although some of the houses in the area served by the school are bigger and better than the average, the school also caters for children living in sub-economic homes where large families live in two-roomed units. This over-crowding caused in many cases, urgent human problems not the least of which was poor performance on the part of the children at school due to the lack of facilities to do their school homework properly. All the children speak English at home but about 200 of them attend vernacular classes after school hours.

The teacher is self taught and has passed the Grade V recorder examination of the University of South Africa and has been teaching for 15 years but has taught music for the last six years only. This teacher was first employed by the Natal Education Department as a temporary assistant but is now termed qualified. She has attended all the refresher courses held during the last six years at the Springfield College of Education.

The lesson at which I "sat-in" was the Standard IV A class. The lesson began with the revision of the technical degrees of the scale and the teaching of intervals found in the scale of C major, using middle C as the lowest note of the intervals in each case. Only the interval number (and not the kind of interval) was taught. This took about 15 minutes (half the lesson time). In the last 15 minutes four songs were sung among them one new song which was begun in the preceding lesson.

"Ifca's Castle" (new song): The teacher began by singing the song after which the children repeated it. This was repeated three times with the teacher singing as well and lastly with the teacher playing the melody

on the recorder. Pitch was weak but rhythm and diction were good.

The children chose to sing the following songs:-

"A-Roving". The melody was played by the teacher on the recorder and was sung with a pleasing, gay tone. Rhythm and diction were good but intonation was not always true.

"Land of Silver Birch". Here again the teacher accompanied the children on the recorder but the pitch was often noticeably incorrect.

"Child in the Manger". This was first played by the teacher on the recorder. Here again there were problems of pitch which the teacher made no effort to correct.

## SCHOOL 21

Situated in a peri-urban area, this school has a pupil enrolment of 750 children, most of whom live in very cramped circumstances often with more than one family sharing a sub-economic home. As a result, academic progress was adversely affected. The school is staffed by 25 teachers including the Principal. The children all speak English at home. Class average is 40 pupils per class. Vernacular classes which are held after school hours are not well attended by the pupils of this school.

The music teacher has taught music for six years and was trained at the Springfield College of Education for 3 years where he specialised in music. However, in his opinion, the training he was given was inadequate as he would have preferred to have devoted more time to the



the second verse, the teacher often reminding them that they must aim at a sweet sound. This took about 10 minutes in all. The children sang both the first and the second verses after which the class was asked if they enjoyed the song and if so, why? Although all the children who replied said that they had enjoyed the song, none could give any reason why it found favour with them.

## SCHOOL 22

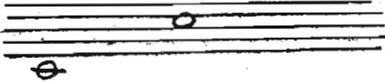
This school is situated in a peri-urban area, has a pupil enrolment of 670 children from Class I to Std. V and a staff of 22 teachers including the principal. Classes average 40 per class.

30% of the children come from sub-economic homes and the majority of these are under the care of a welfare society. The rest belong to the lower middle class and only a very small percentage, approximately 2% of the enrolment, come from well-to-do homes.

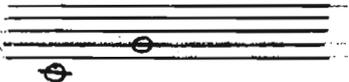
The school is 7½ years old. In that time the children, staff and particularly the principal have together created a neat, well planned and very colourful garden in the school grounds. A concrete stage has been built for an open-air theatre where concerts and plays are performed periodically. There is no music room, the teacher going from classroom to classroom to teach.

The first class I heard was Class I A. There were 38 children in this class. The children sat at their desks while the teacher played the opening bars of a song called "Little Sally Waters". This was sweetly sung, rhythm correct, but the pitch was weak. On the blackboard the teacher drew the following  and beneath it . The children were required to read the note values to the French time names. This was achieved with ease and fluency.

A percussion instrument was given to each of six children who used the instruments to beat the time of a march, "When Johnny Comes Marching Home" while the teacher played the melody on a descant recorder. The rest of the children then formed into a line and marched round the room to the music.

The last part of the lesson was spent teaching the children doh and top doh. The teacher wrote  on the board and after giving the children the pitch of each doh, then asked them to sing the doh and top doh. Some of the children had difficulty in pitching these notes correctly.

The next class I heard was Std. IV. There were 40 children in the class. The teacher clapped this rhythm  and asked the class to repeat it. There were no problems with this. The children were then asked individually, to give the rhythm its French time names. Several (about 10) hands went up and all those who were chosen to answer, answered correctly. The teacher then wrote the rhythm on the blackboard viz. . Using his voice, the teacher sang a note and asked the children to repeat it. This was done successfully several times at different pitches.

Singing four different notes in succession e.g. Doh, me, lah, soh, the teacher asked the class to repeat these. This was less successful. Several instances of faulty intonation, mostly on the flat side. These notes were then written on the board, a staff having been drawn and the children were asked to sing the notes as they were pointed to by the teacher. The notes were not always sung in the order in which they were written. The same written exercise on the board was used for identification of interval numbers, e.g. 

At this, the children had no difficulties. Next was a song, "Blue-Tail Fly". The teacher selected two girls to dance, six children to play percussion instruments, another six children to clap their hands and the rest to sing the song. The teacher used the descant recorder as the accompanying instrument and after a short introduction on the recorder, the children performed. This was fairly successful. The dancers danced in time to the music and the hand clapping was rhythmical but pitch of the singers was not always true and the percussion instrumentalists were rather noisy and overpowering at times. Those using the clappers had trouble keeping in time to the music. At both lessons the children were allowed a small degree of creativity.

### SCHOOL 23

This school has a pupil enrolment of 738 children, a teaching staff of 25, including the principal and is situated in a peri-urban area. Most of the children belong to the middle-class but there are about 30 welfare cases. This school was until recently, a platoon school but because of a new school opening in the vicinity it was no longer necessary to have a second school session. The children belong to the Muslem, Hindu and Christian religions. This is the only school I visited at which the principal told me that most of the children could speak one or other of the Indian vernacular languages.

Vernacular classes are held after school hours for approximately one hour per day and these are very well attended by the pupils. Languages are Urdu, Tamil, Telegu and Hindi.

This school opened in 1963. The school grounds are neat and clean with a few young trees and some flower beds.



English at home and belong to the Moslem, Hindu and Christian religions - mostly Hindu. There are no vernacular classes held at this school.

The class lesson I attended was a Std. II class in which there were 39 children.

The teacher sang doh after which the children were asked to sing the notes doh, me and soh indicated by hand signs. When these notes had been mastered by the whole class, the teacher added "ray, lah and low soh" to the notes already learned. An ostinato melody was taught using the notes practised after which the class was divided into two groups - one half sang the ostinato while the rest sang another melody above it.

The teacher clapped a simple rhythm which the children repeated. Their response was quick and accurate. The children were then asked to give an answering rhythm to the teacher's rhythm. This was done by choosing a different child to answer each different rhythmic pattern clapped by the teacher. In this the children had no difficulty and appeared to enjoy the exercise.

Using the interval of a minor third, the teacher asked the children a number of questions and required each of several children to reply in turn using the same minor third in the answer. No original answering melodies were sung nor was any originality expected.

A new song "Red Autumn Maple" from Japan was taught in the following manner:-

- 1) The teacher recited the words of the first verse to the rhythm of the music.
- 2) Each line was then repeated in a similar manner by the children.
- 3) The teacher then talked about the song and told the

children about autumn and the maple tree.

- 4) The tune was played by the teacher on the descant recorder.
- 5) The children sang each line accompanied by the teacher on the recorder and then they sang the whole verse.
- 6) Finally, accompanied by the teacher on the guitar, the children sang the whole song. The entire exercise took about seven minutes and in that time the children were able to sing the melody, rhythm and words correctly. No attention was paid to expression or colour at this stage.

"Raindrops" This was a song previously learned. The diction was clear and the rhythm correct but pitch was disappointing and the tone tended to be harsh at times.

Another song sung was "Madam, Madam". This was another song previously learned. It was sweetly sung with good diction, rhythm and pitch.

"Vader Jacob" was sung as a round. The class was divided into four groups with each group beginning at a different point. The teacher conducted the class. With this item, the lesson came to an end.

The music teacher trained at the Springfield College of Education completing a three-year course specialising in music in the last two years. He would have liked more time devoted to music during this training period and felt inadequate when he first started teaching.

He was of the opinion that the emphasis on examination work in standard IV and V tended to destroy the love that the Indian child has for music. Theory has to be started in earnest in Class II and much

time has to be spent on recorder playing and formal theory in order to achieve the standard of theory and recorder playing required by the department which sets examinations in both these subjects in standard V. This leaves little time for creativity in class music.

### SCHOOL 25

This school has a pupil enrolment of 762 children from Class I to Standard V, a teaching staff of 25 including the principal and is situated in a peri-urban district. The pupils come from a mixture of poor and lower middle class families. All the children speak English at home and the majority belong to the Hindu religion, the rest being either Moslem or Christian.

The school grounds are neat and clean but there are insufficient playing grounds and no trees. The school is about eleven years old.

The music teacher completed a three year course at the Springfield College of Education and specialised in music but she feels that the music training was inadequate. In her opinion, the music syllabus at Indian Primary schools is too rigid and the children's love for music is being destroyed by the insistence of the Indian Education Department that so much theory and so many songs must be taught. Added to this is the fact that one third of all the pupils from Std. III upwards must learn the recorder and pass theory and recorder examinations set by the department. This means that there is no time for any other musical activities in class music lessons.

I attended a lesson given to Std. III in which there were 42 children. As there was no music room, the lesson was held in the Std. III classroom.

The teacher came in clapping a rhythm and asked a child to repeat



SCHOOL 26

Almost all of the children attending this school come from sub-economic homes. Their parents are mostly very poor. Some 18% of the children are Zanzibari and these children are mostly very industrious and well behaved. There is a serious learning problem with many of those children whose parents, because of their poverty are forced to sub-let a room in their two-roomed homes. This meant that the children concerned had no place to study or in which to do their homework. Because of overcrowding, even if they could find a small corner in which to study, the disturbance would be such that concentration would be virtually impossible.

The school has a pupil enrolment of 1 112 children, a teaching staff of 37 which includes the principal who serves both sessions of the platoon school. It is situated in a peri-urban area. The school grounds are clean but with inadequate playing area for the children. The principal told me that the platoon system caused a number of problems of administration and teaching. Several of the younger children arrived early for the first session with their older brothers and sisters but had to wait till the second session began to attend class themselves. As a result it was not unusual to find some of the younger children sleeping during lessons. It was also very difficult to arrange school functions and practising for such functions as the platoon system created immense difficulties. Classes average 40 children per class. Apart from the Zanzibari children, all the children speak English at home. The children belong to the Hindu, Moslem and Christian religions but most of them are Hindus.

The music teacher has completed a two-year course at the University of Durban-Westville specialising in music. He has passed the grade II

recorder examination of the Department of Indian Education and the Qualifying Theory examination of the University of South Africa.

The class lesson to which I listened was Std. V A in which there were 37 children. This class was preparing for the theory examination which is set by the Department of Indian Education and which was to take place a week or so from the day I visited the school. As a result more than half the lesson time was spent revising work for this examination. The children were each given a theory worksheet which contained eight questions. The questions dealt with the notes of the treble clef, simple time, note values and rests, major scales of C, G, F, D and A and the minor scales of A and D with their tonic triads, the technical names of the degrees of the scale and simple Italian terms. The answers of the children were given orally. Only a few of the children were able to answer the questions with any ease. The rest did not appear to know the answers to most of the questions.

Thereafter, a new song, "Captain Morgan's March" was taught. The teacher told the children the story of the song - a song about a man called Morgan calling all the patriotic men of the town to march against the invaders. Some time was spent discussing how this song should be sung. The teacher recited each line to the rhythm of the music and this was repeated by the class. When the words were learned, the teacher played the melody on the recorder and gradually the children joined in singing the song. This took about eight minutes of the lesson. In the last four minutes of the lesson time, the children sang two short songs which they had previously learned. The first was "Leaving Home" which was sweetly sung with clear diction and accurate rhythm and pitch. The second song was "Click go The Shears". This was sung with vigour - pitch accurate.

SCHOOL 27

This school is 11 years old and is situated in a peri-urban area. It has a pupil enrolment of 638 children, a teaching staff of 22 including the principal and classes average 35 children per class.

The school grounds are clean and neat but there is hardly any playing space and very little shade. Classrooms are overcrowded.

The children come mostly from sub-economic homes and most of the parents are very poor. The children are mostly Hindus but there are a few Moslems and Christians.

The music teacher has been teaching for 5 years and qualified as a music specialist after a three-year course at the Springfield College of Education. This teacher agrees with the syllabus as set out by the Department of Indian Education and more especially with the relatively new examination system as planned for Std. IV and Std. V in music.

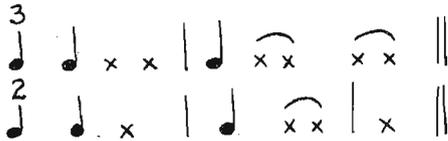
I "listened in" to a lesson given to Std. I A in which there were 33 children. This lesson was conducted in the std. I A classroom, as there was no music room at this school. The class sang three songs, "Kom Wys My 'n Voëltjie", "Lonely I Wander" and "In My Father's Garden". "Kom Wys My 'n Voëltjie" was firstly hummed by the class then sung by the girls only and then by the boys. Diction was clear, rhythm correct but the tone was at times loud and harsh.

"Lonely I Wander" was sung in unison, as were all the other songs, and the tone was again harsh. Nothing was done by the teacher to correct this deficiency. The last song, "In My Father's Garden", was sung with clear diction and there were no problems in rhythm but the tone was harsh and strident.

The teacher wrote the following rhythm on the blackboard



The children were asked to clap this rhythm and the class responded with enthusiasm. There were no problems with this. However, I was told that the class had done this exercise before. The teacher then wrote the following on the blackboard.



The children were asked to fill in the x's with notes. This was done orally and the six children who put up their hands were able to do so correctly. Whether the rest of the class were reluctant due to shyness or whether they were uncertain of the answers cannot be ascertained but it is likely that the latter reason is correct.

## SCHOOL 28

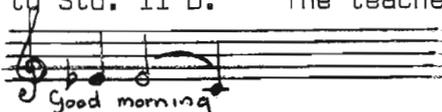
This school is situated in a peri-urban area, with a pupil enrolment of 765 children and a teaching staff of 25 teachers including the principal. All the children speak English at home, the large majority are Hindus, the rest are Moslem and Christian. Most of the children come from poor homes and many of these children are welfare cases.

The music teacher received his teacher training at the Springfield College of Education and specialised in music after completing a two year course. He felt that far too little time was spent on music at the Springfield College of Education. He has had three years teaching experience. He said he would much prefer to have a room especially for class music teaching and would like more records and films as teaching aids. He was opposed to the system of examinations in recorder and theory of music and felt that these tend to destroy the children's natural

love for music.

Neither was this teacher satisfied with the "music workshops" held for music teachers at the Springfield College of Education approximately once a term. He said these were of little value to teachers as no new teaching methods or ideas were given to the teachers. Teachers were given instruction on how to teach part songs and were given lessons on recorder playing. No ideas were offered on creative class music teaching and when compared with a course which this teacher attended at the University of Natal in Durban, the workshops were of little value. He would like to see class music teaching at Indian Primary schools take on a different motivation.

I attended a lesson given to Std. II B. The teacher greeted the children in song, e.g.



Using the same melody, the teacher asked the children questions. The children replied to the questions using the same melodic figure.

The teacher then gave the children a theme which they had to dramatise with movement and song. The story chosen was:- Nelson (the name of one of the pupils) is going to play with one of his friends. On the way he passes a house where there is a fierce looking dog in the garden. Nelson becomes afraid and walks very slowly and cautiously past the house but before he is quite past it, the dog spots him and barks angrily at him. Nelson is now so frightened that he turns around and runs back home, not stopping until he is in the house.

The children remained seated at their desks, presumably because the classroom was overcrowded. Each sentence in the story was sung and the children barked like a dog, used their feet to illustrate walking and running and so on.

The teacher thereafter clapped a rhythm and asked pupils at

random to answer with another suitable rhythm. They were told to use any part of their body in this exercise. Some clapped their hands, some clapped their hands on their head, on their legs and so on. Most of the children repeated the rhythm clapped by the teacher.

Using hand signs, the teacher directed the children to sing DOH, ME, SOH and top DOH. The teacher then selected a group of children to sing a continuo with notes SOH, ME, DOH and top DOH. The rest of the class sang a simple melody while the group sang the continuo. Dividing the class into three groups, the teacher played "Vader Jakob" on the recorder and at a head signal from the teacher each group was required to begin at different times and to sing this song as a round.

CHAPTER IVTHE MUSICAL EDUCATION OF THE  
INDIAN PRIMARY SCHOOL PUPIL -  
ANALYSIS AND COMMENT

I propose to divide my analysis and comment into various main headings in order to cover the aspects of this investigation systematically.

The Music Teacher

The music teachers whose work I investigated and who answered the questionnaire, revealed through their lessons and their answers to the questionnaire the following:-

Qualifications

Thirty-eight teachers have attended general courses at the Springfield College of Education and of these, twenty had two years training, seventeen had three years training specialising in music and one had had four years training. Twenty-one of the teachers had trained with private teachers and eighteen at the University of Durban-Westville. One teacher was trained at Sastri College. Fifteen teachers hold diplomas but give no details as to where they were trained. The highest grades passed in practical recorder and piano were - recorder grade VII and piano, grade VI.

The teachers who held teachers' diplomas from either the Springfield College of Education or the University of Durban-Westville complained that the courses had been inadequate to equip them properly as class music teachers. Their main grievance was that there were too few lectures

and too little time was spent on the subject of music. The teachers complained further that they had not had sufficient lessons in pianoforte playing. In order to overcome this shortcoming, enthusiastic teachers attend post-graduate courses at Springfield College of Education. Despite the extra tuition obtained at these classes none of them has yet been able, to date, to pass a diploma examination in music - not the class music teacher's diploma or any other music diploma as offered by the University of South Africa, the Trinity College of Music or the Royal Schools of Music. Less than half of the music teachers could play the piano.

I mention this because the difference between a diploma from the University of South Africa, the Royal Schools of Music and the Trinity College of Music on the one hand and the diplomas from Springfield College of Education and the University of Durban-Westville on the other is quite considerable, the latter being less comprehensive. The students at the Springfield College of Education and at the University of Durban-Westville may study to become so-called "music-specialists" which term is rather a misnomer. These students begin training as general teachers, a training which includes the study of several subjects. The time allotted to music and the music syllabus is therefore restricted. It is only in their final year that the students have a little more time for music but even this extra time is insufficient to prepare them adequately.

A very small percentage of the Indian students at the Springfield College of Education and the University of Durban-Westville arrive at these institutions with a working knowledge of music and as a result most of the students who choose music as one of their subjects for study are beginners and have to be taught the most elementary rudiments of music.

The progress made over a three-year course under these conditions can only be limited whereas a "music specialist" therefore, ends up with an inadequate knowledge of his "specialised" subject.

When it is borne in mind the "starting point" for the diplomas of the University of South Africa, the Trinity College of Music and the Royal Schools of Music is so much higher than the "starting point" for the teaching diplomas of the Springfield College of Education and the University of Durban-Westville where music is concerned, it must be accepted that the latter institutions are at a decided disadvantage. On perusing the syllabi of these various institutions it is noted that:-

1. The University of South Africa requires prospective diploma candidates to have passed Grade VIII in any practical subject and the General Musicianship Examination (conducted up to and including 1975) or the new Theory of Music, Grade VII (General Musicianship) examination.
2. The Royal Schools of Music require a candidate to have passed the Grade VIII theory examination *prior* to entering for the diploma examination.
3. Further, a subminimum of 75% of the marks is required in each of the three sections for the diploma examination of the University of South Africa and the same percentage is required by the Royal Schools of Music.

Only two of the teachers whom I met during my visits to Indian schools had passed the practical examination of either of these examining bodies at Grade VI level. Most of them had passed only the preliminary theory examination of the University of South Africa and only a few had passed the Grade V practical examination.

It has become popular with some music educationists to believe that a class music teacher does not require any more specialised training

in music than does a teacher of another subject e.g. history or geography. They overlook the fact that the art of music is like any other art, requiring years of dedicated work built on a firm base of natural musical ability. It is true that the teacher who has had a general training which includes class management and similar facets of class teaching will possibly be able to manage a class more capably than a teacher who had training only in music teaching. Nevertheless, it is more likely that the music specialist will in a short time learn how to maintain class discipline whereas the teacher of general subjects who has had only a brief musical training will almost certainly need many years of experience and in-service training to become anywhere nearly as capable as the music specialist in the efficient teaching of music.

Whilst I would not underestimate the importance of class management, I would at the same time suggest that if the teacher is not fully conversant with his subject, all the class management in the world will not make him a competent music teacher.

A teacher who sets out to teach class music must have certain qualifications in order to achieve any degree of success.

At the Music Educators National Conference held in 1972 in Washington D.C. the following recommendations in respect of class music teachers' qualifications were made. I shall deal with each in turn.

### *Musical Competencies*

#### *Skills in Making Sounds:*

*All classroom teachers must be able to:*

*Make Music.* The choice of a performance medium should be based on the teachers' interest and aptitude. Performance should encompass melodic, harmonic, and rhythmic capabilities, although not necessarily on the same instrument. Some knowledge of the keyboard is desirable, but the piano need not be the performing resource. The

teacher should exhibit ability to utilize percussion instruments. Easy, confident use of the singing voice should be encouraged.<sup>62</sup>

Very few of the Indian class music teachers at Primary schools in Natal had any musical training prior to attending the Springfield College of Education or the University of Durban-Westville except for a few who had private tuition. This means that their musical education began at these institutions and in the circumstances their abilities in music must be limited. Very few teachers are able to play more than one instrument but most can play the recorder. Therefore in the majority of cases the teachers possess certain melodic and rhythmic capabilities but very few possess harmonic capabilities.

Very few teachers are able to play the piano or any other keyboard instrument. The majority of teachers therefore do not fulfil this requirement except for a few with limited capabilities at piano.

Most schools have a variety of percussion instruments and the teachers encourage the children to use these. The method of teaching this subject could however be improved by placing the emphasis on "creative" instead of "re-creative" music.

Singing is a part of the music curriculum from the first year of the teacher's training course at both the Springfield College of Education and the University of Durban-Westville. Despite this training most teachers use the recorder in preference to the voice when teaching singing.

*Conduct Music.* A variety of approaches can be used to communicate the essence of the music in controlling the performance for a musical result. For example, a teacher should be able to indicate

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62. Teacher Education in Music. Final Report. Music Educators National Conference, 1201 Sixteenth Street, N.W. Washington, D.C. 1972 (Page 20).

such things as pulse, attack, release and dynamics as they are required.<sup>63</sup>

Student teachers are given some training in choir work which includes conducting. The standard of conducting at most schools visited was very poor, some teachers making no attempt to conduct at all. I found this at all the schools I visited. In most cases the teacher did not go beyond playing a short introduction on the recorder and playing the melody while the children sang. In fact even the selected choirs from each of the standards performed without the services of a conductor.

*Skills in Organizing Sounds.*

*All Classroom teachers must be able to:*

*Guide the Creative experiences of children.*

These experiences should include various types of improvisation in sound and movement. It is recommended that the teacher have personal experience with improvisation in some form. For example, a teacher should be able to guide children as they invent rhythmic themes on simple instruments and develop these themes instantaneously through such devices as repetition, prolongation (augmentation), shortening (diminution), or variations developed from change of accent, reversing (retrograde), insertion of rests and so on. Understanding the improvisatory principle often will follow, rather than precede, the child's product; that is, he may play his invention and its development intuitively after which analysis by the teacher and his classmates will help him understand the musical principles involved in the improvisation ... The classroom teacher, while including himself as one of the explorers, yet must be able to guide the children in their observation and analysis.<sup>64</sup>

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63. Teacher Education in Music. Final Report. Music Educators National Conference, 1201 Sixteenth Street, N.W. Washington, D.C. 1972 (Page 20).

64. Ibid (Page 20).

Improvisation is a very important part of most Indian music. 77 of the 93 teachers who answered the questionnaire said that there were children at their schools who can sing Indian songs and/or play Indian music. This is probably due to the work done at the Vernacular schools where Indian children are encouraged to learn about Indian culture. At many schools the Vernacular classes held after school hours are very well supported. Since this is the case, it seems strange that at most schools little, or no time is spent on improvisation or creative work during class music lessons. It is disappointing that the talent for improvisation latent in Indian Primary school children is not actively encouraged to develop. This talent for improvisation was amply illustrated to me on several occasions at Indian weddings where I saw, heard and enjoyed children of 12 years old playing intricate rhythms skilfully on the tabla.

Further, the modern view regarding class music teaching is that children should learn about the music of many different ethnic groups.

William M. Anderson says,

Traditionally American schools have encouraged an investigation of other peoples of the world. History, geography and social studies classes have directed attention to the contributions that have been made by many different ethnic groups ... Reflecting the concern for keeping in touch with the age in which we live, music educators also have commented about the need for expanding traditional curricula to include world musics.<sup>65</sup>

If it is desirable, and I believe it is, to expand the child's musical experiences beyond the limits of Western music, then it is even more important that Indian children should be given the opportunity to

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65. Anderson, William M. Teaching of Asian Music in Elementary and Secondary Schools: An Introduction to The Musics of India and Indonesia. Leland Press, Box 301, Adrian, Michigan 49221. (Page 1).

develop their latent musical talent for improvisation and at the same time learn to sing and play the music of their own ethnic group side by side with the traditional Western music which they are being taught at present. This in turn will mean that student teachers should be encouraged to learn Indian music as well as Western music at their centres of training.

Anderson has this to say about the benefit of learning music of ethnic groups other than Western music

First, students are introduced to a vast and exciting array of new musical sounds. Second, they learn that many areas of the world have music which is just as sophisticated as their own. Third, they discover that there are many different but equally valid ways for constructing music. Fourth, through studying a variety of world musics, students develop what might be termed musical flexibility or polymusicality. That is, they develop the ability to perform and listen intelligently and with appreciation to many types of music.<sup>66</sup>

The syllabi of the University of Durban-Westville and the Springfield College of Education stipulate that student teachers should have training in "creative skills" yet most teachers who answered the questionnaire maintained that very little time was spent on this aspect of class music teaching at Indian Primary schools in Natal. With the modern emphasis on creativity in classroom music, this neglect must be remedied. Steps should be taken to encourage teachers to give much more attention to creativity. It would be advisable to introduce vacation courses with the special emphasis on creative skills and thereby to assist teachers with guidance of their pupils. Literature to assist the teachers should be made available by the authorities. In practice, teachers are

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66. Anderson, William M. Teaching of Asian Music in Elementary and Secondary Schools: An Introduction to the Musics of India and Indonesia. Leland Press, Box 301, Adrian, Michigan 49221. (Page 2).

required to devote most of the time available allocated to class music teaching to preparing the one-third of the pupils in standards III, IV, and V for examinations in theory of music and recorder and in training a selected choir from each standard in the school. The effect of this is to exclude the remaining two-thirds of the pupils from a meaningful participation in music. Even for the one-third who receive the more concentrated attention of the teacher, little time is left for the pursuit of any other requirements of the syllabus of which creativity is an important part.

*Utilize simple procedures used in composing music.*

A teacher should be aware of musical devices common to a variety of cultures, periods and styles, such as ostinato, drone and variation. As children listen to a great variety of music they will become aware of many compositional principles and devices, but the greatest understandings often will come with their own involvement in the compositional process. It is ideal for both to occur concurrently in a class course. The teacher must be able to organize the time and facilities of the class in such a way that individuals can experiment with musical sound. He often must make it possible for composers to present their work, live or on tape, for observation and discussion of class mates. A set of variations on a theme, for example, might be the project of children of any age. These might be rhythmic and melodic variations, and they might be orchestrated for instruments available in the classroom, or improvised with body sounds, such as hand clapping. When children have composed variations on a familiar folk song of their choice, they will have more interest in and understanding of the many sets of variations in their listening repertoire, such as Mozart's variations on "Ah, vous dirai-je maman", Beethoven's and Charles Ives' variations on "God Save The King", Dohnanyi's variations on a nursery tune, or Schubert's quintet "Die Forelle". 67

There was an attempt by some of the teachers to compose their own simple rhythms, but none in respect of melodic composition. Even the rhythmic composition did not go beyond the most elementary patterns. This aspect of class music teaching has hardly got off the ground. Teachers need to pay more attention to the basic procedures used in composing and to organise their class music lessons in such a way that opportunities are created to allow the pupils to experiment with music - both melodically and rhythmically.

*Utilize Various Kinds of Notation when Appropriate*

This implies translating sound into symbols of various types and symbols into sound for the purpose of reflection, understanding, perception and communication of sound phenomena.

The teacher should be able to guide children to invent symbols for musical sounds, to write their own compositions in such symbols, and to interpret the original symbols of classmates as they perform for each other. The teacher guides children into traditional musical notation as they transfer their musical reading and writing to the traditional symbols. Often children follow notation as they listen to recordings. They sing sections of their songs or entire songs from notation, play simple instruments in rhythms, melodies, harmonies and accompaniments from simple musical scores. The teacher should be sufficiently fluent in his own reading and writing that he can help his class members become musically literate.

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At no school which I visited did any class of children invent symbols for musical sounds. Although the theory of music is taught at all schools, only a very few teachers use the notation of the songs learned to teach theory to their pupils. The majority of teachers teach notation from a purely theoretical point of view. It is a pity that notation is taught in such an impractical manner because it becomes virtually meaningless to the child.

*All classroom teachers must be able to:*

*Perceive aurally the basic sound-events of music.*

These include (1) single sounds (2) simultaneous sounds (3) relationships of sound in time, and (4) sounds of various timbres, textures, densities and intensities. The teacher should be able to recognize situations where visual involvement in musical perception inhibits aural retention and communication.

*Respond physically.* Dancing and other physical movement should be encouraged to promote musical understanding and achievement participation in one aspect of musical process. The teacher should have sufficient experience of this type to understand its values and possibilities in the classroom and to be able to guide children to create expression in movement.<sup>69</sup>

Student teachers at both teacher training institutions are given instruction in perceiving aurally the basic sound-events of music. However, at most lessons at which I "sat in" the work achieved revealed, in most cases, at least several weaknesses on the part of the teachers in the aural perception of the basic sound-events of music. This probably stems from an inadequate student teacher training programme.

The lack of special music rooms in most schools and the fact that class music has to be done in overfurnished classrooms precludes the use of organised movement on the part of the pupils. When space is available the introduction of movement in class music teaching should receive attention.

*Be receptive to music.* Each teacher needs a positive attitude toward music. This demands comprehensive awareness of music in many styles, periods and cultures, and can be gained only through participation and *positive personal experience with music.* (My emphasis).<sup>70</sup>

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69. Ibid. (Page 22);

70. Ibid. (Page 22).

As most of the present teachers made their initial contact with music as a subject for study during their student teacher days at the Springfield College of Education and the University of Durban-Westville their experiences in music cannot measure up to an acceptable standard through no fault of their own. Teachers were almost unanimous in expressing a feeling of inadequacy as teachers.

*Skills in teaching:-*

*All Classroom teachers must be able to:*

*Guide students in musical experiences.* This implies use of a wide variety of processes and approaches such as:

1. Creating a climate in which creative expression and musical exploration are possible.
2. Providing a class structure that does not compel the children to reach the same predetermined objective, yet does not allow a damaging vacuum of free choice to inhibit learning.
3. Treating musicality in such a way that children feel free to succeed, deal constructively with temporary limitations, and expand their musical abilities.
4. Handling a musical activity involving a large group with as much importance attached to the individuality of each child as would be expected in a musical experience involving a smaller group.
5. Using musical values that deal with appropriateness, effectiveness and formation of ideas rather than subjective, conformity-demanding, culturally-closed musical judgments.
6. Assisting the students to develop leadership in musical activities and experiences, not only as performers and listeners, but also as composers, conductors, evaluators and experimentors.<sup>71</sup>

These recommendations are impossible to achieve at the present time as all the gifted pupils are required to study the recorder and theory for examination purposes while the rest tag along or are completely neglected. The teachers believe that the music inspectors assess their abilities or success as teachers on the results of the examinations and on the quality

of the performances of the choirs at annual inspection. For this reason every teacher devotes almost his entire attention to the examination candidates and the choirs.

*Utilize resources.* Teachers should be trained to utilize a wide range of educational resources for assistance in developing musical awareness. These resources would include familiarity with tape recording techniques, films, recordings, programmed materials, found sounds and other related sound producing, methodological, or enrichment devices. Teachers should have experience in combining these resources in a creative and supportive manner in a variety of classroom situations.<sup>72</sup>

Teachers at Indian Primary schools in Natal have a varied assortment of teaching aids including tape recorders, films, and records. They use whatever teaching aids are available to them. However, having to move from classroom to classroom inhibits the use of these teaching aids. Optimum use of these aids will only be possible when proper class music rooms have been provided.

### The Syllabus

The syllabus for Primary schools currently used by the Department of Indian Affairs, Division of Education became operative as from January 1968.

It is stated in the syllabus that

The approach is melodic rather than harmonic ... In view of this new approach, it is advisable to start classes at the point in the syllabus from which they can proceed from the known to the unknown.<sup>73</sup>

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72. Ibid. (Page 22).

73. The Syllabus for Primary Schools, Department of Indian Affairs, Division of Education. (Page 1).

Considering each of these statements in turn, all the music presented at the primary schools which I visited was on the lines of the music written during the classical and romantic periods of music. The music of these periods is essentially homophonic and therefore as much dependent for aesthetic value on harmony as well as melody. It is strange that this type of music should be chosen for a music programme in which the approach is *melodic* rather than harmonic. In view of the emphasis on melody in the syllabus rather than on harmony, the songs which have been chosen should have been selected with more care. As it is now, the music which the children are singing loses much of its aesthetic value because only one third of the teachers whom I met at the schools I visited had pianos in the music room and of the rest only a very small percentage were able to play the guitar. None could play the autoharp or any other such instrument. The other two thirds of the teachers accompanied their pupils on the recorder or only gave the class the note on which they were to begin the song. Even those who accompanied the children on the recorder only played the melody.

What is happening then at present at Indian Primary schools in Natal is that music having strong homophonic characteristics is being approached melodically to the detriment of the music selected for teaching purposes. If this type of music is to be taught in future, then its harmonic structure must be recognised and it must be presented harmonically as well as melodically. This means that all teachers will of necessity have to be able to play an instrument which is capable of sounding chords. Alternatively, music of a purely melodic character must be selected for class room use.

"Proceed from the known to the unknown" is a very old maxim in teaching. It is difficult to understand why it should be necessary to

say, "In view of this new approach, it is advisable to start at the point in the syllabus from which they can proceed from the known to the unknown". No matter what the approach is, to proceed from the known to the unknown is the logical method of teaching any subject.

Under the sub-heading Repertoire it is stated, "The building up of a repertoire of about 30 songs per year is essential".<sup>74</sup>

And yet further on -

The learning and rounding off of at least 15 graded unison songs, within the compass of an octave, is expected. Folk and national songs should receive attention.<sup>75</sup>

At no school which I visited, nor in the answers to the questionnaire, did any teacher teach 30 songs per annum. The average number of songs taught was 16 to 20 per annum.

The human voice is the oldest and most natural instrument for creating musical sounds. It is to be expected then that the human voice will be one of the first instruments the child will use to make music, not only before formal education, but also in the early stages of his school life. It is also logical that in his first experiments in creativity, the child will use his voice. He will have sung songs learned from his mother and in this way will be accustomed to using his voice in song. This is probably why class music has in the past concentrated mostly on singing. But even today the importance of the voice in class music teaching is recognised.

Music educators should have a basic understanding of the human voice as a musical instrument and be able to use their own voices effectively. Not everyone possesses a solo voice, but all music teachers must be able to sing passages for illustrative purposes

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74. The Syllabus for Primary Schools, Department of Indian Affairs, Division of Education. (Page 1).

75. Op. cit. (Page 3).

and lead singing.<sup>76</sup>

The accent with music educators of today being on discovery by exploration and creativity one might ask, "Does the singing of songs have any part in the modern class programme?"

There is strong evidence that whilst traditional singing as was practised in the past is not practised to the same extent today, it is still considered to be of importance in the class music programme.

Schafer is a music educator who has studied the subject of the human voice as a musical instrument in depth. He advocates the introduction of experimentation with the range of the human voice before the class proceeds to the singing of songs in the traditional way. He says,

I have not begun with traditional singing. If anything we leave off at about the point where this begins. (The qualified teacher can go on easily enough from there).<sup>77</sup>

Further, Cheyette and Cheyette clearly indicate that, to them at any rate, singing is important. There are several references to singing and songs in each section dealing with each age group from 5 years to 12 years in their book. To quote but one,

To sing simple songs with gradually improving pitch intonation.<sup>78</sup>

As to the number of songs which should be taught per annum, 15 songs per annum is reasonable as a minimum whereas 30 songs for the more

76. Teacher Education in Music: Final Report - Music Educators National Conference, 1201 Sixteenth Street N.W., Washington, D.C. 1972. (Page 5).
77. Schafer, R. Murray. When Words Sing. Universal Edition, Berandol Music Limited, 651 Progress Avenue, Scarborough, Ontario. 1970. (Preface).
78. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. McGraw-Hill Book Company, New York, 1969 (Page 9).

alert groups would not impose too strong a bias towards singing to the possible detriment of other class music activities.

The rest of the syllabus is carefully planned and attends to the following sections: 1. The Singing of songs; 2. Rhythm and Time; 3. Pitch; 4. Aural Training; 5. The playing of Instruments; 6. Creative Activities; 7. Active Listening to Music.

From Standard II to Standard V under the heading Singing of Songs the following instructions are laid down,

Choir work in unison as well as part-singing. As the child advances, part-songs should increasingly become part of his repertoire. Easy rounds and descants serve as a useful preparation for part-singing and may be introduced at the Standard II stage. At the outset, the second part may be played on some instrument like the recorder. At the Std. III stage soprano/soprano songs and soprano/alto songs should also be included.<sup>79</sup>

Part singing is stressed in the syllabus. However, at only two schools (and this included performances by selected choirs) was part singing presented. This is in contrast to the claim of the teachers in the answers to the questionnaire in which most of them stated that two-part songs are taught.

Later, under the same heading, viz. Singing of Songs, it is laid down that,

Songs may be taught by rote; but it is essential that this method be supplemented by the learning of songs with the aid of notation.<sup>80</sup>

Although all the teachers, with the exception of one, said that they taught theory of music, only one of them used the songs themselves when teaching notation. In other words, they tried to teach notation in

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79. The Syllabus for Primary Schools, Department of Indian Affairs, Division of Education. (Page 4).

80. Ibid. (Page 5).

such a way that it had no relation to the melodies or rhythms of the songs taught. The fact that the procedure outlined above is not followed may be a result of lack of knowledge and/or experience on the part of the teacher. The crux of the matter is, however, that in so far as teaching notation is concerned the syllabus would appear to be disregarded by a number of teachers.

Many of the more recent music educators are agreed that melodies and rhythms occurring in the songs taught to the children should be used when teaching rhythm and pitch.

Cheyette and Cheyette have this to say,

To be meaningful, both concepts and symbols must be organically related to the musical activities in which they are employed. Music theory divorced from music making remains only theory. In the method described in the succeeding chapters, notation and terminology are introduced only as they are needed to enhance and enrich the child's direct sensory musical experience.<sup>81</sup>

Other music educators who recommend using rhythm and pitch found in songs for teaching the theory of music, are Priestley and Grayson, who say,

- (1) The *Rhythm* of the song can be read from the blackboard. A useful method of writing rhythm symbols in "shorthand" is to write the crotchets and its sub-divisions "without boots". ... The tune will be taught by rote as before.
- (2) The *Melody* can later be read, when pointed out on the solfa ladder in correct rhythm. (Using solfa syllables, of course).<sup>82</sup>

Dealing with "Creative Activities" the syllabus states as follows,

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81. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. McGraw-Hill Book Company, 1969. (Page 21).
  82. Priestley and Grayson. A Music Guide for Schools. Thomas Nelson (Printers) Ltd., London and Edinburgh. 1964. (Page 31).

As in the case of Classes i, ii and Standard I, musical activities should not be confined to imitation. The teacher should create situations which provide the pupils with the opportunity of exercising their own initiative, and in which they can take an active and creative part. Therefore, pupils should constantly be encouraged to improvise their own movements, rhythmic interpretations, tunes, rhythmic patterns and orchestration.<sup>83</sup>

As has already been stated, I saw little evidence of the children creating any type of music, at any of the schools which I visited. The importance of creativity in the class music lesson cannot be over emphasised. Cheyette and Cheyette have this to say:

The teacher must encourage his travelers in music to participate in rhythmic activities, game songs, and dramatizations; to share in the handling of music equipment and to experiment with it on their own; to create songs, chants, artwork, poetry and dance movements; and to build and use simple rhythm and melody instruments.<sup>84</sup>

According to Bernarr Rainbow it is important that teachers capitalise on the need of most children to create.

There is no shortage, in primary schools today, of musical activity. Operas, oratorios and cantatas, often sophisticated and complex works demanding executive skill on many kinds of instruments, are being written in increasing numbers ... There is a body of opinion, however, which argues that less impressive is the educational purpose behind such performances. They are, it is said, adult dominated. Adults teach children, often by rote, to reproduce music created by other adults. The individual child's role is often too small and demands too little of him ... Although not all children aspire to the highly sophisticated skill of writing original melodies, almost all feel a need to create at a more primitive level; and true education through music (as opposed to music teaching) must take account of this need and capitalise on it.<sup>85</sup>

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83. The Syllabus for Primary Schools, Department of Indian Affairs, Division of Education. (Page 6).
84. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. McGraw-Hill Book Company, New York. 1969. (Page 7).
85. Rainbow, Bernarr. Handbook for Music Teachers. Novello and Com-

Other music educators have this to say,

The very word "music" represents as many varied activities that every child can succeed in at least one, and often more than one, musical experience, regardless of his mental ability. Unlike achievement in many other subjects in the school curriculum, achievement in music is not contingent upon intellectual capacity. This is evidenced particularly in special classes, where despite apparent handicaps, children can participate totally and often make significant musical contributions.<sup>86</sup>

and

The common denominator of all lessons is active student participation through free discussion, experimentation, improvisation and objective analysis of the elements of music. No conclusion is accepted until thoroughly tested in the crucible of personal experience.<sup>87</sup>

Despite the fact that the syllabus requires that the teacher should create situations which provide the pupils with the opportunity of exercising their own initiative, very little evidence of this was seen at any of the schools which I visited.

Under the sub-heading, Listening to Music the syllabus requires that,

Periodically, under constructive guidance, pupils should have the opportunity of listening to music played to them. This purpose can be served by a record played as well as by performances by the teacher, pupils or visiting artists.<sup>88</sup>

Here again, it would appear that little attention was paid to this requirement by most of the teachers I visited and by those who answered the questionnaire. Only one teacher claimed to have introduced at

86. Gelineau, R. Phyllis. Experiences in Music - McGraw-Hill Book Company, New York. 1970. (Page 2).
87. Schafer, R. Murray. Ear Cleaning. From "An introduction by Keith Bissell". BM1 Canada Limited, 41 Valleybrook Dr., Don Mills, Ontario, 1969.
88. The Syllabus for Primary Schools, Department of Indian Affairs, Division of Education. (Page 4). 1968.

regular intervals, lessons on musical appreciation, or to have arranged for pupils to listen to recorded or other music.

To quote Cheyette and Cheyette on listening skills

1. To identify many of the piano pieces and the recorded music performed in class.
2. To sit and listen with attention and good concert behaviour to short musical programs.<sup>89</sup>

Over and above the requirements discussed, the questionnaire also reveals the following:-

All the teachers, except one, said they had a syllabus and just more than half of them follow the syllabus "rigidly". The remainder use the syllabus as a guide to a greater or lesser extent. On the subject of syllabus, one of the more experienced and better qualified teachers who answered the questionnaire stated:-

Because of the demands of the prescribed syllabus and examination pressure, there is, unfortunately little scope and initiative left to the individual teacher.

According to the teachers, the Indian Education Department expected one third of the pupils in Stds. IV and V to be prepared for recorder and theory examinations, and the standard demanded left teachers no alternative but to adhere more or less rigidly to the prescribed syllabus.

It should be noted that intensive preparation for these examinations begins when pupils are in Std. III.

An additional time consuming activity is the training of selected voices in each standard to form choirs which are adjudicated annually by officials of the Indian Education Department.

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89. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. McGraw-Hill Book Company, New York, 1969 (Page 9).

### Number of lessons per week per class.

The majority of the teachers said that each class had two half-hour class music lessons per week and Mr. Albertyn, Inspector of Music for Indian Education Department told me that all Indian primary schools had class music in the curriculum. Although the ideal, according to those music educators quoted in Chapter II (The Questions - Explanatory Notes) are agreed that 1½ hours per week is the minimum requirement for primary schools in class music teaching, it is gratifying to note that all Indian primary schools do have class music lessons and that most classes do not have less than two half-hour lessons per week. This is in contrast to the comparative neglect prior to 1966.

### Number of songs taught per annum

There are approximately forty teaching weeks in a year, and in that period the number of songs taught to each class varies from teacher to teacher from a minimum of 16 to a maximum of 24. It would appear from the questionnaire (answers to question 8) that the teachers take into account the capabilities of each class when deciding on the number of songs each class will learn per annum. Further, each teacher teaches a differing number of songs per annum to the various classes.

### Type of songs taught

All the teachers who answered the questionnaire teach songs as suggested in the syllabus (a copy of the syllabus appears in the appendix). Three teachers do on occasion, when the prescribed songs have been taught, teach other songs of their own choice. As this usually happens towards the end of the school year, the extra songs learned are usually Christmas

Carols. The most popular types of songs taught are rounds, folk songs and unison songs.

At only two schools which I visited did I hear part singing yet the class music syllabus as laid out by the Department of Indian Education requires:

"... choir work in unison as well as part-singing".<sup>90</sup>

In view of the fact that more than half of the music teachers interviewed could not play the piano, it would be a big step forward if the teachers were given lessons in guitar accompaniment. This would at least give the children a feeling for the harmonic structure of the music studied, which, at the moment, is sadly neglected. As a result of this neglect considerable damage is done to the music and the children lose a good deal of the music's aesthetic value.

#### Time taken to teach a new song.

21 teachers claimed that their classes took one lesson in which to learn a song. Allowing for the possibility that some lessons are used for some other musical activity, it is still strange that if the classes take only one lesson in which to learn a song why so few songs are learned during the course of a school year which consists of approximately 40 weeks; the children receiving two lessons per week.

The other teachers differed in the number of lessons it took each to teach a song to a class.

More comprehensive details can be found in the Chart Outlining Answers to Questionnaire.

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90. The Primary School Class Music Syllabus of the Department of Indian Affairs, Division of Education. (Page 4).

### Teaching experience.

Only 8 teachers had as little as one year's experience or less; the rest had from 2 years to 22 years experience of class music teaching. By the time a teacher has had three or more years experience, it is reasonable to expect that he has now overcome most of the problems which face an inexperienced teacher. A basic pattern should have emerged and the experienced teacher should be able to approach his subject and its presentation to the class confidently and in a meaningful manner that will be of lasting benefit to the children. The teachers who are trying so hard to improve their qualifications must be admired for their efforts. Many of them attend Saturday morning classes at Springfield College of Education where they study recorder. Others are studying privately. Yet few of them appear to be taking much trouble over the presentation of their lessons nor are they much concerned with the appearance of their music rooms. Judging by the lessons they gave in my presence, it would seem that they are not making much effort to keep abreast of the latest developments in class music teaching, either. There appears, for instance, to be little attempt at creativity.

### Number of children in each class.

The number of children in each class can make an appreciable difference to the success or failure of the lesson. This has been discussed in Chapter II, The Questions - Explanatory Notes, question 4. The majority of teachers have between 35 to 45 children in each class. Such large classes would assuredly hamper the class music teacher because:-

- a) it is virtually impossible to give individual attention to those pupils who are experiencing learning problems and who will therefore

carry with them such disabilities as they have not been helped to overcome,

b) the teacher, no matter what his ability, will be unable to achieve the same quality or standard of music with the class as he would do were the classes of an acceptable size of say 25 pupils.

It is recommended that an effort be made to have smaller classes. If this is not at all possible, it is to be hoped that within the foreseeable future many more students will qualify as teachers, and especially as music teachers, and that enough schools will be built to relieve the situation as it is at present.

### Aural training and the teaching of rudiments.

Aural training is an essential part of the musical education of the primary school child for the reason that the degree of pleasure to be derived from music depends largely on the listening ability of the individual. Although sounds are heard by those who have no hearing defects, listening ability requires an effort of will. It is this listening ability which must be developed by aural training which should form part of every class music lesson.

The importance of a good training in aural perception is emphasised by many music educators.

Hartshorn has this to say:-

The first step in the development of a concept is direct perception of the thing to which the concept refers. Thus the first step in developing a musical concept is direct perception of music, for that is the thing to which the concept will refer ... The only sensory perception of music is aural, for the distinguishing characteristic of music is tone and tone is perceived through the ear. But it is not enough that the sound of music reach the physical ear. It must reach the mind and become

a part of the conscious thought of the learner. This is an indispensable foundation for the development of musical concepts.

Unquestionably, the child who can think tone has developed tonal concepts ... The next step in the development of a concept is the analysis of what has been perceived ... some form of notation may be used even in primary grades to provide a visual symbol for what has been experienced aurally ... Their ability to perceive (musical) relationships aurally provide the foundation upon which (musical) concepts can be developed through musical activities ... The development of musical concepts requires that children think musically.<sup>91</sup>

And a more recent music educator says:-

It might be of interest of some teachers to learn of a small pilot experiment with two groups of first grade children in which an attempt was made to test the value of the devices suggested in this chapter. Most teachers would surely be able to devise more interesting visuals than the ones used and undoubtedly would conduct the whole experiment on a more scientific basis; however, in the interest of expediency at the time, the experiment preceded as follows: Group I had a regular music lesson daily with no ear training as such, and Group II had a regular music lesson daily plus one to two minutes of ear training related to distinguishing between melodies that go up and down, higher and lower tones, as well as same and different tones.

Before the experiment began, a pretest was given, and a final test administered at the end of eight weeks. Results showed definite improvement in ability to distinguish differences (in the areas tested) by Group II, whose music periods had included the ear training.<sup>92</sup>

On analysing the musical activities at Indian primary schools, I found that at the 28 schools where I "sat-in" at class lessons, aural training was not given any significant attention at all. Of the schools in question, only a few included aural training and/or the teaching of

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91. Hartshorn, William C. The Development of Musical Concepts in Elementary School Music. Music Educators National Conference March 1964. Philadelphia.

92. Gelineau, R. Phyllis. Experiences in Music. McGraw-Hill Book Company, New York. 1970. (Page 113).

rudiments during the lessons at which I was present. I refer back to the questionnaire. All the teachers, except one, say that they teach theory of music and ear training. However, what is taught varies from one school to another. What struck me as strange was that only one of the teachers used the melodies and/or rhythms occurring in the songs which were taught to the children. This approach would be more meaningful to the children since they would be learning the signs which represent the sounds they have sung and enjoyed. Several music educators are of the opinion that theory of music and ear training should only be taught in this manner. One of the basic principles of teaching is to proceed from the known to the unknown. A child who has learned a song by rote will be more interested to learn the signs and symbols used to write the music of the song than if he is taught signs and symbols used in music which he cannot relate to sounds which he already knows.

### Sight singing.

Although 33 teachers claimed that the children were able to sing at sight, the majority of these teachers did say that the sight singing was of a very elementary nature. In view of the fact that so little was achieved in ear training and theory of music, it is questionable whether the children could in fact sing at sight at all. At the schools where a few bars of very elementary rhythms and pitched notes were written on a board for the children to clap or sing, the efforts of the children were disappointing and certainly did not suggest that they were able to sing at sight.

### Do the children enjoy their music lessons?

All the teachers with exception of one, answered YES to this

question. However, there is no doubt that, if the lessons were presented in a more imaginative way, the children's enjoyment of their class music lessons would be far greater and the benefit accruing would be decidedly on the credit side. The presentation of the subjects of aural training and theory of music by several teachers was found to be generally poor and the same can be said for the methods employed in the teaching of songs. It is not enough to read out the words of the song and to sing or play the melody and then to expect the children to learn the song and to gain from the experience. The enthusiastic teacher must show imagination and "sell" the song to the class in such a way that they cannot resist its appeal and are eager to learn it. It is the lack of this "selling" power which must be corrected. The teachers must make themselves au fait with the latest developments in class music teaching by referring to the latest books on the subject, by attending music courses and lectures and thereafter put into practice those ideas and methods which are suited to their school situation. (A list of suggested books appears later in this chapter).

#### Do boys learn Western music better than girls? A comparison.

The large majority of teachers said that girls learn more easily than boys. There are two possible reasons why girls learn more easily than boys. One is that in some circles in the community it is considered "sissy" or unmanly for boys to show any interest in any music other than "pop" music. It is most regrettable that this attitude is found even among the ranks of the heads of schools. Little wonder, then, if the boys themselves show little interest in music. The other reason is that boys are usually expected to take part in sport and therefore have little or no time to attend choir or group recorder practices after school.

The difficulties, if any, experienced by Indian children in learning Western music.

The teachers were not all agreed on this. 79 teachers claimed that the children had no problems. The others had differing problems to contend with when teaching Western music to Indian children. The problems encountered were diction, time, pitch, tone and the quarter-tones of Indian music being introduced into the Western music being taught to the children. The faults which I found most common in the singing were diction and pitch. These faults were not only present in the class lessons as might be expected but also in some of the singing of the selected choirs, which I heard. Adjudicators of choirs and music educators seem to be unanimous in their condemnation of poor diction in singing, presumably because if the diction is not clear and the words not easily recognisable, then much of the meaning of the song is lost. This is, no doubt, why singers spend much time learning the pronunciation of the language of the songs which they intend singing.

Irving Cheyette and Herbert Cheyette have this to say:-

Demand careful listening to vowel sounds,  
diction and pronunciation.<sup>93</sup>

Lecturers at training colleges and universities, as well as the inspectorate find the generally low standard of spoken English among Indian South African students and teachers a matter for concern. The Director of Indian Education has made the following observations:-

There is also much room for improvement in the pronunciation and speech of a number of teachers. They must be able to set a good example for their pupils to follow. Much has still to be done by the school to counteract the poor speech heard in

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93. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. McGraw-Hill Book Company, New York. 1969. (Page 15).

many a home by a large percentage of the pupils.<sup>94</sup>

and

The negative effect of the home on the quality of both written and spoken English, and especially on the spoken language, is strong. In many homes English is either not the home language or the English that is spoken is of a very poor standard and this necessitates much counteracting in school. Here the example set by the teacher is very important but unfortunately much poor speech and pronunciation are still encountered amongst the teaching personnel.<sup>95</sup>

Devamonie Bughwan substantiates the remarks of the Director of Education in so far as the poor quality of English as spoken generally by Indian South Africans is concerned. She remarks:-

This inquiry has been prompted chiefly by the anxieties over standards. Conjecture and opinions on the quality of the English used by Indian South Africans vary considerably. Critical evaluations made by educationists and officers of departments of education, are normally met with vociferous and indignant outcries from the Indian community itself. References to the difficulties which arise from English as the language medium are seldom viewed in a dispassionate manner. Despite the regular complaint about the language handicap, made by inspectors of English and provincial directors of education since the earliest days of organised Indian education little, if anything, has been undertaken on an objective level to investigate the exact nature and causes of the problem.<sup>96</sup>

### Musical appreciation

The results of the questionnaire revealed that of the 86 teachers

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94 & 95. Report of the Director of Education, Division of Education, Department of Indian Affairs, 1974. (Page 20).

96. Bughwan, Devamonie. An Investigation Into the Use of English by the Indians in South Africa with Special Reference to Natal. Thesis for the degree of D. Litt et Phil. University of South Africa. 1970. (Page 1).

who gave lessons in musical appreciation only one teacher presented this aspect at regular intervals and even then these lessons were only given four times a term.

Since music depends largely on the listening ability of performer and listener, it is important to develop this skill as early as possible. Apart from isolated lessons where the class is told to sit still and to listen carefully to recorded music, musical appreciation should be a part of every music lesson as the aim of the music teacher should be to build on the love of music in every child. Although great satisfaction can usually be gained from creative music-making, self expression in music does not always require the child to create the music himself. Listening to music which he enjoys has a physical appeal as well as the power to provoke emotional and mental reactions, providing that the music is carefully chosen to suit the child.

In order to ensure a degree of success for the "appreciation" lesson, the music teacher must bear in mind when choosing music for the class that the children must be considered before all else. Here again, as with the teaching of a song, the presentation is of the greatest importance.

Charles Hooper when discussing musical appreciation says:-

This mood can be prepared in many cases. We mentioned the use of association as an aid to correct attitude, and we instanced the value of the music room in this respect. Our glorious cathedrals quickly put one in the right mood for listening to beautiful music. Similarly, the mood suitable to the music can be prepared by a few well chosen remarks that can be descriptive or informative historically or traditionally. Their substance is not so much the important thing as that they set the imagination working, and this creates a receptive mood.<sup>97</sup>

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97. Hooper, Charles. Teaching Music to Classes. (Page 205). E.J. Arnold and Son Ltd., Leeds, 1946.

Irving Cheyette and Herbert Cheyette say that:-

The musical experience is threefold:  
 1) Creating, 2) performing, 3) listening.  
 Listening becomes skilled when sensory experience is oriented by rational discrimination based on knowledge of musical creation and performance ... A lesson plan for instructed listening should include the following steps:  
 1. Initial sensory enjoyment of the piece as pleasurable organised sound. Analyze repetitions for

- a. Dynamics (loud and soft passages).
- b. Tempo and beat (contrasts in speed).
- c. Meter (pulse and accent).
- d. Rhythm within pulse.
- e. Qualities (voices or instruments performing melodic line).
- f. Modality (major, minor or modal).
- g. Mood (gay, somber, light and airy, heavy and dark, martial, funeral).
- h. Accompaniment (polyphonic, harmonic).
- i. Form (motives, phrases, periods, sections).
- j. Style characteristics (period, nationality, ethos, composer).
- k. Character (legato, staccato, dancelike).<sup>98</sup>

In the case of Indian primary schools, where the classes are large, it may be beneficial to have a simple questionnaire for each pupil to answer. In this way, each child will have an opportunity to give his opinions about the music chosen for the lesson instead of the same few children answering verbal questions as is usually the case with large classes. The music should, if possible, be repeated several times and the questionnaire should be distributed and explained to the children before the music is heard. To quote Irving Cheyette and Herbert Cheyette

All musical activity, vocal or instrumental, solo or ensemble, requires *focused* (in original) listening. Such listening demands and produces a variety of additional responses: intellectual, physiological and motor. The child must learn to immerse himself in music without drowning, to enjoy its balmy reaches, but to navigate, not drift.<sup>99</sup>

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98. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. (Page 274). McGraw-Hill Book Company, New York. 1969.
99. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. (Page 13). McGraw-Hill Book Company, New York. 1969.

The following viewpoint is held by R. Phyllis Gelineau:-

Optimally, a teacher should set aside at least one music period weekly to be devoted to a carefully planned listening experience. This would ensure continuity in the total year's listening program as well as progress in the children's musical growth. This is not to imply that a child never hears a record at any other time than during the scheduled period. Rather, the object here is to try to avoid the loss of an integral part of a child's musical education.<sup>100</sup>

These quotations emphasise the need to teach appreciation at every class music lesson by using the material of a song to be performed by the class and to examine the song or piece in several different ways. I saw little evidence of this type of analysis during the course of my investigations. Although the children participated in the lesson, there seemed to be very little real involvement in the music nor was there any definite understanding thereof.

When the teachers were asked what music was used in the musical appreciation lesson, the answers were mainly very vague and non-committal. Several teachers said they had too little time as it was to be able to devote any to musical appreciation. Those teachers who found time for musical appreciation lessons said that they used whatever records were available to them from the library of the Indian Education Department but none of them gave me the names of the records which they had used. All this suggests that musical appreciation has not yet become an integral part of the musical education of the Indian primary school child.

### Apparatus and Books.

Audio-visual aids have become not only important to the modern

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100. Gelineau, R. Phyllis. Experiences in Music. (Page 244). McGraw-Hill Book Company, New York. 1970.

teacher but a necessity to successful teaching. The most important aids to the primary school class music teacher would be - (1) a piano or other instrument capable of sounding chords; (2) percussion instruments; (3) recorders; (4) suitable music books; (5) charts and pictures; (6) a blackboard suitable for writing music; (7) seating for the children; (8) a well ventilated room with good acoustics; (9) a record player and (10) tape-recorder.

The results of the investigation and the questionnaire submitted to teachers revealed that only a minority of the teachers have the use of a piano or some other such instrument during all their teaching hours. One teacher has the use of a piano only from 1.00 p.m. to 2.45 p.m. However, with the exception of two teachers, all the teachers can play the recorder and have active recorder groups. Most of the teachers have a supply of percussion instruments and teach percussion groups. 74 teachers claimed they have all the books and instruments they require. At only five of the schools which I visited were there any pictures and charts of musical interest in the music room and even these could have been better displayed. Only one teacher had a lined blackboard and seating for the children was in most cases inadequate. Most of the teachers had to move from classroom to classroom as there was no music room available.

As will be seen from the information gained from the questionnaire and from the visits to the schools, the majority of the teachers are working under difficult conditions with inadequate teaching aids. It must be pointed out, however, that most of the teachers do not make proper use of the little equipment which they do have at their disposal. For instance, no teacher made full use of the blackboard. At only one of the schools which I visited did the teacher write down the melody of the song which the children were being taught to sing. Neither did any of those teachers who were fortunate enough to have their own music room, use what wall space

there was available for illustrations and charts. The charts could have been made by the teachers themselves and illustrations need not be very expensive. Either the teachers lacked imagination and the knowledge or they did not find this aspect of their work warranted any special effort on their part. Illustrations and charts are important to children especially those who show an interest in music because these charts and illustrations become a part of their musical background and so influence the children to accept music as part of their way of life. In other words, they serve as an encouragement and a spur to study.

Another consideration is the fact that in so many of the family units of today both parents have to take up employment outside the home and this means that the formal education of the children is often left almost entirely to their teachers at school. The role of the teacher has therefore, never been more important than it is at present.

### The Recorder.

The recorder has become a popular choice of instrument for the teaching of young children. The reasons for its popularity are (1) It is easier to learn than any of the orchestral instruments; (2) it is relatively inexpensive to buy; (3) it can be taught successfully to small groups; (4) it can be performed with equal success as a solo instrument, in groups and ensembles.

Most of the teachers to whom I spoke, teach the recorder to standards III, IV and V, and the average number of pupils learning the recorder at each school is one third of each of Standards III, IV and V. Several of the teachers are themselves beginners when it comes to recorder playing and are only a jump or two ahead of their own pupils. The recorder groups which I heard were all playing pieces from beginners books.

Nevertheless, a good start has been made and some 400 of the children who began recorder lessons at primary school are now taking music at high school level and the recorder is their practical instrument.

### School choir.

A school choir is very useful and can play an important part in school life. It is or should be, an incentive to the children to try harder in order to be chosen for admission to the choir. The school choir should lead the singing at assembly. For special occasions such as on speech-day or prize-giving day, some carefully prepared items presented by the choir can add considerable interest and pleasure to the proceedings. The school choir will help in the unification of the school and even for those who are not admitted to the school choir, valuable listening experience can be gained from hearing the choir performing at the various school functions.

78 teachers said they had a school choir and 15 teachers said they only had class choirs but no school choirs. All the teachers said that they had a choir of selected children from each standard. Each of these choirs performs for the inspector of music at least once a year on inspection day. Of the twelve choirs I heard, only one presented part songs. All the others sang in unison. Although the tone produced by most of the choirs was sweet, diction, pitch and presentation were not of the quality one expects to hear from the "better" classes at primary school level, let alone the chosen voices from each standard. It would appear that the majority of the teachers whose class choirs I heard are not critical enough and spend too little time on "polishing off" the songs learned. If the reason is that there is insufficient time for this, then it is recommended that fewer songs be presented by the choir

or that there should be more concentrated effort on the part of the teachers to see that the songs learned are learned properly.

### Annual Concerts.

The annual concert and the form it usually takes can reveal two important things. They are, (a) the interest that the principal takes in the performing arts and (b) whether the music teacher is sufficiently proud of his achievements with his pupils to exhibit their prowess before an audience.

50 teachers said that they did not have an annual concert but five of these teachers said they presented musical items on Parents' Day. 43 teachers said they did have an annual concert and of these one said the school presented a concert at the end of each term. The 43 schools where annual concerts were presented did not always present music. They did at times present plays and these plays were sometimes based on Indian themes. It would appear from the results of this investigation that either the principals at 50 of the schools which answered the questionnaire are not sufficiently interested in music or that the teachers themselves are not yet confident enough to present concerts. This is regrettable because most children love to perform in public, especially to display skills which they enjoy. The experience and pleasure gained from such effort can be invaluable and to many such concerts could be among the happiest memories of their school days.

### Musical instruments learned by the children

At most schools there were between 40 to 60 children learning the recorder at school and 56 teachers said that there were some children

at each of these 56 schools who studied other musical instruments privately. The instrument most favoured by pupils for extra-mural study is the piano but there were a few who studied the harmonium, violin, organ, sitar and the guitar. 37 teachers said there were no children at their school who learnt music privately.

However, even those teachers who knew of children who learned music privately, were all agreed that at each of these schools there were only a few children, a very small minority, that did learn music privately. At most schools, the teachers said they thought the reasons why the large majority did not learn music privately was the cost of lessons and not a lack of interest. This statement is endorsed by the fact that there were some 400 children taking music as an examination subject at Indian high schools in 1975 and what is even more astonishing is that the number who were auditioned was no less than 1 600. Of these only 400 were chosen because of the shortage of teachers who could teach music as an examination subject at high school.<sup>101</sup>

At the three White high schools in Durban where music is available as an examination subject all of the pupils taking music have studied privately prior to taking music as an examination subject at high school. The approximate number of pupils taking music as a subject at the Natal Senior Certificate examination each year is only some 35 to 45.<sup>102</sup>

#### Indian music at school.



At 91 of the schools investigated the children do not actually

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101. This was told to me by Mr. E. Albertyn at a private interview at Highway House, Durban 1975.
102. Told to me by Mr. H. de Villiers at Berea Girls' High, Durban, 1975.

learn Indian music at school. However, the majority of the teachers were agreed that the children did enjoy Indian music. At eight schools the children did on occasion sing Indian songs and perform Indian dances and three teachers said that the children would prefer to learn Indian music rather than the Western music taught to them. Some children learn Indian musical instruments privately and others learn Indian music at vernacular school. 77 teachers said that most of the children could sing Indian songs. 8 teachers said that they did not know and 8 teachers said that none of the children could sing Indian songs. This suggests that there are many children who are interested in Indian music and it could be that this interest was born before they reached school-going age. Furthermore, 38 teachers said that they are able to sing Indian music and/or play an Indian musical instrument and 51 teachers said that there is a strong movement afoot among Indians to revive all forms of Indian culture. Several of these teachers said that there were several teachers on the staff of their school who can play one or more Indian musical instruments. With this evidence of the interest that the teachers and pupils at Natal Indian primary schools have in their culture and particularly in music, it seems strange that Indian music is not part and parcel of the music programme at Indian primary schools in Natal. This does not mean that Western music should be discarded but rather, in view of the interest and obvious need, that Indian music and Western music should be taught side by side. William M. Anderson states that music of different ethnic groups can and is being successfully taught in America. There is no doubt in my mind therefore why Indian music cannot be taught side by side with Western music at Indian primary schools in Natal.

Language groups to which the children belong.

The result of this investigation revealed that the children belonged to more than six different Indian language groups. However, it appears that most of the children speak only English at home. It is probable, though, that a number of the parents still use a vernacular language and this may possibly account for some of the poor diction to be found at Indian primary schools.

Charles Proctor has this to say about vocal sound and diction:-

These aspects of singing are so childishly simple that one wonders if it is necessary to bring the reader's attention to them, but, judging by the large number of singers who are quite unintelligible when they sing for us, it makes one wonder if they are ignorant of the simplicity of the technique, or just lazy in its employment. 103

At several of the schools which I visited, the diction was poor and in some cases it was difficult at times to make sense of the words sung. More time should be spent on teaching diction during music lessons at Indian primary schools.

The Scrapbook and discovering the Science of Sound production by making Simple Instruments.

A beneficial way in which to help children to become music minded is to encourage each child to keep a scrapbook. The choice of subject will depend on the age of the child. There are so many ways of planning a scrapbook e.g. young children could collect pictures which suggest musical activity of some kind. Children between the ages of 10 to 13

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103. Proctor, Charles. The Class Music Teacher. Herbert Jenkins, London. 1965. (Page 19).

years could keep a record of press cuttings, programmes, autographs, etc. Others could have scrap books describing a musical instrument, its history etc.; stories about great operas, composers and so on.

The music scrap book has been and is being used by many music teachers in class music teaching and a great many music educators are agreed on its usefulness. Charles Proctor says:-

A very profitable occupation in training children to become musically minded, is to encourage them to collect items for a scrapbook. This can be encouraged as a private occupation, or they may do it in pairs, or in groups. The children should be encouraged to collect items of interest, photographs, newspaper cuttings, etc., and these, if collected and pasted in a scrapbook, provide an interesting collection for reference. 104

At none of the schools which I visited were pupils encouraged to keep music scrapbooks. This I did not find surprising since few of the teachers did much to make their music rooms attractive or interesting by decorating the walls with charts or pictures. Perhaps they did not feel that this aspect of education was important to the musical education of their pupils.

Children who are encouraged to make their own rhythm or melody instruments, no matter how simple or primitive they are, will learn much about sound and its production from the exercise as well as having had the satisfaction of having created something themselves. Empty jam tins with pebbles in, wooden blocks, sticks to hit together, bamboo reeds and many other seemingly unpromising items can, with a little imagination become rhythm instruments or melody instruments.

Irving Cheyette and Herbert Cheyette make many references to the making of instruments and of creativity in the music lesson. For

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104. Proctor, Charles. The Class Music Teacher. (Page 93). Herbert Jenkins, London. 1965.

instance, when dealing with creative activities to be encouraged, they say:-

Making rhythm instruments, bongo drums from a large oatmeal and smaller salt box; triangles from large nails; cymbals from pie pans; claves from sawed-off broomsticks; maracas by encasing and then breaking a light bulb in paper-maché; shakers from small coffee cans containing pebbles or rice; an Indian tom-tom by stretching a drumhead or heavy piece of inner tube over a butter tub; rattles by loosely nailing bottle tops, cork filler removed, to the ends of dowl sticks. 105

At no school which I visited did any of the children play their own instruments and yet 53 teachers said that they did encourage their pupils to make simple musical instruments and that several children have made instruments. It is noteworthy that no teacher was sufficiently impressed with the children's accomplishments in this field to allow the pupil-made instruments to be played or for them to be shown to me.

### Indians are a musical people.

The majority of teachers agreed with this statement and it is pleasing to note that the confidence is there. Given correct tuition and guidance there is every reason to believe that the Indian community in Natal will benefit from a carefully planned music education programme for Indian school children.

### Music Inspector's Visits to the Primary Schools.

All the teachers said that they could expect from two to three visits by the music inspector every year. Some teachers also told me that the inspector also meets the teachers at quarterly seminars held at

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105. Cheyette, Irving and Cheyette, Herbert. Teaching Music Creatively. McGraw-Hill Book Company, New York. (Page 10).

at the beginning of each term and another said that she attends courses twice yearly and meets the inspector at the music courses which are held at the Springfield College of Education, Durban.

These frequent visits point to the interest taken by the inspectorate staff of Indian education in Natal, and is certainly one of the reasons for the good progress made over the relatively short period of some nine years in the teaching of Western music at Indian schools under the auspices of the Indian Education Department. However, in spite of the fact that there are 400 children or more who are now taking music as a subject at Indian High schools in Natal and whilst this is admirable it is also reasonable to believe that the intensive preparation needed to bring these children to this standard of proficiency in recorder playing and knowledge of theory must result in a music programme that does not allow for the teacher to attend to the needs of *all* the children. The children only receive two half-hour lessons per week and in this time the teacher is required to teach a selected one-third of all pupils in standards III, IV and V the recorder and to cover a stipulated theory syllabus. These children write theory examinations and are also examined in recorder playing. It would appear that the class music teacher's competence is measured by these examination results and it is in his own interest to see that these pupils do well. Little wonder then that the Indian class music teacher will if necessary, neglect the remaining two-thirds of the pupils in order to achieve satisfactory results with the examination pupils. This means that two-thirds of all the Indian primary school children in stds. III, IV and V will be subjected to a very indifferent musical experience during their most formative years.

The purpose of class music teaching is to maintain the interest of and to give enjoyment and enrichment to all the children and not just to a favoured group.

John Paynter and Peter Aston describe the role of the class music teacher as follows:-

Apart from those of us who are concerned solely with certain skills such as the techniques of playing musical instruments, the work of most teachers in schools is essentially a contribution to the *general* education of children. Even if a teacher finds himself working in a school as 'the music specialist' or 'the science specialist' he must not let this cause him to forget his first duty: the education of the whole person. He makes a contribution to this total education through the medium of his own subject. Moreover he must not gear his work only to the abilities of the gifted few, but should find ways of using his specialist knowledge to serve the education of *all* the pupils in his classes. 106

It is in this respect that the admirable efforts of the Indian Education Department have room for growth. Music instruction at the Indian primary schools in Natal appears to be geared to develop the musical skills of the minority of the more or less talented pupils with little apparent regard for the musical welfare of the majority.

The purpose of primary school education is to cater for the needs of all the children and this applies equally to all school subjects, including music. If the matter is approached correctly, music should be of benefit to *every* child at school and the subject should be so presented that the child is helped to express his innermost feelings and so release emotional tensions. The child should be encouraged to use the creative gifts with which he is born. The 'creative' approach is therefore of great importance in education today.

R. Murray Schafer, gifted teacher and composer justifies creative class music teaching in the following quotation:-

As a practising musician I have come to realize that one learns about sound only by making sound, about music by only making music.

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106. Paynter, John and Aston, Peter. Sound and Silence. Cambridge. At the University Press. 1970. (Page 2).

All our investigations into sound should be verified empirically by making sounds ourselves and by examining the results ... The sounds produced may be crude; they may lack form and grace, but they are *ours*. An actual contact with musical sound is made and this is more vital than the most gluttonous listening program imaginable. Improvisation and creative abilities - atrophied through years of disuse - are also rediscovered, and the student learns something very practical about the size and shape of things musical. 107

The active pursuit of 'creative' class music teaching at all Indian primary schools in Natal should receive more attention. The approach to class music teaching should be revised to bring it into line with modern thinking. This does not mean of course, that recorder playing should be relegated to a back seat or neglected in any way but that it be placed in the correct perspective vis à vis the overall music instruction and participation programme.

It is further suggested that training in the techniques of improvisation be offered at the Springfield College of Education and the University of Durban-Westville as part of the music specialist course.

Improvisation has been part and parcel of Indian music over the centuries and this is a talent which should be fostered in the Westernised Indian of today. An ability to improvise can be a source of enrichment to music reflecting as it does an element of originality.

In conclusion, the results of this investigation show clearly that the Indian child has a potential which, with proper development, can reach even greater heights than at present. There is no doubt that music in Indian primary schools has progressed appreciably since the task of Indian education was transferred to the Department of Indian

Affairs.

The director of Indian education in a recent report commenting on music says, inter alia, "On the whole, the progress in music as a subject in Natal schools is most satisfactory".<sup>108</sup>

It is to be hoped that the next generation of class music teachers who will have been associated with and taught music from class I, will be much better prepared when entering Training College or University to commence training as music teachers.

However, to achieve better results at the primary school level, the present teachers must adopt more progressive teaching methods. There are several very useful publications on the subject of class music teaching from which many excellent suggestions can be applied in the classroom. The accent should be on creativity and the teacher must display more enthusiasm and initiative in the presentation of the subject.

It is suggested that teachers study inter alia the following books to broaden their outlook and give a sharper edge to their efficiency as teachers.

1.           ANDERSON, W.M.           Teaching Asian Musics in Elementary and Secondary Schools. (Taylor Publishing Company, Dallas, Texas, 1975).
2.           CHACKSFIELD, K.M.,  
BINNS, P.A. and  
ROBINS, V.M.           Music and Language with Young Children. (Basil Blackwell, Oxford, 1975).
3.           DOLL, EDNA and  
JARMAN, MARY           Rhythms Today! (Silver Burdett Company, Morristown, N.J., 1965).
4.           SCHAFFER, R. MURRAY           Ear Cleaning. (B.M.1 Canada Limited, 41 Valleybrook Dr., Don Mills, Ontario, 1969).

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108.        Report of the Director of Education, Division of Education, Department of Indian Affairs, 1974.

5. SCHAFFER, R. MURRAY Rhinoceros in The Classroom. B.M.1  
Canada Limited, 41 Valleybrook Dr.,  
Don Mills, Ontario 1969).
6. SCHAFFER, R. MURRAY The Composer in The Classroom. B.M.1  
Canada Limited, 41 Valleybrook Dr.,  
Don Mills, Ontario 1969).
7. SCHAFFER, R. MURRAY When Words Sing. (Universal Edition,  
1970).
8. SELF, GEORGE Make a New Sound (Universal Edition,  
1976).
9. TILLMAN, JUNE Exploring Sound. (Galliard, London.  
1976).

Whilst it is gratifying to note that many Indian primary school children are learning the recorder, the possibility of introducing group piano teaching could be investigated. The reasons for this are (1) to develop in the child a knowledge of the harmonic structure of most Western music. This can be done fairly cheaply by using electronic pianos such as were recently installed at the Berea Girls' High School, Durban and the Training College for Whites at Edgewood and Durban. By this means some twelve children can be taught simultaneously by one teacher; (2) It is also essential that the number of instruments played by school children be diversified if a more satisfying result musically is to be achieved and this will of course aid in the development of a correct musical education.

The suggestions put forward in this chapter are aimed at improved programmes of teaching and also to improve the general aids to teaching. These suggestions are by no means all embracing as the problems of effective music teaching en masse are highly complex and not in any way simple. It is to be hoped that all the necessary facilities for teaching, whether of materials or improved teacher quality, will be forthcoming in the future in order to build on the firm foundations laid down by the Indian Education Department.

Chart outlining answers to Questionnaire

NO. OF QUESTION	QUESTION	YES OR NO	OTHER COMMENTS
1.	Do you have a syllabus?	92 answered YES 1 answered NO	As only one teacher did not have a syllabus it is reasonable to presume that every school is intended to have one. Any case where a syllabus has not been issued would appear to be an administrative oversight.
2.	Do you follow the syllabus rigidly?	52 answered YES 32 answered NO 9 said "almost"	The findings from the answers reveal that a slight majority of the teachers who answered the questionnaire, follow the syllabus rigidly. The rest appear to use it as a guide.
3.	How many music lessons does each class have per week?		All the teachers, with the exception of one, said that each class has two lessons, each half-an-hour in length, per week. The other teacher said all classes have two half-hour lessons per week except std. 5 which only has one half-hour period per week.
4.	How many children are there in each class?		The smallest class is 28, the largest 45. The majority of teachers have between 35 to 45 children in each class.
5.	Do boys learn music more easily than girls?	79 answered NO 2 answered YES	11 teachers said "sometimes", 1 said boys and girls learn at the same pace.
6.	From what age do the children learn music?		73 teachers said children learn music from the age of 6 years. 12 teachers said children learn music from the age of 5 or 5½ years. 2 teachers said children learn music from the age of 8 years. 1 teacher said children learn music from the age of 4 years.

- 1 teacher said children learn music from the age of 7 years.  
3 teachers said children learn music from the age of 3 years.  
1 teacher said children learn music from the age of 9 years.
7. Do the children have any difficulty learning Western music? 79 answered NO  
14 answered YES
8. How many songs does each class learn per annum? 79 teachers teach between 16 and 20 songs per annum.  
8 teachers teach between 20 and 24 songs per annum.  
6 teachers teach less than 16 songs per annum.
9. What kind of songs are sung? Most teachers teach several kinds of songs. The most popular types of songs taught are rounds, folk songs, unison songs and two-part songs.
10. How long does it take each class to learn a song? 65 teachers take from two to four lessons each in which to teach a song.  
21 teachers take from ten to thirty minutes each in which to teach a song.  
5 teachers said it depended on the type of song to be taught.  
1 teacher said it depended on the age of the children.  
1 teacher said it takes one month (8 lessons) in which to teach a song.
11. Is any instruction given in the theory of music? If so, how is the subject approached and what is taught? 92 answered YES  
1 did *not* answer
- Text books used for teaching of theory of music are "Teaching of Music in Primary Schools" by D.R. Ulster and "Let's Go Cuckoo" by M.I. Conrad.

NO. OF QUESTION	QUESTION	YES OR NO	OTHER COMMENTS
12.	Are the children able to sing at sight?	60 answered NO 33 answered YES	Of the 33 teachers who said the children could sing at sight only 9 gave an unqualified YES. The rest qualified their answers as follows:- 'Only Std. II - V'; 'not fluently'; 'only the recorder pupils'; 'only a few'; 'only the gifted ones'; 'some classes only'.
13.	Is there any involvement with movement at any class music lesson? If so, with which classes and how often?	75 answered YES 18 answered NO	Of the 75 teachers who answered "YES", 54 involve only the Infant classes with movement. Most teachers do not seem to consider movement an important part of class music teaching because movement is included sporadically.
14.	Creativity is part of the syllabus. What is being done in this field, with which classes and how often?		Although 87 teachers said that creativity was included in some lessons, they admitted that very little time was spent on this. 5 teachers do not include creativity in their lessons: 1 teacher did not answer the question. A few teachers understand "creativity" as 1) learning to play the recorder 2) worksheets given to practise writing notes, etc. 3) collecting of pictures and so on. "Once a term"; "Once every three weeks"; "Once a fortnight", and occasionally. These remarks illustrate the attitude of the teachers to creativity in class music teaching
15.	Do you encourage your pupils to make simple instruments? If so, what kinds of instruments are made and by which classes?	53 answered YES 38 answered NO 2 did not answer	2 teachers said the children make simple instruments at home because there is no time at school. 8 teachers confine this activity to the Infant classes. 5 teachers confine this activity to the higher Primary grades only. 38 teachers encourage all their pupils to make simple instruments.

16.	What apparatus is available and what books are used?		3 teachers did not answer the question. 3 teachers said they had no apparatus and no books. 1 teacher has insufficient apparatus. 1 teacher has insufficient books. Most teachers have percussion instruments and recorders and use the following books: 1) Oxford School Music Books, 2) Basic Goals in Music, 3) Nuwe F.A.K., 4) Music Time, 5) Let's Go Cuckoo and 6) Music Through The Percussion Band.
17.	Do you have a school choir?	78 answered YES 15 answered NO	Of the 15 teachers who said they had no school choir, one teacher said that a choir is being formed and three teachers said that they only have class choirs.
18.	Do you have an annual concert? What form does it take?	43 answered YES 50 answered NO	2 of the 43 teachers hold concerts biennially. Most of the concerts held take the form of variety shows.
19.	Do the children have any lessons in musical appreciation? What materials are used and how are these lessons conducted?	86 answered YES 7 answered NO	Only 1 teacher mentioned how often classes in appreciation are held. This teacher said 4 times a term.
20.	Do the children enjoy their music lessons?	92 answered YES 1 answered NO	2 teachers said "YES and NO". 1 teacher said "Yes but there are exceptions". 1 teacher said "The children only enjoy singing". 1 teacher said "Some of them do".
21	Are there any children at this school who learn a musical instrument privately? If so, which instruments are favoured?	56 answered YES 37 answered NO	The instruments favoured are piano (most popular), the guitar, the harmonium, the violin, the organ, the sitar and the drum.

NO. OF QUESTION	QUESTION	YES OR NO	OTHER COMMENTS
22.	Do you teach the recorder?	90 answered YES 3 answered NO	
23.	Do you have an ample supply of books and instruments for teaching?	74 answered YES 19 answered NO	3 teachers only need more instruments. 2 teachers only need more books. 14 teachers need more books and instruments.
24.	For how many years have you been teaching music in schools?		11 teachers have been teaching music 10 years or more. 8 teachers have been teaching music for 9 years. 11 teachers have been teaching music for 8 years. 10 teachers have been teaching music for 7 years. 12 teachers have been teaching music for 6 years. 15 teachers have been teaching music for 5 years. 5 teachers have been teaching music for 4 years. 4 teachers have been teaching music for 3 years. 9 teachers have been teaching music for 2 years. 8 teachers have been teaching music for 1 year or less.
25.	Furnish details of your training and qualifications		21 teachers have had no training at a recognised educational institution viz. Training College or University. 38 teachers were trained at the Springfield College of Education. 18 teachers were trained at the University of Durban-Westville. 1 teacher was trained at Sastri College 15 teachers hold diplomas but give no details as to where they trained.

26.	Do the children learn Indian music at school? Are they able to sing it?	<p><u>First part of question</u> 91 answered NO 2 answered YES</p> <p><u>2nd part of question</u> 77 answered YES 8 answered NO 8 answered DON'T KNOW</p>	The 2 teachers who answered YES to the 1st part of the question said they teach Indian music after fulfilling the requirements of the syllabus.
27.	Do those children who can sing Indian music incorporate the quarter tones of Indian music into the Western music which is taught to them?	<p>27 answered YES 48 answered NO 17 did not answer 1 did not know</p>	
28.	To which language groups do the children belong?		The most prominent language groups are Hindi and Tamil. The other languages are Telegu, Urdu, Gujerati, English and Aydradabad.
29.	Are you able to sing and/or play an Indian musical instrument?	<p>38 answered YES 54 answered NO 1 did not answer</p>	
30.	A.H. Fox Strangways believes that Indians are a musical people. What is your opinion of this statement?		<p>87 teachers agree with A.H. Fox Strangways 2 teachers do not agree with A.H. Fox Strangways. 1 teacher did not answer. 2 teachers made no distinction between races as far as music is concerned. 1 teacher believes that because many Indians play by ear and cannot read or write music, they are not musical.</p>

- | NO. OF QUESTION | QUESTION   | YES OR NO   | OTHER COMMENTS   |
|-----------------|--|---|--|
| 31.             | Mrs. Fatima Meer in her book, "Portrait of Indian South Africans" states that there is a strong movement afoot among Indians to revive all forms of Indian culture. Is there any evidence of this among pupils and/or teachers of this school? If so, in exactly what manner does this revival of culture take shape? What is being done to revive Indian music? | 51 answered YES<br>37 answered NO<br>1 not sure<br>4 did not answer                                       | The 51 teachers who answered YES qualified the answers by adding - the revival included Indian Classical dancing, singing, vernacular plays and the study of Indian instruments. The Moslem community would appear to be the more dedicated in this aim. A number of Indian cultural organisations actively encourage this revival. Even at school concerts an increasing number of children present items of Indian music, dancing and poetry. At several schools the teachers are also taking an active part in the revival of Indian culture. |
| 32.             | Are there any vacation courses or is there any form of instruction for teachers? If so, what is taught?  | 74 answered YES<br>14 answered NO<br>2 did not know<br>2 misinterpreted the question.<br>1 did not answer | There were inconsistencies in the replies as to the frequency of the courses held e.g. "courses held twice a year"; "once or twice a term" and "Workshops held on Saturday mornings". Most of the teachers said that they were taught recorder technique, how to teach part-songs and listening to work done by the student-teachers at Springfield College of Education.  |

DEPARTMENT OF INDIAN AFFAIRS

DIVISION OF EDUCATION

SYLLABUS IN CLASS MUSIC

PRIMARY SCHOOLS

DEPARTMENT OF INDIAN AFFAIRSDIVISION OF EDUCATIONSYLLABUS IN CLASS MUSICPRIMARY SCHOOLS

The attention of Principals of Primary Schools is drawn to the fact that the under-mentioned syllabus in Class Music for the Primary School Course becomes operative as from January 1968.

THE SYLLABUS

The syllabus covers a graded seven-year course. In the treatment of the subject-matter greater emphasis should be placed on the practical than on the theoretical aspect of the work.

This syllabus has been drawn up in accordance with the latest trends in the teaching of the subject. The approach is melodic rather than harmonic. In view of this new approach, it is advisable to start classes at the point in the syllabus from which they can proceed from the known to the unknown.

AIM: The aim of school music is to stimulate the interest of the pupils, to develop in them a love for music and to contribute to their preparation for life.

REPERTOIRE: In this syllabus the singing of songs is the starting point. The building up of a repertoire of about 30 songs per year is essential.

PRINCIPLE: The work as set out below depends on the global principle and will thus consist of the practical analysis of the song into all its aspects e.g. rhythm, time, pitch, form, tone-production, breath-control, etc.

TIME ALLOCATION: In order to carry out this syllabus efficiently two periods per week are essential. Each register class should be taught separately : the grouping of classes is highly undesirable.

ADDITIONAL ACTIVITIES: Choral and massed singing, recorder (wind instrument) and other instrumental group playing, whether intra or extra-mural, should be encouraged.

CLASSES i AND ii1. The singing of songs

- (a) A minimum of 30 graded songs will be expected.
- (b) Begin with two-tone songs and proceed gradually through 3- and 4-tone songs to 6-tone songs.
- (c) The inclusion of a new note should take place only when pupils can sing previous notes with complete assurance.

2. Rhythm and Time

- (a) Movement in response to Music with the object of showing recognition of:
  - (i) Sound and silence.
  - (ii) Fast and slow; faster and slower.
  - (iii) Accented and unaccented beats in two-pulse and three-pulse measure.
- (b) Rhythmic preparation for sight-reading through the constant musical use of the following note values:



- (c) The clapping and/or naming of short rhythm patterns based on known songs and other word patterns.

3. Pitch

- (a) The imitation of sounds at different pitches. Start with single tones, then two : (Soh-me), and later add lah, doh and ray. Melodic and rhythm patterns may be combined at this stage.
- (b) Differing pitch, e.g. high-low; higher-lower; high-low-middle; through the medium of hand-levels or other movements.
- (c) Differing pitch, chosen from known songs containing two or more notes, indicating while singing by means of hand-levels; later with the use of solfa names.
- (d) The singing of simple melodic patterns of which the components are initially named in solfa. The first note will always be given.
- (e) Visual indications of pitch.

4. Aural Training

This aspect of music tuition is included in the subject matter as set out in paragraphs 2, 3 and 5.

5. The playing of Instruments

Percussion by rote.  
Creative work where possible.

6. Creative Activities

Spontaneous and free movement to music.  
Dramatisation of songs.  
Improvisation of rhythmic and melodic patterns.

7. Active Listening to Music.

Rhythmic reactions, the learning and singing of songs, the playing of instruments and musical accompaniments create regular opportunities for listening to music of which advantage should be taken.

Musical illustration of children's stories.

STANDARD I(1) The singing of Songs

- (a) Revision of songs previously learned.
- (b) The learning and rounding off of at least 15 graded unison songs, within the compass of an octave, is expected. Folk and national songs should receive attention.

(2) Rhythm and Time

- (a) Revision and extension of concepts and activities as for Classes i and ii as set out in 2 (a).
- (b) The experience of music through movement and the reading of the following in rhythm patterns and songs:



- (c) Bar lines and the experience of music through movement and the reading of 2-pulse ( $\frac{2}{\text{P}}$ ) and 3-pulse ( $\frac{3}{\text{P}}$ ) measure only, in rhythm patterns, phrases and songs.

(3) Pitch

- (a) Revision and extension of pitch differences as Classes i and ii as set out in 3 (c).
- (b) With a song or a melodic phrase as a medium of approach, the reading and singing of simple combinations of t (t below doh) and d r m f s l.
- (c) The five-line open staff is used with doh in the following positions:



(4) Aural Training

- (a) The writing of given short, simple rhythmic and melodic patterns.
- (b) Recognition of the times indicated in 2 (c).
- (c) Recognition of differences in pitch as set out in 3 (a).

(5) Playing of Instruments

Percussion, including melodic percussion, from simple scores.

(6) Creative Activity

- (a) The improvisation by pupils of their own rhythmic patterns with percussion instruments as accompaniment to melody.
- (b) The completion of short, simple rhythmic and/or melodic patterns or phrases.

(7) Active Listening to Music

Listening to short, suitable parts of selected music with the intention of becoming familiar with known musical concepts.

STANDARDS II TO V.1. Singing of Songs

- (i) Folk songs, songs for special occasions, etc.
- (ii) Rounds and descants.
- (iii) Choir work, in unison as well as part singing.

As the child advances, part-songs should increasingly become part of his repertoire. Easy rounds and descants serve as a useful preparation for part-singing and may be introduced at the Standard II stage. At the outset, the second part may be played on some instrument like the recorder. At the Standard III stage soprano/soprano songs and soprano/alto songs should also be included. Songs may be taught by rote; but it is essential that this method be supplemented by the learning of songs with the aid of notation.

2. Rhythmic Activities

When the required facilities are available, the continuation of rhythmic activities in the form of Eurythmics and folk dances is strongly recommended.

3. Playing of Instruments

The playing of percussion and melodic instruments (recorder,

xylophone, glockenspiel, etc.) with the aid of a musical score should be continued.

#### 4. Listening to Music

Periodically, under constructive guidance, pupils should have the opportunity of listening to music played to them. This purpose can be served by a record player as well as by performances by the teacher, pupils or visiting artists.

#### 5. Sight-reading and Ear-training

This part of the work aims at a knowledge of staff-notation and the development of a reading skill. It comprises the reading of time and pitch separately and collectively. For the purpose of reading, only staff-notation should be used; but the additional use of solfa as an aid is strongly recommended. The development of the aural faculty is an indispensable requirement of this work and should, therefore, be integrated with it.

- NOTE:
- (i) In respect of *time* and *pitch*, the following classification according to standards is intended as a guide for the teacher.
  - (ii) In the treatment of a note or note-group, the respective rest(s) should also be taught.

### STANDARD II

- (i) Time: The note values as prescribed for Standard I, with the addition of the whole note ( ), in 2-, 3- and 4-pulse measure.
- (ii) Pitch: The complete scale with simple combinations of melodic line, including the following positions of doh:



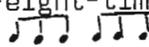
No leger lines are required at this stage.

### STANDARD III

- (i) Time: (a)  (taa-ate).
- (b) Semiquavers, in the pattern  (tafatefe) only, in 2-, 3- and 4-pulse measure.
- (ii) Pitch: (a) The complete scale. The melodic line may now include any interval within the tonic chord, such as d - s; d' - m; d - s, as well as any interval of a third, such as r - f; f - l; d' - l; f - r.

- (b) The use of the treble of G-clef () and the keys, C, F, G, D, with key-signatures, but complicated theoretical explanations of keys are not required at this stage.
- (c) The use of the chromatic sharp () to indicate "fe" in the keys C, G and D.
- (d) The Lah-mode without chromatic notes:  
l, t, d r m f s l.

#### STANDARD IV

- (i) Time: (a) Six-eight-time ( $\frac{6}{8}$ ) in the patterns  and  only, with the simple combinations.
- (b)  (taafe) and  (tatefe).
- (ii) Pitch: (a) The function of the flat () sign as chromatic note to indicate "ta" in the keys of C, F and B flat.
- (b) The function of the natural () sign as chromatic note to indicate "fe" in the keys of F and B flat.
- (c) The function of the natural () sign as chromatic note to indicate "ta" in the keys of G and D.
- (d) The chromatic "se" in major and minor melodies.

#### STANDARD V

- (i) Time: (a)  (tafate).
- (b) More difficult combinations of six-eight-time.
- (c)  (tateti), the triplet.
- (ii) Pitch: (a) Keys already dealt with, and in addition, A, E, E flat and A flat.
- (b) The minor scale, including the progression m, fe, se, l.
- (c) In addition, other chromatic notes.

6. Creative Activities

As in the case of Classes 1, ii and Standard I, musical activities should not be confined to imitation. The teacher should create situations which provide the pupils with the opportunity of exercising their own initiative, and in which they can take an active and creative part. Therefore, pupils should constantly be encouraged to improvise their own movements, rhythmic interpretations, tunes, rhythmic patterns and orchestration.

## B I B L I O G R A P H Y

The following books should prove useful in the teaching of Class Music. The list, however, is by no means complete.

N.B. - The following abbreviations are used in the Bibliography:  
 B & H : Boosey and Hawkes.  
 O.U.P. : Oxford University Press.

### TEACHING METHOD.

ADAMS-JEREMIAH, D: Pace, Pattern and Pitch (Novello).  
 HUNT, Reginald: School Music Method (Edwin Ashdown).  
 PIESTLEY & GRAYSON: A Music Guide for Schools (Nelson).  
 RAINBOW, Bernarr: Handbook for Music Teachers, volumes I & II (Novello).  
 ULSTER: Music in the Primary School (Maskew Miller).  
 WATSON: A Secondary School Music Course, Vol. I & II.

### MUSIC COURSES.

THE OXFORD SCHOOL MUSIC BOOKS (O.U.P.).

Infant Book.

Beginner's Series: Teacher's Manual.

3 pupil's books.

Junior Series: Teacher's Manual, Parts I & II.

Pupil's Books I - IV.

THE CLAREDON CLASS SINGING COURSE (O.U.P.).

Teacher's Books I - V.

Pupil's Books III, IV, V.

SING CARE AWAY (Novello):

Books I - IV. Unison, two and three part songs.

SING (Nasionale Boekhandel) by Maclachlan, Vermaak & McLachlan.

A graduated Course in Sight-Reading, drawn up in accordance with the requirements of the Syllabus.

Books I - IV.

ORFF:

Schulwerk, Music for Children, 4 volumes, English version by Margaret Murray (Schott). A graded course in practical music making.

YOUNG, Percy M.: Bicinia Hungaria, Books I - IV, Kodaly Choral

Method (B & H). Graded songs in two or more parts.

### AFRIKAANSE LIEDERE.

ALBERTYN, Edward: Liedjies vir Laerskoolgebruik (B & H).

BARRY, Rhoda: Sangstukkies vir Kindertjies (Van Schaik).

COBB, Harold: Die Sterretjie (B & H).

DE VILLIERS, Maxie: Twaalf Nuwe Kindertuinliedjies en Speletjies (H.A.U.M.).

DE WAAL, Anton & LUYT, Freddie: Kleuter Deuntjies (Trutone).

HEIBERG & DU PLESSIS: Wysies en Deuntjies vir Meisies en Seuntjies (F.A.K.).

KROMHOUT: Kinderwysies (Van Schaik).

LAMPRECHT: Liedjies vir Klein Mensies (Van Schaik).

LEMMER, P.J.: Ons Eie Kinderliedjies (Athena).

LINDE, Marie: Afrikaanse Liederkrans (B & H) en (Universal).

MALAN, Winnie: Vreugdeklankies (H.A.U.M.).

SONNENBURG, Erika: Sangjuweeltjies vir die Jongspan (Athena).

- SPIETHOFF: Die Afrikaanse Sangblommetjies, Band I & II (Athena).  
 ZINGU: Die Abbakros (Kosmo).  
 F.A.K.: F.A.K. Sangbundel.  
 NASOU: Die Skoolkoorreeks.

### MUSIC FOR MOVEMENT AND SINGING GAMES.

#### Textbooks.

- AXTENS, Florence: The Teaching of Music Through Movement ( B & H).  
 BARNARD, E.: Nursery School Music Activities (Curwen). A Comprehensive book with full explanations. Material includes dulcimer tunes, finger play songs, echo songs, refrain songs question and answer songs, movement and physical training songs, dramatized stories, rhythmic games, etc.  
 CRAWHALL-WILSON: Rhythmic Movement for the Nursery (Paxton). Textbook based on the principles of Dalcroze.  
 CRAWHALL-WILSON: Music for "Rhythmic Movement for the Nursery" (Paxton).  
 GELL, Heather: Music , Movement and the Young Child (Australian Publishing Co.).  
 GERDENER, Isolde: Rhythmics for the Primary School (Maskew Miller).  
 GERDENER, Isolde: Rhythmic Movement (Nasionale Boekhandel). A handbook for teachers.  
 GREY & PERCIVAL: Music, Movement and Mime (O.U.P.).  
 HABBESHAW, Hilda: Rhythmic Training for the Infant and Junior Schools (B & H). A textbook for the teacher of Rhythmic Training and Percussion Band.  
 HOUGHTON, Winnifred: The Study and Practice of Rhythmic Movement and Music (B & H). A sequence of simple exercises in the Dalcroze Method.  
 ROBERTS, Helen: Music for Infants. (B & H).  
 WILSON: Movement through Music (O.U.P.).

#### List of Books.

- ANDERSON, Marion: Twice Twelve Nursery Rhymes for pulse response (Cramer).  
 ANDERSON, Marion, arr.: Carolare, Books I and II (O.U.P.).  
 ANDERSON, Marion: Seven Movement Songs for the Nursery School (O.U.P.).  
 ANDERSON, Marion: Songs for the Under-Sevens, with movement (O.U.P.).  
 ANDERSON, Marion: Three Movement Songs (O.U.P.).  
 CARNIE, Winifred M.: Listening and Moving (Nelson).  
 CHITTY: Eight Singing Games (Paxton).  
 CHITTY: Eight more Singing Games (Paxton).  
 CHITTY: Play way to Rhythmics (Paxton).  
 CLARK, Ruth: Dances for the Seven- to Eleven-Year-Olds (Curwen). Music arr. and adapted by Maurice Jacobson.  
 COBBALD & SHAW, M.: Singing Games (Curwen).  
 DE VILLIERS, Maxie: Twaalf Klein Kinderliedjies en Speletjies (H.A.U.M.).  
 DRIVER, Ann: Music and Movement (O.U.P.).  
 DRIVER, Ann: New Sons for Old (O.U.P.).  
 DUNSTAN, R.: Musical Appreciation through Song (Schofield & Sims).  
 HUGHES, E.P.: Maypole Exercises (Curwen) with photographs and full text of seven dances and finale.

- JACOB & FRANCIS: Singing Games for Young People, Books I & II. (O.U.P.).
- JARVIS, M.A.: Musical Games for Infants (Faber), ages 4 - 7;  
77 dances to nursery rhythms; diagrams but no music.
- McBAIN, Murray: Movement and Songs for the Fives to Sevens (Evans).
- MORTIMER: Tiny Wee Folk and other Rhythmic Plays and Dances (Curwen);  
contains four simple exercises - jumping, running, marching,  
skipping and seven plays and dances.
- PARR, Dorothy: Up and Going (B & H). For the teacher whose pianistic  
ability is very limited. The book contains 53 simple pieces  
for movement and 42 well-known nursery rhymes.
- POULSSON, Emilie: Finger Plays (Curwen), a book with pictures and  
sketches, also songs with music, giving clever contrivances  
or illustrating familiar objects by play with fingers.
- ROBERTS, Helen & GERSTMAN, Blanche: Sixty Melodies for Movement (Bosworth).
- SHAW, W.: Maypole Dances (Curwen).
- THORNHILL, S.E.: London Bridge and other Singing Games (Curwen).
- TORBITT: Singing Games for Recreation, Books 1 - 4 (A. C. Black).

### PERCUSSION AND MELODIC INSTRUMENTS

#### Textbooks.

- ADAIR, Yvonne: Music through the Percussion Band (B & H). A comprehensive  
textbook, with games and exercises for playing, listening, reading  
and conducting.
- ADAIR, Yvonne: Musical examples for Percussion Band Exercises (B & H).  
The book contains the music which is needed to illustrate the  
points dealt with in "Music through the Percussion Band".
- ADAIR, Yvonne: Rote Training in Percussion Band (B & H).
- DE RUSSETE, Louie: Children's Percussion Bands (Curwen).
- GREENFIELD, Marjorie: Drums and Triangles (Curwen). Textbook on  
Percussion Band work.
- MOORE, Stephen: The School Band Book (Nelson).
- MOORE, Stephen: Guide to Percussion Playing (Paxton).

#### Music.

- ADAIR, Y.: A little Anthology of Folk Tunes (B & H).
- ADAIR, Y.: Ring a Ding (Novello).
- ADAIR, Y.: Ding Dong Bell (Novello).
- ADAIR, Y.: Tunes for Children (O.U.P.), 4 sets.
- BARNARD & DAVIES: Playing with Sounds (Curwen).
- COPLAND, Ruby E.: Little Doog Dinkie and other Song-Stories (Curwen).
- DE RUSSETTE, Louie: The Nursery Band Book (Curwen).
- GREENFIELD, Marjorie: Look and Play (Curwen). A book of graded  
Percussion Band Scores for beginners.
- LAST, Joan: Tunes from a Toyshop (Curwen). Concert Suite for  
Percussion Band.
- MENDOZA: Graded Rounds for Recorders or Voices with optional part for  
tuned percussion (Novello).
- MENDOZA: Eight Dancing Songs (Chappell).
- MENDOZA: First and Second Tunes for Recorders or Voices with Pianoforte  
and optional part for percussion and tuned percussion instruments  
(Novello).

- MENDOZA and RIMMER: Thirty Folk Song Settings for Children (Curwen).  
Accompaniment for plucked and hammered instruments.
- MENDOZA and RIMMER: Seven Simple Songs for Children (Curwen).  
Optional parts for pianoforte, chime bars, dulcimers,  
percussion and recorders.
- MURRAY, Ann: Little Movement Songs (B & H). For nursery class.
- REES, Olive: Sing with Chimes, Books I & II (O.U.P.).
- REES & MENDOZA: Rhymes with Chimes (O.U.P.).
- REES & MENDOZA: Songs and Tunes for Junior Ensemble (O.U.P.).
- TOBIN, John: Safety First Songs (Curwen). With optional percussion.
- WILSON, Mabel F.: Music Time (O.U.P.).

### SONGS: INFANT SCHOOL

- ANDERSON, M.: Nursery Songs from other Lands (B & H).
- BARHAM-JOHNSON, Mary: Five to Eleven, Fifty Songs of other Lands  
(Curwen). Suitable for Preparatory, Infant and Primary Schools.
- BARNARD, E.: New Nursery Jingles (Curwen). Songs for the Youngest  
children.
- BARNARD, E.: Songs to Share (Curwen). Eleven songs for the five-to-  
seven-year-olds, embodying the question and answer principle.
- BREESE, Pamela: Time for Singing (Curwen). Ten songs for nursery and  
Infant stage, with simple accompaniments.
- BREESE, Pamela: Time for Singing Again (Curwen).
- BREESE, Pamela: More Time for Singing (Curwen).
- CHESTERMAN, Linda: Music for the Nursery School (Harrap). A collection  
of Marches, Rhymes, Singing Games, etc.
- CHESTERMAN, Linda & HOUGHTON, Winefred E.: Lets Sing (B & H).
- DEARMER & SHAW: Song Time (Curwen). Nursery Rhymes, singing games,  
songs and hymns.
- FISKE: The "Golden Voice" songs (O.U.P.).
- FOSBROOKE & ALLEN: A First Song Book (Nelson).
- GAWTHORNE, A.E.: Nine Happy Songs (Curwen). Suitable for infants  
or juniors.
- GRAHAM, John: Traditional Nursery Rhymes (Curwen).
- GRAVES: The Farmyard (Curwen).
- GREY & OFFER: Children's Songs of France (O.U.P.).
- HOLST, Imogen: Twelve Songs for Children (O.U.P.).
- HOUGHTON, Winifred E.: Twenty Songs for the Nursery and Infant School  
(O.U.P.).
- HOUGHTON, Winifred E.: Thirty Songs for the Nursery and Infant School  
(O.U.P.).
- HOWARD and FLETCHER: French Nursery Songs (Curwen).
- JAMES: A Country Roundabout (Novello).
- McBAIN, Murray: The Standard Book of Traditional Tunes for Little Folk  
(Evans).
- OFFER: Banburry Fair (Chappell).
- OFFER: Jack-a-Dandy (Chappell).
- REYNOLDS: Children's Songs from Bohemia (Curwen).
- ROSSINGTON: Question and Answer Songs (Curwen).
- ROWLEY, Alec: Little Robin and other small Songs (Curwen).  
Twenty Songs. Very simple accompaniments.
- SARSON, May: Easy Come, Easy Go. (Curwen). For the Five-to-seven-  
year-olds.
- SHARP: Seventeen Nursery Songs from the Appalachian Mountains (Novello).

- TEGNER & RADFORD: Children's Songs from Sweden, Books I & II (Augener).  
 WHITTAKER, W. Gillies, ed.: The Clarendon Song Books (O.U.P.).  
 WHITTAKER, W.G., WISEMAN, Herbert, WISHART, John, arr.: Sixty Songs  
 for Little Children (O.U.P.).  
 WISEMAN & NORTHCOTE: The Clarendon Book of Unison Songs for Juniors  
 (O.U.P.).  
 WILSON: Music Time (O.U.P.).

SONGS: STANDARDS II - V.

- APPELBY, William & Fowler, Frederick: First and Seconds (O.U.P.).  
 Graded Rounds and Canons; arrangements of Folk-and  
 classical songs in which the second voice part is vocalized;  
 a number of two-part songs of varying periods.  
 BRITTEN, Benjamin: Friday afternoons (B & H). 2 vols., 6 songs  
 in each, consisting of 2 unison, 1 two-part and 1 canon,  
 ranging from fairly easy to very difficult.  
 BROCKLEBANK, Joan (ed.): Songs for all Seasons (O.U.P.): 47  
 songs in unison, easy part-songs and rounds.  
 HORTON, John (comp.): Songs for Juniors (Schofield): 14 traditional  
 songs with melodies that can be read at sight easily: 25  
 traditional songs with melodies more difficult to read, but  
 easily learnt by rote; 6 classical and 5 modern songs.  
 HOLST, Imogen: 19 European Folk Songs (Novello).  
 HUGHES (arr.): Youth Song Book (O.U.P.): part-singing.  
 LUND, Engel: Engel Lund's Book of Folk Songs (O.U.P.) unison and  
 part-singing.  
 McLEOD, Robert: A Heritage of Song (Corwen): 32 songs; collection  
 of classical, folk and modern songs, mostly in unison with  
 some optional part-singing and a few simple trios for broken  
 voices of limited range.  
 MacMAHON, Desmond (ed.): The Music Makers' Song Book, Vols. 1 and II  
 (McDougall): vol. I 50 songs; vol. II 56 songs; music of  
 the great composers from 17th - 19th centuries Vol. I unison;  
 Vol. II optional 2nd part to a few songs; several arranged  
 S.A.B.  
 McNAUGHT, W.G.: Graduate Rounds for Schools (Novello).  
 POSTON, Elizabeth: The Children's Song Book (Bodley Head): 78 songs;  
 unison.  
 PRICE, Patty: Afrikander Little Boy (Ascherburg, Hopkirk & Crew).  
 ROWLEY, Alec: Sing-Song (B & H). 12 songs; 6 unison, 6 with optional  
 two-part.  
 SCHUBERT, F.: Thirty Songs (Medium Voices) (Novello); unison.  
 SEEGER, Ruth: American Folk Songs for Children (Double-day Garden City,  
 New York): scope for improvising with melodic percussion instru-  
 ments.  
 SHAW, Geoffrey and others (eds.): National songs with Descants, Sets  
 I - IX (Novello) 6 - 12 songs in each vol.  
 SIMPSON, Kenneth: A First Round Book (Novello).  
 SOMERVILLE, Arthur: Ten Descants written to National Songs (B & H).  
 STRANGWAYS & WILSON: Schubert Songs translater (O.U.P.). Unison  
 and two-part songs.  
 TERRY, Richard Runciman: The Shanty Book (Pts. I & II) (Curwan).  
 WILSON: Sing a Round (O.U.P.). 31 graded rounds.

- WISEMAN, Herbert & NORTHCOTE, Sydney: The Clarendon Book of Unison Songs for Juniors (O.U.P.): 30 songs.
- WHITTAKER, W. Gillies: The Oxford Graduated Round Book (O.U.P.).
- WOOD, Fred and Others (eds.): Part Songs for Changing Voices (Arnold-Novello): 36 songs; 6 rounds, 7 hymns, 23 mainly traditional songs. Part songs for SAB. The material is graded, and suitable for classes having boys with changing voices.
- CORWEN, Cantemus Part I.
- NOVELLO: Classical Songs by various Composers - 28 unisons, from Arne to Weber.  
 Twenty Two-part songs by Modern Composers.  
 Twenty-Three Unison and Two-part Songs by various composers.  
 Thirty Unison Songs by Modern Composers.  
 Thirty-Two Unison Songs and Seven Rounds by Modern composers.  
 The Novello Round Book.
- PRETORIUS, S.M.: South Africa Sing. Graded songs, canons, descants, and action songs. (Dietse Kultuurboekhandel).
- SONDORP & PIENAAR: 36 Kanons vir Kinders (Sondorp en Pienaar, 5 Twickenham Avenue, Rossmore, Johannesburg).
- STEENKAMP, W.F.B. and DE KLERK, A.: Ritme en Melodie (Nasou).  
 480 Lesvoorbeelde (Dietse Kultuurboekhandel).
- DE KLERK, A.: Sing en werk (Van der Spoel).

N.B. WHEN BUYING RECORDERS - IT MUST BE THE "DOLMETSH". NO OTHER SUBSTITUTES MAY BE USED!!

Original Afrikaans Reports on Music at Indian Schools written by Music

Organiser, Mr. C. Wright 1929 and 1930.

(Reference Library, Education Department, Pietermaritzburg).

1929.

Vir Indiërs:-

Om 'n begrip te kry van die toestand van musiek in Indiërskole het ek gedurende Junie 'n tweetal Indiërskole in Durban en Pietermaritzburg besoek, sonder om hulle eers van my voorgenome besoek in kennis te stel. Ek het gevind dat die onderwerp of totaal verwaarloos word of volgens 'n heeltemal onwetenskaplike manier onderrig word. Dit was die ou klaaglied, "Ons is begerig om musiek in te voer, maar ons weet daar niks van af nie".

Ek het die moontlikhede om musiek volgens Indiese plan in Indiërskole te ontwikkel nagegaan, en tot die gevolgtrekking gekom dat dit onprakties sou wees. Indië, soos meeste ander lande, het sy eie volkmusiek. Ook het dit baie prosessie- en huweliksmusiek. Behalwe dit is die musiek van Indië of Godsdienstig of kamermusiek. Dit uitvoering van kunsmusiek, wat byna uitsluitend 'n oorerflike professie is, is sonder uitsondering tot sekere mate improvisasie, waarby die persoon wat speel of sing hom laat bind deur sekere reëls, en op 'n bepaalde manier, en nie volgens die boeknote nie. Mnr. A.K. Coomaraswamy skryf in die Dictionary of "Modern Music and Musicians": "Alle Indiese musiek is modaal en slegs 'n seleksie van nie meer as sewe note kan in enige komposisie gebruik word nie, behalwe as ornamentnote. Alle Indiese musiek is melodies; sonder werklike of ingeslote harmonie, behalwe die tonika-noot of drone wat in alle modusse konstant bly, en 'n toonhoogte het wat pas by die stem van die singer" - en later - "Elke lied of komposisie is onderhewig aan die eienaardighede van die Raga of Ragini waarin dit opgestel is, ens . . . . . As gevolg van my ondersoek

beveel ek aan:-

- 1) Dat musiek in Indiërskole in Natal volgens plan ontwikkel sal word.
- 2) Die stappe geneem sal word om die Indiëronderwyser op hoogte te bring met die moontlikhede en omvang van die werk, deur die stigting van klasse om kandidate te leer hoe skoolmusiek moet word.
- 3) Dat musiek sy regtermatige plek moet inneem by die Sastri-Kollege wat volgende maand geopen sal word.

### 1930.

Die toestand van musiek onder die Indiër-studente by Sastri-Kollege van die begin van 1930 kan nie anders as betreurenswaardig beskryf word nie. Omtrent 80% van die studente wat voor my verskyn het, kon nie die toon van 'n gegewe klank bepaal nie; en die idee van musiek as iets wat mooi is, 'n middel wat ophef, 'n bron van verfynheid en genot was totaal afwesig. 'n Begin moes egter iewers gemaak word; en die enigste manier om musiek in Indiërskole oor die algemeen in te voer is deur middel van die onderwysers.

'n Mate van vordering is gedurende die jaar gemaak, maar met die minbelowende materiaal en die sleg-voorbereide studente sal dit lank duur voordat musiek, soos 'n blanke dit beskou, sy regmatige plek inneem in Indiër-onderwys.

Bladsy 31 en 32.

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