

A COLLECTION OF AFRICAN AND INDIAN CHILDREN'S SONGS  
WITH ACTIVITIES FOR INTERCULTURAL MUSIC  
EDUCATION IN SOUTH AFRICA

A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF MASTER OF MUSIC  
(MUSIC EDUCATION/ETHNOMUSICOLOGY) IN THE  
DEPARTMENT OF MUSIC,  
UNIVERSITY OF NATAL

BY

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DURBAN

JANUARY 1994

## **ACKNOWLEDGEMENTS**

I wish to express my appreciation and gratitude to the people who have been of assistance in the preparation of this study:

Kistan Chin-Apnan, Deepak Ram, P. Murugan, N.C. Naidoo and Kumari Ambigay for their assistance in translating and transcribing interviews and song texts from tamil into English and in the preparation and presentation of the video.

Musa Xulu, Thembi Mbatha, Siphon Nzimande, Themba Mbhele, the late Bongani Mthethwa and children of Ingweni Lower Primary School for their assistance in translating and transcribing interviews and song texts from Zulu into English and in the preparation and presentation of the video.

EXCEPT WHERE SPECIFICALLY INDICATED TO THE CONTRARY,  
THIS THESIS IS ENTIRELY MY OWN WORK

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## INTRODUCTION

The aim of this study is to present a collection of indigenous African and Indian songs with accompanying activities. While both groups of songs derive from an oral tradition I have notated the songs in order to make them more accessible to teachers in schools. My intention is to provide music educators with teaching material which recognises the inherent value of musical traditions, such as those of India and Africa. In South Africa this is an important means of encouraging intercultural understanding between people.

The songs are presented with a brief introduction to the cultural background in which they were created and transmitted. I hope that teachers will share some of this information with their students. This is an important collection of songs because it is the first step towards making two musical cultures of Natal, African and Indian, available to music educators. In the climate of violence and political instability, this music has remained inaccessible to most school music teachers in Natal.

## MULTICULTURALISM IN MUSIC EDUCATION

In the early nineteen twenties, music educators in the United States began to examine the importance of what is now called multicultural music education. Satis Coleman, a piano teacher in Washington D.C., was one of the first teachers to introduce singing of songs and the making and collecting of musical instruments from various parts of the world as a supplementary part of her piano teaching.

The founding of The Advisory Council on Music Education in Latin America in 1946 contributed to the first use of the term 'intercultural' in the article by Vanett Lawler,

"International and Intercultural Relations in the Field of Music Education".<sup>1</sup> By using the term 'Intercultural', Lawler emphasised the importance of sharing between different cultural groups.

In the 1950's, the movement continued with the founding of the International Society for Music Education. The past three decades have seen an escalated interest in multicultural music education, examples of which are the Tanglewood Symposium, the Commission of Teacher Education, the society for Ethnomusicology and the National Multicultural Awareness Commission of MENC.

In 1991 a series of workshops on African Music was hosted by the Department of Music at the University of Durban Westville for music teachers in the House of Delegates. The first workshop had two sessions. In the first session teachers discussed the problems they experienced in implementing musics of different cultures referring specifically to the inclusion of Indian music into the music syllabus in January 1987. This was followed by a second session which involved teachers in learning a few Zulu songs and dances.

In their discussions teachers raised the following issues: firstly, the limitations of being trained only in Western classical music with a strong theoretical background and the lack of exposure to practical music-making; secondly, the lack of resources in musics of different cultures and suggestions for the implementation of these resources for classroom instruction; and thirdly, the lack of knowledge of cultural aspects such as language, tradition and values. From these discussions it was evident that music

1. George N. Heller, "Retrospective of Multicultural Music Education in the United States", Music Educators' Journal 69 (May 1983), p.33.

teachers in the House of Delegates schools were inadequately prepared for the implementation of musics of different cultures in the classroom.

At the First National Music Educators' Conference in 1985 delegates raised many issues pertaining to the need for the incorporation of the variety of South African musics in education. One issue raised in particular was that despite the abundance of indigenous South African musics very little of this music was included in South African music education. Khabi Mngoma presented a solution to this situation at the Second National Music Educator's Conference in 1987 by suggesting that indigenous musics of South Africa should be collated together with suggested approaches for their implementation, and made accessible for classroom instruction.

The present situation in music education reflects an unequal allocation of facilities, funding, musical materials and music specialists in schools. This unsatisfactory situation necessitates a new philosophy and approach to music education in the curriculum to illustrate the importance of music in the building of a new nation, and relationships between peoples.

Thus, the concept of multicultural music education is one that many music educators in South Africa are striving to embrace. Multiculturalism in education is perceived as one of many approaches towards making music education relevant to the needs of the culturally diverse student populations in South Africa. However, because of the negative implications and connotations that "multicultural" elicits in the South African context I have chosen to use the term "intercultural", rather than "multicultural" as it suggests cross-cultural understanding. (I will explain this issue further in Chapter Two on page 42.)



CHAPTER ONEINTERCULTURAL MUSIC EDUCATIONLITERATURE REVIEWIntroduction to selected Music Educators

In order to understand the current situation in multicultural music education, I have reviewed a selection of the most important literature as it pertains to my topic. The following music educators have been chosen since they are all leading music educators, well known researchers, writers and teachers of multicultural music education. They are Percy Grainger from Australia, Abraham Schwadron, Barbara Reeder Lundquist, James A. Standifer and Patricia Shehan Campbell from North America, Keith Swanwick from England and Elizabeth Oehrle and Khabi Mngoma from South Africa.

My review of each educator's writing is divided into four sections which are :

- (1) Arguments
- (2) Approaches
- (3) Areas of Concern
- (4) Summary

In the section on Arguments each educator's philosophical out-look on multicultural music education is presented. In the section on Approaches I outline the processes they suggest for its institutionalization. In the section on Areas of Concern, problems these writers suggest that may arise in the implementation of such a programme are highlighted. Finally I have summarised the main points raised by each educator. An

overall summary is presented at the end of chapter one to draw together the similarities and differences in the Arguments, Approaches and Areas of Concern.

## AUSTRALIA

### PERCY GRAINGER

Percy Grainger was an Australian composer at the turn of the twentieth century. His ideas and beliefs on music education and non-western music are expressed by John Blacking<sup>1</sup> in his publication entitled A Commonsenseview of All Music : Reflections on Percy Grainger's Contributions to Ethnomusicology and Music Education (1987). The title for Blacking's book was taken from Grainger's lecture entitled "The Universalist Attitude Toward Music", the first in a broadcast series of lectures from 1934.

#### Arguments

Blacking reflects on Grainger's ideas about non-western musics and their use in education by drawing on Grainger's series of 1934 lectures and two papers entitled "Collecting with the Phonograph" (1908) and "The Impress of Personality in Unwritten Music" (1915). Blacking states:

Grainger's thoughts on the sensitising role of music in life and on the range of musics that should be used are timely, as musical performances are being increasingly used to assert national or ethnic identity ...and as musical experience is being entrenched as a pleasant leisure

1. John Blacking was Professor of Music at Queens University, Belfast. Blacking was a South African and left South Africa in 1970 to take up the appointment of Professorship at Queens University.

activity rather than a central feature of human labour and intellectual life.<sup>2</sup>

Blacking pays tribute to the work of Percy Grainger who was considered a pioneer in the field of ethnomusicology and music education.

Grainger's beliefs and ideas regarding music education and non-western musics in the early nineteenth hundreds were far ahead of his time. He recognised the value of musics of different cultures and their place in education at a time when many of his contemporaries believed musics of other cultural traditions to be primitive and of no value.

Although Grainger stressed that music is not a universal language, he believed that if people had knowledge of various forms of artistic musical expression music could become a "vehicle for world peace and the unification of mankind"<sup>3</sup>. In Grainger's words

I firmly believe that music will someday become a 'universal language'. But it will not become so as long as our musical vision is limited to the output of 4 European countries between 1700 and 1900. The first step in the right direction is to view the music of all peoples and periods without prejudice of any kind, and to strive to put the world's known and available best music into circulation. Only then shall we be justified in calling music a 'universal language'.<sup>4</sup>

It was Grainger's fervent desire that knowledge of the diversity of musics experienced all over the world would become more accessible for people to appreciate. He hoped

2. John Blacking, A Commonsenseview of All Music : Reflections on Percy Grainger's Contribution to Ethnomusicology and Music Education (New York : Cambridge University Press, 1987), p.x.
3. *ibid.*, p.2.
4. Teresa Balough, A Musical Genius From Australia. Selected Writings by and about Percy Grainger. Music Monographs, no.4 (Nedlands : University of Western Australia Press, 1982), quoted in Blacking, A Commonsenseview of all Music, p. 2.

that by collecting, transcribing and arranging musics of different cultures, he would be able to make this music available. His reasons for this were that firstly, people would become aware of the inherent value and beauty of a variety of musical cultures and secondly, people could learn different ways of making music.

Grainger stressed that music-making and musical ideas were created by people of a particular cultural group and thus were related to other ideas within that culture. Therefore by making people aware of the inherent value of a variety of musics, people would also learn about a range of cultural procedures.

### Approaches

Grainger stated that in order to implement musics of different cultures there must be changes in the understanding of processes of music-making. For example, he recognised that irregularities in rhythm that occurred in musics of different cultures were not "mistakes" or the result of poor performance. Instead, these irregularities were structured intentionally by the people who composed and performed the music as a means of expressing certain cultural ideas musically. In this respect he was ahead of his colleagues with his thoughts of combining ethnomusicology with music education for it was commonly believed that musics of different cultures were largely "improvised" and lacking any formal structure.

### Areas of Concern

Grainger was concerned that music education include world musics in the curriculum but he felt that ignorance and negative attitudes of people could hinder this inclusion. He hoped that people would attend and participate in performances of world musics

though he realised that these concerns could not be realised until there were significant changes in attitudes towards world musics. He emphasised this view by stating that

It seems to me that the commonsense view of music is to approach all the world's available music with an open mind ...It seems to me that we should be willing, even eager, to hear everything we can of all kinds of music, from whatever quarter and whatever era, in order that we may find out from experience whether or not it carries any spiritual message for us as individuals.<sup>5</sup>

Grainger wanted people to listen critically to a variety of musics. He hoped that they would respect the originality of musics from different cultural traditions created by people who have different values. He hoped that people would learn to appreciate and enjoy at least some of the music since he also believed musical taste to be a matter of personal preference.

## SUMMARY

### Arguments

1. Grainger recognised inherent value and beauty in the musics of different cultures.

### Approaches

1. He supported an approach to music education based on the study of world musics and stressed that music is not a universal language.
5. Percy Grainger, Lecture 1 "The Universalist Attitude Toward Music", quoted in Blacking, A Commonsenseview of All Music, p. 133.

2. Different systems of musical structure and musical processes have significance for specific cultures and are important for music education.
3. Through experiencing musics of different cultures, people would develop sensitivity to and awareness of world musics and world cultures.
4. He recognised the value of combining ethnomusicology with music education.

### Areas of Concern

1. People should approach new musical experiences with an open mind.
2. Ignorance and negative attitudes hindered the implementation of world musics.

## NORTH AMERICA

### ABRAHAM SCHWADRON

Abraham Schwadron was Professor of music at the University of California, Los Angeles. He expresses his ideas on multicultural music education in "Music Education and Non-Western Traditions" (1976) and "World Musics in Education" (1984).

### Arguments

Schwadron states that despite the many thrusts towards including non-western music into the curriculum at the Yale Seminar (1963), at the Tanglewood Symposium (1967) and extensive research onto the subject, music education in American schools still did not reflect a "global" perspective. He attributes this problem to the fact that "...we are

not agreed on matters of values of directions of study." He suggests that

...by searching out value systems in music cultures throughout the world, music education will assume an inclusively valuable humanistic role - one that is alert to cultural differences and commonalities while nurturing aesthetic self realisation from a rich field of musical potential.<sup>6</sup>

Schwadron maintains that experiences in world musics are beneficial to the student in that the student's musical perception is sharpened through exposure to a variety of differences in technique, in structure, in cultural value systems and musical ideas. He continues that sharpening of musical perception through multicultural musical experiences develops student responses towards world musics and musical processes.

### Approaches

He supports an approach to multicultural music education where students learn through processes of self-discovery that are teacher guided. Through these processes of discovery students are involved in multicultural musical experiences such as performance, listening, singing and movement activities. These musical experiences contribute to the development of positive student attitudes towards non-western musics, value judgements and an awareness of the ways in which musical concepts are applied in non-western musics.

Schwadron's approach includes a world view of musics. He mentions however that music of a specific cultural group must not be included in the curriculum with the aim

6. Abraham A. Schwadron, "World Musics in Education", International Journal of Music Education 4 (November 1984), p.10.

of increasing the culture's status in the community. His own suggestion is an approach that requires

- 1) an ethnomusicologically sensitive and informed teacher and
- 2) an educational methodology of "discovery" based on comparative music aesthetics.<sup>7</sup>

### Areas of Concern

Schwadron believes the teacher to be a key factor in the successful implementation of world musics and foresees the following problems.

Firstly, Schwadron refers to teachers who are inadequately prepared to confront multicultural music education and states that music teachers

...are simply not ready either to conceptualise or to teach others about different systems of musical communication, values, meanings, functions and performance.<sup>8</sup>

This problem is rooted in teacher training institutions that lack facilities and teacher-training programmes to prepare teachers-in-training for multicultural music education.

A rigorous teacher training programme is essential in the development of the cross-cultural perspectives and skills needed for multicultural music education.

Secondly, Schwadron refers to the problem of a non-specialist implementing multicultural music education. He believes that music education must be the responsibility

7. Abraham A. Schwadron, "Music Education and Non-Western Traditions", The World of Music xvii no.3 (1976), p.27.

8. Schwadron, "World Musics in Education", p.10.



of the music specialist because the general class teacher is not adequately skilled in music to implement new musics. He adds that teachers must be adequately skilled in musics of their own cultures as well as musics of world cultures.

Thirdly, he points to the problem of the

... availability of native instruments, informants and performers; issues of authenticity and compromise; tuning and scalar differences; national and political attitudes; place in the k-12; curriculum; teacher preparation; and...the musical maturity of children.<sup>9</sup>

In addition to the problems in implementing multicultural music education programmes, Schwadron points out a number of issues pertaining to the improvement of present : educational programs to include non-western music such as

1. Reasons for including non-western musics in the curriculum and what concepts, understanding and skills can be achieved.
2. Ways in which ethnomusicology can contribute towards providing resources In music education, and also how authentic will the musical experience be.
3. The effectiveness of the music specialist, classroom teacher and use of informants from the community as resources for different musics.
4. The criteria regarding the selection of non-western musics in the curriculum.
5. The problems that may arise as a result of performance of and lack of understanding of non-western music.

9. *ibid.*

6. The development of teacher preparation programs to prepare teachers and re-educate in-service teachers.

## SUMMARY

### Arguments

1. In learning different systems of cultural values music education can take on a humanistic role.
2. The development of skills in perception and broadening of responses.

### Approaches

1. He supports an approach that is based on world musics and recognises that music is not a universal language.
2. Students learn through processes of self-discovery that are teacher-guided.

### Areas of Concern

1. Teachers are inadequately prepared for multicultural music education because of lack of teacher-training courses.
2. Music-specialists must be responsible for implementing multicultural music education.
3. There is a lack of instruments, informants, performers and authenticity of musics of different cultures.
4. Ethnomusicology must contribute towards providing resources for music education.

## BARBARA REEDER LUNDQUIST

Barbara Reeder Lundquist is Professor Emeritus at the school of music at The University of Washington. She discusses multicultural music education in her article "Music Education in a Multicultural Society - The United States of America" (1985).

### Arguments

Lundquist focuses multicultural music education in the context of ethnic diversity in American schools. She quotes Banks (1981)<sup>10</sup> and suggests that multi-ethnic education must be institutionalized. Multiethnic education requires that the school environment supports ethnic diversity by providing equal educational opportunities for all students. However the concept of multi-ethnic education still requires acknowledgement and exploration by teachers, administrators and American society in general. Lundquist states the significance of exposing ethnically diverse student populations to different musics within a society. She writes

[w]here not every citizen has access to music training there is a denial of opportunity to develop that part of the cultural experience necessary to function in desired socio-cultural contexts.<sup>11</sup>

In culturally diverse societies, where music education focuses on the music of one culture to the exclusion of musics of other cultures' students are denied access to learning different musics. Students perceive one culture as being superior to others.

10. James A. Banks, Multi-ethnic Education - Theory and Practice (Boston: Allyn and Bacon, Inc., 1981), p. 55, quoted in Barbara Reeder Lundquist, "Music Education in a Multicultural Society - The United States of America", International Journal of Music Education no. 5 (May 1985), p. 49.
11. Barbara Reeder Lundquist, "Music Education in a Multicultural Society - The United States of America", International Journal of Music Education no. 5 (May 1985), p. 50.

## Approaches

She suggests an approach to multicultural music education based on the musics of different cultures within the community. She states that "musician informants" from various cultures teach in the classroom so that students are exposed to music from other cultures first hand. She believes that teaching and learning processes are more authentic if these musics are taught to students as they are taught in the original cultural context. Since multicultural music experiences are perceived in educational contexts that are different from the cultural context, authenticity of the musical experience must be maintained through careful selection of instructional materials. She suggests the following factors are considered in choosing appropriate musical experiences for the classroom:

- 1) complexity of musical materials
- 2) availability of instruments or other equipment
- 3) instrumental techniques and
- 4) notational systems
- 5) student motivation
- 6) performance possibilities
- 7) the appropriateness of an educational context for teaching and learning in terms of such issues as sense of time, social mores and necessary motor schemas and skills and
- 8) the opportunity for continuity in the study<sup>12</sup>

12. *ibid.*, p.52.

She lists requirements for appropriate materials in implementing multicultural music education. They are materials that:

- 1) make student participation possible
- 2) use authentic cultural models
- 3) have an immediacy of appeal for students
- 4) sound appropriate when performed by students
- 5) utilize students' technical and intellectual abilities
- 6) address students' needs and desires
- 7) assist students to function more effectively as musicians
- 8) are culturally consistent in terms of musical behaviours, learning process, musical functions and educational setting
- 9) provide correct and important information
- 10) encourage further learning and individual explorations by both teachers and students.<sup>13</sup>

Lundquist lists five categories of courses that are currently used in the United States for promoting a global outlook on music. They are:

- 1) monocultural courses
- 2) bicultural courses
- 3) multicultural courses
- 4) cross-cultural courses
- 5) interdisciplinary courses<sup>14</sup>

13. *ibid.*

14. *ibid.*, p. 50.

She proposes the development of a multicultural curriculum and writes

[n]ot only must such a music programme [multi-cultural] be relevant to the needs and desires of the students and their parents, but also to the preparation and competence of the teachers.<sup>15</sup>

However, this approach requires support, openness and sensitivity from teachers, students, parents and teaching colleagues.

### Areas of Concern

She focuses on specific aspects of implementation of multicultural musics studied in educational contexts and raises the following issue :

...because of traditional lack of attention to music outside the western European formal music tradition, motivation for perceiving music as a global, multicultural phenomenon at varying levels of music education has been lacking.<sup>16</sup>

She suggests teacher training institutions prepare teachers-in-training for multicultural music education.

### SUMMARY

#### Arguments

1. Multicultural music education has relevance for ethnically diverse student populations of American schools.

15. *ibid.*, p. 49.

16. *ibid.*, p. 51.

### Approaches

1. She suggests an approach that is based on the diversity of musical cultures within the local community.
2. The teaching equipment, instructional materials and use of "musician informants" in implementing multicultural music education in an "authentic" manner.
3. The development of a multicultural music curriculum.

### Areas of Concern

1. Teacher preparation for multicultural music education at teacher-training institutions.

### JAMES A. STANDIFER

James A. Standifer is Professor of music at the University of Michigan School of Music. He is Director of the Eva Jessye Afro-American Music Collection. His research includes the musics of Korea, Japan and China. He is co-editor of Methods and Perspectives in Urban Musics (1983). Standifer was also guest speaker at The Third National Music Educators' Conference (1989) at the University of Natal, Durban. Here, he presented papers on multicultural music education.

## Arguments

Standifer believes that

Multicultural education is an interdisciplinary process designed to ensure the development of cultural awareness, recognition of human dignity, and respect for each person's origins and rights.<sup>17</sup>

He refers to multicultural music education as a process that involves students in diverse cultural experiences and exposes them to a variety of musical styles, life styles and different ways of responding to musical experiences. Subsequently, students' perceptions of new and different musics and cultures depends on active involvement in the musics of different cultures. Students come to learn that what might be unacceptable to one culture is acceptable to another. As a result, they are able to function effectively within culturally diverse situations.

Standifer writes that multicultural music education provides experiences for all students in culturally diverse societies thereby recognising musics of all cultures as valuable. Students are involved in experiences that are authentic to some cultures and shared by others. In recognising cultural differences and similarities as a fact of life, students come to learn that differences are often alternative ways of doing the same things. Therefore in culturally diverse societies, multicultural music education can benefit all students by dealing with similarities as well as differences.

7. James A. Standifer, "Multicultural Education in Action : Musical and Intercultural Guidelines For the Humanities", in E.Oehrle ed., Proceedings of the Third National Music Educators' Conference (Durban : Graphics, 1990), p. 10.



## Approaches

He suggests the development of a curriculum that is cross-cultural in perspective and interdisciplinary in its approach. Instructional materials must be selected according to students abilities. People within the community should be used as resources for multicultural music instruction.

Standifer stresses the importance of a music teacher's philosophical stance in the implementation of multicultural music education. He says a strong philosophy of multicultural music education

...is especially critical in the arts and humanities, since these disciplines in particular seek to document and influence the individual's affective attitudes as well as social interaction of groups.<sup>18</sup>

He continues, saying that a sense of moral commitment is integral to the development of the teacher's perceptions of different cultures and different musics. Furthermore the teacher's perspective on principles of equality is important in determining teacher behaviour, openness and trust with a variety of musical experiences in the classroom. This openness and trust exhibited in the classroom are key factors by which students' measure the competency and sincerity of the teacher. Therefore with a strong moral commitment and openness towards multicultural music experiences, it is within the teacher's capacity to increase students' perceptions of their own cultures.

## Areas of Concern

Standifer views the teachers' personal biases against change as being a hindrance to

18. *ibid.*, p.7.

multicultural music education. He elaborates:

Research indicates that teachers ...far more than curricula ...determine the degree of learning. Teachers do make a difference and have far-reaching impact on youngsters being and becoming, despite the acknowledged powerful influence of home and community.<sup>19</sup>

He raises the problem of growing prejudice in many United States schools and societies towards things that are different. He states that this prejudice can be avoided if there is a systematic approach to world musics in the classroom. However, although ethnomusicologists provide the research into the musics of many different cultures, there is a lack of available musical materials, suggested methods and approaches for teachers to implement multicultural music education.

Another issue that Standifer raises is the shortage of teacher training institutions that are adequately equipped with instructors, programmes and materials for multicultural music teacher-training courses. A few teacher training institutions offer specialist courses in multicultural music education. Subsequently, not all teachers-in-training are exposed to cross-cultural perspectives and techniques of implementing multicultural music education and are inadequately prepared as a result. Therefore, if all teachers-in-training receive instruction in multicultural music education at teacher-training institutions, schools would be encouraged to devise multicultural curricula.

19. James A. Standifer, "Mainstreaming Multicultural Music in American Schools", in C.E.Hicks et al., Methods and Perspectives in Urban Music Education (Washington D.C.: University Press of America, 1983), p. 245.

## SUMMARY

### Arguments

1. Students are exposed to a variety of cultural perspectives and procedures.
2. Musics of all cultures are acknowledged as valuable with inherent similarities and differences.
3. Students are able to function effectively in culturally diverse societies.

### Approaches

1. He supports an approach based on world musics.
2. The development of a cross-cultural curriculum.
3. The teacher's philosophy and sense of moral commitment towards multicultural music education is vital.

### Areas of Concern

1. A lack of teacher training institutions and a shortage of music specialists implementing multicultural music education.
2. The shortage of music materials and the lack of suggested methods and approaches for teachers to implement multicultural music education.

### PATRICIA SHEHAN CAMPBELL

Patricia Shehan Campbell is Associate Professor of Music at the University of Washington. Her research includes the music of Vietnam and Cambodia. She presents ideas regarding multicultural music education in "Towards Tolerance and

Taste: Preferences for World Musics" (1986). She is the co-editor of Multicultural Perspectives in Music Education (1989) and has a recent publication Lessons From The World A Cross Cultural Guide to Music Teaching and Learning (1991).

### Arguments

Campbell states that an important goal of music education is to develop the student's understanding and enjoyment of a variety of musical styles. This goal can be achieved through the implementation of multicultural music education. By discovering how musical concepts are used for structure and expression in new musics students learn a variety of ways of making music, develop musical perception and an increased awareness of familiar musics. Through exposure and instruction in a variety of musics students are in an informed position to make value judgements and to select music according to their preferences as performers or listeners.

Campbell presents the above arguments for promoting multi-cultural music education on the basis that exposure to a variety of musics broadens students' musical taste and develops in students a flexibility in their attitudes towards experiencing a variety of musics. If intercultural understanding between different cultures occurs as a result of experiencing a variety of musics that is acceptable. However, Campbell feels that multicultural music education must not be included in the curriculum simply as a tool for the achievement of extra-musical goals, such as world peace for example.

### Approaches

Campbell suggests the development of a multicultural music curriculum that is reflective of as many musical cultures as possible. She maintains that musics from

different cultures are taught in an "authentic" manner. If in a particular culture the method of teaching songs is through the process of oral transmission, then to teach a song from that particular culture using notation would be to use a method that is not "authentic" to the culture. Songs in foreign languages should be taught by integrating cultural aspects with the songs so that students are able to understand their significance within their cultural contexts. Students' receptiveness towards unfamiliar music is increased through active involvement in singing, movement, instrumental performance and guided listening.

### Areas of Concern

Campbell is concerned with the role music educators have to play in broadening students' understanding and enjoyment of a variety of musics. She states that the selection of music for use in the class is influenced by the teacher's preference. The implication is that those musics which teachers disapprove of for some reason or the other will not be used in the classroom. She continues that the extent to which musics of different cultures are used in the classroom depends on

...the interest of the teacher, his/her familiarity with the material through exposure and instruction, and the ease with which the materials for teaching can be adapted to various age/grade levels and populations.<sup>20</sup>

Campbell suggests additional training for music specialists to broaden their perceptions in implementing multicultural music education. She regards the music specialist as an important dimension in the implementation of multicultural music education.

20. Patricia K. Shehan, "Towards Tolerance and Taste: Preferences for World Musics", British Journal of Music Education Vol. 3 no. 2 (1986), p. 153.

Furthermore, the competence displayed by the teacher influences student response.

She elaborates

Just as a picture is worth a thousand words, so the teacher's performance is a meaningful device in teaching students the appropriate musical sound, technique and performance behaviour.<sup>21</sup>

Campbell stresses that teacher-training programmes are revised to incorporate a larger scope of non-western musics and suggested approaches for their implementation. She recommends the development of courses in world musics for music education students.

## SUMMARY

### Arguments

1. The achievement of musical goals is of primary importance in the implementation of multicultural music education.
2. The development of flexibility in approach to listening, performing and experiencing different musics.
3. Students are in an informed position to make value judgements and to select their preferences either as performers or listeners.
4. The development of increased perception of familiar musics.

21. Patricia Shehan Campbell, Lessons From The World A Cross Cultural Guide To Music Teaching and Learning (New York : Maxwell Macmillan Inc., 1991), p. 105.

### Approaches

1. The development of a multicultural music curriculum based on world musics.
2. Musics from different cultures are implemented in an authentic manner.

### Areas of Concern

1. Teacher's select music for instruction according to personal preferences.
2. Additional training for music specialists.
3. Lack of teacher training facilities in multicultural music education.

## ENGLAND

### KEITH SWANICK

Keith Swanwick is Professor of Music Education at London University in the Institute of Education. He is the author of Music, Mind and Education (1988) and he presents his ideas on multicultural music education in "Music Education in a Pluralist Society" (1988).

### Arguments

Swanwick rejects the use of the term "multicultural" because it implies boundaries between cultures and suggests divisiveness. He prefers the term "inter-cultural" as it suggests integration and sharing between musical cultures. He urges that new musics be included in the curriculum for their inherent value, not simply as examples of foreign music. Swanwick believes that music can be interpreted in different ways and establishes different values in a variety of contexts. Therefore, by attempting to

understand musics in their cultural contexts it is possible to overcome prejudices to some extent.

### Approaches

Swanwick is concerned that music education have relevance in the twentieth century. This can be achieved through exposure to and instruction in musics of different cultures. When students learn about different musics they also learn about different cultures since, " [t]o some extent the music is the culture."<sup>22</sup> Thus teachers must be sensitive to musics of different cultures and possess musical skills of at least one. The role of the music teacher is significant because teachers are responsible for directing students in learning different musical procedures.

He supports an approach to music education based on world musics in the classroom so as not to present a restricted view by focusing only on specific musics within the community. He states that

A range of styles should be experienced in education, not as 'examples' of other cultures, with all the stereotyping and labelling that goes with such an approach, but as objects and events carrying expressive meaning within a cohesive form.<sup>23</sup>

Opportunities must be created for students to experience new and different musics and to acquire instrumental and improvisational skills. He suggests the development of a curriculum that draws on the musics of different cultures as resources for classroom use. He illustrates how music and musical procedures can facilitate under-

22. Keith Swanwick, Music, Mind and Education (London : Routledge, 1988) p. 94.

23. *ibid.*, p. 113.



standing between cultures by suggesting that students' experiment with various scale, tuning systems and instruments using different sound materials. He states that through exposure to new and different musics "...it is fairly easy to get used to a novel sound spectrum."<sup>24</sup> Thus educators must involve students actively in learning different structural concepts in world musics. He suggests that students learn different processes through which musical ideas are organised and developed. He continues that nothing can be achieved, for example, by analysing classical Indian music using western methods only.

### Areas of Concern

He believes the way in which music is perceived and responded to depends on value labels attached to the music and states that "...music is not approached with an 'innocent' ear but that our perception of it is conditioned by the value frame we bring with us."<sup>25</sup> Value labels such as "high-status music" influences value judgement and affect the learner's perception of these musics. He suggests that new musics should not be value labelled that is, labelled as good or bad, high status or low status, until the music has been experienced.

### SUMMARY

#### Arguments

1. Through inter-cultural musical experiences, students develop music skills and knowledge of musics of different cultures.

24. *ibid.*, p. 112.

25. *ibid.*, p. 98.

2. Students develop increased musical perception.
3. Students learn about people from different cultures.

### Approaches

1. He suggests the development of a curriculum that includes world musics.

### Areas of Concern

1. Music education must be relevant for multicultural student populations.
2. Teachers must be sensitive to musics of different cultures.
3. Value labels attached to musics from different cultures influences students' perceptions of new musics.

## SOUTH AFRICA

### ELIZABETH OEHRLE

Professor Elizabeth Oehrle is presently at the University of Natal, Department of music in Durban. She is a leading music educator on intercultural music education specifically with reference to South African music. She is the author of A New Direction For South African Music Education, which is a collection of ideas for teachers based on African, Indian and Western music.

Oehrle was responsible for initiating and organising the First National Music Educators' Conference in 1985 held at the University of Natal in Durban and hosted by the Department of Music. The First National Music Educators' Conference is of special significance in that firstly, it was the first national conference that was open to all

educators at tertiary level and secondly, it was at the first national conference that the idea to form a South African Music Educators' Society (SAMÉS) was proposed and unanimously agreed upon.

### Arguments

In 1992 Oehrle initiated NETIEM, Network For Promoting Intercultural Education Through Music. The purpose is "...to facilitate the propagation of intercultural education through music in South Africa,"<sup>26</sup> by establishing a Databank of interested persons who can make contact through workshops, conferences and meetings, by building a collection of resources to facilitate intercultural education through music and by publishing and workshopping available material in order to promote intercultural education through music. The network has a combined newsletter with SAMÉS, The Talking Drum. With regard to multi/intercultural music education Oehrle prefers the phrase 'intercultural education through music', for the following reasons.

First is to stress the importance of educating the whole person through the process of music-making, rather than to stress only the importance of transmitting knowledge and skills related to music. Second is to stress the seriousness of opening the mind and heart of the educated to be better able to sift out the truth of matters. By doing so he or she will be better able to work towards a greater depth of concern for self and others. Third is to encourage awareness and movement towards ideas inherent to music making in Africa.<sup>27</sup>

The theme of the First National Music Educators' Conference was 'Music Education For Contemporary South Africa'. Among the aims of the First National Music

26. The Talking Drum, Newsletter Issue No. 1 - August 1992, p.1.

27. The Talking Drum, Newsletter Issue No. 2 - April 1992, p. 1.

Educators' Conference in 1985 was

...taking a broad and critical look at our contemporary music education scene, with a view to making music educators' more aware of their surroundings and thus more broad minded in their approach.<sup>28</sup>

The reason for this focus was that with the variety of music available in South Africa, only western was used in South African music education. As a result,

The main aim of the conference, therefore, was to explore the potential for developing music programmes that reflect the diversity of musical life throughout the country.<sup>29</sup>

The second aim of the 1985 conference

...was to make all delegates more aware of the educational 'surroundings' of South Africa as a whole, and of the problems experienced by their colleagues in different educational situations.<sup>30</sup>

### Approaches

In her opening address at the First Conference Oehrle supported the development of a music curriculum that reflected the cultural diversity of music available in South Africa. She stated

[f]or the purpose of studying a number of different musics South Africa is one of the most interesting places in which to live and work, since there is a wealth of musical material-African, Indian and Western - right on our doorstep, and this is especially true of Durban and the surrounding area ...Unfortunately, our musical advantages are not reflected in our school curricula.<sup>31</sup>

28. Christine Lucia ed., Proceedings of the First National Music Educators' Conference (Durban : University of Natal Press, 1986), p. 2.

29. *ibid.*

30. *ibid.*, p.3.

31. Elizabeth Oehrle, "Opening Address The First South African National Music Educators' Conference in the Context of World Music Education", in C. Lucia ed., Proceedings of the First National Music Educators' Conference (Durban : Natal University press, 1986), p. 7.

Furthermore Oehrle stated that " [b]y experiencing the musics of other people, children will come to know that there are neither superior nor inferior musics-only different musics".<sup>32</sup> Oehrle maintained

[b]y experiencing different musics and understanding their construction and function children will begin to appreciate cultures about which they know very little. Understanding and appreciating differences between musics is one way of opening the thoughts and feelings of the people.<sup>33</sup>

The panel, "Current Music Education Situation in South Africa" reflected the situation regarding music education in the four education departments. Delegates who attended the 1985 conference expressed concern at the current situation regarding music education in South Africa with specific reference to

... finding ways to introduce new music into the existing classroom situation, given that most people feel inadequate outside the realm of Western classical music.<sup>34</sup>

The following papers, "Keywords in African Music", "An Introduction to Classical Indian music" and "A Reintroduction to Western Music" introduced delegates to basic concepts in these musics. From the papers presented at the conference and from the discussions that followed it was evident that

...the concept of multiculturalism is certainly one that should play a vital role in the reshaping of our [South African] future policies in music education.<sup>35</sup>

The proposition to form a South African Music Educators Society by Dr Millicent Rink

32. *ibid.*, p. 8.

33. *ibid.*

34. C. Lucia ed., Proceedings of the First National Music Educators' Conference, p.4.

35. *ibid.*

was unanimously approved at the 1985 conference. Professor Khabi Mngoma was proposed as chairman by Rink and Oehrle as his secretary-general. It was then suggested by Mngoma that an interim steering committee be formed in Natal so that a draft constitution and charter of SAMES could be formed. There were lengthy discussions that followed concerning membership of any interested person in music education or only academically qualified persons in music to SAMES. The formation of SAMES is significant in that it is the first Music Educators' Society in South Africa where membership is open to anyone regardless of qualifications.

It was hoped by all that the SAMES constitution and charter would be accepted at the Second conference which was to be held in 1987 at the University of Cape Town. At the Second conference at the University of Cape Town, Oehrle, as chairperson of the Natal committee presented the draft of the constitution and charter. However, many of the delegates who attended the second conference objected to the very first belief of the SAMES Music Education Charter which is "Education must be free, equal and compulsory for all children". The delegates who expressed their disapproval at the first belief of the SAMES Music Education Charter stated that the belief served to link politics with music which would create insurmountable problems for them if SAMES was conceived of as a political organisation. As a result the hope that the SAMES constitution would be accepted at the 1987 conference was unsuccessful.

At the Third Conference in 1989 held at the University of Natal in Durban, a vote on the acceptance of the SAMES constitution could not be taken since many delegates were not present. Finally after five years of much uncertainty the SAMES constitution and charter was accepted in 1990 in Pretoria at a SAMES annual general meeting.

Some of the beliefs and aims that are presented in the SAMES Music Education Charter have been selected and presented below as primary aims since they bear relevance to multi/intercultural music education. The primary aims of SAMES as stated in the SAMES music education charter are "to achieve parity between all music syllabuses throughout all primary and secondary schools in Southern Africa"<sup>36</sup> and,

To achieve a multicultural music syllabus that draws on all South African musical cultures, as well as on other musical traditions, and has a strongly practical, creative basis.<sup>37</sup>

SAMES proposes to fulfil these aims by holding workshops, meetings and conferences through which new ideas for promoting multicultural music education can be developed and implemented.

In addition SAMES also aims

[t]o implement new teacher training programmes at tertiary level that will give teachers the required skills and confidence in implementing such a syllabus.<sup>38</sup>

Among the beliefs of SAMES as stated in the SAMES music education charter are the following:

1. Education must be free, equal and compulsory for all children
2. Teachers of music should be specialists in their field, able to cope with the diversity of the subject and the varied talents of children.

36. SAMES Music Education Charter, p. 14.

37. *ibid.*, p. 1.

38. *ibid.*

3. Music education in South Africa must shed its exclusively Eurocentric basis. All musics of South Africa should be studied in teacher training programmes and made available to all children. Our belief in a multicultural music education programme is not a belief in a plurality of separately-nurtured musical cultures, but in a free intermingling of different musics in one common school curriculum applicable to all schools.<sup>39</sup>

There are three regional branches of SAMES : Western Cape, Transvaal and Natal/Kwazulu. Since 1990, SAMES has worked towards the promotion of multi/inter-cultural music education. To date, four conferences have been held by SAMES. They are : the 1985 and 1989 conferences at the University of Natal in Durban, and the 1987 and 1991 conferences at the University of Cape Town.

#### Areas of Concern

Oehrle expressed concern regarding the implementation of multi/intercultural music education by mentioning the disadvantages of a curriculum based on Western classical music.

An example she quoted is that of teaching intonation from a western perspective:

[c]hildren learn only that intervals are based on pitches found within the system of equal-tempered tuning, and that pitch is either "in tune" or "out of tune" according to the equal tempered scale. But equal temperament is only one culturally approved tuning system among many, and the concept of pitch depends upon the way it is perceived within any one system.<sup>40</sup>

39. *ibid.*

40. Oehrle, "Opening Address", p. 7.



Oehrle continued that "[c]oncepts selected to organise any curriculum have far reaching consequences in shaping the perceptions of the students", subsequently, "[t]he choice of music to create a syllabus is therefore something which has to be carefully considered."<sup>41</sup>

## SUMMARY

### Arguments

1. There is no superior music only different musics.
2. Increased perception of the use of musical concepts in different musics.
3. Understanding of the structure and purpose of musics of different cultures.
4. Learning about new cultures.

### Approaches

1. An approach based on the variety of musics available in South Africa.

### Areas of Concern

1. The development of a curriculum that draws on musics of all cultures in South Africa.

## KHABI MNGOMA

Khabi Mngoma was Professor of music at the Zululand University. He is now at the Khongisa Youth Centre which he established. Mngoma was first president elect of

41. *ibid.*, p. 8.

SAMES from 1985 - 1989.

### Arguments

Mngoma presented his arguments and approaches for making music education relevant for all South Africans at the second conference in 1987. The theme of the second SAMES conference was "Making Music Education Relevant in Africa South". Mngoma argued that in order to make music education relevant to South Africa, the musics of all cultures in South Africa must be used as resources for classroom instruction. Mngoma continued that the many cultures in South Africa "...are part of the South African heritage that makes up a kaleidoscopic South African musical culture."<sup>42</sup>

### Approaches

Mngoma stated that South African music educators must include non-western musics in the music curriculum to promote understanding between different cultures.

### Areas of Concern

Mngoma recognised the inherent musical value in western music, however, he expressed concern that with the abundance of indigenous musics available in South Africa, the musical experiences of students should not be limited to that of western music. In South Africa where there is an abundance of indigenous musics, it was

42. Khabi Mngoma, "Making music education Relevant in Africa South", in C. Lucia ed., Proceedings of the Second National Music Educators' Conference (Durban : Natal University Press, 1988), p. 1.

incumbent on music educators, according to Mngoma, that

[w]e must take into account the social context of the music - that music is an artistic expression which mirrors people's lives (and we have so many peoples in South Africa). Part of our duty as music educators should be to bridge the gaps formed by the current tribal polarization in South Africa, by trying to understand indigenous musics and by including them in our teaching programmes.<sup>43</sup>

Mngoma continued that by collecting musics of all cultures in South Africa and by using these musics to "...foment a unique, kaleidoscopic South African musical culture..."<sup>44</sup>, music educators will be able

...to propagate the inter-personal communication and cohesion so essential to our survival and growth as a South African nation.<sup>45</sup>

## SUMMARY

### Arguments

1. Students develop an understanding of other cultures with whom they share a society.

### Approaches

1. An approach based on the variety of musics available in South Africa.
2. The development of a syllabus that draws on musics of all cultures in South Africa and promotes a deeper understanding of different musics and cultures.

43. *ibid.*, p. 3.

44. *ibid.*, p 12.

45. *ibid.*

### Areas of Concern

1. Students are limited in developing their perceptions of musics from different cultures because of a curriculum based on western music.

### FINAL SUMMARY

#### Arguments

1. Multicultural musical experiences develop musical perception, flexibility in approach, sensitivity to and awareness of musical procedures and cultural perspectives.
2. The humanistic role of music encourages interaction between cultures in a society.

#### Approaches

1. An approach to multicultural music education based on world musics represents a global perspective of music.
2. An approach based on the musics of cultures within the community promotes interaction between culturally diverse student populations.
3. A curriculum that draws on world musics and musical procedures must be devised for instruction in music education.
3. Musician "informants" from the community must be used as resources.
4. Musics of different cultures must be implemented in an "authentic" manner.

### Areas of Concern

1. The teacher's attitude, philosophy and moral commitment to multicultural music education influences the students response to musics of different cultures.
2. There is a shortage of teacher-training institutions that are adequately equipped with facilities, programmes and qualified instructors to implement multicultural music education teacher-training courses.
3. Additional training is required for music specialists to broaden their perspectives in implementing multicultural music education.
4. Teachers lack resources, musical materials and equipment to implement multicultural music education.
5. Ethnomusicologists must collaborate with music educators to provide resources for multicultural music education.

From the above summaries it is clear that leading music educators recognise the significance in implementing multicultural music education for the development of musical skills and extra-musical benefits such as understanding between different cultures within a community. These are some of the ways in which this implementation can be instituted. Firstly, ethnomusicologists and music educators must collaborate so that resources in world musics are made available by ethnomusicologists for music education. Secondly, music educators must use musician "informants" from the community as resources for teaching local musics in an "authentic" manner. Thirdly, musics from within the community should be used as resources, and to develop understanding between different cultures through their musics.

By drawing on the above suggestions I have recorded songs from two communities,

that is African and Indian songs, using aural and video facilities. I have also used musician "informants" to translate and provide cultural knowledge relevant to aspects of my analysis of these songs. Through the use of recordings, stave notation and cultural information these songs are made accessible as resources within their cultural contexts for classroom instruction in multicultural music education. However, the issue of "multicultural" in the South African context must first be clarified.

CHAPTER TWOPROBLEMS WITH THE TERM "MULTICULTURAL" IN SOUTH AFRICAN MUSIC  
EDUCATION

Although South Africa is recognised as a country of many peoples with many musics, to refer to music education in South Africa that caters for the educational needs of all South African people as "multicultural" is problematic for reasons explained below.

The use of the term "multicultural" evokes connotations attached to it by the South African government.

"Multicultural" in the context of American music education has relevance with respect to the contemporary American scene...We in South Africa have still to approach the concept of a united, democratic society..The present government's use of "multi-cultural" implies that groups must remain separate or divided by law ...<sup>1</sup>

As part of 'our repressive state ideology', multiculturalism has been used to create barriers between racial and cultural groups by highlighting differences and division thus making interaction between groups problematic. Multicultural in apartheid ideology refers to South Africa as a country of many cultures which do not interact.

The negative implications of multiculturalism as developed by the South African government are reflected in the structuring of separate departments of education with

1. Elizabeth Oehrle ed., "Introduction", in Proceedings of the Third National Music Educators' Conference (Durban : Graphics, 1989), p. viii.

divergent syllabuses:

... the present syllabuses for Black, Coloured and Indian schools and training colleges are devised by a central committee in Pretoria, which imposes its "values" without any regard for the wishes of teachers, parents or inspectors.<sup>2</sup>

Furthermore,

[t]he reasons for divergent syllabuses are directly related to the consolidation of apartheid education following the introduction of the Bantu Education Act(1953), the Coloured Persons Education Act (1963) and the Indian Education Act (1965). Not only were syllabuses designed "to control the direction of thought, to delimit the boundaries of knowledge, to restrict lines of communication and to curtail contact across language barriers", they were also implemented in the full knowledge that there were chronic shortages of trained teachers available, and also with a cynical disregard for the fair allocation of funds to provide even the most basic musical equipment.<sup>3</sup>

As can be seen from the structuring of the divergent syllabuses, the primary aim of the South African education system has been to conform to racial categories of separate departments of education thus promoting separate development; rather than fulfilling "...the educational needs of pupils or the aspirations of teachers and their parents..."<sup>4</sup>

The current situation with respect to syllabus content in South African school music education is that Western music is taught almost exclusively. As a result, the variety of South African musics is excluded from the syllabus with far reaching implications. Firstly, the musics that are part of the cultural heritage of a large number of South

2. Frank Molteno, "The Historical Foundations of the Schooling of Black South Africans", in Peter Kallaway, ed., Apartheid and Education. (Johannesburg: Raven Press, 1984), p. 94 as quoted in C. Lucia ed., Proceedings of the First National Music Educators' Conference. (Durban : Natal University Press, 1986), p. 3.

3. *ibid.*, p.3.

4. *ibid.*, p.4.



African people are not considered to be important enough or of sufficient educational value to be included in school music education: secondly, a eurocentric view of music in schools is recognised as having educational value over and above available musics of different cultures: thirdly, all aspects of music education in schools are learned from a western point of view. Finally, the domination of western music and processes of learning ultimately denies equal educational opportunities to the diversity of South Africa's school children.

A detailed look at the different music syllabuses in use in the Department of National Education, the Department of Education and Culture : House of Delegates and the Department of Education and Training illustrates the emphasis placed on western music in South African music education.

### Music Education in the Department of National Education

The present Department of National Education Department music syllabus labelled as 1992, 1993, 1994, states as one of the aims of music education

[t]o further broaden and enrich the pupil's general musical background by developing his knowledge of the various musical disciplines in an integrated manner<sup>5</sup>.

This aim is fulfilled, according to the NED syllabus, through singing, performance and listening to Western music.

For years the syllabus was based on the English school system, totally ignoring all the intercultural music influences in this [South Africa] country.<sup>6</sup>

5. NED Syllabus for Music : Higher Grade, 1992, 1993, 1994, Stds. 8, 9, 10, p. 1.61.

6. Millicent Rink, "White Music education in South Africa", in C.Lucia ed., Proceedings of the First National Music Educators' Conference (Durban : Natal University Press, 1989), p.135.

To date, nothing has changed with regard to including South African musics in the syllabus. At secondary school level,

...subject music (for matric) is flourishing, but...it is highly specialised with a strong emphasis on skilled performance. The allocation of two thirds of the work for practical performance and one third for theoretical knowledge shows this.<sup>7</sup>

As can be seen through the allocation of time regarding the development of performance skills and theory of music, the focus of music education in the Department of National Education is on the western music tradition. Students at secondary school level are offered the following choice of instruments:

...piano, harpsichord, organ (electronic organ excluded), recorder, classical guitar or any instrument of the standard symphony orchestra or wind band. Singing will also be accepted as a second instrument...<sup>8</sup>

Furthermore,

[a] pupil presenting any non-keyboard instrument as First instrument is strongly advised to offer a keyboard instrument as second instrument, to enable him to acquire the necessary keyboard skills required for harmony.<sup>9</sup>

The practical component of the NED music syllabus allows the student freedom of choice in practical performance, with regard to instruments from the orchestra. This in itself is a reflection of the unequal distribution of facilities, funding and resources among each of the departments of education.

7. *ibid.*, p. 136.

8. NED Syllabus for Music : Higher Grade, 1992, 1993, 1994, Stds. 8, 9, 10, p. 3.

9. *ibid.*, p.3.

Music Education in the Department of Education and Culture : House of Delegates

Moving across to the current state of music education in the House of Delegates, the following clearly outlines the importance placed on music education in House of Delegates schools

[a] music teacher shall be responsible for the teaching of school music from Std 1 to Std 7. Schools without a music teacher need not introduce music although in the junior primary classes music is compulsory in ALL SCHOOLS.<sup>10</sup>

At the Junior Primary level, where music is compulsory, class teachers are expected to cope with teaching students musical concepts without themselves being adequately trained for music instruction.

At the senior primary level the focus in the general music class is on singing, music appreciation and music literacy. The general music classes use the prescribed Longmans Song Books which focus on western music. With effect from January 1987, the teaching of "aspects of Indian music" was first included in the primary school music syllabus. Students are now required to learn eight songs per year, two songs from each of the "main Indian languages", Indian music notation and vocal exercises in suggested ragas.

The implication of the inclusion of Indian music for music education in the House of Delegates schools is that Indian music is only for Indian schools. As can be seen this vague attempt to include "aspects of Indian music" into the school syllabus only

10. E.C. Circular Minute B of 1993, A guide for music teachers and principals, p.1.

reinforces the South African government's use of the term "multicultural" - separate groups of people with separate musical cultures that do not interact.

With regard to the performance component in the House of Delegates music syllabus, the recorder is the only instrument studied from standards three to five because "...it is comparatively inexpensive, easy to teach, very portable, and it can be taught in groups".<sup>11</sup>

No time is allocated on the school time table for recorder tuition although

... recorder tuition must be given in Stds 3, 4, and 5... a minimum of 30 minutes per week for Std 3 and one hour each per week for stds 4 and 5 ... This tuition should be given before or after school hours or during the lunch break.<sup>12</sup>

As a result of stipulated recorder tuition before and after school hours many students opt out of selecting music as an examination subject, in favour of pursuing sporting activities. Subsequently the number of students that select music as an examination subject in primary schools has dwindled. As a result the number of students that continue with music as an examination subject at secondary school level are very few. Furthermore, because of processes of rationalisation by the House of Delegates small student numbers are considered a luxury and thus are not allowed. Therefore low student numbers at the secondary school level are a major contributing factor to the demise of music education in House of Delegates schools. At the secondary school level the recorder is the prescribed instrument. At selected schools

11. "Music education in our schools", Fiat Lux, October 1978, pp. 8-9, quoted in Melveen Jackson, "Music education and Indian South Africans", in C.Lucia ed., Proceedings of the First National Music Educators' Conference (Durban : Natal University Press, 1986), p.125.
12. E.C. Circular Minute B of 1993, p. 2.

only, the clarinet and flute are studied. Music as an examination subject at senior secondary level is studied entirely from a western perspective. The recent introduction of the clarinet and flute in selected schools is again a reinforcement of the predominantly western bias of music education in House of Delegates schools.

### Music Education in the Department of Education and Training

Music education in the Department of Education and Training at present is limited to a syllabus of theory of music and singing, for junior primary and junior secondary schools. At senior secondary level music is not offered as an examination subject, and, consequently is virtually non-existent. At both primary and secondary school levels there are no periods allocated for music on the timetable.

The focus of music education in the Department of Education and Training is on Western music "...to the virtual exclusion of African music".<sup>13</sup> The emphasis of the syllabus is on music literacy as can be seen in the following syllabus outline:

- A: Tonic solfa with focus on major and minor scales
- B. Staff notation which includes Italian terms and abbreviations
- C. General music knowledge which is essentially "The development of Western music from Plainsong in the early church to opera and oratorio"
- D. Music reading which is "The ability to read music [which] must keep pace with the increasing knowledge of the pupil in so far as the theory of music is concerned"<sup>14</sup>

13. Khabi Mngoma, "Music in African Education", in C. Lucia ed., Proceedings of The First National Music Educators' Conference (Durban : Natal University Press, 1986), p.116.

14. DET Music Syllabus Form 1, p. 4.

The Department of Education and Training syllabus suggests further, at secondary school level, the following aids for the teacher:

1. A suitable selection of books should be available in the library for the use of both teachers and pupils
2. ...a good quality melodica, and either a pitch pipe or a tuning fork
3. A record player (phonograph) and a supply of records selected especially for this course should be available.
4. A radio<sup>15</sup>

There is no practical performance component to the syllabus nor are there any instruments provided to schools. From the above music syllabus outline, it is evident that music education in African schools in no way reflects the importance of music in African life. Furthermore, efforts to improve facilities and the general state of music education in African schools have been marred by lack of funds in the Department of Education and Training. In many instances at secondary school level, teachers are not specialists. At primary school level, class teachers conduct their own music lessons during time taken from other class lessons.

### SUMMARY

From the syllabus content of the Department of National Education, the House of Delegates and the Department of Education and Training it is evident that music education in South Africa consists of unequal distribution of resources, skilled teachers, facilities and funds. An "intercultural" approach to music education cannot

15. *ibid.*, p.3.

be successful in its implementation within the confines of the lack of funds in Black schools and the limitations of musical materials and resources in the House of Delegates schools. The current situation regarding music education in these departments of Education is rapidly deteriorating to an extent where in Black schools formal music teaching is virtually non-existent and in Indian schools fewer students are opting to choose music as an examination subject. The inadequate teaching facilities, poor structuring of the syllabus, lack of instruments, lack of adequately skilled music teachers and the general lack of emphasis given to school music in the Department of Education and Training and the House of Delegates threatens the existence of music as a subject in schools.

#### CONCLUSION AND DECISION TO USE INTERCULTURAL WHEN REFERRING TO MUSIC EDUCATION IN SOUTH AFRICA

From the syllabuses presented above it is evident that music education in South African schools is essentially eurocentric. Although western music is recognised as having inherent educational value, there are a multitude of other musics available in South Africa all of which are equally valuable. At present none of these musics are reflected in the current Department of National Education, House of Delegates or Department of Education and Training music syllabuses. The reason for this is that the syllabuses that are in current use are those that were implemented as part of the apartheid ideology along with the unequal allocation of funds, distribution of adequately skilled teachers and resources in the three Departments of Education.

The unequal allocation of funds among the three Departments of Education is evident

in the choice of instruments for practical performance in the music syllabuses. Firstly in the Department of National Education students' have a choice of a minimum of five instruments. Secondly, only the recorder is supplied to all House of Delegates primary schools and to the majority of secondary schools because of its low cost factor. Lastly, no instruments are provided in the Department of Education and Training.

With the current situation regarding music education being unjust and biased, no new syllabuses or ideologies can be successfully implemented until all musics are recognised as valuable and having inherent worth. South Africa is a country of many musical cultures and its music curricula must reflect this diversity. To refer to a South African music education that caters for the educational needs of all South African people as "multicultural" is problematic because of its association with the apartheid era and its implications of groups functioning as separate entities.

In line with wider moves towards national unity and democracy "intercultural" will be used when referring to South African music education. As opposed to "multicultural", "intercultural" suggests a sharing or crossing of bridges which is what many music educators are striving for with regard to music education in South Africa.



## CHAPTER THREE

### THE ORAL TRADITION

#### What is the meaning of Oral Tradition?

Oral tradition is regarded as the process through which ideas, cultural laws, beliefs and traditions are transmitted from one generation to another in preliterate cultural groups. Oral tradition has been defined as

...the totality of messages that a society considers as having being inherited from its ancestors which is transmitted orally from generation to generation.<sup>1</sup>

Thus it is through oral transmission that a culture's folk tradition, ritual and daily events are conveyed from one generation to another. For centuries, oral cultures have transmitted their heritage through folktales, legends, proverbs, songs and prose. These have specific structural patterns of repetition, phrasing and rhythm and are used as mnemonic devices for preserving cultural heri-tage through memory.

The oral transmission of a culture's tradition in particular, is a valuable source of knowledge pertaining to rituals that are practised and societal norms by which a culture abides. The role of oral transmission is important in that a culture's tradition is learned and practised in what is believed to be the same manner as the previous

1. Francis Moto, "Literacy and Orally based Society", in R.A.Whittaker and E.R.Sienart ed., Oral Tradition and Literacy (Durban : Natal University Oral Documentation Centre, 1986), p. 285.

generation. However, because oral transmission occurs through the medium of sound, the text and content may vary during the process of transmission since there is no fixed notation. For example, in oral music traditions and in oral cultures where songs are taught and learned without the aid of notation, performances of a particular song can have many variations.

### The Oral Tradition in Zulu Vocal Music

#### Traditional Zulu Community Life

The notion of "traditional life" is one still very much alive in the hearts and minds of Zulu people today. However, for the most part these communities no longer exist as cohesive social units, for they have been fragmented through labour migrations, mass removals and economic poverty.<sup>2</sup> Thus to a large extent songs about "traditional" ways have become representative of a life that has disappeared, though perhaps still idealised and desired by many people. Hence in my discussion of "traditional life and communities" it must be understood that this represents an idealised past, rather than the realities of the present.

In order to understand the collection of Zulu children's songs in their current social context, I shall consider traditional Zulu community life and the changes that have occurred as a result of the political, social and economic circumstances. The process of change forms the background against which many Zulu people live today and is reflected in the content of many Zulu children's songs. It is necessary therefore that these songs which have been transmitted orally from one generation to another are

2. Hugh Tracey, "African Music Within its Social Setting", African Music Society Journal 2, pp. 56-58.

understood against this background of political, social and economic transformation.

In traditional Zulu communities each member within the community had specific duties to perform. The chief or headman of the community usually had two or more wives. The women worked in the fields, cared for the children, performed household duties of chopping wood, grinding corn and cooking meals. At a very early age little girls were responsible for domestic chores, caring for babies and collecting firewood. Young boys herded the cattle, milked the cows and learned the art of stick fighting. Social activities such as story - telling, dancing, singing and games were enjoyed in the evenings. Grandparents in particular told children stories and tales of their ancestors and cultural heritage, usually in groups gathered around a fire.<sup>3</sup>

#### Influences on the Traditional Zulu Community

The changes that have occurred in traditional Zulu communities have altered social and cultural behaviour within Zulu traditions. Zulu men involved in migrant work left their families and moved closer to cities for long periods of time. In the absence of the men many of their duties were left to the women. However, because of economic need many of the Zulu women also left their families and moved to cities seeking employment. Subsequently, traditional Zulu villages and community life have been disrupted in that many Zulu settlements are now found closer to cities without the extended family unit.

With the effects of social and economic changes within the traditional Zulu communities, many of these traditional customs and rituals have been forgotten. The effects

3. Absalom Vilakazi, Zulu Transformations (Pietermaritzburg : University of Natal Press, 1962), p.124.

of these processes of urbanisation and westernisation are often reflected in the texts of Zulu children's songs.

### The Role Of Oral Tradition in The Zulu Community

The Zulu child was exposed to music and acquired musical knowledge at a very young age. From the earliest stages, infants and toddlers were rocked and swayed with rhythmic body movements whilst on their mothers backs. It was from these formative stages that children developed a sense of rhythm and dance patterns. The reason for this was that firstly, Zulu people sang while working to alleviate the burden of hard labour and thus the child being carried on the mother's back was constantly a part of musical experiences. Secondly, many of the daily activities within the Zulu community, for example, pounding grain, chopping wood, and paddling a canoe occurred within a distinctive rhythmic structure which was used as a framework for many songs.<sup>4</sup>

In traditional Zulu communities, much music-making was a communal activity.<sup>#</sup> The extent to which musical experiences were integrated into social, political and daily events was an indication of the extent to which music and culture were integrated in Zulu communities. In addition, art, music, and dance were not conceived of as separate entities in Zulu communities. There were very few activities within Zulu communities that occurred without some form of musical experience. Therefore, the degree to which music-making occurred in communal groups and the inter-relationship between music and culture had important implications for the learner.<sup>5</sup>

4. John Miller Chernoff, African Rhythm and African Sensibility (Chicago : The University of Chicago Press, 1979), p. 93.

5. *ibid.*, p. 34.

The study of Zulu music reveals a great deal about Zulu culture, community life and the relationships that exist between people within the community. In addition, Zulu musical experiences reveal the structuring of the cultures beliefs, traditions and values since most communities do not perceive music as a separate aspect of community life.<sup>6</sup>

### Processes of Oral Tradition

Despite the breakdown of traditional communities music-making and learning in Zulu societies continue to depend largely on processes of observation and imitation. Lullabies are sung to children now frequently by their grandmothers, and as they grow, these children are involved in music-making activities with older children now mostly in schools. In addition, children spend many hours observing and imitating the musical behaviour of adults, that is vocal, instrumental and dance patterns. Furthermore, children make their own instruments and imitate the songs and dances of their parents and others in the community.

With regard to the performance of songs, techniques are learned largely through informal processes of observation, imitation and repetition. When learning instrumental techniques, children spend many hours observing the performers' physical movements, and imitate them accordingly. The child thus develops a physical ability for the instrument. Often children are seen waving their hands in the air and performing on home made instruments in imitation of the performers' movements when playing an instrument. As the ability to pluck or strike an instrument in a specific way is

6. *ibid.*, p. 36.

developed, the child practices specific techniques of instrumental performance based on this observation and imitation.

### The Role of Zulu Children's Songs With Activities in The Zulu Community

In the Zulu community children's songs have various meanings and functions. The songs are a means of teaching children their cultural beliefs, traditions and values. There are lullabies sung by adults to pacify children, and songs related to children's game and play.<sup>7</sup> Specific songs have the purpose of helping children learn their cultural heritage with words of guidance about behaviour and discipline. Since songs make memorising easier, they are used to convey important rules of conduct and behaviour to children.

In the Zulu community music is integrated into every aspect of Zulu life. For example, there are songs of birth, songs of experiences in life, puberty, marriage and death. These are examples of the integral role songs have in Zulu life. Children learn how to count, how to speak their language and how to perform duties within the community through songs and games.

Like religion, music and dance penetrate every level of existence; they serve as reinforcement not only of religious beliefs but of societal attitudes and values as well ...that music is life and that music learning occurs through life experiences seems to be a perspective shared by Africans.<sup>8</sup>

Participation in games and stories incorporating songs enables children to learn to sing

7. Thembi Mbatha. Interview, Ingweni Lower Primary, Zululand, September 1992.

8. Patricia Shehan Campbell, Lessons From The World A Cross-Cultural Guide to Music Teaching and Learning (New York : Maxwell Macmillan Inc., 1991), p. 159.

in the musical style of the culture just as they learn to speak the language. The songs and activities of children are a form of education which familiarises children with adult chores, for example, fishing, hunting, farming and performing daily household duties.<sup>9</sup>

In Zulu children's songs the text is the centre of interest. The texts of Zulu children's songs reflect the process of daily living in the community thereby reinforcing the functional role of music as part of the process of living itself. The texts of Zulu children's songs give an inside view of how Zulu people live their lives and of how music expresses and reinforces their values. Though not discussing Zulu music as such, Chernoff says of African music generally

...if we can appreciate their music we are in a better position to appreciate their world.<sup>10</sup>

### Vocal Music in the Zulu Community

A great deal of importance is placed on vocal music in the Zulu community. Singing allows people to express individual and group viewpoints and facilitates participation in musical activities that are part of community experiences. People and relationships play an important part among Zulu people. For this reason great emphasis is placed on vocal music since singing provides a large scope for group music activities and serves as a means of verbal communication. Vocal music therefore forms the basis of communication within the Zulu community.<sup>11</sup>

9. Francis Bebey, African Music A Peoples Art (London : George G. Harrays & Co., Ltd., 1975), p. 8.

10. J.M.Chernoff, African Rhythm and African Sensibility (Chicago : Chicago University Press, 1979 ), p. 155.

11. Thembi Mbatha. Interview, Ingweni Lower Primary, Zululand, September 1992.

Although the voice is considered to be the "...principal vehicle of musical expression..."<sup>12</sup> and verbal communication

[v]ocal technique is not as important as it is in the west; rather, the aim of vocal music is to communicate intelligently and expressively to an audience.<sup>13</sup>

In Zulu vocal performances, the voice is not trained as for western vocal music. That is, Zulu singers do not sing scales or warm up exercises before a performance.

### The Zulu Concept of Rhythm in Vocal Music

Nketia identifies two types of rhythm in vocal music. They are free rhythm and rhythm in strict time.<sup>14</sup> Songs that are sung in free rhythm have

...no feeling of a regular basic pulse, no hand-clapping or suggestion of a metronomic background.<sup>15</sup>

Examples of songs that are sung in free rhythm in some African societies are dirges and praise singing.

Songs that are sung in a rhythm in strict time have a "regular basic pulse". These songs are recognised by Nketia as having a duple rhythm or a triple rhythm. An example of a song in duple rhythm is Ntenesha. Here the grouping of notes determines the "regular basic pulse". An example of a song in triple rhythm is Umama

12. Patricia Shehan Campbell, Lessons From the World A Cross-cultural Guide to Music Teaching and Learning, p.165.

13. *ibid.*

14. J.H. Kwabena Nketia, The Music Of Africa (London : Victor Gollancz Ltd., 1975), p. 168.

15. *ibid.*



Uyajabula. In addition, handclapping or a rhythmic instrument such as a gong or bell is used to play a regular repetitive rhythmic pattern. This pattern is repeated throughout the performance of a piece and serves as a common point of reference for all musicians in a performance. Nketia refers to the regular repeated rhythmic pattern as the time line.

In vocal performances of African music the accents of the rhythmic accompaniment are independent from those in the melody and the handclapping. From the combination of the above three rhythmic patterns each with its own pattern of accents a resulting rhythm is formed which is different in its pattern of accents. An example of this can be seen in Wenomaiikela.

Three important rhythmic devices are used in African vocal music. Firstly, hemiola which is the alternation of duple and triple rhythms in a single song. Secondly, polyrhythm which is a rhythmic concept where two or more rhythms are sung simultaneously. Thirdly, cross-rhythms which occur when the accents of the melodic line are in conflict with the accents of the accompanying handclapping. For example, a song may be sung in a rhythm of four beats whilst there are three handclaps or three foot stamps. The musicians body feels a rapid series of pulses in groups of four and groups of three with an overall time of twelve.

### The Zulu Concept of Melody in Vocal Music

The scales used in African music may have four, five, six or seven notes.<sup>16</sup> The intervals used in African scales are not of equal distance, that is, the interval sizes

16. Ibid. p. 147.

vary in all scales. Notes of the scale do not have a fixed pattern since each note of a scale may be considered as a beginning or an ending note. For example in a pentatonic scale there may be five variations of the scale.

### The Influences of Tonal Languages on Vocal Music

Many African languages are tonal languages. The different pitches used in speech determine the meaning of words and sentences. Some words are spoken with a high pitched voice and some with a low pitched voice forming their own melodic line. One word can have many meanings depending on the pitch of the voice.

It is difficult for an African composer to think of composing a melody that moves in opposition to the intonation of the words of the text. A change in intonation of words and phrases in a text can be misinterpreted and create problems for the African listener. Therefore since the words form their own melodic line based on the pitches used, African melodies usually follow the intonation of the text. It is therefore very difficult to separate the words from the melody.

The divisions used to structure musical phrases within a song follow the grammatical structure of the text very closely.

It can safely be said that in general both rhythms and melodies are constrained by the dimensions of language... An African rhythmic pattern is more properly considered as a phrase than as a series of notes.<sup>17</sup>

In addition the length of syllables used in speech, that is long or short syllables

17. J.M. Chernoff, African Rhythm and African Sensibility, p. 80.speech.

correspond closely to the rhythms used in songs. Syllables that are stressed in speech and occur at the beginning of a phrase or sentence usually correspond to stresses in the music. However this is not the case with all stressed syllables in speech. Therefore in instances where stressed syllables in speech occur at unstressed places in the melody, this is because the music follows the speech rhythm without shifting stress in the melody to correspond to stress in the speech syllables. Stressed syllables can continue to occur in a melody but without musical emphasis.

African people associate the concepts of melody and rhythm with speaking. Since many African languages are tonal languages their speech has meaning because of different pitches used forming a melodic shape within a sentence. African children learn to speak their language where rhythmic accentuation and phrasing are essential to the meaning. The speech rhythms in African languages are an important part of the ways in which people communicate with each other. A.M. Jones writes, "[r]hythm is to the African what harmony is to the Europeans".<sup>18</sup>

#### Problems with Regard to Stave Notation of Zulu Vocal Music

The western system of notation is based generally on the relationship between rhythm and melody. For the western musician rhythm is conceptualised as being divided up into standard units of minims, crotchets, quavers and further subdivisions. The composers indication of metronome marking indicates to the performer of western music the tempo in which to play the composition.

18. A.M. Jones, "African Music", African Affair 48 (1949), p. 294.

Rhythm is a concept western musicians follow, counting regularly and placing emphasis on the "strong" beat. It is notated regularly in each bar and the purpose of rhythm is to maintain a continuous flow of melody between the notes. If accents occur on beats other than the first beat in the bar then this is referred to as syncopation.

Chernoff says this of rhythm

[i]n western music, then, rhythm is most definitely secondary in emphasis and complexity to harmony and melody. It is the progression of sound through a series of chords or tones that we recognise as beautiful.<sup>19</sup>

In African music the above situation is reversed. In western music notation pitch and rhythm are two elements that must be notated. Rhythm in western notation is expressed as duration. Pitches are notated using the notes on the piano. Pitch and melody are conceived of differently in African music.

The African concept of rhythm is not divided up into standard units of time

...but is built up out of body movements : not only claps or stamps of the foot in dancing, but built up out of a series of rapid pulses felt in the body.<sup>20</sup>

In African music "...there are always at least two rhythms going on".<sup>21</sup> From the accents in the rhythmic pattern of handclapping and the accents in the rhythmic pattern of the melodic line a resultant rhythm emerges. Stave notation is inadequate

19. J.M. Chernoff, African Rhythm and African Sensibility, p. 42.

20. D. Dargie, "Music Literacy and Xhosa Music", in R.A. Whittaker and E.R. Sienart ed., Oral Tradition and Literacy (Durban : Natal University Oral Documentation Centre, 1986), p.255.

21. J.M. Chernoff, African Rhythm and African Sensibility, p. 42.

to represent visually the combination of the handclapping and melodic rhythms to show the resultant rhythm. There would have to be one kind of bar for the handclapping and another type for the melody so as to show where the accents are found. Furthermore,

[t]he fact that African musicians play with reference to additional rhythms to the ones they actually beat is one of the most important reasons why notations, which of course do not represent unsounded or implied beats, offer an inaccurate representation of African music.<sup>22</sup>

Communal performances of African vocal music can become very complex when groups of people join in a song, each person singing a different part with a different rhythm and a different dance pattern. Transcription and notation of complex vocal performances would be painstaking and probably not an accurate transcription since "...transcription techniques are only adequate for analysis"<sup>23</sup> and not always as helpful for reproducing a performance.

In African music pitches are not always located on the piano. Very often there are pitches used in African music that fall in between the notes on the piano. This is because African music uses scale systems that differ in their pitch, intonation and structural framework from western scale systems. African scales are analysed within a western frame of reference as pentatonic, hexatonic or heptatonic. However, because of differences in interval sizes and scale patterns, the staff cannot accurately represent pitches used in African vocal melodies. In addition because African

22. A.M.Jones, "African Rhythm", *African* 24 (1954), p. 32.

23. D.Dargie, "Music Literacy and Xhosa Music", p. 259.

melodies are constrained by intonation and accents in the texts, stave notation is inadequate to accurately represent stressed beats in the speech. Therefore in an attempt to organise texts in tonal languages on the stave, the accents and intonation of the words would shift in emphasis which would result in different meanings of the original texts. It follows therefore, that with regard to the concepts of pitch and rhythm, the western system of music notation cannot give an accurate representation of African music.

### The Oral Tradition in South Indian Folk Music

#### Traditional South Indian Village Community Life

In traditional South Indian rural villages each member of the family is allocated a specific duty. The women care for the children, prepare meals, fetch water from the river and perform daily household duties. The men tend to crops in the fields whilst the young boys herd the cows and goats. Where necessary, particularly in the low castes women are forced to help their husbands in the fields but social interaction for women is restricted to the village. Young girls especially are constantly in the care of grandmothers or other women folk in the village. At a very young age girls are involved in domestic chores, minding infants and fetching water from the river.<sup>24</sup>

Although the caste system<sup>25</sup> is no longer in use, it is still strictly adhered to in rural areas in India specifically with regard to division in class structures, family relationships and social interaction. The rural village people are regarded as low castes and are

24. Kistan Chin-Apnan. Interview, Newlands West, Durban, January 1993.

25. The caste system was a classification system used in India to group people according to social structure.

considered to be primitive by the higher castes in urban areas because of their menial agricultural work and their poverty stricken living conditions.

### Influences on the Traditional Village Community

The rural village people are strict in adhering to traditions of their forefathers and maintain their cultural heritage by oral tradition. However with new technology in transport and increased travelling in rural areas, customs and traditions are carried from one village to the next. As a result, traditions and customs from different villages are beginning to merge.<sup>26</sup>

Although urban influences have changed and still continue to change villagers preferences in their selections of music, very little has changed in rural villages with regard to the extended family structure, family relationships and class structure. Many of the villagers remain entrenched in their traditions and beliefs of previous generations.

Many influences from urban areas and higher castes such as film music, popular music and western bands in films have changed the setting for folk music in rural villages. With the growing popularity of film music, village folk musicians are choosing to play in western bands and are abandoning their village folk music and instruments. Folk musicians are beginning to enjoy the status of playing popular music rather than folk music which they consider old and outdated. Transistor radios are popular among villagers and it has become a trend to carry a radio to places of work or to community

26. N.C.Naidoo. Interview, Reservoir Hills, Durban, July 1992.

gatherings.<sup>27</sup>

In order to understand the role of oral tradition in the context of South Indian village community life it is necessary to outline the origins of folk music in India. Since many of the characteristic features of South Indian folk music have remained unchanged for centuries, it is necessary to state what these features are, how they originated and developed and became a part of the lives of rural communities.

### The Role of Oral Tradition

#### Historical Origins of Folk Music

Treatises written during the Bharata Natya Shastra period from before 1000 B.C. to 900 A.D. have helped today's Indians understand Indian music and how it relates to daily life. From the earliest written record in religious scriptures Indian folk music has existed as a part of the daily lives of the rural people in South India.

The earliest beginnings of Indian music are believed to be contained in the religious scriptures called the Vedas.<sup>28</sup> These are verses that were chanted in the ancient temples as a means of worship during the Vedic period from before 3000 B.C. The Sama Veda are recognised as the earliest beginnings of music that was sung for religious ritual,<sup>29</sup> the origins of which are rooted in the ancient songs of worship from the Aryan culture. The Aryans sang songs of worship to the sun, fire, air, water and ether which are the elements in the universe that all living creatures depend upon for

27. ibid.

28. Vishnudass Shirali, Sargam An Introduction to Indian Music (New Delhi : Parnassus Publishers and Printers, 1977), p.7.

29. Peggy Holroyde, Indian Music (London : George Allen and Unwin Ltd., 1972), p.63.



their existence. These songs of worship were passed on through the medium of oral tradition from one generation to the next and were eventually recorded and preserved in the Sama Veda. It is through the recordings found in the Sama Veda that historians have noted the earliest beginnings of Indian music in religious ritual and worship.

In early religious scriptures reference is made to religious music associated with ritual and worship known as marga, and secular music of the rural villagers known as deshi.<sup>30</sup> It can be seen that together with music that was performed for rituals and worship, there also existed music that was associated with secular activities. Furthermore, during the Vedic period non-vedic verses known as gatha were also sung. It is believed by scholars that these gatha were the beginnings of Indian folk music.

#### The Role of Oral Tradition in South Indian Folk Music and Village Community Life

In traditional rural village communities, much music making is communal. Most of the songs sung at festivals and ceremonies are sung by women and children. The women sing in groups with one woman usually singing louder than the others. There may also be two groups of women where the first group sings a phrase and the second group repeats. Children of all age groups partake in singing and other activities at festivals and ceremonies.<sup>31</sup>

Village children are exposed to and participate in music-making from a very young

30. *ibid.*, p.64

31. N.C.Naidoo. Interview, Reservoir Hills, Durban, September 1992.

age. From birth, particularly in the low castes where child minders are often unavailable, infants are taken to the fields in baskets by the women folk who have to help their husbands. It is from these early stages that children develop a keen sense of rhythm and familiarity with folk songs. The reason for this is that village men sing whilst working in the fields, hoping for good crops, good rainfall, wealth and prosperity.<sup>32</sup>

The inter-relation of religion, music and dance plays an important role in village life in South Indian culture. The study of folk music of rural village communities reveals much about their daily lives, culture, tradition and moral values.<sup>33</sup> This is especially so because art, music and dance are not conceived of as separate entities in village communities.

### The Role Of Indian Children's Songs with Activities in the South Indian Village Community Life

In traditional village communities children's songs have various meanings and functions. The songs are a means of teaching children their cultural beliefs, traditions and moral values. From birth there are lullabies sung by the women to quieten infants and songs associated with work and play. There are specific songs that have the purpose of teaching children about their cultural heritage with words of guidance and teachings from ancient scriptures.

In traditional village communities children learn how to count, how to speak the

32.     ibid.

33.     Ibid.

language and how to perform the duties of elders in the village through song and dance. It is usually the grandmother who sings songs to teach children aspects of religion, moral values, legend and daily duties. Much of the folk song in rural village communities survives by being taught orally and passed on from one generation to the next.

In different rural village communities people practice their own traditions and customs. Music is integrated into every aspect of daily village life. There are songs that are sung at all important life-cycle events from birth to death. For example, many ceremonies are performed in villages in South India and singing plays an important role. There are songs that are sung as lullabies, at the christening ceremony of the child, at the removal of the infants hair at three months, piercing of the ears, at the age of puberty, wedding songs and funeral songs.<sup>34</sup> The extent to which music is integrated into every aspect of daily life is an indication of the extent to which music and culture are inseparable in village communities.

Participation in the celebration of festivities and daily chores incorporating songs allows children to learn to sing in the musical style of the village community just as the child learns to speak the language. The songs and games of children are a form of musical training which prepares children for adult chores, for example working in the fields, fetching water from the river and performing daily household duties. In addition through songs children learn the teachings of their religion, aspects of village culture, tradition and beliefs.<sup>35</sup>

34. Kistan Chin-Appan. Interview, Newlands West, Durban, January 1993.

35. *ibid.*

### Vocal Music in the Rural Village Community

It is common to hear villagers singing while performing their daily duties. In the fields village men usually sing harvest songs or songs of prayer for good crops. While the women carry out their daily chores they sing songs that depict the hardships of their poverty stricken lives and the burden of daily chores. Young girls are often heard singing whilst carrying clay pots of water on their heads from the river to the village.<sup>36</sup> From the Vedic period music has been and continues to be used as a means of worship.<sup>37</sup> Many folk songs still have religious themes and references in the texts to gods and goddesses. In addition the texts of many folk songs are closely linked to legend, proverbs and ancient religious beliefs found in religious scriptures.

Folk music is known to be based primarily in the dialect of the people. In other words, it is an expression necessitated to communicate ideas through the use of everyday language.<sup>38</sup>

The texts of folk songs reflect the process of daily living within a specific village community. They refer to family relationships, the miseries and hardships of poverty and the villagers' hopes for wealth and prosperity. In folk songs of the Vedic period much emphasis was given to natural images - birds, flowers, crops, the moon, water and rain. These aspects of nature are still reflected in the texts of folk songs because, because folk songs are functionally related to village life they are an important means of communicating ideas within a village community.

36. *ibid.*

37. Narayana Menon, "Music and Culture Change in India", Cultures : Music in a Changing World Vol 1, no. 3, p.64.

38. Sukumar Ray, Folk - Music of Eastern India (Calcutta: Indian Institute of Advanced study, 1988), p.34.

## The Use of Literacy in South Indian Folk Music

### Introduction

Folk musicians in rural villages are not trained in raga and tala theory (which is explained below) as are classical Indian musicians. Hence the principles of raga and tala theory are not applied when composing folk songs. However for purposes of analysis Indian scholars use the raga and tala theory systems as a basis for analysis of these folk songs. It is necessary therefore to outline briefly the system of music literacy used in the context of South Indian classical music and its application to South Indian folk song.

### Oral and Notation Systems in South Indian Classical Music

Muslim invasions into North India between 1000-1400 A.D. brought about a division in ancient Indian music through the introduction of Persian music into India. As a result classical music in India is divided into two major systems which are North Indian or Hindustani and South Indian or Carnatic. North Indian music absorbed many influences from Persian music brought about by the Muslim invasions. South Indian music however, remained relatively unchanged.

Both the North and South Indian music traditions differ in details of their notation systems. In addition each tradition practises different methods in teaching and learning Indian music. Since the collection of children's songs are from Madras in the South of India I have focused on South Indian methods of teaching and learning.

I shall briefly explain the oral tradition used in South Indian Classical music since this

tradition strongly influences the extent to which notation is used in South Indian Classical music.

The teaching tradition in South Indian music is known as the Guru-Sishya Parampara or master-disciple tradition. This is an oral tradition where the disciple acquires all his knowledge of Indian music directly from the master. The disciple learns by living with the master and receiving individual tuition, by observing lessons of other disciples, by listening to the master practising and by listening and watching the master during a performance. Learning through this tradition is limited to those disciples who are selected by the master, and they usually belong to the upper castes. The master-disciple tradition is not applied to folk music and folk musicians since folk music is conceived of as music of the lower castes of people. However the master-disciple tradition does have relevance when discussing notation in South Indian classical music since there is much controversy among Indian musicians and scholars as to which system is more acceptable.

### Notation in South Indian Classical Music

#### Pitch Materials

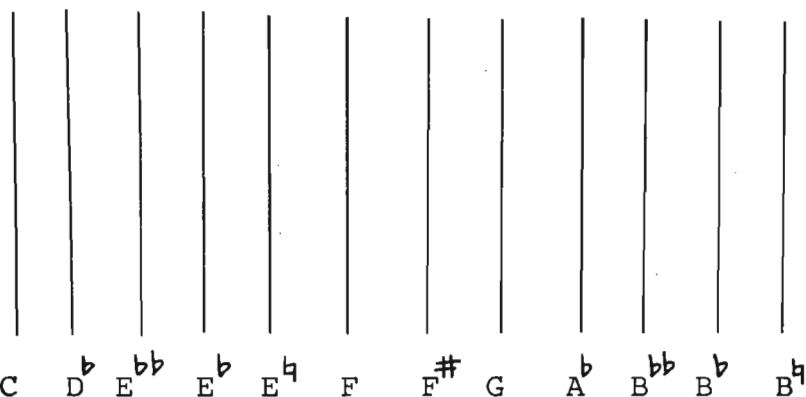
The Indian music scale originated and developed from the vedic chants which were chanted in three tones.<sup>39</sup> The notes in South Indian music are referred to as **sa ri ga ma pha dha ni**. **Sa** is not a fixed pitch but is sung at a pitch suitable to the vocalist in a performance. The Indian scale has **sa** and **pa** as fixed pitches in that they are not raised or flattened during a performance. The notes **ri ga dha** and **ni**

39. Vishnudass Shirali, Sargam An Introduction to Indian Music, p. 15.

may be flattened and the note **ma** may be raised.

### South Indian

sa ri1 ri2 ri3 ga3 ma1 ma2 pa dha1 dha2 dha3 ni  
ga1 ga2 ni1 ni2 ni3



### Western

The Indian scale has seven notes in addition to the five variables which makes a total of twelve notes. There are twenty two intervals or srutis in the Indian scale. The intervals between the notes of the scale are not equal, that is, the twelve notes in an Indian scale are not equidistant. Thus for purposes of notation, staff notation is not an accurate representation of pitches in Indian music.

### The South Indian Concept of Melody in Folk Song

#### Raga

A raga is a fixed melodic form that is based on a combination of notes from the twenty two intervals. Ragas are used as the basis of composition in South Indian music and are believed to represent specific sentiments and moods. There are particular notes

in a raga that are used in compositions to evoke in listeners the sentiment of the raga. The origins of raga are said to be rooted in folk music.<sup>40</sup> Simple folk melodies were adapted and restructured to become ragas. Ragas are used by Indian music scholars for processes of analysis of folk music.

### The South Indian Concept of Rhythm in Folk Song

#### Tala

Tala is the basic rhythmic structure used in South Indian classical music. Each tala has a specific cycle of beats. There are strong, weak and silent beats in talas. Each tala begins on the beat called the sam, pronounced sum, and ends on the same beat.

In the collection of folk songs presented rhythms are simple and are often in three or four beats. The rhythms used in folk music are based primarily on the dialects used in the song. Thus pronunciation of words and accents shapes the phrases of a folk song. In this way specific rhythmic patterns are developed. Folk musicians do not undergo any rigorous training with regard to rhythm, but learn rhythms largely through imitation.

Rhythms that are played on specific instruments in folk songs indicate the type of folk song that is being performed. For example, rhythms that are played on cymbals usually indicate the performance of devotional songs. Rhythms that are played on drums and have a swinging rhythm usually indicate festivity and songs of celebration.

40. B. Chaitanya Deva, Indian Music (New Delhi:Indraprastha Press, 1974), p.7.



## Problems with regard to Stave Notation of South Indian Folk Song

### Transcriptions

Notation in South Indian music serves as a framework for the performer. As much improvisation occurs in South Indian music notation is regarded as being restrictive. Often two variations of the same song are found but performers and composers consider both versions to be the same since neither version is strictly followed in the performance situation. In other words, Indian music in general deviates in performance from the notated version.

In addition because of the secrecy regarding music knowledge that is passed on from master to disciple it is believed by the masters that any notated music which is of value from previous generations and belongs to one master is easily accessible to another master.

Since the pitches used in Indian scales are not equidistant, pitch representation on the stave is not accurate. In addition there are many slides in pitch level that occur in folksongs which cannot be accurately represented on the stave. Notation of Indian music therefore is adequate for purposes of preservation and analysis only and is not really representative of performance.

With regard to my presentation of the collection of songs which are from an oral tradition, consideration must be given to their functional role within the cultural context discussed in this chapter. The songs are presented as a combination of orality with literacy, that is in audio, video and written forms.

CHAPTER FOURCOLLECTION OF AFRICAN AND INDIAN CHILDREN'S SONGS WITH ACTIVITIESAFRICAN CHILDREN'S SONGS WITH ACTIVITIESLocation of Sources

Four cultural and musician "informants" from the community were used. They are Mr Siphon Nzimande, Mrs Thembi Mbatha, Dr Musa Xulu and Mr Themba Mbhele. Mr Siphon Nzimande is a music inspector for the Kwazulu Department of Education. Mrs Thembi Mbatha is a teacher at Ingweni Lower Primary. Dr Musa Xulu is a former lecturer in ethnomusicology at the University of Durban Westville. Mr Themba Mbhele is an employee at the Department of Music at the University of Natal in Durban.

Research for the collection of African children's songs was carried out at the Ingweni Lower Primary School in Ngwelezane in Zululand over a period of two years. Because of local township political violence in Durban and surrounding areas it was dangerous to enter any of the local townships. With the invaluable assistance of the late Bongani Mthethwa, I was able to contact Siphon Nzimande and he referred me to the school and its teachers.

Ingweni Lower Primary is situated in the rural township of Ngwelezane. All of the songs in this collection are in the Zulu language. Not all of the songs recorded in this collection are learned at school. Many of the songs were learned by children from their parents, relatives or friends. The original context of the performance of many of

the songs was in a cohesive community and not the fragmented groups that are now evident in Zululand. The nursery rhymes, children's songs and folk songs that are taught at Ingweni Lower Primary are taught by class teachers who are not music specialists. Often songs in Zulu are taught using the original words with a substituted western melody. Furthermore, there is no time allocation for music on the timetable. A few minutes are taken from other class lessons to sing a song or two.

### Recordings of the Songs

The children that are recorded on the video tape and the audio cassette are between the ages of six and twelve years old and are from class one through to standard four. The Zulu texts with English translations are presented on the video by Mr Musa Xulu. Although the collection of children's songs was recorded outside the school environment the noise that occurs in some of the recordings is a result of field recordings - wind in particular.

Many of the songs recorded are traditional in that they are remembered by the older teachers as songs that they used to sing when they were little. Therefore, although these songs were not collected from a "traditional" Zulu community, much of the customary Zulu heritage is maintained in that children still sing songs believed to be part of traditional culture.

### Aspects of the Songs

Each of the aspects stated below are discussed in further detail with reference to each of the children's songs presented.

## Music Transcriptions

Music transcriptions of the songs are presented in western notation. This is the system with which most educators are familiar with and thus can use as a frame of reference when teaching the songs. Since the collection of songs are intended for classroom instruction, the notations are meant to serve merely as a guide to be used in conjunction with the audio and video cassettes included. I have used symbols to describe various aspects related to form, details of melodic structure and performance details of the song.

They are as follows:

- / glide in pitch from low to high
- \ glide in pitch from high to low
- || speaking voice no definite pitch note of indefinite pitch
- || foot movements related to the song and divided into beats
- xx hand movements related to the song and divided into beats
- oo hand claps
- > accents as they occur in the song
- ||: :|| one repetition
- ad. lib. many repetitions

The following songs have also been transcribed by Pessa Weinberg,<sup>1</sup> but there is no recording. For this reason they have been included. They are Salibon i Xhegwana, Amahlubi, Nans Imfene, Imithi i Goba Kahle.

1. Pessa Weinberg, Hlabelela Mmtwanami Sing My Child (Johannesburg : Ravan Press, 1984).

## Texts and Translations

Translations of the texts are provided alongside the Zulu texts, line by line. For this, acknowledgement must be given to Mrs Thembi Mbatha, Dr Musa Xulu and Mr Themba Mbhele. In some instances in the Zulu texts further explanations are required and these occur as footnotes in the translations.

The division of syllables in the texts below the music transcriptions occur as they are used in singing and not in all instances according to grammatical divisions in the Zulu language.

Since the collection of Zulu children's songs are from a predominantly oral tradition many variations of text and melody may be found in different areas. However the texts and melodies presented in this collection are ones that were collected specifically at Ingweni Lower Primary in Zululand.

## ELEMENTS OF FORM

### Melodic Structure

Much music-making among Zulu children is vocal therefore there are important parameters to be considered when analyzing children's songs. Many of the songs, particularly those of the six and seven year olds are sung in unison. Their texts are short and simple in structure and their melodies are cyclical. The songs of the six and seven year age group may be strophic with a verse and refrain as in u Du Dayide, or they may be in A A B B form as in Ntabani Le.

In the songs of children aged nine, ten and eleven years old vocal patterns and styles of singing are more intricate and varied. Songs are often in call-and-response style between a girls chorus and a boys chorus. Often the boys chorus is sung in imitation of the girls chorus as in Umama Uyajabula. Voice parts vary from two voices to four voices in many of the songs of this age group.

Much of the melodic phrase structure that is included in the music transcriptions occurs as a result of grammatical phrasing within the text. Consequently, some phrases in the song are longer than other phrases which results in irregular phrasing.

### Rhythmic Features

Much syncopation occurs in the songs of the six and seven year age group. Often the rhythm in the song illustrates the meaning of the text as in Sizinyoni Thina where the syncopation and shift in accents emphasise the flying movements of the birds.

Rhythms in the songs of the nine, ten and eleven year age group become complex when second and third voice parts enter with different rhythmic patterns and accents resulting in cross-rhythms as in the song Iqhude.

The rhythmic organisation of many of the songs presented depends on the structuring and accents of the movement patterns that accompany the songs. As a result rhythm is fluid in many of the songs because of added dance rhythms as in Wenomajikela. Here the metre changes from a bar in 5 to a bar in 7 because of two added footstamps which are included as part of the rhythm of the song. Therefore footstamping and handclapping that occurs as part of the activities contribute to the rhythmic organisation of the song.

### Performance Of Activities Related To The Songs

The performance of the songs must be understood in conjunction with the video cassette included. The song-related activities include handclapping, footstamping, body movement and specific movements to express the meaning of text. In the six and seven year age group much of the movement expresses the texts in a line by line manner as in Nans Imfene and Inkukhu. Body movement is an integral part of music-making among Zulu children. The intricate foot patterns of the nine, ten and eleven year age group are divided in to beats and are illustrated on the stave as they are performed.

### Social Significance

Information for this section was obtained from all four of the cultural and musician "informants". Many of the songs that are presented are traditional songs that have been passed down through generations over time. Although there may be differences in texts and performances the songs of Zulu ancestors, for example Amahlubi are still sung by many of the Zulu children in Ingweni. In addition Zulu children learn much about their heritage, the toils of their ancestors in traditional rural life and in Urban situations by singing traditional songs.

After listening to or singing one of the songs for the first time, a song may have little or no significance to the non-Zulu. However, after placing the song in the context of Zulu beliefs, traditions and values, the listener is able to perceive the significance of a song to a Zulu person as in iPhela elikhulu.

## Categories of Songs

The thirty three children's songs which follow are grouped into eight categories according to their texts and social function within the Zulu community.

They are:

### A. Songs of Tradition and Cultural Heritage

1. Ngilihambile Ilizwe
2. Indoda
3. iPhela Elikhulu
4. Amahlubi
5. Salibon iXhegwana
6. Umthomb' O Qhumayo
7. Shiya Baba

### B. Songs of Rural Life

1. Ntabani Le
2. Umama Uyjabula

### C. Love Songs

1. Nomathemba
2. Ntab'e Zikhude
3. Ulele Ulele



D. Wedding Songs

1. Wenomajikela
2. Semawozeni
3. Awi
4. Yagana Yagana

E. Cradle Songs

1. Umntwana
2. Mama Ngibelethe

F. Songs of Nature and Animals

1. Ntenesha
2. Imbongolo
3. Nans Imfene
4. Sizinyoni
5. Amadada
6. Iqhude
7. Imithi i Goba Kahle

G. Songs of Moral Value

1. Imfundo
2. Inkukhu
3. Othisha Bethu
4. Saphela Isizwe
5. Wenduna
6. Inzondo

H. Songs with Western Melodies

1. U Dudayide
2. i Hashi Lika Nongqayi

SONGS OF TRADITION AND CULTURAL HERITAGE

NGILIHAMBILE ILIZWE

♩. = 60

The musical score is written on four staves in treble clef with a key signature of one flat (Bb). The tempo is marked as ♩. = 60. The first staff begins with a 3/8 time signature and a repeat sign. It contains the lyrics "Ngi - li - ham - bi - le" with a slur over the first four notes and an accent over the fifth. The second staff continues with "i - liz - we nga - ye nga -" and includes a section labeled "B" with a slur and accents over the last three notes. The third staff contains "fi - ka - laph 'in - tomb' i - seng ' in - ko" with a slur and an accent over the first note. The fourth staff ends with "mo" and a repeat sign. The score includes various musical notations such as slurs, accents, and repeat signs.

Below the main musical score, there are several sets of empty musical staves, each consisting of five lines, provided for additional notation or accompaniment.

## 1. Ngilihambile Ilizwe - I Have Travelled All Around

### Text and Translation

Ngilihambile ilizwe	I have travelled all around
Ngilihambile ilizwe	I have travelled all around
Ngaye ngafika laph'intomba	Until I came to the part of the country
Iseng 'inkomo	Where females milk cows
Ngaye ngafika laph'intomba	Until I came to the part of the country
Iseng 'inkomo	Where females milk cows

### Elements of Form

Age: 6 years

Voice Parts: Unison

Phrase Structure: A A B B

Repeat ad. lib.

### Melodic Structure

The influence of speech accents on the melody and note values can be seen in the second bar:



The pronunciation of the word ngilihambile has the following speech accent:

>  
ngi-li-ham-bi-le

This speech accent is reflected in the melody by a change of time signature in bar 2 with a longer note value emphasising the syllable pronunciation "bi" as in "bee".

The pronunciation of the word ilizwe has the following speech accent:

>  
i-liz-we

This speech accent is reflected in the melody as a crotchet note of long durational value in bar 4 again illustrating the syllable pronunciation of "liz" as in "leez".

Activities

Line 1 - "Ngilihambile ilizwe"

Children move their legs in a marching style on  
the syllables "bi" and "le"

R L R L

Line 3 - "Ngaye ngafika laph'intomba"

Children point their right hands to the female milking a cow.

Social Significance

In traditional Zulu communities women are not supposed to milk cows as this is the domain for men. However it is to be noted that a woman who performs the duties of a man is regarded either with great respect and awe or with disgust. Because she is efficient at performing the duties of a man such a woman is regarded by the community as having the same capabilities of a man. The social implications are that this woman who milks cows cannot easily adjust to the socially accepted duties of women in the community. The elders in the community usually make references to women who undermine the proficiency of men as "lentombazane injengendoda ngoba yalusa naba fana ngezinduku" which means "that girl acts like a man because she grew up shepherding cattle and getting involved in stick-fighting with the boys".

Bearing this in mind Zulu men would think twice before proposing to such a woman because they would feel threatened. Consequently the woman seen milking a cow has traditional and social implications for the woman and the community.

INDODA

♩ = 76

Wa- ji- ke- la u- mu- zi we- in- do- da o  
wa- kho o wa- kho wawu- shi- yon- o  
ba- ni

Repeat ad. libitum

## 2. Indoda - The Man

### Text and Translation

Wajikela \*umuzi wen' indoda  
O wakho wawushiyon nobani

You "surround" another man's home  
With whom did you leave yours?

### Elements of Form

Age: 6 years

Voice Parts: Unison

Phrase Structure: A B

Repeat ad. lib.

### Melodic Structure

The influence of speech accents on the melody can be seen in the first bar. The second beat of the bar in time is accented rather than the first beat. This is because in the word "wa-ji-ke-la", the syllable "ji" is accented. The influence of speech accents on the melody can also be seen in the fourth bar. The second beat of the bar is accented again because of the accent in speech is on the syllable "wawu" pronounced as "wow".

### Activities

Line 1 - "Wajikela umuzi wen' indoda"

A group of children watch as a boy walks around a bench acting out the scene of a man surrounding another man's "property".

\* umuzi has a literal meaning of homestead. Here the figurative meaning is used to refer to a married woman who is the "property" of her husband. Hence the word umuzi is used.

Line 2 - "O wakho wawushiyon nobani"

Children point their right hands in disapproval at the scene.

### Social Significance

Within the Zulu community a married woman is considered to be the "property" of her husband. The first line of the song makes reference to a man who encroaches upon other men's properties, that is, a man who makes advances to married women. The social implications of these advances are that the man supports other married women financially whilst ignoring the responsibilities of his own wife and family.

This behaviour is unacceptable within the community. This song is meant to expose and embarrass the men who make advances to married women so that they can stop with such unfaithful and unacceptable behaviour.



IPHELA ELIKHULU

♩ = 84

i-pre-fa e-li-khu-lu lang-  
 en' e-khab-e-then-i la-  
 cul' u-shwel-e ba-ba i-  
 jaz-i li-ka-ya-se kwa  
 xa-ban' a-ma-ple-ti kwa  
 la-mul m-fa-du-ko kwa  
 hle-ka i-zi-pu-ni kwa  
 smi-le 'ma tea-spoon.

Repeat ad. libitum

3. iPhela Elikhulu - The Big CockroachText and TranslationFirst Verse

Iphela elikhulu  
 Langen' ekhabetheni  
 Lacul' ushwele baba  
 Ijazi likayise

A big cockroach  
 Entered the cupboard  
 And offered a smile to the  
 father

Second Verse

Kwa xaban'amapleti  
 Kwa lamul mfaduko  
 Kwa hleka izipuni  
 Kwa smile amateaspoon

Then the plates were in quarrel  
 A dish-cloth helped  
 The tablespoons laughed  
 The teaspoons were smiling

Elements of Form

Age: 7 years

Voice Parts: Unison

Phrase Structure: A B C D

Repeat ad. lib.

Melodic Structure

The melodic phrasing corresponds with the grammatical phrasing within the text. The song begins on the upbeat and maintains anacrusic phrasing throughout. The second verse follows the same melodic structure.

ActivitiesFirst Verse

Line 1 - "elikhulu"

Children move hands in a circling motion showing the big size of the cockroach.

Line 3 - "Lacul' ushwele baba"

Both hands are crossed over the chest.

Line 4 - "ijazi likayise"

Both hands point towards the body.

Second Verse

Line 1 - "kwa xaban' amapleti"

Right and left palms are crossed in front.

Line 2 - "kwa lamul mfaduko"

Right hand imitates wiping of a plate.

Line4 - "kwa hleka izipuni"

Right hand stretched out in front as if stirring with a teaspoon.

Social Significance

Cockroaches are generally regarded as a common household pest. However within Zulu communities a house infested with cockroaches is regarded as having a bad spell or a curse cast upon the family and household. Very often families whose homes are infested with cockroaches go to a spiritualist to find out who has cast a spell on the family and household. The spiritualist acknowledges the problem and explains that

the unusual number of cockroaches is not a household pest problem but is a sign of witchcraft.

The unusual number of cockroaches is referred to in Line 1 of the second verse "kwa xaban amapleti" which literally means "the plates were in quarrel". The implications of this line are that the plates were being moved around the cupboard by the large number of cockroaches which made a noise and sounded as if the plates were "quarelling".

Within the Zulu community this song represents a bewitched family environment where cockroaches are feeding on clothes, food and are bringing ill fortune to the family. In such a situation the spiritualist would give the family blessed water to sprinkle around the house to get rid of the cockroaches together with the family's ill fortune.

AMAHLUBI

♩ = 96

A- ma- hlu- bi ay- a - si- tshe- la a-  
 ma- hlu- bi ay- a - si- tshe - la  
 ba- ba a- ma- swa- zi o ba- ba a-  
 ma- swa- zi a- ma- khe- la ay- e- hle -zi i- za -  
 tu-ka 'zi- dli nya- ma i- zin- ga- ne zi- ja- bu- i- zin  
 ga- ne zi- ja bu- la

4. Amahlubi - The Amahlubi ClanText and Translation

Amahlubi ayasitshela	Amahlubi are telling us
Amahlubi ayasitshela	Amahlubi are telling us
Obaba amaswazi	Our fathers are the Swazis
Obaba amaswazi	Our fathers are the Swazis
Amakhehla ayehlez	Fathers and old men were sitting
Inzalukazi zidli nyama	Old women were eating meat
Izingane zijabule	Children were playing and were happy

Elements of FormAge: 7 yearsVoice Parts: UnisonPhrase Structure: A A B B C C

Repeat ad. lib.

Melodic Structure

The phrase structure is regular and follows the pattern A A B B C C. The song begins on the upbeat and has anacrusic phrasing throughout. In the first and second phrases (A) of the song speech accents occur as follows:

>  
a-ya-si-tshe-la

As a result the fourth beat of the bar is accented. Speech accents also occur in the fourth phrase (B) on the third beat of the bar "baba", in the fifth phrase (C) on the third beat of the bar "a-ye-hle-zi" and "nya-ma".

Activities

Line 1/2 - "Amahlubi ayasitshela"

Children swing both hands up and down.

Line 3/4 - "Obaba amaswazi"

Children stretch right hands out in front of them and rhythmically shake their wrists as follows:

a - ma - swa - zi

R R R

Line 5 - "ayehlezi"

Children jump to the ground and land in a crouching position.

Line 6 - "nyama"

Children hold both hands to their mouths as if eating from their hands.

### Social Significance

This is an old song that refers to the Amahlubi clan. Before the arrival of the settlers the Amahlubi people were self sufficient with their crops for food. They enjoyed a place of permanent residence in building their villages on the land of their forefathers.

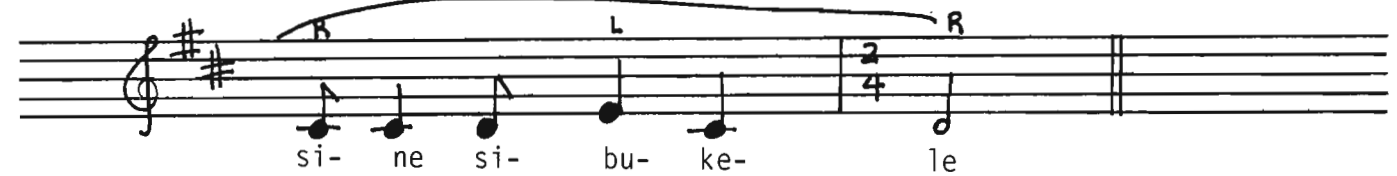
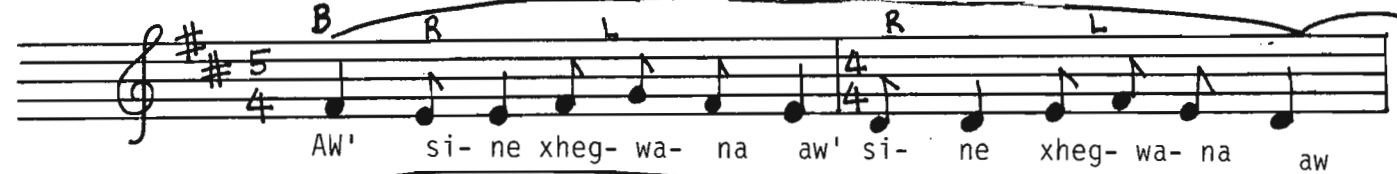
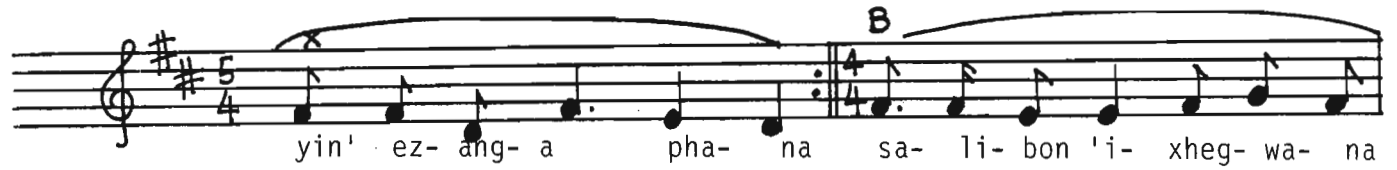
With the arrival of the settlers their clan existence was completely disrupted. Land was expropriated and the extended family unit was destroyed as a result of the divisions that occurred. Family units were broken as a result of migratory labour.

Faction fights that occurred contributed to the breakdown of the once peaceful well established community life. The social significance of this song is that children learn about the negative effects of colonialism by the settlers on traditional family life.

## SALIBON IXHEGWANA

♩ = 88

A





5. Salibon iXhegwana - The Old ManText and TranslationFirst Verse

Yin' ezangapha  
 Yin' ezangapha  
 Yin' ezangapha na

Who comes from this side?  
 Who comes from this side?  
 Who comes from this side?

Second Verse

Salibon 'ixhegwana  
 Lidiyazela ke  
 \*Neqoma elikhulu

We see a frail old man  
 Carrying  
 A big container

Third Verse

Aw' sine xhegwana  
 Aw' sine xhegwana  
 Aw' sine sibukele

Old man dance  
 Old man dance  
 So we can see

Elements of Form

Age: 10 years

Voice Parts: Unison

Phrase Structure: A A B B B B

Melodic Structure

The first verse of the song has three phrases of one bar each. The second verse also has three phrases each of which follow the phrase structure in the text. The third verse also follows the phrase structure in the text. The melody line in the third verse follows the same pattern as in the second verse. A change of time signature occurs in the third phrase A of the first verse.

\* neqoma is a large woven grass basket used for carrying foodstuff.

ActivitiesFirst Verse

Line 1 - "yin"

Children point their right hands forward on the word "yin" for each of the three phrases.

Second Verse

Line 1 - "Salibon 'ixhegwana"

Children stamp their right foot on the syllable "bon" in sa-li-bon

Line 3 - "Neqoma elikhulu"

Children place both hands above their heads indicating a large container placed on the head.

Third Verse

Line 1/3 - Children stamp their legs as follows:

aw - si - ne xhe - gwa - na

R

L

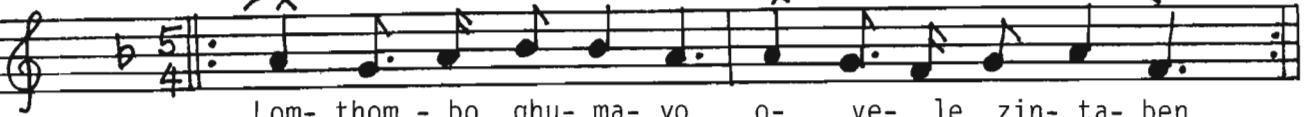
Social Significance

This song is sung by children who imitate and mock the old men in the villages. The children have fun by imitating the old men by walking and dancing at a slow pace.

## UMTHOMB' O QHUMAYO

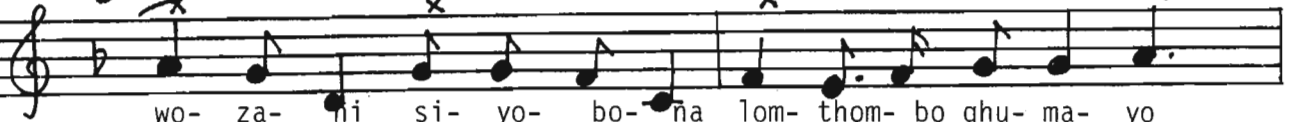
♩ = 96

A



Lom- thom - bo qhu- ma- yo o- ve- le zin- ta- ben

B



wo- za- ni si- yo- bo- na lom- thom- bo qhu- ma- yo

B



wo- za- ni si- yo- bo- na lom- thom- bo qhu- ma- yo

6. Umthomb'O Qhumayo - The SpringText and Translation

Lomthombo qhumayo	There is a spring
Ovele zintabeni	That comes from the mountains
Lomthombo qhumayo	There is a spring
Ovele zintabeni	That comes from the mountains
Wozani siyobona	Come and let us go and look
Lomthombo qhumayo	At the spring
Wozani siyobona	Come and let us go and look
Lomthombo qhumayo	At the spring

Elements of FormAge: 10 yearsVoice Parts: UnisonPhrase Structure: A A B BMelodic Structure

Regular phrase structure occurs in the song. The triplet in bar 3 phrase B is used to illustrate the pronunciation of first three syllables in the word si-yo-bo-na since they are all short and are given equal stress in speech.

Activities

Line 1/4 - "Lomthombo qhumayo"

Children point their right hands forward indicating the mountain.

Line 5/7 - "Wozani siyobona"

Children move right hands to beckon friends to come with to the mountain then point both hands to their eyes on the word "si-yo-bo-na".

### Social Significance

This song is a metaphor that refers to auspicious people who are said to have come from the mountains. The mountain in the song is regarded as a place filled with enchantment. Just as the natural spring originates in the mountains, holy people are believed to come from the mountains.

## SHIYA BABA

♩ = 80

R L L R

Shi-ya ba-ba o nge-

sab-mo-ya le - liz-we li-no-

mo-ya nge- sab-'mo-ya

7. Shiya Baba - Leave FatherText and Translation

Shiya baba  
 wo ngesaba' umoya  
 Lelizwe linomoya  
 Ngesaba' umoya

Leave father on  
 I fear the wind  
 This land is full of wind  
 Oh I fear the wind

Elements of Form

Age: 11 years

Voice Parts: 3 parts

Phrase Structure: A B A B

Repeat ad. lib.

Girls chorus and boys chorus in call and response style

Melodic Structure

The girls chorus begins in unison. The boys chorus is in two parts with an interval distance of a third.

Activities

Children move their legs from side to side in the following pattern throughout the song:

6  
8 R L L R R L L R

Social Significance

The wind in the song is a reference to spirits of ancestors that are in the environment. This song is sung by a child who is afraid that the spirits of the ancestors may be angry because the child has been disobedient.

## SONGS OF RURAL LIFE

NTABANI LE

♩. = 60

**A**

Nta- ba- ni le nta- ba- ni le

nta- ba- ni le eb- he- ke phe- zu- lu

**B**

U- ya- yi - bon- a le nyon' e- m- hlo- pe

**Ad**

i- phe- ti phi- lo- len- hli- zi- yo- yam

Repeat ad libitum



1. Ntabani Le - What Kind of a Mountain is This?Text and Translation

Ntabani le?	What kind of a mountain is this?
Ntabani le?	What kind of a mountain is this?
Ntabani le ebheke phezulu?	What kind of a mountain is this facing upwards?
Uyayibona le nyon' emhlope?	Do you see that white bird?
Iphethi philo lenhliziyo yami	It's handling all the love of my life

Elements of FormAge: 6 yearsVoice Parts: UnisonPhrase Structure: A A B A B A

Repeat ad. lib.

Melodic Structure

This song is an example where melodic phrasing follows grammatical phrasing. As a result some phrases are longer than others.

Activities

Line 1/2 - "Ntabani Le"

Children point their right hands in front of them indicating the direction that the mountain is in.

Line 3 - "ntabani le ebheke phezulu"

Children raise both hands in front of them with palms facing upwards.

Line 4 - "uyayibona le nyon' emhlope"

Children point their right hands towards the sky as if pointing to the white bird flying up above.

Line 5 - "iphethi philo lenhliziyo yami"

Children cross both hands over their chests.

### Social Significance

The social significance of this song is twofold. Firstly, this song is old and illustrates the emotions that families experienced when the father was away at work for long periods of time. Whilst the men were working, probably in the mines when Zulu men were a part of the migratory labour system, they would look at the mountains and see a white bird which symbolised peace and love. For the men at work all their dreams and hopes of seeing their families and loved ones were transferred to the white bird. The men would imagine that the white bird was sent by their families and was carrying a message of love from the faraway rural settlement.

Secondly, whilst the men from the settlement were away at the mines much of their duties were carried out by the women. Often women were left alone in the settlement for many months at a time without the protection and affection from their loved ones. Whilst the women worked in the fields they would think of their loved ones faraway at work in the mines or in the cities. Without having any communication with their loved ones the women would not know whether their loved ones would return to the rural settlement safely after working under hazardous conditions in the mines or being exposed to urban violence. For the women at work in the fields the white bird symbolised their hope for peace and love. They would imagine that the white bird was carrying a message from their loved ones that soon the family would be reunited when the men returned safely from work.

UMAMA UYAJABULA

♩. = 100

A

Gi- be- la phe- zu      kwen- dlu ' bat- she- le

B

ja- bu- la- 'ma ngi- fi- ka-  
U- ma- mu ya ja- bu- la ma ' ngi- fi- ka

C

ya      Ja- bu-  
ya u- ma mu- ya

la ma- ma ja- bu -  
U ma- mu ya ja- bu- la - ma ngi-

fi- ka u ma- mu

Repeat ad. libitum

2. Umama Uyajabula - My Mother is HappyText and Translation

Gibela phezu kwendlu ubatshela	Get on top of the house
Umama uyajabula uma	And tell them that my mother
Ngifika ekhaya	Becomes happy when I come home
Jabula mama	Be happy mother

Elements of FormAge: 9 yearsVoice Parts: 3 partsPhrase Structure: A B A B C B C B

Repeat ad. lib.

Girls chorus and boys chorus in call and response style

Melodic Structure

The girls chorus is sung in unison. The boys chorus is sung in two parts with an interval distance, of a fourth.

Activities

The foot patterns for the song are as follows :

- L - Move the left foot to the left side
- R - Stamp the right foot next to the left foot
- R - Move the right foot to the right side
- L - Stamp the left foot next to the right foot

Both hands are outstretched with palms facing upwards throughout the song.

Social Significance

This song is with reference to men returning home after being away for a long period of time. Either the men were away at work in the mines or, they have been to the cities and have not seen their families for a long time. Upon arrival at the settlement this song is sung so that the children can hurry to their mothers to inform them that the men have arrived safely from work.

NOMATHEMBA

♩ = 92    **A**

L R R L R R L R R

No- ma- them- b' i- yo - ha- ya ha -ya ha- ya i-

i- yo-

**B**

yo! Ben- gi' ku- than- do ha- ya ha- ya ha- ya i-

i- yo

**B**

yo! Kod- wa man- je ha- ya ha- ya ha- ya i-

i- yo



**B**

yo ! Ang' sa - ku than- di ha- ya ha- ya ha- ya i-

i- yo!

i-yo

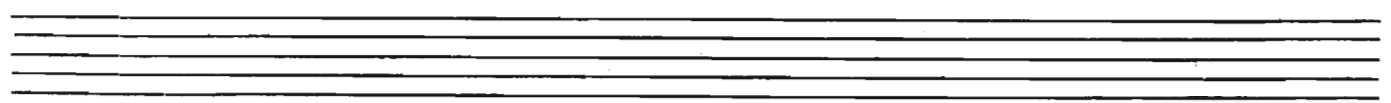
**C**

yo! Ha- ya ! ha- ya! ha-ya ha-ya ha-ya i-

Ha- ya! ha- ya!

yo!

Repeat ad. Libitum





1. Nomathemba (Name of a Person)Text and Translation

Nomathemba iyo	Nomathemba
*haya haya haya iyo	Nomathemba iyo
Nomathemba iyo	
haya haya haya iyo	
bengi kuthande iyo	I have loved you
haya haya haya iyo	
Kodwa manje iyo	But now
haya haya haya iyo	
Ang' saku thandi iyo	I don't love you
haya haya haya iyo	
haya haya	
haya haya iyo	
haya haya	
haya haya haya iyo	

Elements of FormAge: 10 yearsVoice Parts: 4 partsPhrase Structure: A A B B B C

Repeat ad. lib.

Girls chorus and boys chorus in call and response style

Melodic Structure

The song is in 7 but alternates with a bar in 3 at the end of every line that begins with

8

8

the exclamation "haya".

\* haya - is an exclamation

Activities

The foot patterns in the song are as follows:

<u>Pattern 1</u>	<u>Pattern 2</u>	<u>Pattern 1</u>	<u>Pattern 2</u>
{L R R}	{L R R}	{L R R}	{L R R}

Pattern 1 moving back

L - Stamp the left foot

R - Right foot is in line with the left foot

R - Right foot moves to the back, slightly to the right side

Pattern 2 moving forward

L - Stamp the left foot

R - Right foot together with left foot

R - Right foot moves to the front, slightly to the right side

The combined patterns 1 and 2 are used throughout the song with children moving their bodies backwards and forwards according to the foot patterns. The rhythm of the foot movements are in groups of three with the following accents:

>	>
L R R	L R R
1 2 3	1 2 3

Social Significance

This is a love song that is sung by a lover who has been abandoned.

NTAB' e ZIKUDE

A R L R L R

Ay' wen tab- e- zi- kud -e we zing

'tab- e-zi- kud-e-we ma

gu- ma- sith- e- la Ay' wen- tab

Zing- gu- ma- sith- e- la

Ay' wen di-li ka 'nta- ba di- li- ka 'nta- ba

zing gu- ma- sith- e- la Ay' wen

kan- ta- ba di-li ka-'ntaba di-l ka'nta-ba 'bon -'lsi -than- wa

Ay' wen di-li

Ay' wen

ka'nta-ba 'bon-isi-thand'

Ka' nta - ba 'bon -isi -thand'

Repeat ad. Libitu

2. Ntab' e Zikhude - Faraway MountainsText and TranslationFirst Verse

Ay' wentab' ezikhude we ma	Faraway mountains, those faraway mountains
Zingu masithela	They hide the one I love
Ay' wentab' ezikhude we ma	Faraway mountains, those faraway mountains
Zingu masithela	They hide the one I love

Second Verse

Dilika ntaba	Come down mountains
Dilika ntaba	Come down mountains
Ngibon isithandwa	So I can see the one I love

Elements of FormAge: 10 yearsVoice Parts: ThreePhrase Structure: A A B B C C D D

Repeat ad. lib.

Girls chorus and boys chorus in imitation

Melodic Structure

Overlapping of choruses occurs at the ends of phrases. The girls chorus is sung in unison whilst the boys chorus is sung in two parts with an interval distance of a third. Imitation of phrase A and phrase B between the girls chorus and boys chorus occurs in the first verse of the song. Imitation of phrase C and phrase D between the girls chorus and boys chorus occurs in the second verse of the song.

Activities

The foot patterns for the first verse of the song are as follows:

Pattern 1 Moving Back      Pattern 2 Moving Forward

{ R L }

{ R L }

Pattern 1

R - Stamp the right foot in front of the left foot

L - Stamp the left foot

Pattern 2

R - Stamp the right foot behind the left foot

L - Stamp the left foot

In between the foot patterns moving back and the foot patterns moving forward there is a hand clap as follows:

Moving Back      Moving Forward      Moving Back

R L

R L

X R L

The foot patterns for the second verse of the song are as follows:

di - li - ka

| | |

R R Both hands crossed in front

The above movements for the second verse are performed from a crouching position.

### Social Significance

This is a love song and is usually sung by women left at home in the rural settlements. The song is full of remembrance about a loved one who has been away at work either at the mines or in the cities for a long period of time. The woman in the song expresses such intense feelings of love that she believes she is able to move the mountain that blocks her view of her beloved one therefore,

"Dilika ntaba ngibon' isithandwa"

"Come down mountains so that I can see the one I love."

This situation described in the song was and still is common among many Zulu people today. During the period of the migratory labour system men were often away from their families in the settlement for long periods of time. In many rural areas today, Zulu men still leave their families in the settlement and move to the cities in search of employment.

ULELE

♩ = 92

R R L R L R R L

U- le u- le u- le u- le- le-

U- le

U- le u- le u- le u- le-

a- a- ka- sa- ba'

le- a- ka- sa- bha- li u-le le -

u- le- le a- ka- sa- bha' u-le-le u-le-

u- le- le a- ka- sa- bha- li u- le- le

le u-le-le a-ka sa- bha' u-le-le

u- le- le

u- le- le u-le

Repeat ad. Libitum



### 3. Ulele Ulele - My Brother in Law is Sleeping

#### Text and Translation

Ulele ulele ulele usibali  
akasabhali

My brother-in-law is sleeping  
He doesn't write any more letters

#### Elements of Form

Age: 11 years

Voice Parts: 3 Parts

Phrase Structure: Girls and boys chorus in call and response style

Repeat ad. lib.

#### Melodic Structure

The girls chorus is sung in unison. The boys chorus is sung in two parts with an interval distance of a third. Overlapping of parts occurs at the ends of phrases.

#### Activities

The foot patterns for the song are as follows :

Pattern 1 Moving back

{ L R }

Pattern 2 Moving forward

{ L R R }

At the beginning of the second line "akasabhali", children repeat the same foot patterns but they bend their bodies forward.

#### Social Significance

This is a song that reveals the thoughts of a woman who is guilty of committing

adultery. She is singing the song in anticipation of receiving a love letter from her brother-in-law. She is obviously guilty of having an extra-marital affair. This song is now sung by children who are meant to expose this woman for her unacceptable behaviour within the community.

WEDDING SONGS

WENOMAJIKELA

♩ = 104

A L R R L R R L R R L R R L R R  
 We. no- ma ji-ke- la

B  
 We- no- ma - ji- ke- la

Ad  
 Sen- di- so ji- ke- la

B  
 We- no- ma- ji- ke- la

x B x R  
 Ji----- ka Awu- phin- du- ji- ke----

Repeat ad.libitum.

1. Wenomajikela - Hey ! Turn AroundText and Translation

Wenomajikela  
Awuphindujike  
Jika

Hey you the one who likes to turn around  
Turn around  
Turn around

Elements of Form

Age: 10 years

Voice Parts: 3 Parts

Phrase Structure: A A B B

Repeat ad. lib.

Girls chorus and boys chorus in call and response style

Melodic Structure

This song is divided into two sections. In the first section of the song the girls chorus is sung in unison. The boys chorus is sung in two parts with an interval distance of a third. In the first section of the song the boys chorus imitates the girls chorus. In the second section of the song the second and third lines of the song, "Awuphindujike" are spoken using many glides in pitch.

Rhythmic Features

The song follows an alternating 5 and 7 rhythm.

8 8

The two extra quaver beats in the 7 bars are inclusive of two foot stamps, therefore

8

a change in time signature occurs.

Activities

The movement for this song is structured in two sections. The foot patterns for the first section of the song are as follows:

Pattern 1 Moving back

{ L R R }

Pattern 2 Moving Forward

{ L R R }

Pattern 1

L - Stamp the left foot

R - Right foot is brought in line with the left foot

R - Right foot moves to the back slightly to the right side

Pattern 2

L - Stamp the left foot

R - Right foot is brought in line with the left foot

R - Right foot moves to the front slightly to the right side

The foot patterns for the second section of the songs are as follows :

Pattern 1

5      L          R          L          clap          R

8          I          I          I          I          I

Ji.....Ka

L - Step back

R - Step back

L - Step back

R - Step back and turn to face the right side of the classroom

Pattern 2

aw--phin--du--ji---ke

7	I	I	I	I	I	I	I
8			L	R	L	X	R

L - Step back

R - Step back

L - Step back

R - Step back and turn to face the back of the classroom

Repeat Pattern 1 to end of facing the left side of the classroom.Repeat Pattern 2 to end of facing the front of the classroom. Hands are clapped above the head.Social Significance

This is a wedding song that is sung in celebration. All those attending the wedding celebrations are called to dance and partake in the festivities.

SEMAWOZENI

$\text{♩} = 60$  **A** **B**

R L R L R L R L R L R L

Se- ma- wo- ze- ni se- ma- wo- zen' 'n- gan-

Ha!

**A**

en- ca- ne- Se- ma- wo- ze-

Ha! Se- ma- wo- zen'

**B**

ni se- ma wo- ze- ' ni- gan- en- ca- ne-

Ha!

**A**

Se- ma- wo- ze- ni

Ha! Ha- we- ma

Se- ma- wo- zen' Ha!

**B**

Se- ma- wo- ze- 'n- gan- en- ca- ne

Ha- we- ma

Se- ma - wo- ze- ' n- gan- en- ca - ne

Repeat ad libitum



2. Semawozeni - The One From EmawozeniText and Translation

'Semawozeni	The one from Emawozeni
Ha' Semawozeni	At Emawozeni
'Semawozeni	At Emawozeni
ngan' en cane	I have a small lover
*Hayi wema	
Ha 'Semawozeni	at Emawozeni

Elements of FormAge: 10 yearsVoice Parts: 3 PartsPhrase Structure: A B A B A B

Repeat ad. lib.

Girls chorus and boys chorus in call and response style

Melodic Structure

The melodic structure for this song is structured in two sections. In the first section the girls chorus begins in unison. The boys chorus responds with the exclamation "ha" and continues singing with the girls chorus at an interval distance of a sixth. Repetitions of phrase A and phrase B at this stage may be many ad. lib.

In the second section the fifth phrase A is developed when the third part joins in with the exclamation "hayi wema". Phrase A and phrase B from the first section are developed by the addition of the third part. Repetitions of phrase A and phrase B at this stage may be many ad. lib.

\* hayi wema - is an exclamation

Activities

The movement for this song is structured in two sections. The foot patterns for the first section of the song are as follows :

Pattern 1 Moving back

{ R L }

Pattern 2 Moving forward

{ R L R R }

Pattern 1

R - Stamp the right foot in front of the left foot

L - Stamp the left foot

Pattern 2

R - Stamp the right foot behind the left foot

L - Stamp the left foot

R - Right foot is brought in line with the left foot

R - Right foot moves to the front slightly to the right side

The foot patterns for the second section of the song are as follows :

Pattern 1 Moving back

{ R L }

Pattern 2 Moving forward

{ R L R R }

Pattern 1

This movement is performed with bodies bent towards the ground and hands swinging loosely backwards and forwards.

R - Stamp the right foot in front of the left foot

L - Stamp the left foot

Pattern 2

R - Stamp the right foot behind the left foot

L - Stamp the left foot

R - Right foot is brought in line with the left foot

R - Right foot moves to the front slightly to the right side

Social Significance

This is a song about a girl from the Wozeni clan. A wedding has been arranged between the person singing the song and a girl from the Wozeni clan. The song is sung in reference to the impending wedding that has been arranged by the elders of the community.

AWI

♩ = 104 A

Musical score for the first system. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 104. The section is labeled 'A'. The vocal line has lyrics: "A- wi A-". Above the notes, there are markings "R", "L", "R", "L", "R", "L" indicating a rhythmic pattern. The piano accompaniment and bass line provide harmonic support.

Ad

Musical score for the second system. It continues the vocal and piano parts from the first system. The key signature and time signature remain the same. The section is labeled 'Ad'. The vocal line has lyrics: "wi A- wi Na- laph' em- zin' Na- laph'". The piano accompaniment and bass line continue with the same harmonic structure.

B

Musical score for the third system. It concludes the piece. The key signature and time signature remain the same. The section is labeled 'B'. The vocal line has lyrics: "Si-zon gen- a em- zin' si- zon gen- a". The piano accompaniment and bass line conclude with a final cadence.

Si- khu- le- kel in dl a Se- 'cel a-  
Na-laph' em- zin'

ma- lun- ge- to A- wi  
Na-laph' em- zin'

Si- zon- ge- na  
Na-laph' em- zin' si-zon- gen'

Repeat ad. libitum.

3. AwiText and TranslationFirst Verse

Awi	Awi
Sizongena	We will enter
Nalaph 'emzini	In the place of the in-laws
Sizongena	We will enter

Second Verse

Sikhulekel 'indlela	Give us the way
Ssichel 'amalungelo	Give us the right
Awi	
Sizongena	We will enter
Sizongena	We will enter

Elements of FormAge: 10 yearsVoice Parts: 3 PartsPhrase Structure: A A A B C C A B

Repeat ad. lib.

Girls chorus and boys chorus in call and response style

Melodic Structure

The song is sung in two verses. In the first verse, the girls chorus begins in unison. The boys chorus is sung in two parts with an interval distance of a third. Phrasing in the girls chorus and boys chorus are independent of each other. However overlapping of parts occurs at the beginning and ends of phrases. In the second verse of the song imitation occurs between the girls and boys choruses at phrase C.

Activities

The movement for this song is structured in two sections. The foot patterns for the first verse of the song are as follows:

stamp hop stamp hop stamp hop stamp hop

4 L R R L L R R L

4

The movement patterns for the second verse of the song are as follows:

A

4  
4

Si-khu-le-kel in-dle-la

L L L L L

X X X X X

B

4  
4

ma- lun- ge- lo

R R R R R

X X X X X

- (A) - At A both hands are pointed and directed to the left hand side of the classroom for six counts. Knees and bodies are bent towards the ground in a crouching position.
- (B) - At B both hands are pointed and directed to the right hand side of the classroom for six counts. Knees and bodies are bent towards the ground in a crouching position.

At the return of phrase A "awi" the foot stamping and hopping as in the first section continues.

### Social Significance

This is a wedding song that is sung by the family of the bride. The song expresses the wishes and desires of the bride and her family when they approach the bridegroom's home. For the bride and her family marriage is an entry into the unknown and almost "sacred" homestead of the groom. "Sacred" is referred to in the song in the phrase "sikhulela indlela".

"Sikhulela" is derived from the word "khuleka" which means "pray". Entrance and acceptance into the groom's homestead is regarded as sacred by the bride and her family because from the wedding day onwards, the bride has to perform all religious rites, customs and marital duties according to the groom's family tradition. Very often all of these duties involve some form of prayer or worship to the ancestors of the family. This wedding song is therefore sung as a prayer to the ancestors of both families to watch over the newly wed couple and to guide the bride in all her marital duties.



### YAGANA YAGANA

♩ = 144

**A** R L R R L R R L

Ya- ga- na ya- ga- na ya- gan'

n- gan- n- ca

m - she she

00- 00- 00- 00

**B** m- she-she

--- Ya- gan- ' n -gan- n- ca

m- she- she

Repeat ad libitum

4. Yagana Yagana - She Got MarriedText and Translation

Yagana yagana  
 Yagan' ngan'nca  
 m'she she

She got married she got married  
 She got married while she was  
 Still very small  
 Quick quick

Elements of Form

Age: 11 years

Voice Parts: 3 Parts

Phrase Structure: A B A B C B C B

Repeat ad. lib.

Girls chorus and boys chorus in call and response style

Melodic Structure

The girls chorus is sung in unison. The boys chorus is sung in two parts with an interval distance of a third. The boys chorus sings the following "m 'she she" throughout the song.

Rhythmic Features

The song is sung in 5 time. Movement patterns in the song are structured in patterns

8

of 3 with accents falling on the third beat. As a result cross rhythms occur because of shifts in accents in the melody and in the movement.

Activities

The foot patterns for the song are in a 3 beat pattern. Accents in the foot movement are indicated with > and these fall on the third beat of each pattern.

Pattern 1 Moving back

$$\{ L \ R \ \overset{>}{R} \}$$
Pattern 2 Moving forward

$$\{ L \ R \ \overset{>}{R} \}$$
Pattern 1

L - Stamp the left foot

R - Right foot is brought in line with the left foot

R - Right foot moves to the back, slightly behind the left foot

Pattern 2

L - Stamp the left foot

R - Right foot is brought in line with left foot

R - Right foot moves to the front, slightly to the right side

Both hands are held at elbow height and move backward for pattern 1 and forward for pattern 2.

Social Significance

This is a song about a child bride. Among the Zulu community this situation is not considered to be good as the young bride will be faced with many adult situations which she will be unable to cope with. However, because of arranged marriages in Zulu "tradition", sometimes this situation is unavoidable.

## CRADLE SONGS

## UMNTWANA

♩ = 56

Wa- kha- la umn- twa- na e- kha  
 le- la u- ni- na wam- tha- tha  
 wam- be- ke si- fu- be- ni sa- khe wa- thi thu-  
 umn- twa- na wam' wa- thi thu- la' twa- na- wam'

The score consists of four staves of music in 4/2 time, marked with a tempo of ♩ = 56. The key signature has one flat (B-flat). The first staff begins with a repeat sign and a first ending bracket labeled 'A'. The second staff has a second ending bracket labeled 'B'. The third and fourth staves have a third ending bracket labeled 'C'. Performance markings include accents (>) and a piano (p.) dynamic marking. The lyrics are written below the notes.

1. Umntwana - The BabyText and Translation

Wakhala umntwana  
 Ekhalela unina  
 Wamthata wambeke sifubeni  
 sakhe\*  
 Wathi thula umntwana wami  
 Wathi thula umntwana wami

The baby is crying  
 Crying for her mother  
 The mother takes the baby  
 and puts it on her chest  
 And she says "baby please keep quiet"  
 And she says "baby please keep quiet"

Elements of Form

Age: 6 years

Voice Parts: Unison

Phrase Structure: A B C C

Repeat ad. lib.

Melodic Structure

This song in particular is largely influenced by the phrasing in the text. As a result phrase lengths in the song are very irregular. A characteristic melodic feature in this song is the large leap from middle C to top D. This occurs once in phrase A and once in phrase C.

Rhythmic Features

The song is in 4 time. However, accents in the song do not follow those of regular

2

grouping in 4 time. Melodic accents follow the speech accents of the spoken word for

2

\* This expression of the closeness of the baby to the mother's chest suggests the security and comfort the baby receives by feeding on the mother's breast.

example:

wa - k<sup>ˆ</sup>ha - la  
 ek - ha - le - l<sup>ˆ</sup>a  
 wam - t<sup>ˆ</sup>ha - ta  
 wam - b<sup>ˆ</sup>e - ke

### Activities

A short scene is enacted out in the song. A little girl plays the role of the mother and a little boy plays the role of the baby. The mother is seen holding the baby against her chest comforting him by patting him on his back. The group of children who sing the song have their arms crossed against their chests and move them rhythmically.

### Social Significance

This song illustrates the closeness of the baby to its mother. The mother's chest serves as a place of comfort for the baby. Placing the baby on the chest develops a strong bond and feeling of security for the baby. Such closeness and feelings of security are good for the natural, social and positive development of the baby. After crying and being restless the baby is lulled of to sleep.

MAMA NGIBELETHE

$\text{♩} = 76$  A

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 76. The first staff begins with a long slur over five notes, each marked with an 'x' above it. The lyrics are 'Ma- ma ngi- be- le- the'. The second staff continues with 'ma- ma ngi- be- le- the' and ends with 'ku- khon- i'. The third staff continues with 'gun- dan- e 'phans- i kom- bhe -de ku- khon i', featuring a triplet of notes under 'khon'. The fourth staff continues with 'gun- dan- e 'pans -i kom- be- de'. There are two section markers, 'A' and 'B', placed above the staves. The first 'A' is above the first staff, and the second 'A' is above the second staff. The 'B' markers are above the end of the second and third staves. There are also several empty staves at the bottom of the page.

Ma- ma ngi- be- le- the

ma- ma ngi- be- le- the ku- khon- i

gun- dan- e 'phans- i kom- bhe -de ku- khon i

gun- dan- e 'pans -i kom- be- de

2. Mama Ngibelethe - Mother Carry me on Your BackText and TranslationFirst Verse

Mama ngibelethe

The child is crying it wants to be tied on to  
the mother's back

Mama ngibelethe

The child is crying it wants to be tied on to  
the mother's back

Kukhon igundane

There is a rat

Ngaphansi kombhede

On the floor

Second Verse

Mama ngiyesaba

The child is afraid of the rat

Kukhon igundane

The rat

Lizongiluma

is going to bite her

Elements of FormAge: 7 yearsVoice Parts: UnisonPhrase Structure: A A B B A A B BMelodic Structure

The melody is simple in structure and covers a range of four notes.

Activities

The movement in the song illustrates the lines of the text as follows:

First verse

Line 1 - "Mama ngibelethe"



Children bend slightly forward with both hands crossed behind their backs to illustrate that the child wants to be tied onto the mother's back.

Line 3/4 - "kukhon igundane"

Children cross their hands in front of them as if chasing the rat away.

### Second verse

Line 1 - "Mama ngiyesaba"

Children wave both hands in front of them illustrating their fear for the rat.

Line 2/3 - "kukhon igundane lizongiluma"

Children raise both hands to their faces indicating that the rat is going to bite their faces.

### Social Significance

This song illustrates the unhygienic living conditions of people. Rats are found living inside the house. Whilst children are playing they see rats on the floor and go to the mother for protection.

## SONGS OF NATURE AND ANIMALS

NTENESHA

$\text{♩} = 76$

**A**

**B**

Nte- ne- sha nte- ne- sha

leth' -umn- twa- na ngi- ham- be

**C**

bonk' a- ban- tu ba- ya ham- ba

**Bd**

Leth' umn- twa- na ngi- ham- be

Empty musical staves follow.

1. Ntenesha - Wild HareText and Translation

Ntenesha ntenesha	Wild hare wild hare
Leth' umntwana ngihambe	Give me the baby
Bonk' abantu bayahamba	All the people are now leaving
	I want to leave
Leth' umntwana ngihambe	Give me the baby

Elements of FormAge: 6 yearsVoice Parts: UnisonPhrase Structure: A B C BMelodic Structure

A melodic characteristic in the song is the triplet which occurs in phrase B. Melodic phrasing follows phrasing of the text in speech.

Activities

The movement in the song illustrates the lines of the text as follows:

- Line 1 - "Ntenesha ntenesha"  
Right hand circles forward calling the wild hare.
- Line 2 - "Leth' umntwana ngihambe"  
Both hands are outstretched in front motioning the wild hare to return the baby.
- Line 3 - "Bonk abantu bayahamba"  
Legs move in a march-like style illustrating that all the people are

leaving, and the mother also wants to leave with the baby.

Line 4 - "Leth' umntwana ngihambe"

Both hands are outstretched in front and legs move in a march-like style.

### Social Significance

This song is usually sung by women working in the fields. Often when Zulu women work in the fields they prepare a makeshift cradle out of cloth. They tie this in between the branches of a tree and leave their young ones to sleep in whilst they work. In a Zulu folktale it is said that whilst working in the fields one day, a wild hare stole a baby from a makeshift cradle among the branches of a tree. The wild hare took the baby away into the wilderness and raised the baby as one of its own. This song was sung by the mother pleading to the wild hare to return the baby.

IMBONGOLO

$\text{♩} = 76$  A

I- kha-la-ka im-bong -go-lo u- ma- i- yo- kud- la i-  
 kha-la -ka im- bon- go- lo- u- ma- i- yo- kud- la u-  
 yo- ba li- bhi- im- bi u- ma u- fan' bon-go-lo u-  
 yo- ba li- bhi- im- bi u- ma u- fan' bon- go- lo  
 ho ho ho ho ho ho ho ho ho ho

A B B

## 2. Imbongolo - The Donkey

### Text and Translation

Ikhala kabi imbongolo  
 Uma iyokudla  
 Uyob libhimbi uma  
 Ufana nembongolo  
 hho ho hho ho  
 hho ho hho ho  
 hho ho

The donkey makes a terrible noise  
 When it wants to eat  
 You will be very unmusical  
 If you are like a donkey

### Elements of Form


Age: 6 years

Voice Parts: Unison

Phrase Structure: A A B B

### Rhythmic Features

The dotted rhythm in the song gives the feeling of a donkey trotting along. In the last

line of the song accents fall on the second "ho" as follows :  $\overset{4}{4}$  

### Activities

Children imitate the sound a donkey makes in the last line of the song. Both hands are cupped at the sides of the mouth and children move their bodies forward as they make the sound "hho".

### Social Significance

The donkey is used here as a figure of ridicule. Children are taught that a person who sings discordantly is no better than a donkey braying.

NANS IMFENE

♩ = 72

The musical score is written on three staves in 4/4 time with a key signature of one flat (Bb). The tempo is marked as ♩ = 72. The first staff contains two measures of music, each starting with a repeat sign and a fermata over the first measure. The second staff contains two measures of music, each starting with a fermata over the first measure. The third staff contains one measure of music starting with a fermata over the first measure. The lyrics are: Nans im-fen' m-thi-ni nans im-fen' m-thi-ni i-yaz-i-qhen-ya a-ma-zin-ya-ma i-zi-he-wa-na. There are also some handwritten annotations: 'A' and 'x' above the first two measures, and 'B' above the third measure.

Nans im-fen' m-thi-ni nans im-fen' m-thi-ni  
i-yaz-i-qhen-ya a-ma-zin-ya-ma  
i-zi-he-wa-na

Five sets of empty musical staves, each consisting of five lines, provided for additional notation.

3. Nans Imfene - The BaboonText and Translation

Nans infene mthini  
 Nans imfene mthini  
 Iyaziqhenya  
 Amazinyama  
 Izihewana

There is a baboon on a tree  
 There is a baboon on a tree  
 It is proud of itself  
 But it has no teeth  
 It has eyes\*

Elements of Form

Age: 7 years

Voice Parts: Unison

Phrase Structure: A A B B B

Repeat ad. lib.

Activities

The movement in the song illustrates the lines of the text as follows:

Line 1/2 - "Nans imfene mthini"

Right hands are outstretched and points to a tree indicating the baboon on the tree.

Line 3 - "iyaziqhenya"

Hands and legs move in a swinging dance-like manner indicating that the baboon is proud of itself.

Line 4 - "amazinyama"

Both hands point to the mouth indicating that the baboon has no teeth.

\* The reference to eyes is meant to illustrate the baboon's eyes that are sunken in their sockets which makes the baboon look very ugly.



Line 5 - "izihewana"

Both hands point to the eyes indicating the baboon's sunken eyes.

### Social Significance

This song is usually sung by children to embarrass a person who behaves in a conceited and modest fashion. Children sing this song mocking the conceited person by comparing them to the baboon on the tree. This song is meant to demoralise and ridicule a conceited person by comparing their beauty to that of a baboon who has no teeth and sunken eyes.

SIZINYONI

$\text{♩} = 80$  A  $\times$   $\times$   $\times$   $\times$   $\times$   $\times$   $\times$   $\times$   $\times$   $\times$

Si- zin- yon- i thi- na si- zin- yon- ni

A Si- zin- yon- i thi- na si- zin- yon- ni

B si- ya- su- ka si- ya hla- la si- zin- yon- i

4. Sizinyoni - The BirdsText and Translation

Sizinyoni thina sizinyoni	We are the birds
Sizinyoni thina sizinyoni	We are the birds
Siyasuka	We fly
Siyahlala	We land
Sizinyoni	We are the birds

Elements of Form

Age: 7 years

Voice Parts: Unison

Phrase Structure: A A B

Repeat ad. lib.

Rhythmic Features

The syncopated rhythm in the song illustrates the movement of birds flying.

Activities

The movement in the song illustrates the lines of the text as follows :

Line 1/2 - "Sizinyoni thina sizinyoni"

Children flap both hands at their sides and move their bodies up and down imitating birds flying.

Line 3 - "Siyasuka"

Children jump up and stand tall.

Line 4 - "Siyahlala"

Children sit down with bent knees on the ground.

Line 5 - "Sizinyoni"

Children flap both hands at their sides and move their bodies up and down imitating birds flying.

### Social Significance

The social significance of this song is twofold. Firstly, the birds in the song fly off in search of greener pastures where they can build their nests. Their main objectives are to provide shelter and nourishment for their offspring and to protect them from danger. The significance of the birds activity in building a nest and caring for its young illustrates to children the responsibility of being diligent. Secondly, children learn that different species on Earth live a way of life that is unique to them. Birds are able to fly and search for food and shelter.

AMADADA

$\text{♩} = 92$

A- ma- da- da e- thu a- ya- ka - za kan- je- na

a- yo phu- za a- man- zi quack-quack

Repeat ad. libitum

5. Amadada - The DucksText and Translation

Amadada ethu  
Ayakaza kanjena  
Ayo phuza amanzi

Our ducks  
(Walk) Shake their tails like this  
When they go to drink water

Elements of Form

Age: 7 years

Voice Parts: Unison

Phrase Structure: Repeat ad. lib.

Melodic Structure

The song is divided into two sections. In the first section the song is sung according to the text above. In the second section the melody of the first section is repeated but instead of singing the words, children smack their lips throughout imitating the ducks drinking water.

Rhythmic Features

In the last bar of the song children say the words "quack quack" in a speaking voice.

These two words form part of the rhythm in the last bar as follows:

4					
4	●	-	●	-	●
	A		man		zi
				x	x
				quack	quack

### Activities

The movement in the song illustrates the text of the song as follows:

Line 2 - "ayakaza kanjena"

Children shake their bottoms imitating the waddling movement of the ducks.

Line 3 - "ayo phuza amanzi"

Children bend their heads facing the ground then raise their heads facing the sky.

In the second section of the song children move their heads up and down whilst smacking their lips to the melody.

### Social Significance

Children in the rural area of Ngwelezane from where these songs were collected grow up learning aspects of rural ways of life. This song is sung by the children in imitation of the ducks that are part of their poultry farmyard at home.

IQUUDE

♩ = 92

A

I- qhu- de we ma la- kha- la kha- bi- li kha- tha -  
la- kha la kha- bi- li kha- tha -

tu I- qhu-  
tu se- ku- sil'a - manz' a- we

manz- a - we- kho- -ma se- ku- sil a-  
manz- a- we- kho- ma se- ku- sil a-  
A - manz- a- we





Musical score system 1. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is one flat (Bb) and the time signature is 4/4. The vocal line has two phrases: '-manz a- we- khu- ma' and 'se- ku- sil a-'. The piano accompaniment features chords and moving lines. The bass line has a steady rhythmic pattern. A 'B' section marker is above the second phrase, and a 'C' section marker is above the piano accompaniment in the second measure.

Musical score system 2. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is one flat (Bb) and the time signature is 4/4. The vocal line has two phrases: 'manz a- we- khu- ma' and 'se- ku- sil a-'. The piano accompaniment features chords and moving lines. The bass line has a steady rhythmic pattern. A 'B' section marker is above the second phrase, and a 'C' section marker is above the piano accompaniment in the second measure.

Musical score system 3. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is one flat (Bb) and the time signature is 4/4. The vocal line has two phrases: 'manz a- we- khu- ma' and 'I- qhu'. The piano accompaniment features chords and moving lines. The bass line has a steady rhythmic pattern. A 'B' section marker is above the second phrase, and a 'C' section marker is above the piano accompaniment in the second measure. A '2/4' time signature change is indicated at the end of the system.

Repeat ad libitum

6. Iqhude - The CockText and Translation

Iqhude we ma lakhala  
 Khabili kathatu  
 Sekusile amanzi awekho

The cock crows  
 Twice or thrice  
 It is now morning there is no water

Elements of Form

Age: 9 years

Voice Parts: 4 Parts

Phrase Structure: A B A B C B C B C B C B A

Repeat ad. lib.

Girls and boys chorus in call and response style.

Melodic Structure

The girls chorus is sung in two parts with an interval distance of a third. The boys chorus is sung in two parts with an interval distance of a third. At some points in the song overlapping of phrases occurs between phrase A and phrase B.

Activities

Both hands are outstretched in front of children with palms facing upwards. Children move their feet from side to side as follows :

- L - Move the left foot to the left side
- R - Move the right foot next to the left foot
- R - Move the right foot to the right side
- L - Move the left foot next to the right foot

### Social Significance

In rural Zulu communities where there is no electricity, people depend on the cock's crow in the morning to wake them up so that they can begin their daily duties. The cock is regarded by many of the elders in the rural community as an accurate time-keeper. Women depend on the cock's crow in the morning so that they can awaken early to go to the river to fetch water.

IMITHI i GOBA KAHLE

♩ = 84

The musical score consists of five staves of music in 4/4 time, with a tempo of 84 beats per minute. The key signature has one flat (Bb). The melody is written in treble clef. The lyrics are written below the notes. The score includes several musical markings: 'A' above the first and fourth staves, and 'B' above the second and third staves. The lyrics are: I- mi-thi - go- ba ka- hle i- thi i- thi kun- ya- ka- za' ma hlam- vu kan- je kan- je zi- phu- mu- la kan- ja- ni- na-i- zi- nyon' e- zid- le- ke- ni i- mi- thi go- ba ka- hle i- thi i- thi kun- ya- ka- za' ma- hlam- vu kan- je kan- je

I- mi-thi - go- ba ka- hle i- thi i- thi kun-  
ya- ka- za' ma hlam- vu kan- je kan- je zi-  
phu- mu- la kan- ja- ni- na-i- zi- nyon' e- zid- le- ke- ni i-  
mi- thi go- ba ka- hle i- thi i- thi kun-  
ya- ka- za' ma- hlam- vu kan- je kan- je

7. Imithi i 'Goba Kahle - The Trees Bend wellText and Translation

Imithi i'goba kahle	All the trees bend well
Ithi ithi	Like this like this
Kunyakaza amahlamvu	The branches move
Kanje kanje	Like this like this
Ziphumula kanjani na	How do the birds rest
Izinyoni ezidlekeni	In their nests
Imithi i'goba kahle	All the trees bend well
Ithi ithi	Like this like this
Kunyakaza amahlamvu	The branches move
Kanje kanje	Like this like this

Elements of FormAge: 6 yearsVoice Parts: UnisonPhrase Structure: A A B B A AActivities

The movement in the song illustrates the lines of the text as follows :

Line 2 - "ithi ithi"

Both hands are joined above the head. Children move their hands and bodies from side to side.

Line 4 - "kanje kanje"

Repeat movement for line 2.

Line 5/6 - "ziphumula ..."

Children raise their right hands and point to the trees.

Social Significance

Children learn about nature through this song. They learn that birds build nests among the branches of trees and they imitate the movement of the branches.

## SONGS OF MORAL VALUE

IMFUNDO

♩ = 80

Ku- hle ku- hle u- ku- la- le- la ku-  
 hle ku- hle u- ku- la le - la ngo-  
 ba kwa- kha -- i- siz- we se- thu ngo'  
 -ba kwa- kha-- i- siz- we se- thu

1. Imfundo - EducationText and TranslationFirst Verse

Kuhle kuhle ukulalela  
 Kuhle kuhle ukulalela  
 Ngoba kwakha  
 Isizwe sethu

It is good to listen (obey)  
 It is good to listen (obey)  
 Because it builds  
 our nation

Second Verse

Kubi kubi ukungafundi  
 Kubi kubi ukungafundi  
 Ngoba kubulala  
 Isizwe sethu

It is bad not to be educated  
 It is bad not to be educated  
 Because it kills  
 our nation

Elements of Form

Age: 6 years

Voice Parts: Unison

Phrase Structure: A A B B

Melodic Structure

There are two verses to the song. The melody of the second verse follows that of the first verse.

Activities

Children point their right hands forward in imitation of an older person giving them words of guidance.



### Social Significance

This song is sung to children who do not attend school regularly so as to remind them of the importance of a sound education. This song is meant to inculcate a sense of pride in those who have obtained formal education, since education serves as a stable foundation for the future.

Within the Zulu community an educated person is regarded with deep respect because he/she has learned and become a part of western culture which is considered superior. Sometimes such a person is regarded as a "White Black person" or "umlungu omnyama". An educated person is also accorded due respect because he/she is expected to have a deeper understanding about Black culture than those in the community who have not been formally educated. However, if an educated person turns his/her back on the Zulu community then people within the community feel betrayed. Furthermore, if an educated person behaves contrary to social norms within the community then that person becomes a social burden or, is regarded as having a curse cast upon them.

Within the Zulu community formal education is regarded as the foundation for building and developing good character in a person. In return an educated person is expected to teach the community about obedience and respect.

## INKUKHU

$\text{♩} = 84$

Na-<sup>3</sup>ke na- yiz- wa in- ku- khu 'khu- lu

ma Ith' ayi- sa fu- ni 'kuza- le- la

ma- qan- da a- sho na-

phi a- shon' es- win' a- sho na-

phi a- shon' es- win' Ge- ke - ge

seng- kha- thel' ge- ke- ge seng- kha-

the- le

2. Inkukhu - The HenText and Translation

Nake nayiswe inkukhu  
ikhuluma?  
Ith' ayisa funi  
ukuzalela maqanda  
Asho napi  
Ashon' esiwini  
Gekege sengikhathele

Have you ever heard a hen  
talking?  
It says it no longer  
wants to lay eggs  
Where do they (the eggs) go?  
They go to the stomach  
"Oh I am tired".

Elements of Form

Age: 7 years

Voice Parts: Unison

Phrase Structure: Repeat ad. lib.

Melodic Structure

Phrase lengths in the song are irregular since melodic phrasing follows the phrasing of the text in speech. Some phrases are two bars long whilst others are a half bar.

Activities

The movement in the song illustrates the lines of the text as follows:

Line 1 - "Nake nayiswe inkukhu ikhuluma"

Both hands are outstretched in front.

Line 3 - "ith' ayisa funi"

Children wave both hands in front.

Line 5 - "asho napi"

Both hands outstretched in front with palms facing upwards.

Line 6 - "ashon eswini"

Both hands are placed on the stomach indicating that the eggs go to the stomach after being eaten.

Line 7 - "gekege sengikhathele "

Children wave both hands in front and nod their heads indicating that the hen is tired.

### Social Significance

The hens in the song are perceived as being helpless and exploited by people who use them as a source of food. This situation is actually used as a metaphor for human beings who should not be exploited simply because they are of a low status. Just as a hen tires of laying eggs, people should not be expected to perform beyond their limits.

OTHISHA BETHU

$\text{♩} = 76$

**A**

O- thi- sha be- thu ba- gqo- ka ka- hle

**B** **C**

ba fa- ka ma- wash' ku- ka- lo ma- ma

**A** **A**

Thu we we we we thu we we we we

**B** **C**

thu we we we we thu we we we we

3. Othisha Bethu - Our TeachersText and TranslationFirst Verse

Othisha bethu  
 Baggoka kahle  
 Ba faka mawashi  
 Kukhalo mama

Our teachers  
 Dress smartly  
 They wear watches  
 They make mothers cry

Second Verse

Thu we we we we (x 4)

Elements of Form

Age: 7 years

Voice Parts: Unison

Phrase Structure: A A B C A A B C

Repeat ad. lib.

Melodic Structure

The song is sung in three verses. In the first verse children sing the above text. In the second verse children sing the words "thu we we we we" to the same melody as in the first section. The first verse is repeated.

Activities

The movement in the song illustrates the lines of the text as follows :

First Verse

Line 1/2 - "Othisha bethu  
bagqoka kahle"

Children place both hands on their bodies indicating that their teachers dress smartly.

Line 3 - "bafaka mawashi"

Right hands are placed on the left wrist indicating that teachers wear watches.

Line 4 - "Kukhalo mama"

Children point both hands to the eyes illustrating that mothers cry.

Second Verse

In the second verse of the song "Thu we we we we" children move their legs from side to side as follows:

L - Left foot moves to the left side

R - Right foot stamp next to the left foot

R - Right foot moves to the right side

L - Left foot stamp next to the right foot

Social Significance

Within the Zulu community teachers are symbols of wealth and prosperity. In the eyes of the children in particular teachers epitomise the end result of education. The children build their hopes and dreams for the future by observing the way their teachers speak, dress and behave in general. As a result many children can be heard

speaking about how smart their teachers are. This song inspires children to attain the same standards as their teachers so that they can accomplish a better lifestyle. If a teacher dresses shabbily then children come to the conclusion that such a teacher is not well educated. Therefore the outward appearance of a teacher creates an impression in the child's mind. Parents also use the teacher as a role model for children. If a child is disinterested in school parents remind the child of how smart and well educated he/she can be by using the teacher as an example.



SAPHELA ISIZWE

♩ = 80

L R R L L R R

Sa- phe- la i-siz we

Nko- si yam- i

sa- phe- l' siz- we- sa- ki- thi u- mo- na

ki- thi u- mo- na

Sa- phe- l' siz- we- sa-

Nko- si yam- i

ki- thi u- mo- na

Detailed description: This is a musical score for the song 'SAPHELA ISIZWE'. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked as quarter note = 80. The key signature has one flat (Bb). The first system includes a sequence of letters L, R, R, L, L, R, R above the staff, likely indicating a dance or movement pattern. The lyrics are in Zulu. The score includes various musical notations such as treble and bass clefs, time signatures (7/8 and 9/8), and dynamic markings like accents and slurs. There are also first and second endings indicated by '1' and '2' above the notes.

Sa - phe - l' sis - we - sa -  
Nko - si yam - i

ki - thi u - mo na

Repeat ad. libitum

4. Saphela Isizwe - The NationText and Translation

Saphela isizwe  
 Nkosi yami  
 Saphela isizwe  
 Sakithi umona

The nation is getting finished  
 Dear God  
 The nation is getting finished  
 Because of jealousy

Elements of Form

Age: 9 years

Voice Parts: 3 Parts

Phrase Structure: A B C A B C B C B C B C

Repeat ad. lib.

Girls chorus and boys chorus in call and response style

Melodic Structure

The girls chorus is sung in unison. The boys chorus is sung in two parts with an interval distance of a third.

Rhythmic Features

There is an alternating time signature in the song  $\frac{7}{8}$  and  $\frac{9}{8}$ .

### Activities

Children move their feet from side to side as follows :

L - Left foot moves to the left side

R - Right foot stamp next to the left foot

R - Right foot moves to the right side

L - Left foot stamp next to the right foot

### Social Significance

This song symbolises the suffering endured by the Zulu nation through jealousy. Within the Zulu community this song is a daily statement expressing anguish because of jealousy in the sphere of politics, business and education. Jealousy among political leaders because of conflict in ideologies causes conflict and intolerance which eventually leads to violent behaviour. Political leaders die because of antagonism that exists as a result of jealousy.

In the business sector people do not support each other. As a result businesses do not flourish and people do not prosper. People within the community complain that prices are too high and that the businesses within the community do not cater for the underprivileged. What they are actually implying is that the businesses within the community are exploitative. This is conceived of as jealousy where the less privileged are used as a stepping stone to achieving financial gain.

In the field of education those who are highly qualified are often overlooked and disregarded with regard to promotions. The reason for this is that those in higher

authority feel threatened with the presence of highly qualified teachers. People in higher authority feel secure and are not threatened by working with people who are lower qualified than they are. Subsequently a vicious cycle is created and the standard of education is sacrificed as a result. Eventually it is the children who bear the brunt of jealousy that exists among those who are responsible for structuring the education system.

WENDUNA

♩ = 84

R R  
| |

LL  
| |

R R  
| |

LL  
| |

Wen- dun- u' thay 'hlome

Wen- u' thay hlome

wen- dun- u' thay hlo- me kan- jan'

Si- ya

Si- ya i 'zem- fund e- sko- len'

Si- ya i zem- fund e- sko- len'

Wen- u' thay hlome

Repeat ad. libitum

Empty musical staves for repeat.

5. Wenduna - HeadmanText and Translation

Wenduna thay' hlome  
wenduna thay' hlome  
kanjani  
siyaya ngezikhali  
zefund eskoleni  
wen' u thay' hlome

Oh headman you say we must take up arms  
we will take up our arms

of education and  
go to school  
we will take up our arms

Narrator

Mayihlome mayihlome  
ngezikhali zemfundo  
ziphi ingane zishay'  
i toyi toyi emgwaqeni

Let them get armed let them get armed  
with the weapons of education  
where are the children  
they are in the street doing the toyi toyi

Elements of Form

Age: 10 years

Voice Parts: 2 parts

Phrase Structure: Girls and boys chorus in call and response style

Repeat ad. lib.

Melodic Structure

The song begins in two parts with a girls and boys chorus in call and response style.

The second time that the song is sung a third part is added in the form of a narration in a speaking voice. This time the words of the song are not sung but the melody is hummed throughout.

### Activities

The foot patterns for the song are as follows:

R - Stamp the right foot next to the left foot

R - Stamp the right foot next to the left foot

L - Stamp the left foot next to the right foot

L - Stamp the left foot next to the right foot

### Social Significance

This song emphasises the importance of education in cultivating a successful nation. The traditional Zulu weapons of spears and sticks of ancestors must now be abandoned and replaced with the weapon of education. Children are taught in the song that violence must not be used as a means of achieving justice, peace and human rights. Instead education must be used as a weapon for children to survive and accomplish goals in a changing South Africa. Through the song children are advised that in order to be able to negotiate a better future they must be educated. However, in desperation many children have already taken to the streets and have armed themselves physically with guns and knives. They do the toyi toyi in the streets but this is meaningless and will achieve nothing without an educational background.



INZONDO

♩ = 108

A R L R L R L B R L R L R L R L R

A- ma- zon- do a- ma- zon- do ma- khel- e wan'

Ha! A- ma- zon' Ha!

C R R R R L L L

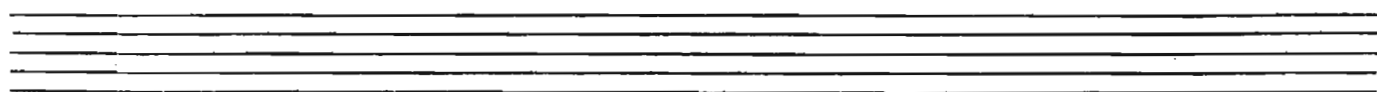
I- se- ce- le- ni kwam- i

'ce- le- ni kwam'

C L X R X R X R X L X L X L X

I\_ se- ce- le- ni kwam- i

'ce- le- ni kwam'



I- se- ce- le- ni kwam-

I- se- ce- le- ni

Repeat ad. libitum

6. Inzondo - HatredText and Translation

Amazondo	Hatred
Amazondo makhelwane	Hatred my neighbour
Isceleni kwami	It is near me

Elements of FormAge: 11 yearsVoice Parts: 3 PartsPhrase Structure: A B A B C D C D C

Repeat ad. lib.

Girls chorus and boys chorus in call and response style

Melodic Structure

The girls chorus is sung in unison. The boys chorus is sung in two parts with an interval distance of a third.

Activities

R - Stamp the right foot behind the left foot

L - Stamp the left foot

R - Move the right foot in line with the left foot

L - Stamp the left foot

Social Significance

This song suggests the hatred that a person feels for somebody who lives close by.

SONGS WITH WESTERN MELODIES

uDUDAYIDE

♩ = 100

A

u- Du- dayi- de wa- ye thek- win' e-

B

gi- be - le- ha- shi e- fak' u- paph- 'e si- gqok- we' o-

C

way' ng'u - Du- dayi- de u- way' ng'u- Du- dayi- de Wa-

D

qal' u- kweq' am- ang- qum- ungq- she wa-

C

qal' u- kweq' am- ang- qum- ungq- she wa-

B

qal' u- kweq' am- ang- qum- ungq- she o

way' ng'u Du- dayi- de Wa-

1. u Dudayide (Name of a Person)Text and TranslationFirst Verse

u Dudayide waye thekwini  
 e gibelihhashi  
 e fak' upaphe esigqokweni  
 o waye eng' u Dudayide

O Dudayide rode to Durban  
 on horseback  
 He put on a feather on his hat  
 That was Dudayide

Second Verse

Waqal' ukweq' amangqumngqshe  
 waqal' ukweq' amangqumngqshe  
 waqal' ukweq' amangqumngqshe  
 o waye eng' u Dudayide

The horse started riding  
 Riding and riding  
 Riding and riding  
 That was Dudayide

Elements of Form

Age: 6 years

Voice Parts: Unison

Phrase Structure: A B A B C D C B C D C B

Repeat ad. lib.

Melodic Structure

This song is based on the melody of Yankee Doodle. Pronunciation of the words in the second verse illustrate the sound of the horse galloping as follows:

waqal' ukweq' amangqumungqshe

wa - qal is pronounced with a click  
 u - kweq is pronounced with a click  
 aman - qqungq - she is pronounced with a click

## Activities

The movement in the song illustrates the lines of the text as follows :

### First Verse

Line 2 - " e gibelihhashi"

Children cup both hands at the sides of their faces to illustrate a person riding a horse.

Line 3 - "e fak' uphappe esigqokweni"

Children place right hands behind the ear indicating a feather on the hat.

### Second Verse

Children bend both hands and raise to elbow height. They then move their bent hands first right and then left. This movement of the hands continues throughout the second verse.

### Social Significance

This song is an example of western influence in schools in rural areas. Children learn this rhyme in Zulu with a western melody.

## i HASHI LIKA NONGQAYI

♩. = 100

i- hash- i- lik' non' 'qayi la- li ham- ba lenz' n-  
 je i- hash- i lik' non' 'qayi la- li  
 ham- ba. lenz' je i- hash- i lik' non'  
 'qayi la- li ham- ba lenz' n- je ang- i-  
 so- ze nga- kho1 wa

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked as ♩. = 100. The lyrics are written below the notes. There are several accents (L) and breath marks (R) above the notes. The score consists of five staves of music, followed by three empty staves.

2. i Hashi Lika Nongqayi - The Policeman's HorseText and TranslationFirst Verse

i Hashi lika nongqayi  
Lali hamba lenze enje (x3)  
Angisoze ngakhohlwa

The policeman's horse  
Rode (sauntered) like this  
I will never forget

Second Verse

Wafika unongqay  
Wayehlala enze enje (x3)  
Angisoze ngakhohlwa

The policeman came  
He always rode like this  
I will never forget

Elements of Form

Age: 7 years

Voice Parts: Unison

Melodic Structure

This song is based on the melody John Browns Body.

Activities

The movement for this song is as follows:

First Verse

Line 2 - "lali hamba lenze enje"

Children are crouched on the ground and hop three times to the left.

With the repetitions in the melody children hop three times to the right then three times to the left again.



Line 3 - "angisoze ngakhohlwa"

Children stretch both hands forward.

### Second Verse

Line 1 - "Wafika u nongqayi"

Children stand up straight and tall with both hands folded across their chests illustrating the policeman's posture when he rode into the settlement.

Line 3 - "angisoze ngakhohlwa"

Children stretch both hands forward.

### Social Significance

This song is an example of western influence in schools in rural areas. The melody used in the song is that of John Browns Body with a text in Zulu. To the children the policeman represents a figure of authority. Children observe every detail of the policeman's appearance and details of the horse's movement. These are reflected in the movements that they perform.

INDIAN CHILDREN'S SONGS WITH ACTIVITIESLocation of Sources

Four cultural and musician "informants" were used from the local community. They are Mr N.C.Naidoo, Mr Deepak Ram, Mr Kistan Chin-Appan and Mrs P. Murugan. Mr N.C. Naidoo is a highly regarded member of the Tamil community and has made many significant contributions to teaching the Tamil language at informal institutions. Mr Deepak Ram is a lecturer in Indian music at the University of Durban Westville. Mr Kistan Chin-Appan has been teaching Tamil informally in Durban for thirty years. He obtained a Masters degree in Tamil at the University of Annamalai, in Madras India and is presently teaching Tamil in the Department of Education and Culture : House of Delegates. Mrs P. Murugan is an Honours graduate in the Tamil language and teaches Tamil in the Department of Education and Culture : House of Delegates.

The collection of thirty two Indian children's songs presented were collected by Mr N.C. Naidoo in Madras in South India in the early nineteen seventies in conjunction with the Natal Tamil Vedic Society. The songs are in the Tamil language and were originally intended for use in informal Tamil institutions and as nursery rhymes to teach the Tamil language. It was hoped that the simple language construction of the nursery rhymes and their subject matter in the texts would make them appealing to young Tamil students. In 1984 the Tamil language was introduced as a subject in primary schools under the House of Delegates. Since then Tamil language teachers have been using approximately eight of the thirty two nursery rhymes successfully as a part of the Tamil language syllabus.

### Recordings of the Songs

The songs were recorded on audio cassette from an original recording located by Mr N.C. Naidoo. The original recording of the songs is from Madras in India.

The movement recorded on the video is performed by Kumari Ambigay who is a classical Indian dance choreographer and teacher. She has been teaching classical Indian dance for twenty three years and has a school of dance in Tongaat. The reason for selecting an adult to perform activities for the songs is primarily because all the activities performed on the video are originally composed by Ms. Ambigay.

The Tamil texts and English translations are presented on the video by Mr Kistan Chin-Appan, one of my cultural "informants" from the local community. The drum rhythms in the instrumentation heard on the audio cassette have not been transcribed since the rhythms used in the songs are indicated above the stave.

### Aspects of the Songs

Each of the aspects stated below are discussed in further detail with reference to each of the children's songs presented.

### Music Transcriptions

Music transcriptions of the songs are presented in western notation because this is the system with which most educators are familiar with and thus can use as a frame of reference when teaching the songs. The collection of children's songs presented is intended for classroom use and notation is meant to serve as a guide to be used in conjunction with the audio and video cassettes included. I have used symbols to

describe various aspects of elements of form which are indicated on the stave. They are as follows:

/ glide in pitch from low to high

\ glide in pitch from high to low

| I speaking voice with no definite pitch

\* note of indefinite pitch

> accents as they occur in the song

### Texts and Translations

Translations of the texts are provided alongside the Tamil texts, line by line. For this acknowledgement must be given to Mrs P. Murugan who is an Honours graduate in the Tamil language and Mr Kistan Chin-Appan a Tamil Teacher. The divisions of syllables in the text below the music transcriptions occur as they are used in singing and not necessarily as they are used grammatically. In some songs the English translations exceed the length of the Tamil text as in Iramasaamiin Thottam and Udhayam.

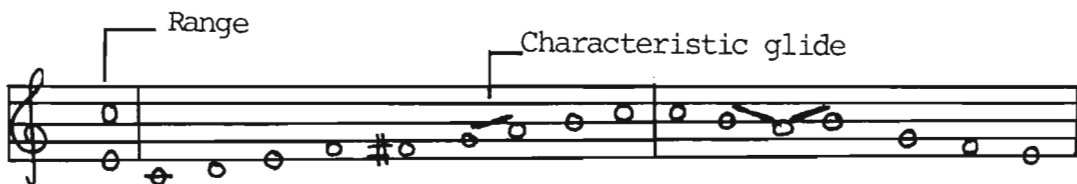
### Elements of Form

#### Melodic Structure

All the songs are sung in a single vocal part. Many of the songs have second and third verses all of which repeat the melody of the first verse. The songs are simple in melodic structure and the melodies have a small vocal range.

### Types of Modes

The term mode is used since the interval distances in each of the modes are different with no fixed pattern of ascending or descending notes. The mode patterns of the songs vary considerably. I have extracted a series of notes from each of the notated versions of the songs in an attempt to guide the teacher regarding pitch. The glides that occur in pitch as a characteristic feature of the songs have been included as a characteristic feature of the modes. Therefore in a mode notes may be repeated. In each case I have stated the first note of the mode as Sa and given the range of the mode thereafter as it may be confusing when a teacher sees the first note of the mode as C but with a F sharp in the mode. For example, in song 2 Deepaavalli



In the songs of the six and seven year old the modes are simple and relatively straightforward in their use of chromatic notes. A change occurs in the modes of the songs of the ten and eleven year olds. The modes are more complex in their use of chromatic notes and the shapes in their structure vary depending on the use of pitch glides.

### Pitch Levels

Pitch levels in all the songs are variable. Songs may begin on any pitch a teacher chooses. However the glides in pitches that occurs as a stylistic feature in many of the songs affects the pitch level.

## Rhythmic Features

The instrumentation used in the songs illustrates specific features within the song; for example the cymbals that are used in the instrumentation for Koyil Yaanai, illustrate the sound of the bell around the elephant's neck.

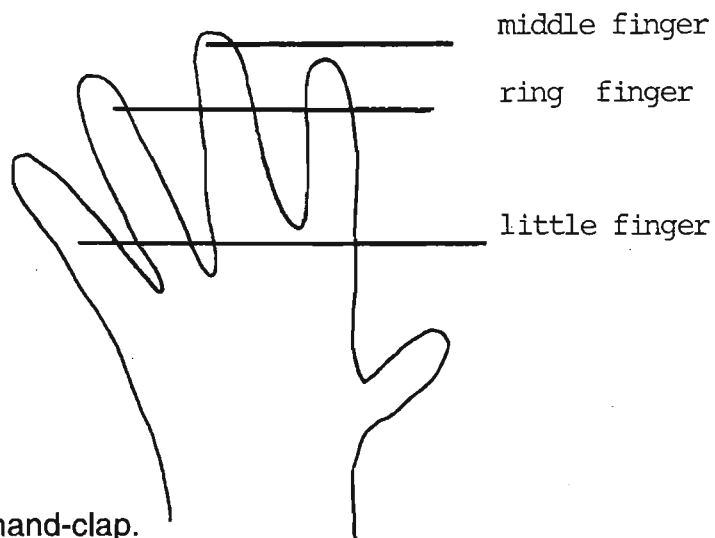
All of the songs are analysed within a tala frame. The basic structure of the tala for each song may be used as a rhythmic exercise before learning the song. The following two talas are common to all the songs presented in this collection. They are:

### 1. Rupaka:

1	2	3	4	5	6
+	o	+			
clap	wave	clap	little finger	ring finger	middle finger

2. Adi:

1	2	3	4	5	6	7	8
+				+	o	+	o
clap	little finger	ring finger	middle finger	clap	wave	clap	wave



+ indicates a hand-clap.

o indicates a wave of the hand.

To indicate the counts on beats 4,5 and 6 of Rupaka and 2,3 and 4 of Adi , one touches the thumb to the little finger and moves towards the index finger in the same manner.

### Performance of Activities Related to the Songs

Most of the activities for the songs are performed in a line by line pattern as in the song Nilaa Azhaththal. The rest of the activities are performed as a general interpretation of the song as in the song Kaatrru.

### Social Significance

The significance of each of the songs is given in the context of Tamil culture and rural village life. This cultural information was obtained from my "informants" Mr Kistan Chin-Appan and Mr N.C. Naidoo.

### Categories of Songs

The thirty one Indian children's songs are in the Tamil language and are grouped into six categories according to their texts and social function within the Tamil community as follows:

#### A. Songs of Cultural Beliefs

1. Koyil Yaanai
2. Deepaavalli
3. Pongalo Pongal
4. Annaiyum Thandhaiyum

#### B. Songs about Nature

1. Nilaa Azhaththal



2. Sandhiran
3. Mazhai
4. Udhayam
5. Kaatru

C. Songs about Animals

1. Nalla Errumbu
2. Sunndelli
3. Miyaav Miyaav Poonai
4. Thavallai
5. Cittuk Kuruvi
6. Naayk Kutti
7. Iraamasaamiin Thottam

D. Songs about Toys

1. Aadum Kudhirai
2. Thanjavoor Bommai
3. Woonjal
4. Saikkill Vanndi
5. Pandhu
6. Pambaram

E. Songs of Play

1. Thaththaangi
2. Aadu Paapaa
3. Kai Kottu
4. Saayndhaadu
5. Paapaa Azhaadhe
6. Odi Villaiyaadu

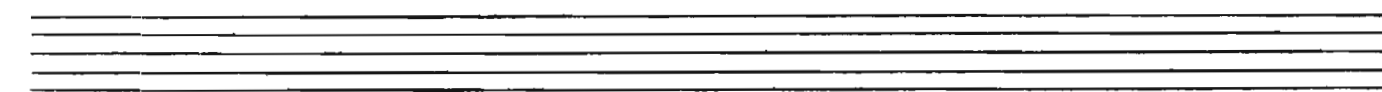
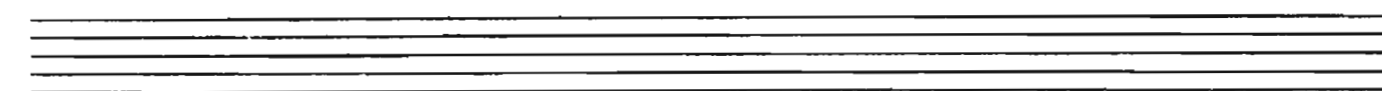
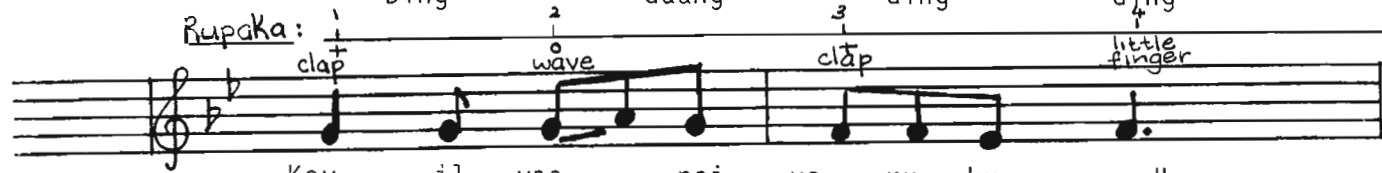
F. Songs with Urban Influences

1. Radio
2. Aakaaya Vimaanam
3. Poleeskaarar

## SONGS OF CULTURAL BELIEFS

## KOYIL YAANAI

♩. = 80



1. Koyil Yaanai - The Temple ElephantText and TranslationFirst Verse

Ding daang ding ding  
 Ding daang ding ding  
 Koyil yaanai varukudhu  
 Kuzhandhaikalle paarungal  
 Manniyai atti varukudhu  
 Vazhiyai vittu nil lungall

Ding dong ding ding  
 Ding dong ding dong  
 Oh children look  
 The temple elephant is coming  
 It comes ringing a bell  
 Stand out of its way

Second Verse

Aadi aadi varukudhu  
 Andhap pakkam sel lungall  
 Vooraich suttrri varukudhu  
 Ooramaaha nil lungall  
 Koyil yaanai varukudhu  
 Kuzhandhaikalle paarungall  
 Kuzhandhaikalle paarungall

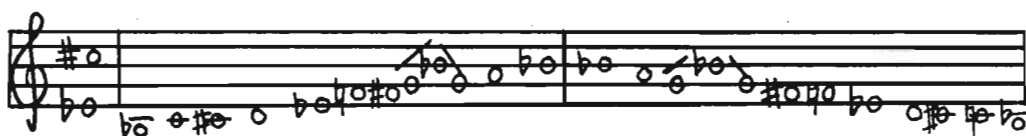
It swings its body as it comes  
 Stand aside  
 It is coming through the village  
 Stand aside  
 The temple elephant is coming  
 Oh children look  
 Oh children look

Elements of Form

Age: 9 years

Mode

Sa: B Flat

Rhythmic Features

The cymbals used in the song imitate the sound of the bell around the elephant's neck as it walks through the village.

Tala: Rupaka

Activities

Line 1/2 - Move both hands in from the front of the body out to the side

as follows:

ding	daang	ding	ding
in	out	in	out

Line 3 - Both hands are placed one on top of the other to form the shape of the elephants trunk. Hands move up and down imitating movement of the elephant's trunk.

Line 4 - Right hand points to little children watching the elephant walk into the village.

Social Significance

Most temples in India have elephants that live on the premises and help with manual labour around the temple. These elephants are used to lead processions during village festivals. Elephants that belong to the temples collect money from villagers as a donation for the temple. As part of a daily routine, the elephant leaves the temple and walks around the village collecting money with its trunk. This money is then placed into one corner of its mouth. From a distance villagers hear the elephant approaching because of the bell tied around its neck. It is common for many temples in India to be recognised by their elephants.

This song teaches children about the significance of the elephant to the temple. Elephants are used in festival processions, to collect donations for the temples and to do work around the temple. The elephant is also a symbol of the Hindu God Ganesha who has the head of an elephant. In this sense elephants are recognised as a part of religious beliefs in the Hindu culture.

DEEPAVALLI

Rupaka:

1  
clap

2  
wave

♩. = 92

The musical score is written in treble clef with a 6/8 time signature. It consists of five staves of music. The lyrics are written below the notes. Performance instructions include 'clap' and 'wave' at the beginning, and 'little finger', 'ring finger', and 'middle finger' for specific notes. A double bar line is present at the end of the fifth staff.

Lyrics:  
 Pann- di- kai pe- rum pann- di  
 kai pa- la- rum po- 'trum  
 pann- di- kai en' 'neiy they thuk  
 koll llu vom in- ba maa- ha  
 muz- hu- gu- vom

Five sets of empty musical staves, each consisting of five lines, provided for additional notation or practice.

2. DeepaavalliText and TranslationFirst Verse

Panndikai perum panndikai  
 Palarum potrum panndikai  
 Enn neiy they thuk koll lluvom  
 Inba maaha muzhuguvom

Festival it is a great festival  
 Festival celebrated by many  
 We will rub ourselves with oil  
 And bathe joyously

Second Verse

Kathari naale aadaigal  
 Kattip paarth thu magizhuvom  
 Villakku aetri yaavarum  
 Veettil kumbidu poduvom

And wear garments of  
 \*khadi cloth  
 We will light the lamp  
 And pray in the house

Third Verse

Pattaas vaangi veedhi yil  
 Pat pat tenru kolluth thu vom  
 Patcha nangal palavidham  
 Paatti tharave thin nuvom

We will buy crackers and  
 Burst them in the street  
 We will eat many kinds of delicacies  
 Offered by grandmother

Elements of Form

Age: 10 years

Mode



Sa: C

Rhythmic Features

The full instrumental accompaniment of drums heard on the cassette indicates festivity.

\* khadi cloth is a hand-spun cloth

Tala: Rupaka

Activities

First Verse

- Line 1/2 - Both hands move in circles to indicate a great festival.
- Line 3 - Body is bent forward and left hand indicates oil being rubbed into the hair.
- Line 4 - Head is bent forward and right hand is held over the nose.

Second Verse

- Line 1 - Both hands are placed on the body showing new clothes that will be worn.
- Line 2 - Hands illustrate striking of a match to light the clay lamps.
- Line 3 - Both hands are opened in a wide circle.

Third Verse

- Line 1 - Body is bent and hands imitate striking of matches to light the fireworks.
- Line 2 - Hands open in wide circle illustrating the circling of fireworks.
- Line 3 - One hand to the mouth illustrating eating of delicacies.
- Line 4 - Body is bent imitating the grandmother giving children food to eat.

Social Significance

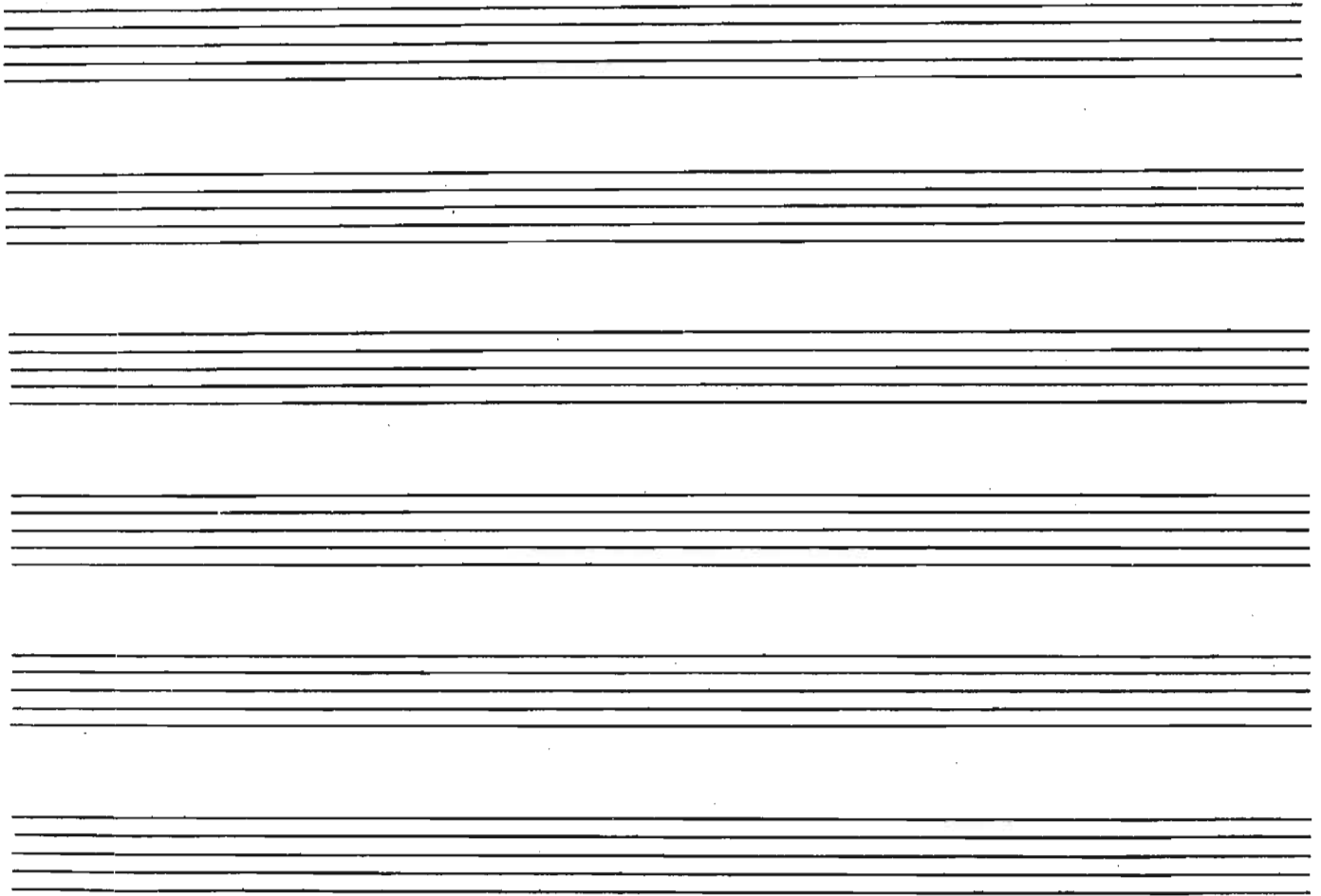
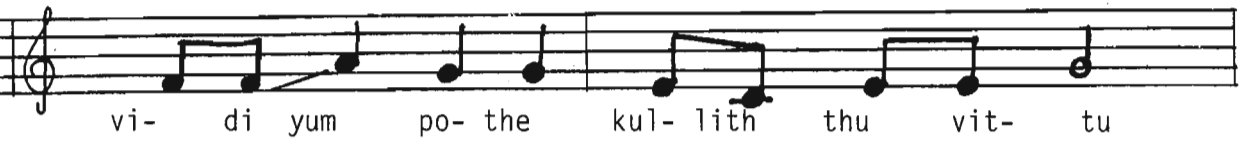
Deepaavalli is a festival celebrated by Hindus. The festival is celebrated as a thanksgiving for the safe return of Lord Rama from the forest to his family as is written in the scripture The Ramayana. Rows of clay lamps are lit on the evening of Deepaavalli to signify the return of Lord Rama. It is traditional for families to clean and



paint their homes in preparation for the festival. It is customary for children to be bathed with three different types of oil usually rubbed into the hair. Everybody wears new clothes that are sewn from home spun cloth. The prayer lamp is lit and the family prays in the morning. In celebration of the festival children light fire crackers. Families visit and exchange gifts and sweet delicacies to eat.

## PONGALO PONGAL

Adi : 1 2 3 4 5 6 7 8  
 + clap little ring middle + 0 7 8  
 = 112 finger finger finger finger clap wave \* clap wave



3. Pongalo PongalText and TranslationFirst Verse

Vell ilai yel laam  
 Adiththu vaithu  
 Veetaai nangu mezhu vivaiththu  
 Vidiyum pothe kulliththu vittu  
 Villaku onrrai aettri vaiththu

White all over  
 We will paint  
 The house we will polish  
 At day break we will bathe  
 A lamp we will light

Second Verse

Kola mitta paanai thannil  
 Koththu manjal katti vaiththu  
 Paalai vootri arisi pottup  
 Paalum pongi varugai yile

Around a decorated pot  
 Bunches of tumeric we will tie  
 We will pour milk  
 And put in rice

Third Verse

Pongi ezhum aanandh thath thaal  
 Pongalo paal ponga lenbom  
 Thenga yoodukarambu saadam  
 Dheivath thukkup paidaiththu  
 Vaiththu  
 Onrru serndhu unndiduvom  
 Oodi aadip paadiduvom

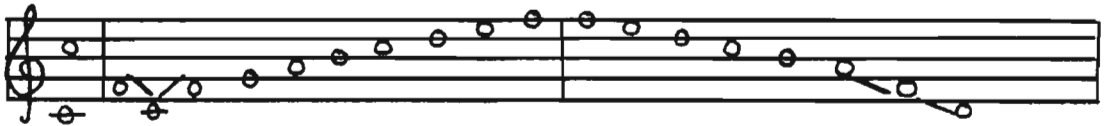
When milk boils over  
 With bubbling joy  
 Pongal pongal we will sing  
 To god we will offer coconut  
 Sugar cane and rice  
 We will share our food with others  
 And sing and dance and play

Elements of Form

Age: 9 years

Mode

Sa: F

Rhythmic Features

The use of drums in the rhythmic accompaniment symbolises festivity.

Tala: Adi

Activities

First Verse

- Line 1 - Right hand is raised above the head and imitates painting movement with a brush, up and down.
- Line 3 - Hands imitate polishing furniture with a cloth.
- Line 4 - Head rests on hands as if asleep. Raise head and then both hands point to the body.
- Line 5 - Hands imitate striking matches to light the prayer lamp.

Second Verse

- Line 1 - Hands move in circle in front of the body to show the size of a large pot.
- Line 2 - Hands perform action of tying a string around the pot.
- Line 3 - Both hands are cupped and illustrate pouring of milk into the pot.
- Line 4 - Both hands are cupped and illustrate pouring rice into the pot.

Third Verse

- Line 1 - Both hands are cupped and placed side by side and are raised to indicate the milk and rice boiling over the pot.
- Line 2 - Both hands are raised with palms facing up offering food to god.
- Line 3 - Hands are together in prayer.
- Line 4 - Hands point to mouth to illustrate offering of food to people.

### Social Significance

Pongal is a thanksgiving harvest festival celebrated by villagers at harvest time. Praise is given to the sun and rain for providing sustenance for families. Families clean and paint their home in preparation for the festival. Fresh cow dung is spread on the floors. There are three stages to the Pongal festival which are performed over a period of three days.

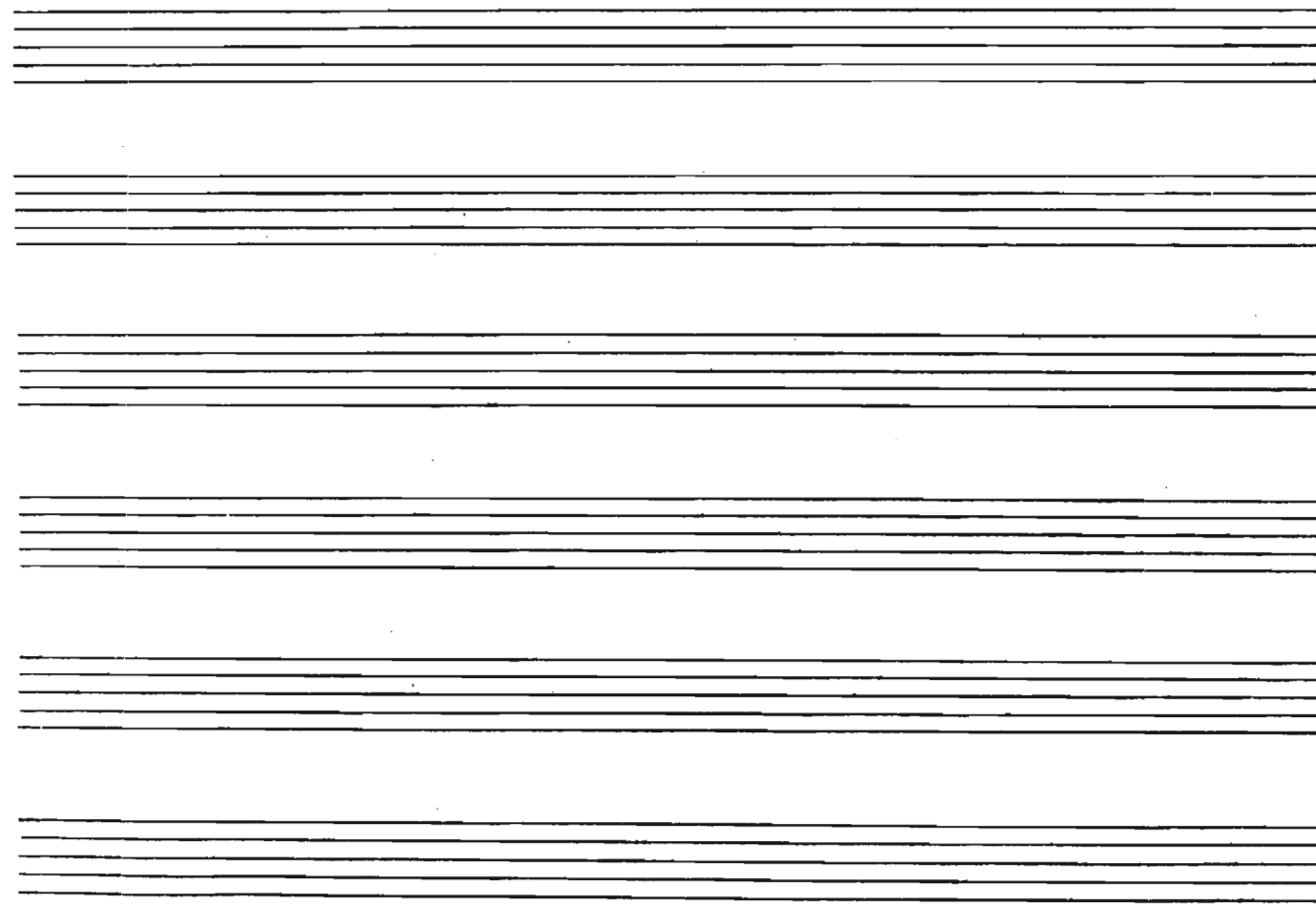
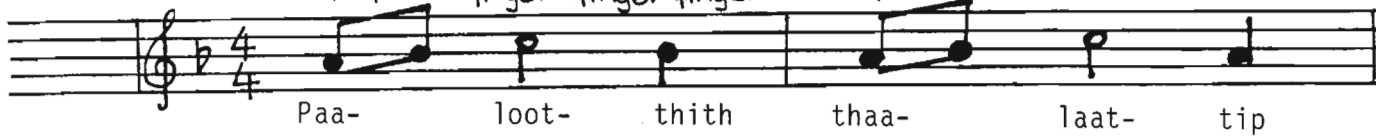
On the first day of Pongal villagers offer praise to the sun. Rice from the first harvest is boiled in a clay pot decorated with paint and strings of tumeric sticks. Villagers gather around the pot of boiling rice and dance and sing "Pongal". The spilled rice boiling over the pot is a symbol of the abundance of crops that villagers will reap in future harvests. On the second day of Pongal oxen are decorated with garlands of flowers and beads and are left to rest in the village since they perform most of the work during harvest time. On the third day of Pongal villagers have a social gathering and exchange gifts.

## ANNAIYUM THANDHAIYUM

Adi :

= 100+

clap

1  
little  
finger2  
ring  
finger3  
middle  
finger4  
clap5  
wave6  
clap7  
wave

4. Annaiyum Thandhaiyum - Mother and FatherText and TranslationFirst Verse

Paaloottith thaalaattip  
 Parivaay vallarp pavall  
 annai  
 Ketta vai ellaam  
 Kanivudan thandhu  
 Kattik kaap pavar thandhai

Mother is the one  
 Who feeds and  
 tenderly cares  
 Father gives lovingly  
 Whatever he is asked and  
 Protects

Second Verse

Kalvi yodu nalla pazhak kangall  
 Sollith tharubhavar asaan  
 Ellaam thandhu indha ulakai  
 Iyakki vaippadhu dheyvam

The one who educates  
 And teaches good habits is the teacher  
 The one who gives us everything  
 And makes the Earth function is god

Third Verse

Nidhamum nidhamum  
 Ivar kallaith thozhu dhaai  
 Adhuvu maaperum kadamai

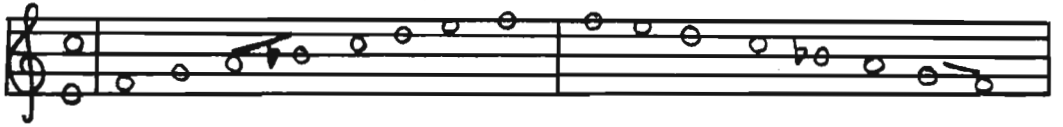
It is our  
 duty to worship  
 them daily

Elements of Form

Age: 10 years

Mode

Sa: F



Tala: Adi

ActivitiesFirst Verse

Line 1 - Both hands are joined to form a cradle indicating the care given by the

mother.

Line 2 - Hand points to the mouth.

Line 4 - Hand points to moustache illustrating the manner in which the father speaks.

### Second Verse

Line 1 - Left hand palm faces upwards and right hand imitates writing in a book.

Line 4 - Palms face forward and move from left to right.

Line 5 - Hands are raised in prayer.

### Third Verse

Line 1 - Palms of both hands face forward and move from left to right.

Line 3 - Raise right hand illustrating the strength of the creator.

### Social Significance

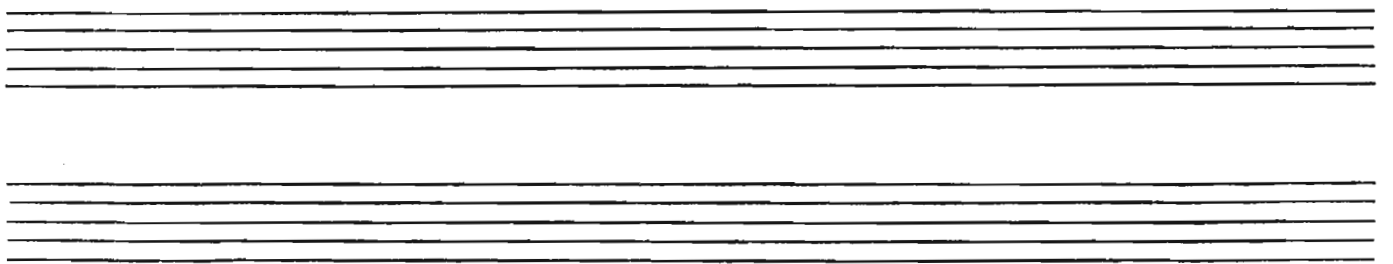
This song teaches children the significance of the parents and the teacher. The mother is regarded with deep respect since it is the mother who is responsible for the upbringing of the child. The father is considered as the breadwinner of the family and is also regarded with deep respect. The teacher provides the child with education and moral values outside the home.



## SONGS ABOUT NATURE

## NILAA AZHAITHTHAL

♩. = 72



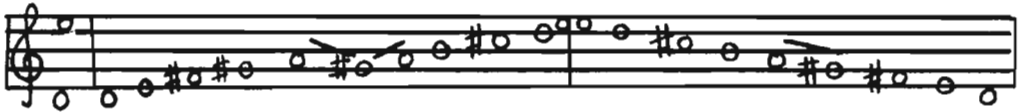
1. Nilaa Azhaththal - Calling the MoonText and Translation

Nilaa nilaa vaa vaa	Moon moon come come
Nil aamal oodi vaa	Without stopping come running
Malai mele eerri vaa	Climb over the mountain
Malli kaip poo konnduvaa	And bring a jasmine flower
Nadu veettil vaiye	Place inside the house
Nalla pukazh seyye	And give it good praise
Nilaa nilaa vaa vaa	Moon moon come come
Nil aamal oodi vaa	Without stopping come running

Elements of Form

Age: 7 years

Mode



Sa: D

Tala: Rupaka

Activities

- Line 1 - Both hands are raised beckoning the moon.
- Line 2 - Both hands point to the floor.
- Line 3 - Both hand are cupped with palms facing the floor and move up and down in a sliding manner illustrating the moon moving over the mountains.
- Line 4 - Right hand points to a flower placed in the hair.
- Line 5 - Body is bent and right hand places a flower on the floor.
- Line 6 - Both hands open wide in a circle and place palms together to give praise to the moon.

### Social Significance

The moon is regarded as one of nine deities in Hindu culture. This song is an invocation to the moon. The jasmine flower is white and has a fragrance which symbolises purity. This song teaches the child that fragrance and purity are the essence of Hindu worship. The child also learns that the moon is a symbol of a heavenly body in Hindu worship.

SANDHIRANE

Rupaka :

♩ = 76

1  
clap \*

2  
wave

3  
clap \*

4  
little finger

5  
ring finger

middle finger

2. Sandhiran - MoonText and TranslationFirst Verse

Sandhirane sandhirane  
 Salthi oodi vaa  
 Endhanodu villaiyadu  
 Irrangi oodi vaa

Oh moon oh moon  
 Come running quickly  
 To play with me  
 Climb down, come running

Second Verse

Paalum soorum podukirren  
 Parrandhu oodi vaa  
 Kaalu nokak kaath thidurren  
 Kaduki oodi vaa

I will serve you milk and rice  
 Come flying, come running  
 My legs are paining I am waiting  
 Come swiftly, come running

Third Verse

All ilith thenai  
 Unakuth thaaren  
 Thull Ili oodi vaa  
 Ammaa thantha  
 Bommai kallaich  
 Summaath tharen vaa

I will scoop out honey and give  
 it to you  
 In leaps come running  
 I will give you the dolls  
 that mother  
 gave me

Elements of Form

Age: 11 years

Mode



Sa: C

Tala: Rupaka

ActivitiesFirst Verse

- Line 1 - Right hand is raised above the head, looking at the moon.
- Line 2 - Both hands are raised to the moon and beckon the moon to come down to Earth.
- Line 3 - Both hands are raised in front of the body with palms facing forward. In this position hands move left and right.
- Line 4 - Both hands are raised to the moon, beckoning the moon to come down to Earth.

Second Verse

- Line 1 - Both hands are cupped and face the moon.
- Line 2 - Both hands are raised to the moon and beckon the moon to come down to Earth.
- Line 3 - Fists of both hand are clenched and move in circles side by side illustrating a running movement.
- Line 4 - One hand is placed on the chin. The head is raised staring at the moon in awe.

Third Verse

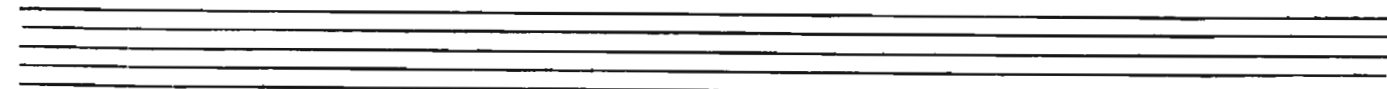
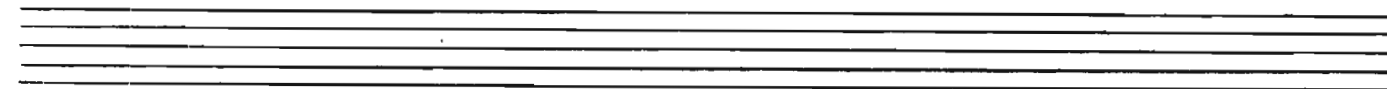
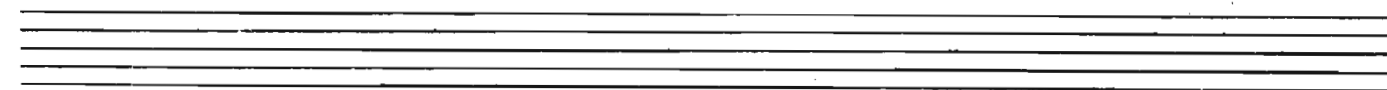
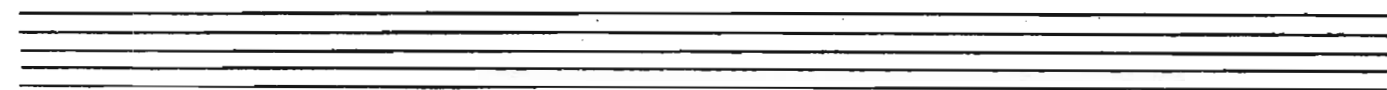
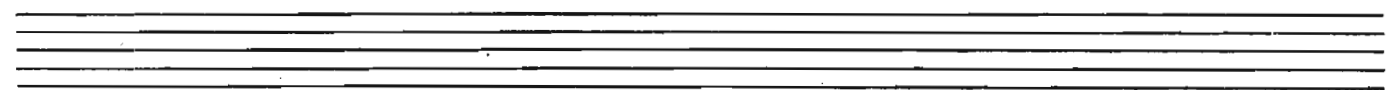
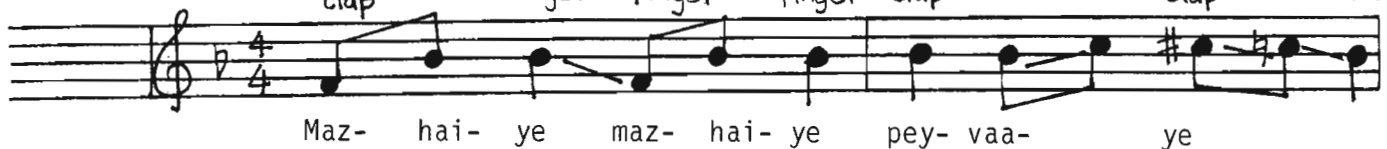
- Line 1 - Both hands are cupped with palms facing the moon as if offering honey.
- Line 2 - Both hands are raised and beckon the moon to come down to Earth.
- Line 3/4 - Both hands face forward with palms facing forward and move from side to side.

Social Significance

The child is calling the moon to come and play. Curiosity about the moon being a deity is stirred in the child. Therefore the child makes all sorts of offerings to the moon to try and get the moon to come down to Earth.

## MAZHAI

Adi: 1 2 3 4 5 6 7 8  
 + little ring middle + 0 7 8  
 = 112 clap finger finger finger clap wave clap wave





3. Mazhai - RainText and TranslationFirst Verse

Mazhaiye mazhaiye peyvaaye	O rain you will fall
Makkalai makizndhidach seyvaaye	To make people happy
Payir kallaich sezhith thidach	You will make crops
seyvaaye	to thrive
Paarinai vaazh ndhidach seyvaaye	You will make the world to live

Second Verse

Aeri kullangallai nirrapiye nee	You will fill the lakes and ponds
Engum thanneeraip pozhindhidu vaay	And pour water everywhere
Vaayil laadha uyir kallukke	You will provide
Vakaiyaay unnavai thandhidu vaay	Food for animals

Third Verse

Pon mazhaiye nee peyvaaye	Oh golden rain you will fall
Polivaay ulakinaich seyvaaye	To make the world prosper
Panjam enbadhe ariyaadhu	For people to live
Paamarar vaazhndhidach seyvaaye	Free from famine

Elements of Form

Age: 10 years

Mode



Sa: F

Tala: Adi

ActivitiesFirst Verse

Line 1 - Head faces the sky. Both hands move up and down showing the

rippling movement of the rain.

- Line 2 - Both hands are crossed over the chest expressing happiness.
- Line 3 - Both hands are outstretched.
- Line 4 - Both hands open wide to form a circle.

### Second Verse

- Line 1 - Both hands move from the floor up to illustrate plants growing.
- Line 2 - Both hands move from side to side.
- Line 3/4 - Hand points to the mouth to show the food that the rain provides for animals.

### Third Verse

- Line 1 - Both hands move up and down showing the rippling movement of the rain.
- Line 2 - Hands open in a wide circle.
- Line 3/4 - Both hands are placed on the stomach. Right hand moves from left to right illustrating that there is no famine.

### Social Significance

Rain is vital to village agricultural life for the reaping of good harvests. Farmers are pleased with good rain fall since their crops will flourish. When rain is plentiful, village wells, tanks, rivers and ponds collect water. Village folk are thankful for good rain as this means that there will be no famine or drought.

UDHAYAM

Rupaka :

♩. = 76

clap

2

0 wave

3

clap

4

little finger

Se- val ko- zhi koo- vu- 'dhu

see- raai nam- mai ez- hup- pu- du

ye- val sei- ya mak- kal- lai

in- ba. maa- ha az- haik- ku- dhu

4. Udhayam - SunriseText and TranslationFirst Verse

Seval kozhi koovudhu  
Seerai nammai ezhuppudhu  
Yeval seiya makkalai  
Inbamaaha azhaik kudhu

The rooster is crowing  
In time it awakens us  
It calls the people joyfully  
To do their duty

Second Verse

Irrulaip pokki aadhavan  
ezhumbi mele varukiraan  
arumai yaaha malarkallum  
Avanaik kanndu malarndhana

The sun dispels  
the darkness  
as it rises

Elements of Form

Age: 8 years

Mode



Sa: F

Tala: Rupaka

ActivitiesFirst Verse

- Line 1 - Right hand is placed above the head with fingers pointing up. Left hand is placed at the mouth to imitate the rooster's crow.
- Line 2 - Head is placed on both hands as if asleep.
- Line 3 - Both hands beckon people to awaken.
- Line 4 - Both hand are raised in front with palms facing forward

Second Verse

Line 1/2 - Both hands are cupped with palms facing up. In this position hands move from the floor up to illustrate plants growing.

Social Significance

The sun is used as a metaphor for people to awaken and begin their duties. Just as the sun rises in the morning and provides energy and light daily for all living creatures on Earth, people must awaken and begin their daily duties. The rooster awakens people in the villages suggesting the rural environment. The significance of this song is that if one awakens early and performs one's daily duties, one will accomplish much just like the sun.

KAATRRU

Adi : 1 2 3 4 5 6 7 8  
 + clap little ring middle + wave clap wave  
 finger finger finger finger  
 ♩ = 72

En- gir- un- dhu va- ru kir- raai in- bak kaa-tre- nee

en- gu nee-yum po- kir- raai in- bak kaa- tre

Then- rra laak- ath tha- va- zhu kin- rraai in- bak kaa- tre nee

pu- ya ma- ka maar- ru kin- rraai in- bak kaa- tre

5. Kaatrru - WindText and Translation

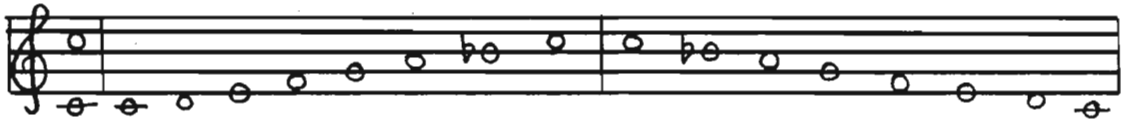
Engirundhu varukirraai  
 Inbak kaatrrre nee  
 Engu neeyum pokirraai  
 Inbak kaatrrre  
 Thenra laakath thavazhu  
 Kinnrraai inbak kaatrrre nee  
 Puyalu maaka maarru  
 Kinrraai inbak kaatrrre

Where are you coming from  
 Oh joyful wind?  
 Where are you going  
 Oh joyful wind?  
 Like a breeze you came and  
 Crawling oh joyful wind  
 Like a storm you change oh  
 Joyful wind

Elements of Form

Age: 9 years

Mode



Sa: C

Tala: Adi

Activities

Line 1 - Both hands are raised facing the direction in which the wind is blowing.

Social Significance

This song is a reference to the strong winds experienced during the monsoons in India. The wind is described as being as gentle as a breeze, then changing to a violent storm.

SONGS ABOUT ANIMALS  
NALLA ERRUMBU

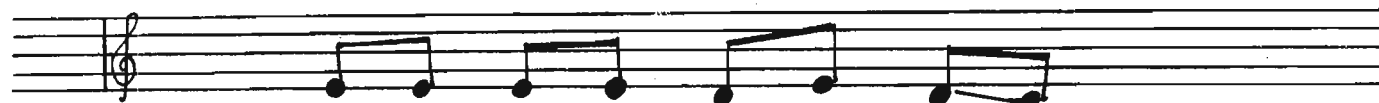
Adi : 1 2 3 4  
 + clap little finger ring finger middle finger

♩ = 100



5 In - bam 6 ull- la 7 er - rum 8 be-

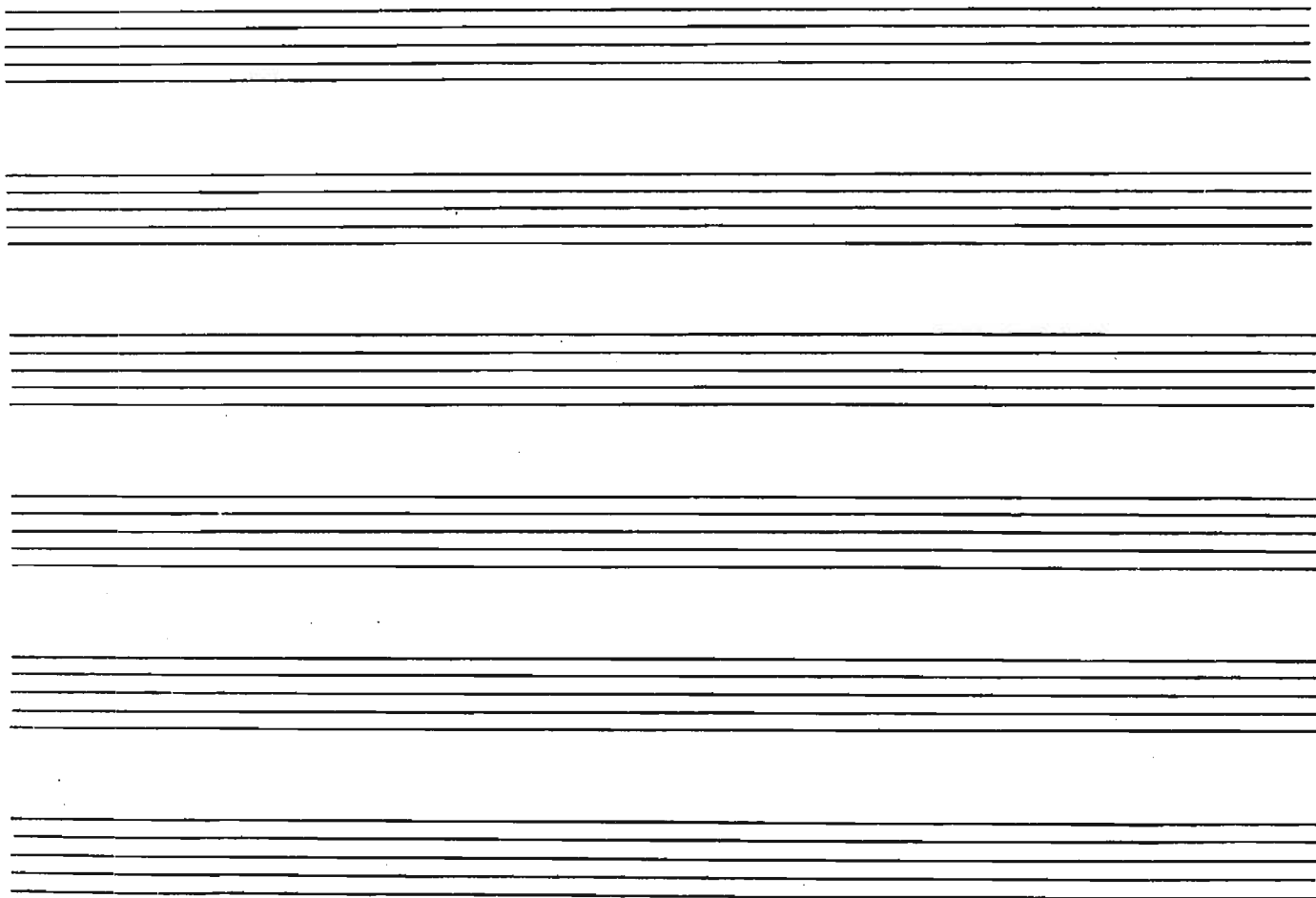
En - gall kat-tik ka - rum be-



Thun-bam on- rum pu - ri yom -



Thin - ba dhar- kum thar- u- vom





1. Nalla Errumbu - Good AntText and TranslationFirst Verse

Inbam ull Ila errumbe  
Engall kattik karumbe  
Thunbam onrrum puri yom  
Thinba dharrkum tharuvom

Oh blissful ant  
Oh our sugar candy  
We will cause you no harm  
We will give you things to eat

Second Verse

Unnaip pole uzhaip pom  
Vookkam konndu pizhaip pom  
Ponnin mikka errumbe  
Poha venndaam thirumbe  
Inbam ull Ila errumbe  
Engall kattik karumbe

We will toil like you  
We will live with zest  
Oh ant you are more precious than gold  
Do not go, oh turn back  
Oh blissful ant  
Oh our sugar candy

Elements of Form

Age: 8 years

Mode



Sa: C

Tala: Adi

ActivitiesFirst Verse

- Line 1 - Thumb and forefinger show the small size of the ant
- Line 2 - Both hands cross in front of the body.
- Line 3 - Both hands move from side to side.
- Line 4 - Hand points to the mouth.

Second Verse

- Line 1 - Hand points to mouth
- Line 2 - Right hand is raised with bent elbow to illustrate the strength of the ant.
- Line 3/4 - Both hands are crossed over the chest.
- Line 5/6 - Thumb and forefinger illustrate the size of the ant.

Social Significance

The ant is used as a metaphor for the hard work that it does. The ant toils daily to gather food. People must see the ant as an example of performing strenuous physical work and the benefits that the ant achieves.

SUNNDELI

Rupaka:

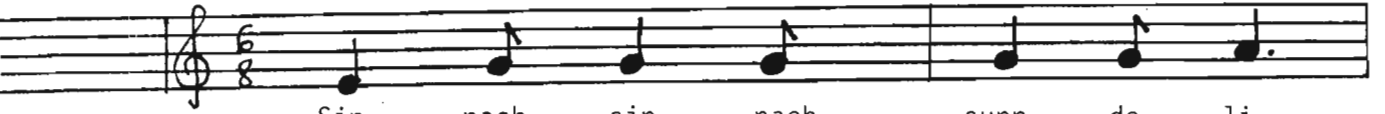
1  
+  
clap

2  
o  
wave

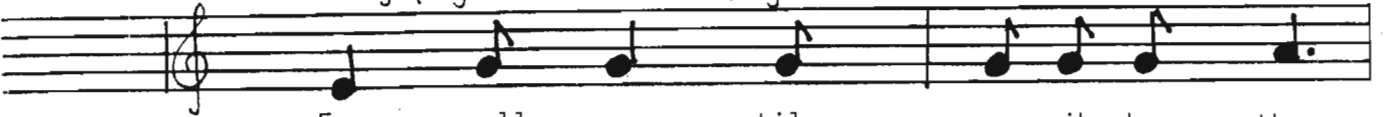
3  
+  
clap

4  
little  
finger

♩. = 76



Sing- nach    sin- nach  
ring finger    middle finger



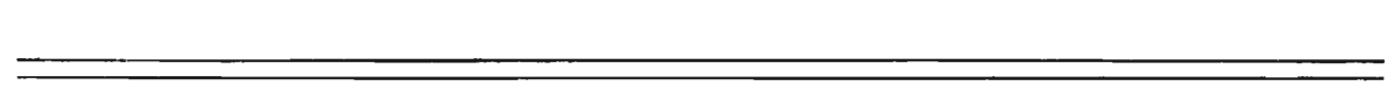
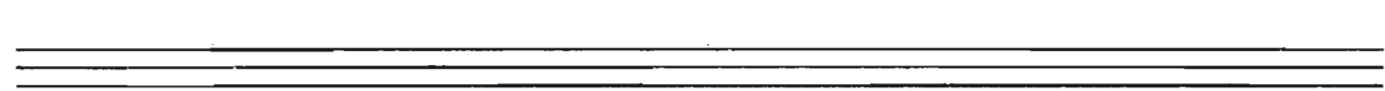
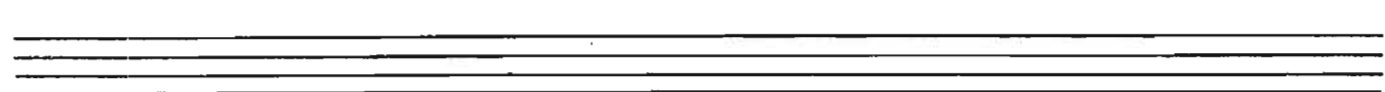
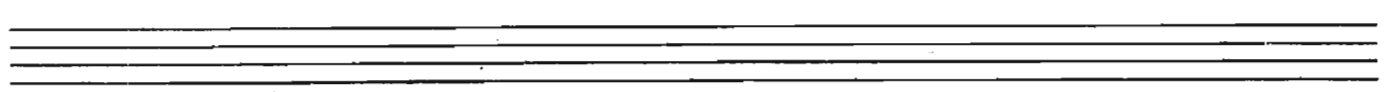
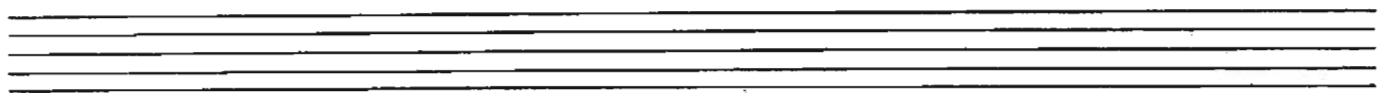
En- gall    vee- til    va- sik ku- thu



I- ra- vil    naan- gall    thoon- gi- naal



In- gum    an- gum    oo- du- thu



## 2. Sundeli - The Mouse

### Text and Translation

#### First Verse

Sinnach sinnach sundeli  
Engall veettil vasik kuthu  
Iravil naangall thoonginaal  
Ingam angum ooduthu

A little mouse  
Lives in our house  
At night when we are asleep  
It runs here and there

#### Second Verse

Pakalil nalla vellich chathil  
Pathungi pathungi olli yuthu  
Aduk kallaiyil nuzhai yuthu  
Aallaik kanndaal marrai yuthu  
Sinnach sinnach sundeli  
Engall veettil vasik kuthu

In the bright light of the day  
It hides  
It enters the kitchen  
But hides when it sees someone  
A little mouse  
Lives in our house

### Elements of Form

Age: 8 years

Mode



Sa: C

Tala: Rupaka

### Activities

#### First Verse

- Line 1/2 - Both hands are cupped one above the other illustrating the size of the mouse.
- Line 3 - Head is placed on both hands as if asleep.
- Line 4 - Palms are placed together and move from side to side illustrating the movement of the mouse.

Second Verse

- Line 1 - Both hands are raised with palms facing forward to hide the bright lights.
- Line 2 - Move the head from side to side.
- Line 3/4 - Both hands move from side to side.
- Line 5/6 - Both hands are cupped one above the other illustrating the size of the mouse.

Social Significance

This song depicts the unhealthy living conditions of village people in India. Children are accustomed to having the mouse as a playmate.

Social Significance

The following five songs are about animals that live in the village.

MIYAAV MIYAAV POONAI

Adi:  $\dot{=}$  76

1	2	3	4
+	little	ring	middle
clap	finger	finger	finger

Mi-<sub>5</sub> yaav mi-<sub>6</sub> yaav poo-<sub>7</sub> nai-<sub>8</sub> yam

clap wave clap wave

mees- aik kaar- ap poo- nai- yam

Aall ill- aa- tha vell- ai- yil

Ad- uk kall- aik kull sel- lu- maam

Paal- i\_ ruk- -kum sat- ti yaip

Paarth thuk kaa- li pann nu- maam

3. Miyaav Miyaav Poonai - Meow Meow The CatText and TranslationFirst Verse

Miyaav miyaav poonaiyaam  
 Meesaik kaarap poonaiyaam  
 Aal illaatha vellaiyil  
 Aduk kallaik kull sellumaam  
 Paal irukkum satti yaip  
 Paarththuk kaali pannumaam

Meow meow it is the cat  
 It is the whiskered cat  
 It goes into the kitchen  
 When no one is around  
 The milk pot  
 It empties

Second Verse

Mella mellach chellu maam  
 Melum keezhum thaavumaam  
 "Iloll Iloll" saththam  
 Ketta thum  
 Nodiyil oodip padhungu maam

Slowly slowly it will go  
 Up and down it will leap  
 When it hears the sound  
 "bow - wow"  
 In a flash it will run and hide

Elements of Form

Age: 8 years

Mode



Sa: F

Tala: Adi

ActivitiesFirst Verse

- Line 1 - Imitate the sound of the cat. Both hands are placed at the ears with fingers pointing up.
- Line 2 - Hands point to whiskers on the face.
- Line 3 - Move the head from side to side looking around with wide eyes.

- Line 4 - Both hands move forward.
- Line 5 - Hands show the size of the milk pot.
- Line 6 - Head is bent as if looking into the milk pot.

### Second Verse

- Line 1 - Hands move forward one at a time.
- Line 2 - Move the head from side to side.
- Line 3 - Both hands are placed on the ears.
- Line 4 - Fists are clenched and both hands move in circles side by side to illustrate the fast running movement of the cat.



THAVALLAI

Rupaka: 1

♩. = 88

+ clap

2

o wave

3

+ clap

4

little finger

Thath thith thath thith na- dak- ku- thu

ring finger middle finger

Tha- val- laik kun- ju

Thaa- vith thaa- vik ku- thik- ku- thu

Tha- val- laik kun- ju

4. Thavallai - The FrogText and TranslationFirst Verse

Thath thi thath thith nadakkuthu  
 Thavallaik kunju  
 Thaavith thaavik kuthik kuthu  
 Thavallaik kunju

It hops, it walks  
 The baby frog  
 It leaps and jumps  
 The baby frog

Second Verse

Thanneeruk kull paayuthu  
 Thavallaik kunju  
 Thalai yaith thalaiyai neethu  
 Thavallaik kunju

In the water dives  
 The baby frog  
 It stretches its head  
 The baby frog

Third Verse

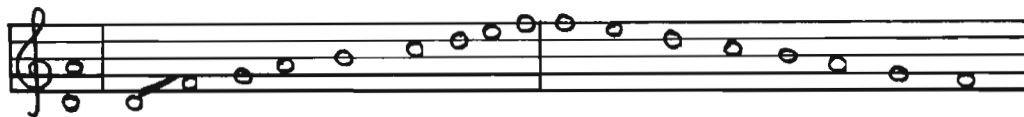
Tharaiyai nokki varukuthu  
 Thavallaik kunju  
 Thathinginna thom poduthu  
 Thavallaik kunju

He heads for land  
 The baby frog  
 A rhythmic tune sings  
 The baby frog

Elements of Form

Age: 8 years

Mode



Sa: F

Tala: Rupaka

Activities

The line "thavallaik kunju" has the following movement: Both hands are cupped one above the other to show the size of the frog.

First Verse

Line 1/3 - Both hands move up and down.

Second Verse

Line 1 - Both hands move from the centre outward illustrating the rippling movement of the water.

Line 3 - Head is stretched forward.

Third Verse

Line 1/2 - Both hands move from side to side

CITTUK KURUVI

Rupaka:

♩. = 88

1  
+  
clap

2  
o  
wave

3  
+  
clap

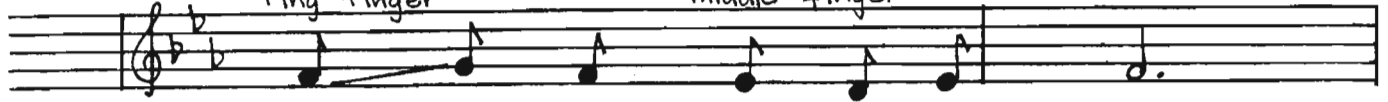
4  
little  
finger



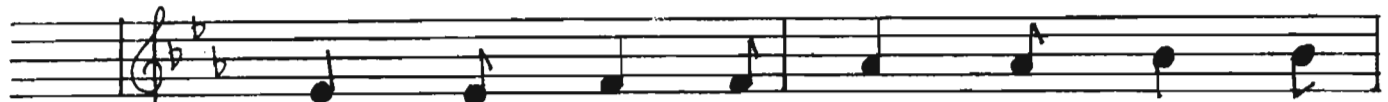
5 Va- ta mit- tuch chit- tuk ku- ru- vi

ring finger

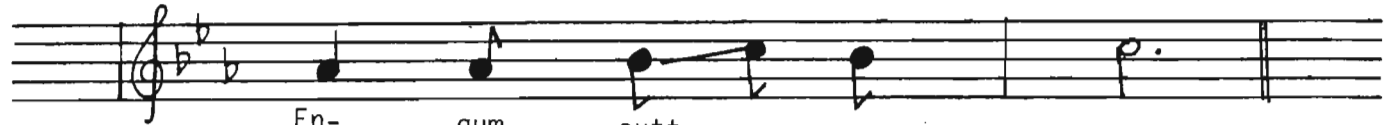
middle finger



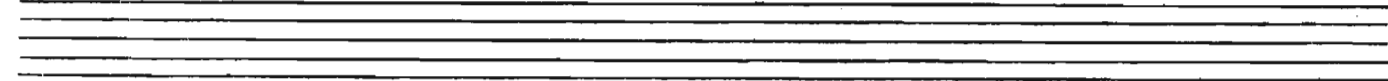
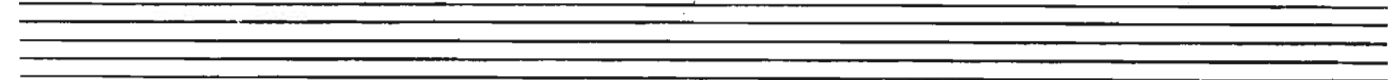
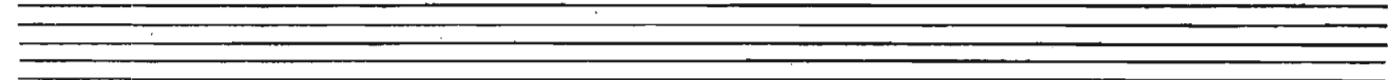
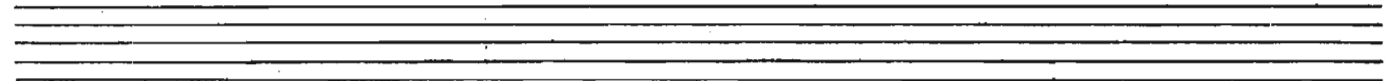
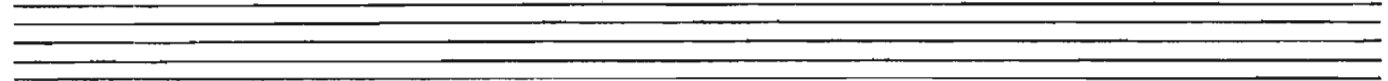
vaa- nil par- rak- ku- thu



et- ta et- tap paain- dhu paain- dhu



En- gum sutt- rru thu



5. Cittuk Kuruvi - The SparrowText and TranslationFirst Verse

Vatta mittuch chittuk kuruvi  
 Vaanil parrak kuthu  
 Etta ettap paaindhu paaindhu  
 Engum suttruthu

In circles the sparrow  
 Flies in the sky  
 Further and further it dives  
 And flies everywhere

Second Verse

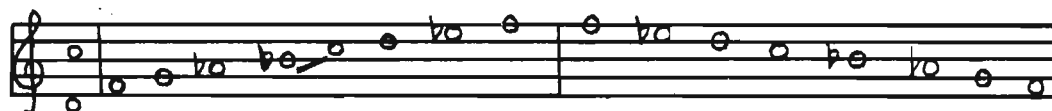
Keezhum melum thaavith thaavik  
 Killaiyil amaruthu  
 "Kikkee" enrru kaththith  
 Thanathu kunjai azhaik kuthu

Down and up it leaps  
 On a branch it settles  
 "Ki ki" it cries to call its  
 Chick

Elements of Form

Age: 8 years

Mode



Sa: F

Tala: Rupaka

ActivitiesFirst Verse

Line 1/2 - Both hand move in circles.

Line 3/4 - Both hands flap at sides.

Second Verse

Line 1/2 - Both palms face up and hands move up.

Line 3/4 - Hands point to the trees.

Line 5/6 - Both hands move in circles.

NAAYK KUTTI

Adi: 1 2 3 4 5 6 7 8  
 + little ring middle + 0 + 0  
 = 100 clap finger finger finger clap wave clap wave

Tho tho naayk kut- ti thull-li vaa vaa naayk kut- ti

Un- naith thaa-ne naayk kut-ti oo- di vaa vaa naaykut- ti

Ko- bam e- no naayk kut- ti ku- thith- thu vaa vaa naayk kut-ti

Kaz-huth-thil man-ni-yaik kot-tu ven kar-ri- yum sor- rum po- du- ven

I- ra- vil in- ge than-gi-du En- gall veet-taik kaath-thi-du


6. Naayk Kutti - The PuppyText and TranslationFirst Verse

Tho tho naayk kutti	Come puppy
Thull lli vaa vaa naayk kutti	Come running
Unnaith thane naayk kutti	Why are you angry?
Oodi vaa vaa naayk kutti	Jump puppy

Second Verse

Kobam eno naayk kutti	Around your neck
Kuthithu vaa vaa naayk kutti	I will tie a bell
Kazhuththil manniyaik kattuvuven	Curry and rice
Karriyum sorrum poduven	I will give you
Iravil inge thangidu	At night you stay here
Engall veettaik kaaththidu	Our house you guard

Elements of formAge: 8 years

Mode 

Sa: FTala: AdiActivitiesFirst Verse

- Line 1 - Fingers click to call the pup.  
 Line 2 - Palms face the body and both hands move to call the pup.

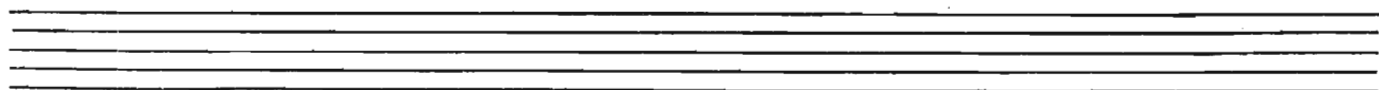
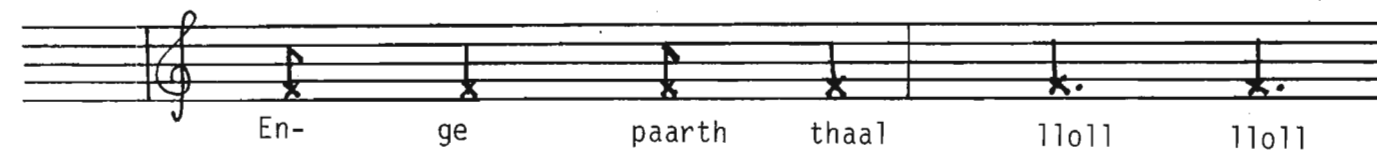
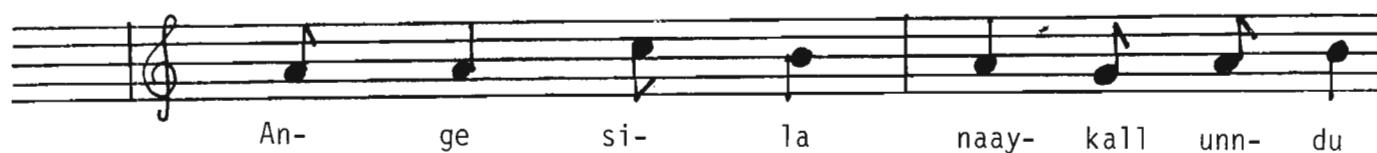
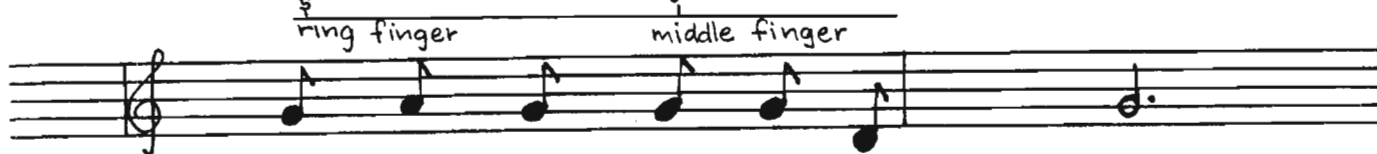
Second Verse

- Line 1 - Hands illustrate tying a bell around the pup's neck.  
 Line 2 - Palms face the body and both hands move to call the pup.  
 Line 3/4 - Hand points to the mouth.

## IRAAMASAAMIIN THOTTAM

Rupaka: 1

♩. = 92 clap

2  
0  
wave3  
+  
clap4  
little  
finger



7. Iramasaamiin Thottam - Raamasamy's FarmText and TranslationRefrain

Iraama saamikku thottam unndu  
Aavadi pakkath thile

Ramasamy has a farm  
Next to Aavadi

First Verse

Ange sila naaykall unndu  
Aavadi pakkath thile  
Inge paarthaal "loll loll"  
Enge paarthaal "loll loll"

There are some dogs  
Next to Aavadi  
If you look here there's a "bow-wow"  
If you look there there's a "bow-wow"  
If you look everywhere there's a "bow-wow"

RefrainSecond Verse

Ange sila poonaikall unndu  
Aavadi pakkath thile  
Inge paarthaal "miyaav miyaav"  
Enge paarthaal "miyaav miyaav"

There are some cats  
Next to Aavadi  
If you look here there's a "meow-meow"  
If you look there there's a "meow-meow"  
If you look everywhere there's a "meow-meow"

RefrainThird Verse

Ange sila aadugall unndu  
Aavadi pakkath thile  
Inge paarthaal "meh meh"  
Enge paarthaal "meh-meh"

There are some goats  
Next to Aavadi  
If you look here there's a "meh-meh"  
If you look there there's a "meh-meh"  
If you look everywhere there's  
a "meh-meh"

Refrain

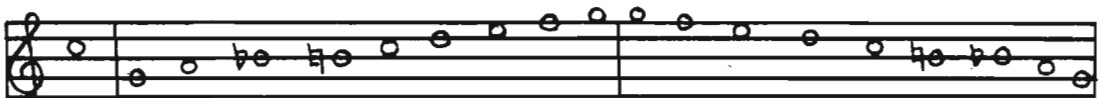
Fourth Verse

Ange sila vaath thukall unndu  
 Aavadi pakkath thile  
 Inge paarthaal " quack-quack"  
 Enge paarthaal "quack-quack"

There are some ducks  
 Next to Aavadi  
 If you look here there's a "quack-quack"  
 If you look there there's a "quack-quack"  
 If you look everywhere there's a "quack-  
 quack"

Elements of Form

Age: 8 years

Mode 

Sa: G

Tala: Rupaka

ActivitiesFirst Verse

Line 3/4/5 - Imitate dogs barking.

Second Verse

Line 1 - Both hands raised behind the ears with fingers pointing up.

Line 3/4/5 - Imitate cats meowing.

Third Verse

Line 3/4/5 - Imitate goats bleating.

Fourth Verse

Line 3/4/5 - Imitate ducks quacking

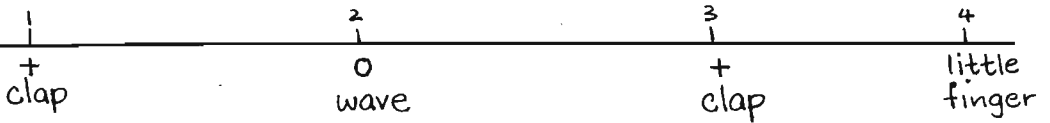
Social Significance

The following six songs describe the toys that children play with.

SONGS ABOUT TOYS

AADUM KUDHIRAI

Rupaka :



♩. = 84

First musical staff with notes and lyrics: Aa- dum ku- dhi- rai paa- ru-

Aa- dum ku- dhi- rai paa- ru-

Second musical staff with notes and lyrics: Az- hak- uk ku- dhi- rai paa- ru

ring finger middle finger

Az- hak- uk ku- dhi- rai paa- ru

Third musical staff with notes and lyrics: A- than mu- thu- kil err' naam

A- than mu- thu- kil err' naam

Fourth musical staff with notes and lyrics: Am- arnd- hit taa- le jo- ru

Am- arnd- hit taa- le jo- ru

Five sets of empty musical staves for accompaniment or further notation.

1. Aadum Kudhirai - The Dancing HorseText and TranslationFirst Verse

Aadum kudhirai paaru  
 Azhakuk kudhirai paaru  
 Athan muthukil erri naam  
 Amarnthitaale joru

Look at the dancing horse  
 Look at the pretty horse  
 It is great to climb  
 And sit on its back

Second Verse

Munnum pinnum asaith thaal  
 Melum Keezhum thaane  
 Mella mella aadum mika  
 Nalla nalla kudhirai

It will dance up and down  
 On its own  
 This very good horse  
 Will dance slowly

Third Verse

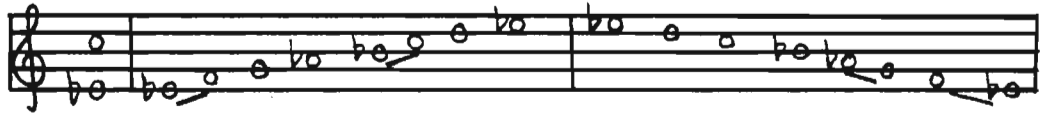
Kollum pullum vendaam  
 Kudikka neerum vendaam  
 Kattipoda venndaam  
 Kutti bommai kudhirai

It does not need gram or grass  
 It does not need water to drink  
 You do not have to tie it  
 Because this is a little toy horse

Elements of Form

Age: 8 years

Mode



Sa: E Flat

Tala: Rupaka

ActivitiesFirst and Second Verse

Line 1/4 - Both hands are outstretched as if holding onto the sides of a rocking horse.

Third Verse

- Line 1 - Hands point to mouth then cross in front.
- Line 2 - Thumb points to the mouth.
- Line 3 - Hands move in a circle.

THANJAVOOR BOMMAI

Rupaka:

	1	2	3	4
	+	0	+	little
♩. = 92	clap	wave	clap	finger.

Than- ja- voo ru bom- mai

That- ti vit- taal nanr- raayth

Tha- lai- yaith tah- lai- yaith aaa- ti

Thaa- ne aa- dum bom- mai

2. Thanjavoor Bommai - The Thanjavur DollText and TranslationFirst Verse

Thanjavooru bommai  
Thatti vittaal nanraayth  
Thalaiyaith thalaiyai aatti  
Thaane aadum bommai

The thanjavur doll  
If you tap it well  
It will shake its head  
And dance on its own

Second Verse

Saiyaa saiya enrru  
Naatti yangall aadum  
Thaiyaa thaiyaa enrru  
Thaallam pottu aadam

It will dance  
A little lilting way  
It will dance  
in a rhythmic way

Third Verse

Suttrich suttrich aadum  
Jorranna bommai  
Aththai vaangith thandha  
Azhakaana bommai

It will dance to a beat  
The wonderful doll  
That aunt bought  
The beautiful doll

Elements of Form

Age: 8 years

Mode



Sa: F

Tala: Rupaka

ActivitiesFirst, Second and Third Verse

Line 1/2 - Right hand is held up with palm facing forward. Left hand is held down with palm facing forward. Body moves round and around and then from

side to side.

Line 3/4 - Move head from side to side.

### Social Significance

The thanjavur doll balances on a rounded base. This doll can occupy a child for long periods of time since as much as a child attempts to topple it over, the doll always bounces back up.



Rupaka: 1

♩. = 80 clap

WOONJAL

2  
0  
wave

3  
+  
clap

4  
|  
little  
finger

5 Voon- jal- 6 aa- da vaa vaa

ring finger middle finger

U- da- ne oo- di vaa vaa

Man- jul- la nee en- nu- dan'

Kon- jam aa- da vaa vaa

3. Woonjal - The SwingText and TranslationFirst Verse

Voonjalaada vaa vaa  
 Udane oodi vaa vaa  
 Manjulla nee ennudane  
 Konjam aada vaa vaa

Come to play with me  
 A little on the swing  
 Manjulla come running  
 At once

Second Verse

Pinnai marak killaiyile  
 Sinna voonjal thongudhu  
 Unnai adhil etruven  
 Munnum pinnum aattuven

In the branch  
 of a mastwood tree  
 Hangs a swing  
 I will place you in it

Third Verse

Iru varumaay amarndhume  
 Ingum angum aaduvom  
 Varuvaai endhan thozhiye  
 Arumai yaaka aadave  
 Voonjalaada vaa vaa  
 Udane oodi vaa vaa

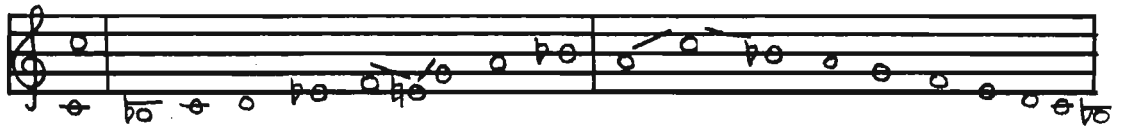
And rock you forwards  
 and backwards  
 Both of us will sit in the swing  
 And swing here and there  
 O my friend will you come to play  
 merrily?

Elements of Form

Age: 8 years

Mode

Sa: B Flat



Tala: Rupaka

ActivitiesFirst Verse

Line 1/2 - Both hands swing backwards and forwards.

Line 3/4 - Both hands beckon to friends to come and play.

Second Verse

Line 1/2 - Hands show the length of the swing.

Line 3/4 - Both hands beckon to friends to come and play.

Third Verse

Line 1/4 - Both hands swing forwards and backwards illustrating the movement of the swing.

SAIKKILL VANNDI

Rupaka: 1 2 3 4  
 + + + +  
 clap wave clap little finger

♩. = 88  
 6/8  
 Tham- bi in- ge van- dhu paar

ring finger middle finger  
 Saik- kill vann- di i- dhu- ve paar

Ek- kin- aa- le sey- tha vann- di

En- na az- ha- kaayp po- ku- du paar

Empty musical staves for accompaniment or further notation.

4. Saikkil Vanndi - The BicycleText and TranslationFirst Verse

Thambi inge vandhu paar  
 Saikkil vanndi idhuvve paar  
 Ekkinaale seytha vanndi  
 Enna azhakaayp pokudhu paar

Brother come here and look  
 Look at this bicycle  
 It is made of steel  
 Look how beautifully it goes

Second Verse

Maadu kudhirai aethumindri  
 Mada mada venap pokuthu paar  
 Erri amarndhu kaalaal azhuththa  
 Ellithil engum selludhu paar

Look how fast it goes  
 Without the aid of cow or horse  
 If you sit on it and press with your feet  
 Look how easily it goes everywhere

Third Verse

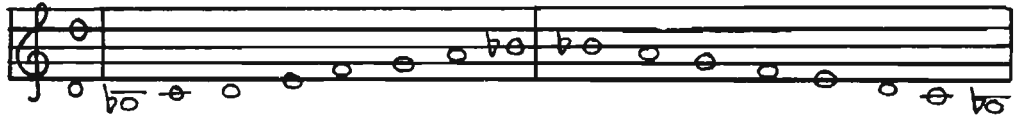
Annan thambi pole andha  
 Azhakiya iru sakkarangall  
 Onrran pinne onrraiviraindhu  
 Urunndhu urunndhu oodudhu paar

The two wheels are like the  
 Older and younger brothers  
 The one  
 Rolls after the other

Elements of Form

Age: 8 years

Mode



Sa: B Flat

Tala: Rupaka

ActivitiesFirst Verse

Line 1/4 - Both hands imitate holding the bars of a bicycle. Legs imitate cycling movement.

Second Verse

Line 1/4 - Hands cross in front to show that there is no need to use a horse.

Third Verse

Line 1/2 - Hands show the height of the older brother, then the younger brother.

Line 3/4 - Fists are clenched. Hands move in circles side by side to illustrate movement of the wheels.

PANDHU

Rupaka: 1 2 3 4  
 ♩. = 84 + clap 0 wave + clap little finger

5 U- runn- dai- yaa- na pan- dhu  
 ring finger middle finger

Ud- haith- thaal kaal aal nan- rrai

U- runn- du U- runn- du u- da- ne

Oo- dum ve- ha maa- ha

5. Pandhu - The BallText and TranslationFirst Verse

Urunndaiyaana pandhu  
 Udhaith thaal kaalaal nanrrai  
 Urunndu urunndu udane  
 Oodum vaha maaha

The ball is round  
 If you kick it  
 It goes rolling of  
 at once

Second Verse

Kaiyaal thatti vittaal  
 Kaattraip pola mele  
 Katchithmaaich senrru  
 Keezhe vandhu kuthik kum

If you bounce it  
 up like the wind  
 It will go accurately  
 Down it will come and jump

Third Verse

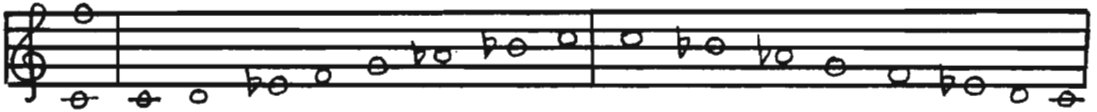
Vannap pandhu thannai  
 Veesip pottup pidippom  
 Viraindhu vaadaa thambi  
 Villai yaadi makizhvom

Throw the coloured ball  
 We will catch  
 Come quickly brother  
 We will play and rejoice

Elements of Form

Age: 10 years

Mode



Sa: C

Tala: Rupaka

ActivitiesFirst Verse

Line 1 - Hands form the shape of a ball.

Line 2 - Right leg kicks the ball.



Line 3 - Hands illustrate rolling movement of the ball.

Line 4 - Both hands are raised waiting to catch the ball.

Second and Third Verse

Line 1 - Both hands are outstretched.

Line 2 - Right hand throws the ball.

Line 3 - Right hand alternates with left hand at throwing the ball.

Line 4 - Both hands are raised to catch the ball.

PAMBARAM

Rupaka: 1

♩. = 84 clap

2  
0  
wave

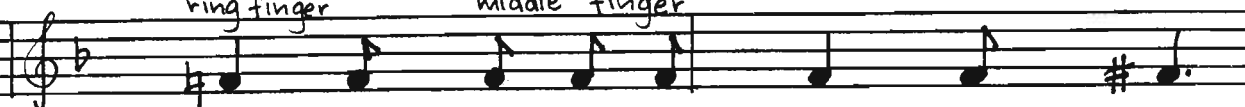
3  
+  
clap

4  
little  
finger



Pa-<sub>5</sub> ra pa- ra ve- nach      tutt-      rri-      dum

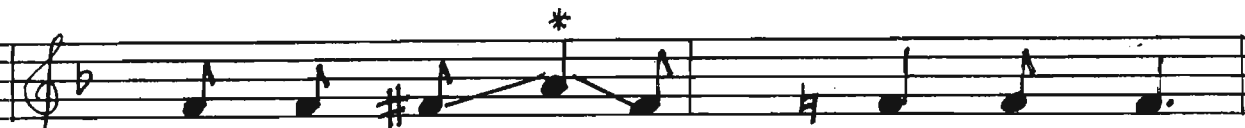
ring finger      middle finger



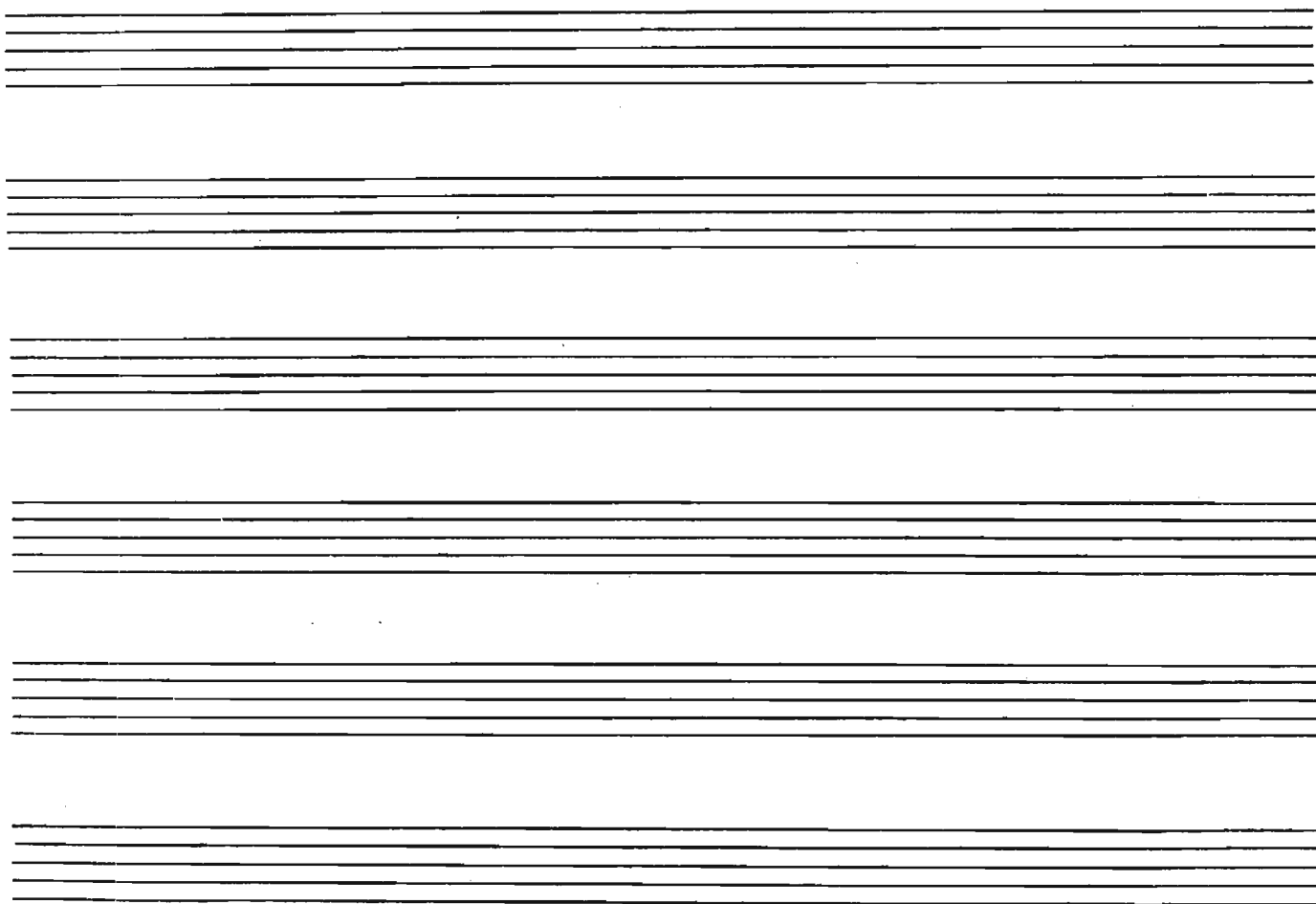
Pam ba- ra ma- dhu      pam- ba- ram



Sa- ra      sa- ra ve- na      oo-      di-      dum



A- ru- mai yaa- na      pam- ba- ram



6. Pambaram - The TopText and TranslationFirst Verse

Para para venach suttridum  
 Pambara madhu pambaram  
 Sara sara vena oodidum  
 Arumai yaana pambaram

With a whirring sound  
 Spins the top,  
 The top  
 If you wind a string

Second Verse

Kayit ttraich suttri veesinaal  
 'Kir kir' enrru suzhandrridum  
 Kayil mella aendhinaal  
 'Kar kar' enrru nagarndhidum

Around and throw it  
 It will spin  
 Round and round  
 Round and round

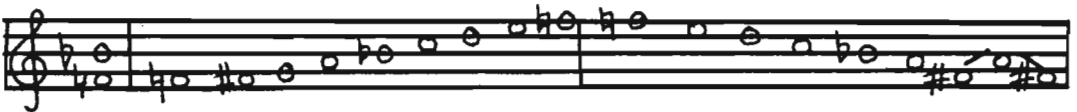
Third Verse

Vanna vannap pambaram  
 Vidha vidhamaam pambaram  
 Enna azhakup pambaram  
 Enakku venndum pambaram  
 Para para venach suttridum  
 Pambara madhu pambaram

Tops of various colours  
 All kinds of tops  
 What beautiful tops  
 I want a top  
 With a whirring sound  
 Spins the top

Elements of Form

Age: 10 years

Mode 

Sa: F

Tala: Rupaka

ActivitiesFirst and Second Verse

Line 1/2 - Right hand illustrates throwing of the top on the floor.

Line 3/4 - Both hands illustrate rolling of string around the top, then throwing onto the floor.

Third Verse

Line 1/4 - Right hand is held out in front with palm facing up and moves in small circles to illustrate the movement of the top spinning in the palm.

THATHTHAANGI

Rupaka:

1 2 3 4 5 6  
+ 0 + little ring middle  
= 108 clap wave clap finger finger finger



Thath thaan- gi



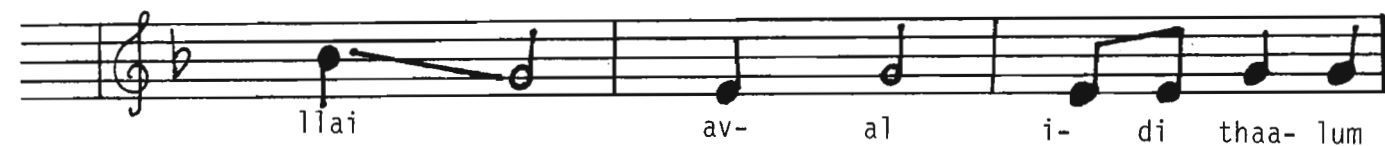
thath- thaan- gi



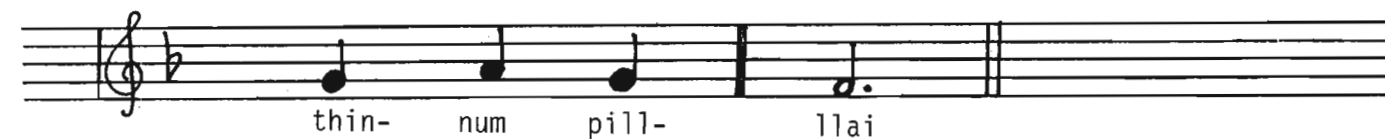
that- tum pill llai



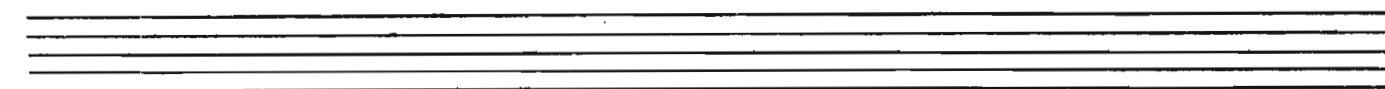
thayi- rum



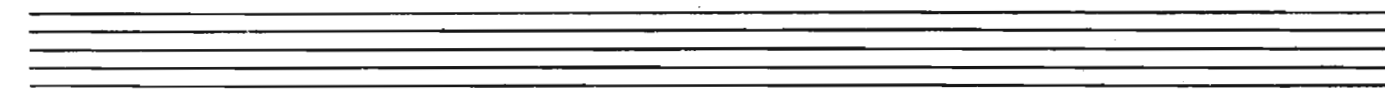
soar- rum thin- num pill- llai



Ap -pam sut- taal- um thin- num pill



llai av- al i- di thaa- lum



thin- num pill- llai




1. Thaththaangi - Hop, Skip and Clap HandsTexts and Translations

Thath thaangi thath thaangi	The child that hops, skips
Thattum pill llai	and claps hands
Thayirum soarrum thinnum pill llai	Is the child that eats curds and rice
Appam suttalaum thinnum pill llai	Even if pancakes are made the child will eat
Aval idith thaalum thinnum	Even if rice is stamped
pill llai	the child will eat
Thath thaangi thath thaangi	The child that hops,skips
thattum pill llai	and claps hands
Thayirum soarrum thinnum	Is the child that eats
pill llai	curds and rice

Elements of FormAge: 7 years

Mode

Sa: F

Tala: RupakaActivities

- Line 1 - Both hands are on the floor illustrating the toddler playing.
- Line 2/3/4 - Right hand points to the mouth. The palm is placed at the mouth to illustrate the way in which a toddler eats.
- Line 5 - Clapping of hands from side to side.

Social Significance

This song is usually sung by the mother or grandmother at meal times to encourage the toddler to eat. Curd is a staple food of many villagers in South India.

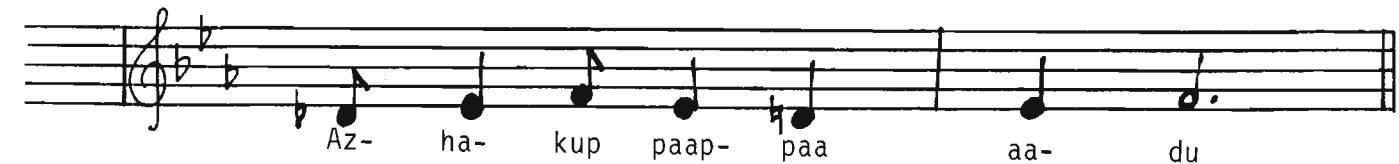
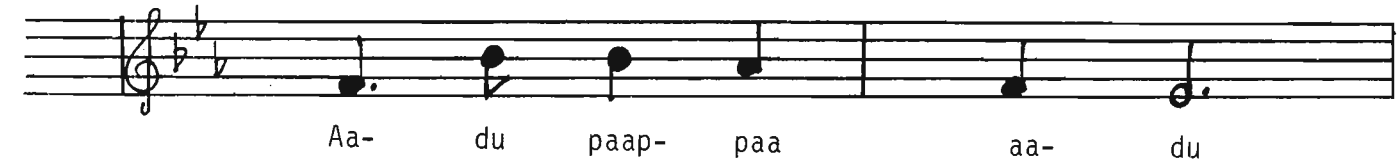
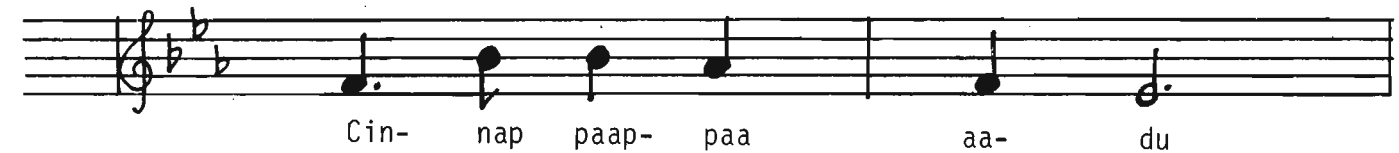
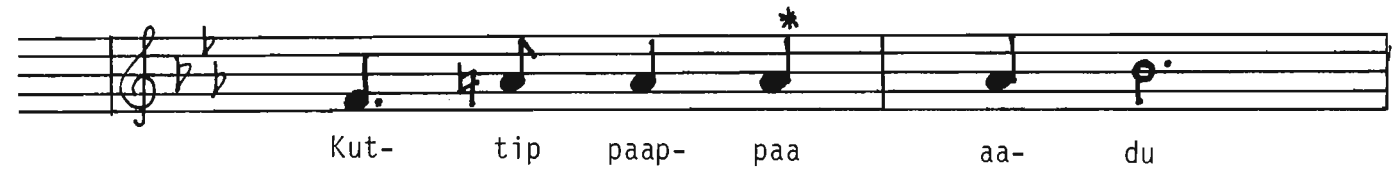
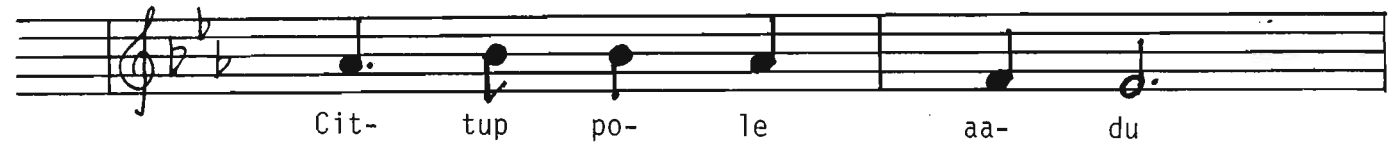
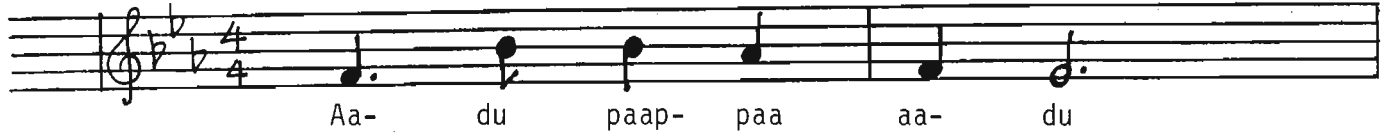
### Social Significance

The following four songs are about the child at play. These songs are usually sung by the mother or grandmother and teach toddlers how to move their hands and legs as in Kai Kottu.

## AADU PAAPPAA

Adi : 1 2 3 4 5 6 7 8  
 + clap little ring middle + 0 + 0  
 finger finger finger finger clap wave clap wave

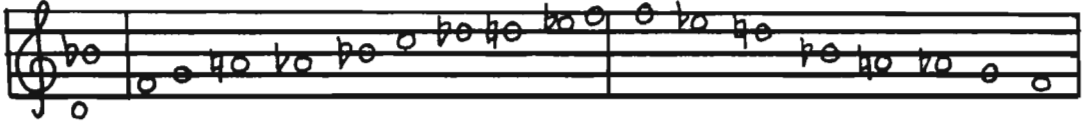
♩ = 112





2. Aadu Paappaa - Play Child PlayText and Translation

Aadu paappaa aadu	Play child play
Azhakup paappaa aadu	Pretty child play
Pattup paappaa aadu	Soft as silk child play
Cittup pole aadu	Like a bird play
Kuttip paappaa aadu	Little child play
Kuthith thuk kuthithu aadu	Jump, jump and play
Cinnap paappaa aadu	Small child play
Suttrich suttrri aadu	Go round and round and play
Aadu paappaa aadu	Play child play
Azhakup paappaa aadu	Pretty child play

Elements of FormAge: 7 yearsModeSa: FTala: AdiActivities

Line 1/2/3 - Jump from side to side.

Line 4 - Both hands are joined and move from side to side.

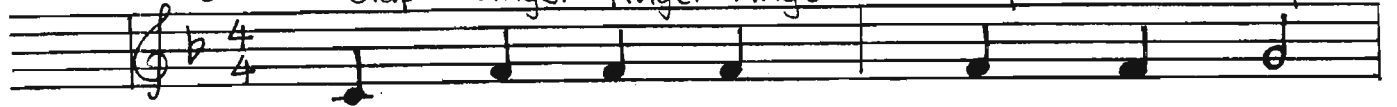
Line 8 - Move round and round in circles.

KAI KOTTU

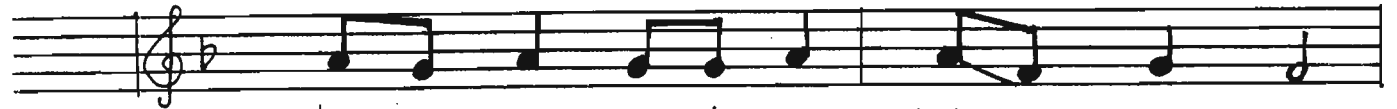
Adi :

1 + 2 little 3 ring 4 middle 5 + 6 0 7 + 8 0  
 clap finger finger finger clap wave clap wave

♩ = 120



Kai kot- tam- maa kai kot- tu



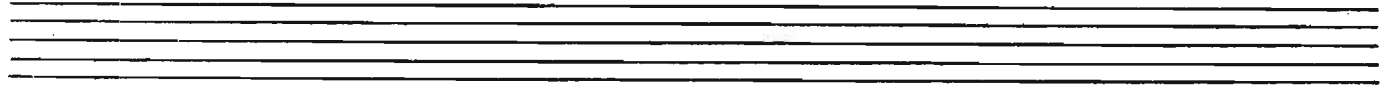
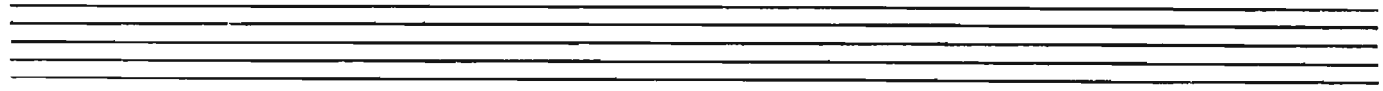
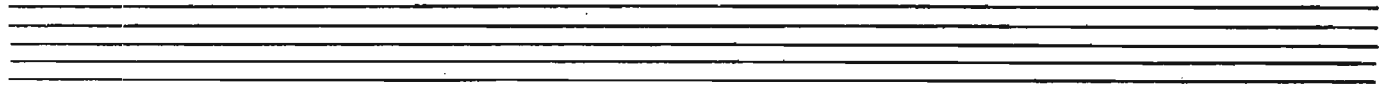
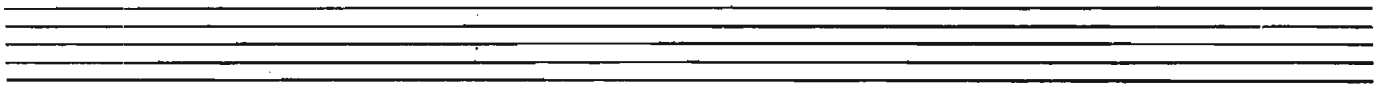
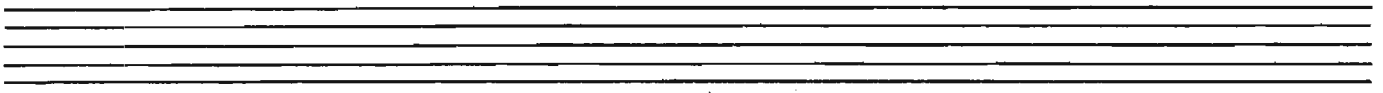
kann- ne ne man- ni- ye kai kot- kot- tu



Tha- lai yaat tam maa thal- lai yaat- tu



thaa- mar- aip poo- ve tha- lai yaa- tu



3. Kai Kottu - Clap HandsText and TranslationFirst Verse

Kai kottammaa kai kottu  
 Kann nne manniye kai kottu  
 Thalai yaath amma  
 Thalai yaattu  
 Thaamaraip poove  
 Thalai yaatu

Clap your hands child  
 Clap your hands child  
 Shake your head child  
 Shake your head  
 My lotus flower  
 Shake your head

Second Verse

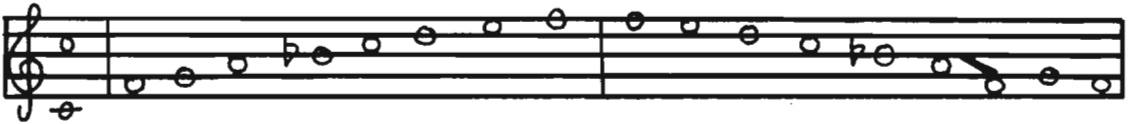
Kaal veesamma kaal veesu  
 Karumbe thene kaal veesu  
 Udambai vallaith thu aadammaa  
 Ullaasamaay nee oodammaa

Swing your leg child swing your leg  
 Sugar cane honey swing your leg  
 Twist your body and dance my child  
 Gaily you run my child

Elements of Form

Age: 7 years

Mode



Sa: F

Tala: Adi

ActivitiesFirst Verse

- Line 1 - Clap hands from side to side.  
 Line 2 - Both hands are cupped together to illustrate the lotus flower.  
 Line 3/4 - Both hands are placed on the waist. Head moves from side to side.

Second Verse

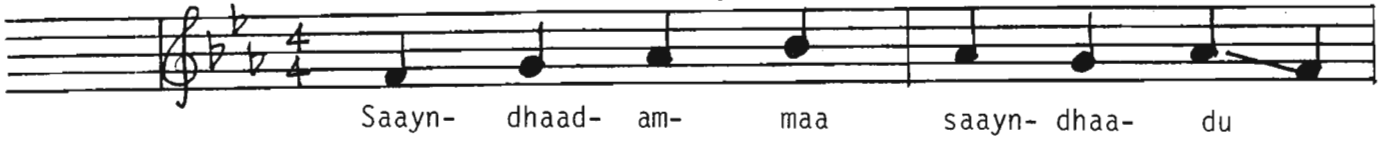
Line 1/2 - Right leg moves forward and back.

Line 3 - Body and hands sway from side to side.

Line 4 - Both fists are clenched. Hands move in circles side by side.

SAAYNDHAADU

Adi: 1 2 3 4 5 6 7 8  
 ♩ = 112 + Clap little ring middle + 0 + 0  
 finger finger finger finger clap wave clap wave



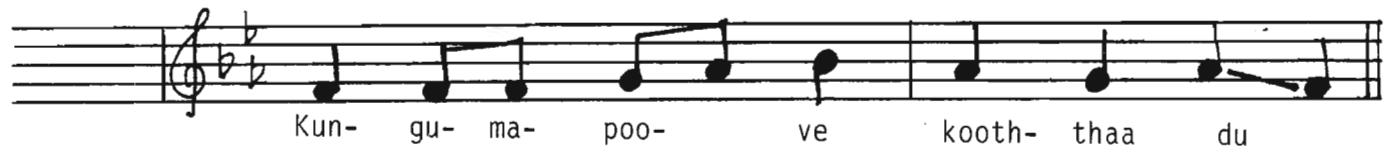
Saayn- dhaad- am- maa saayn- dhaa- du



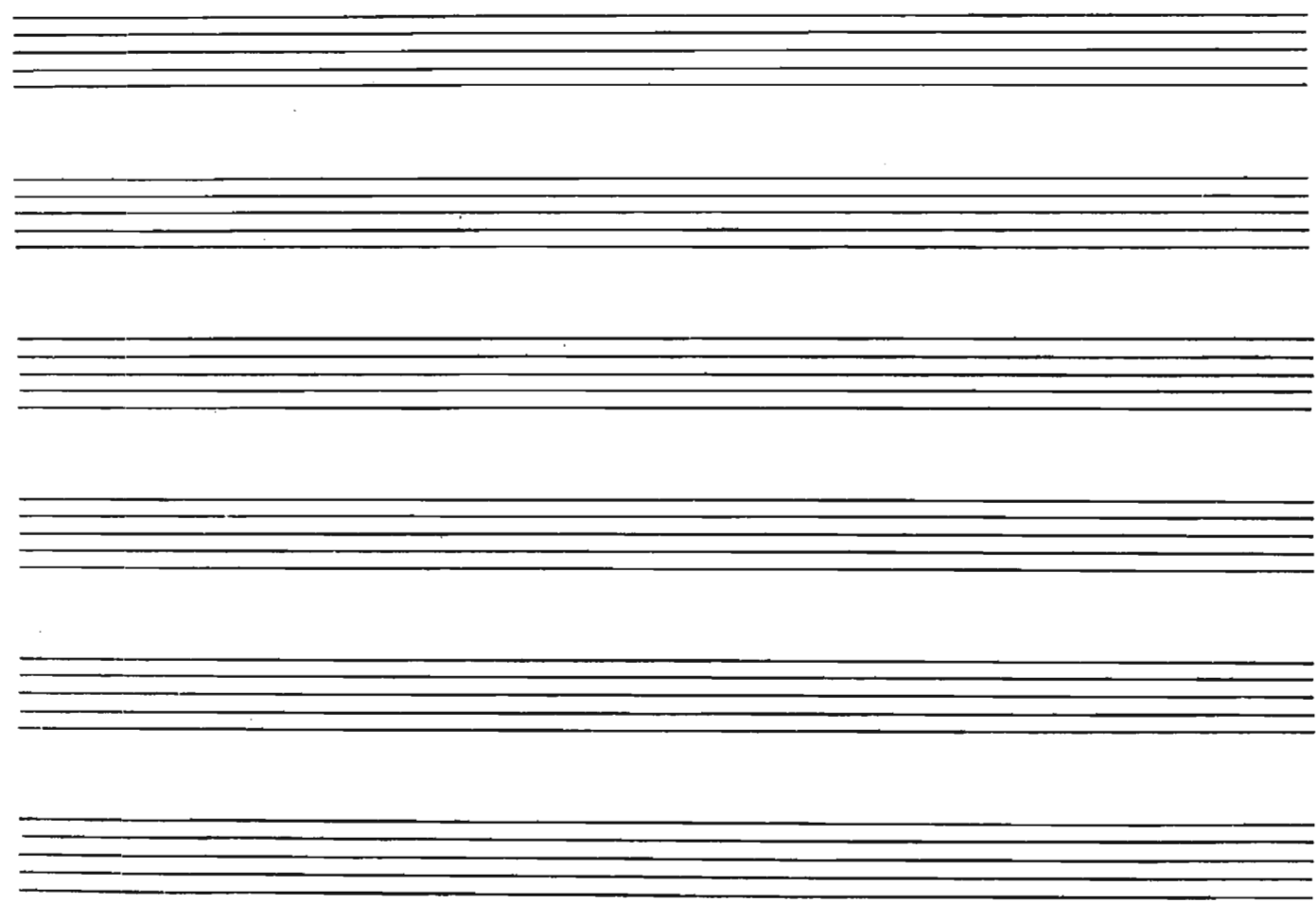
Sand-ha- na ma- ra- me saayn- dhaa- du



Kooth- thaad- am- maa kooth-thaa- du-



Kun- gu- ma- poo- ve kooth- thaa du



4. Saayndhaadu - Sway and DanceText and TranslationFirst Verse

Saayndhaadammaa saayndhaadu  
 Sandhana marame saayndhaadu  
 Koothaad ammaa kooth thaadu  
 Kungamap poove kooth thaadu

Sway and dance child, sway and dance  
 Sandalwood tree sway and dance  
 Dance child dance  
 Saffron flower dance

Second Verse

Kola mayile nee yaadu  
 Kuththu villakke nee yaadu  
 Solaik kuyile nee paadu  
 Sokusaayk keedham nee paadhu

Beautiful peacock you dance  
 Standing lamp you dance  
 Garden cuckoo you dance  
 Beautiful tune you sing

Third Verse

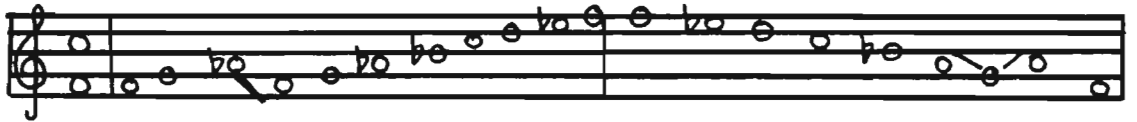
Pachchaik killiye nee pesu  
 Kochchai mozhikall nee pesu  
 Patte undhan kai veesu  
 Paangaay azhakaayk kai veesu  
 Kaaiveesamma kaiveesu  
 Kadaikkup povom kaiveesu

Green parrot you speak  
 Simple words you speak  
 Oh child soft as silk, swing your legs  
 Gracefully, beautifully swing your legs  
 Swing your hands child, swing your hands  
 We will go to the shop, swing your hands

Elements of Form

Age: 10 years

Mode



Sa: F

Tala: Adi

ActivitiesFirst Verse

Line 1 - Move the right hand back and forth.

- Line 2 - Swing the body around.
- Line 3 - Swing the right hand back and forth.
- Line 4 - Point the right hand to the centre of the forehead to show that the colour of the saffron flower is like the colour of the powder on the forehead.\*

### Second Verse

- Line 1 - Both hands open in a circle to illustrate the movement of a peacock.
- Line 2 - Both hands make a flapping movement at the side of the body imitating the peacock's wings moving.
- Line 3/4 - Both palms face forward. In this position hands move from side to side.

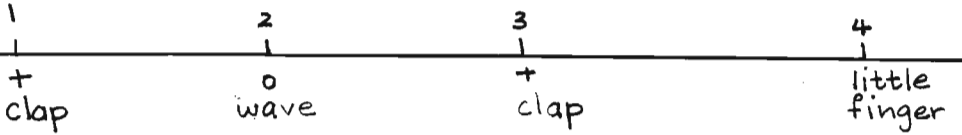
### Third Verse

- Line 1/2 - Both hands swing backwards and forwards and are folded in front with the right hand resting on the left hand and the right palm faces up to illustrate a parrot.
- Line 3/4 - Both hands swing backwards and forwards.

\* Married Tamil women wear a dot in the centre of the forehead that is dark red in colour.

PAAPPAA AZHAADHE

Rupaka:



$\text{♩} = 84$

Paap- paa paap- paa az- haad- he

Paz- ham thaar- en az- haad- he

Kann- ne paap- paa az- haad- he

Kaa- su thaa- ren az- haad- he

ring finger middle finger



5. Paappaa Azhaadhe - Child Child Do Not CryText and TranslationFirst Verse

Paappaa paappaa azhaadhe  
 Pazham thaaren azhaadhe  
 Kann nne paappaa azhaadhe  
 Kaasu thaaren azhaadhe

Child child do not cry  
 I will give you fruit do not cry  
 My darling child do not cry  
 I will give you money do not cry

Second Verse

Ponne paappaa azhaadhe  
 Bommai thaaren azhaadhe  
 Muththup paappaa azhaadhe  
 Mittaii thaaren azhaadhe

My golden child do not cry  
 I will give you a doll do not cry  
 My pearl child do not cry  
 I will give you a sweet do not cry

Third Verse

Enna vendum sol paappaa?  
 Ellaam vennduma sol paappaa?

What do you want? Tell me child  
 Do you want everything?  
 Tell me child

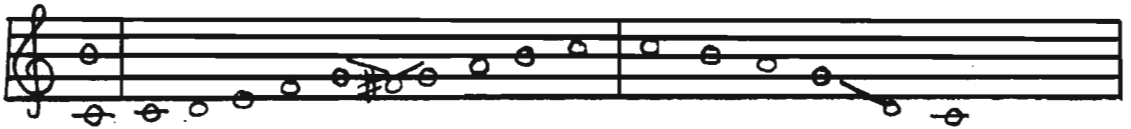
Siri siri paappaa  
 tharukinrren  
 Siri siri konjam siri

Laugh laugh my child, I  
 will give you  
 Laugh, laugh a little, laugh my child

Elements of Form

Age: 10 years

Mode



Sa: C

Tala: Adi

ActivitiesFirst Verse

Line 1 - Both hands are clenched at the eyes. Both hands cross in front of the

face.

- Line 2 - Both hands are cupped.
- Line 3 - Both palms face up.
- Line 4 - Both hands beckon to the child.

### Second Verse

- Line 1/2 - Both hands are raised to the child.
- Line 3/4 - Hands point to the mouth.

### Third Verse

- Line 1/2 - Both hands are raised in a questioning manner.
- Line 3/4 - Move the head from side to side.

286  
OODI VILLAIYAADU

Adi :     1            2            3            4            5            6            7            8  
           +       little    ring    middle    +       0       +    0  
           clap    finger-   finger   finger   clap   wave   clap wave

♩ = 104

Oo- di- vill- ai- yaa- du paap- paa nee \*

oyn- dhi- ruk- ka laak- aa- thu paap- paa \*

Oo- di- vill- ai- yaa- du paap- paa o- ru

kuz-han- dhai-yai vaiy- aa- dhe paap- paa -

6. Odi Villaiyaadu - Run About and PlayText and TranslationFirst Verse


Oodi villaiyaadu paappaa	Run about and play child
Oyndhirukka laakaathu paappaa	Do not sit around child
Koodi villaiyaadu paappaa oru	Join others and
Kuzhandhaiyai vaiyaadhe paappaa	Play together child

Second Verse

Kalai ezhundhavudan	When you awaken in the morning
padippu pinbu	read
Kanivu kodukkum nalla paattu	Later sing sweet thoughts giving songs
Maalai muzhudum villaiyaattu	Play the whole
Enrru	Afternoon
Vazhakkap poduth thik kollu	Make a habit of this
Paappaa	Child

Elements of FormAge: 8 years

Mode



Sa: C

Tala: AdiActivitiesFirst Verse

- Line 1 - Both hands beckon to children to come and play.
- Line 2 - Move the right hand from side to side.
- Line 3 - Both palms are placed together. In this position hands move in a snake-like manner.

Line 4 - Move the right hand and left hand alternately.

Second Verse

Line 1 - Hands are placed side by side with palms facing up to illustrate holding a book.

Line 2 - Right hand points to the mouth.

Line 3 - The right hand moves in a circle.

Line 4 - The right hand illustrates the height of a small child.

Social Significance

This song teaches children that play is important but that they must not neglect reading.

SONGS WITH URBAN INFLUENCES

Rupaka :

♩. = 92

1  
+ clap

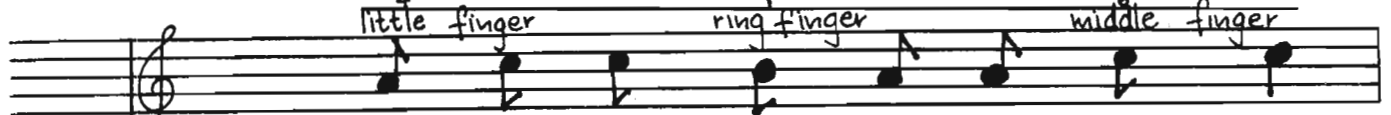
RADIO

2  
1  
0  
wave

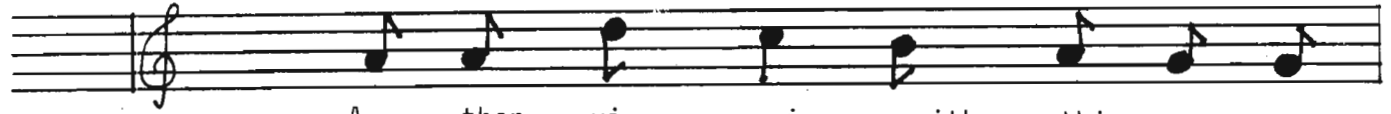
3  
+ clap



Ap- paa vaan- 5 gi vand- haar



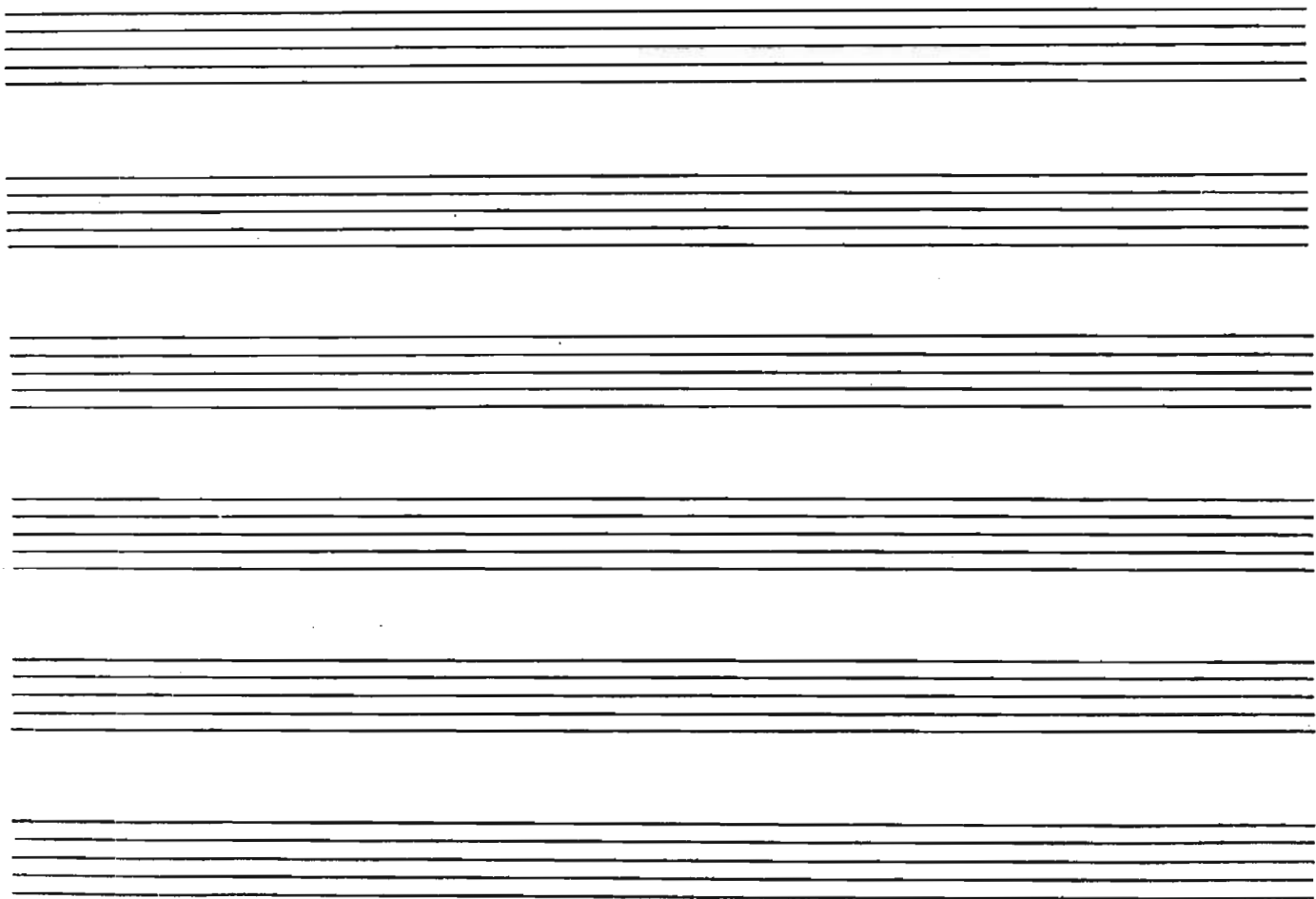
Az- ha- ki- ya o- ru pet- ti



A- than vi- sai yaith thi- ru- pa



A- thi say- an- gal kann den



1. RadioText and TranslationFirst Verse

Appaa vaangi vandhaar  
 Azhakiya oru petti  
 Athan visai yaith thiruppa  
 Athi sayangal kannden

Father bought a beautiful box  
 What a surprise I had  
 When I turned its knob  
 Somewhere a song was sung

Second Verse

Engo paadum paattu  
 Ingu kaathil ketten  
 Engo pesum pechchu  
 Ennarukil ketten

I heard it here  
 In my ear  
 Somewhere  
 Spoken speech

Third Verse

Ula kath thile nadakkum  
 Ov vonrrayum udane  
 Unakkum enakkum sollum  
 Uyamdha karuvi adhuve

I heard it near me  
 Whatever happens in the world  
 Each one immediately  
 This great instrument tells you  
 and me

Elements of Form

Age : 10 years

Mode



Sa: C

Tala: Rupaka

ActivitiesFirst Verse

Line 1 - Right hand points to the radio.

Line 2/3 - Right hand moves to turn the radio on.

Second Verse

Line 1/2 - Left hand is placed at the ear.

Line 3/4 - Right hand points to the mouth.

Third Verse

Line 1/2 - Right hand moves in circles.

Line 3 - Right hand points to an imaginary person then to the body.

Line 4 - Both hands illustrate the size of the radio.

Social Significance

The radio is an urban influence for rural villagers. Little children are fascinated with the box that "speaks".



AAKAAYA VIMAANAM

Adi :

1	2	3	4
+	little	ring	middle
clap	finger	finger	finger

♩ = 92

Vir vir en- rru sath- tham pot- tu

Vim- aan- am a- dho po- ku- dhu

Kir kir en- rru kath thik konn- du

Kaatt traip po- lap paa- yu- thu

2. Aakaaya Vimaanam - The AeroplaneText and TranslationFirst Verse

Vir vir enrru saththam pottu  
 Vimaanam adho pokudhu  
 Kir kir enrru kath thik konndu  
 Kaatt traip polap paayuthu

With a great noise  
 There goes the aeroplane  
 Shouting loudly  
 Like the wind it leaps

Second Verse

Aakaayath thaich  
 suttrich suttrri  
 Andharath thil parrak kudhu  
 Annaandhu paarkap paarkka  
 Aanandhame pongudhu

The sky  
 It circles and  
 Far into the open space it flies  
 Just look at it  
 Joy bubbles up

Third Verse

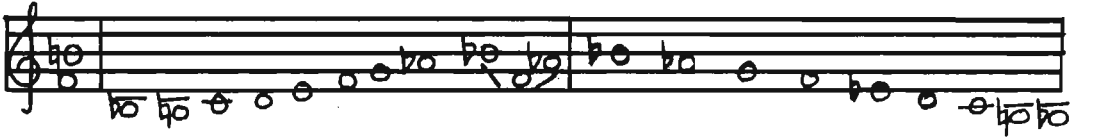
Kadal kallaiyam malai kallaiyam  
 kambeera maith thaandudhu  
 Thadanganri engilume  
 Thaane senrru varugudhu

Oceans and mountains  
 Majestically it crosses  
 With no obstacles anywhere  
 On its own it goes and returns

Elements of Form

Age : 10 years

Mode



Sa: B Flat

Tala: Adi

ActivitiesFirst Verse

Line 1 - Head faces up looking at the sky.

Line 2/3/4 - Right hand illustrates the movement of the aeroplane.

Second Verse

Line 1 - Right hand is placed at the forehead

Line 2 - Both hands move in circles.

Line 3 - Hands are raised up to the sky.

Line 4 - Hands move in circles.

Third Verse

Line 1/2 - Hands move up and down.

Line 3/4 - Both palms face the floor. Hands move in a swirling manner.

POLEESKAARAR

Adi: 1 2 3 4 5 6 7 8

♩ = 104 + clap little finger ring finger middle finger + clap wave + clap wave

Kai-yil tha-di vaith thi-ru-paar po-lees-kaar-ar

Kaak-kich sat-tai pot-ti rup-paa po-lees-kaar-ar

Pai-yil vood-hal vaith thi-rup-paar po-lees-kaar-ar

Pa-lat tha boot-sum an-nind-hir-up paar

po-lees-kaar-ar

3. Poleeskaarar - The PolicemanText and TranslationFirst Verse

Kayil thadi vaith thiru paar  
 Poleeskaarar  
 Kaakick sattai pottirup paar  
 Poleeskaarar  
 Payil voodhal vaith thirup  
 paar  
 Poleeskaarar  
 Palath tha bootsum  
 annindhirup paar  
 Poleeskaarar

The policeman will have a baton in his hand  
 The policeman  
 He will be wearing a khaki shirt  
 The policeman  
 He will have a whistle in  
 his pocket  
 The policeman  
 He will be wearing heavy  
 boots  
 The policeman

Second Verse

Uyarath thoppi vaith thirup  
 paar poleeskaarar  
 Vooaich suttrri vandhidu  
 vaar poleeskaarar  
 Bayath thai yellaam pokkidu  
 Vaar poleeskaarar  
 Pattannaththil adhigam  
 Unndu poleeskaarar

He will have a tall hat  
 The policeman  
 He will patrol the country  
 The policeman  
 He will dispel all fears  
 The policeman  
 There are many policeman  
 in the town

Third Verse

Thirudar kallaip pidithidu  
 Vaar poleeskaarar  
 Siraiyi nulle adaith thidu  
 Vaar poleeskaarar  
 Surrururrup paai irundhidu  
 Vaar poleeskaarar  
 Thup parriyum velai seyvaar  
 Poleeskaarar

He will catch the thieves  
 The policeman  
 He will put them in prison  
 The policeman  
 He will be alert  
 The policeman  
 He will investigate  
 The policeman

Fourth Verse

Sykkil motaar vanndi kallai  
 Poleeskaarar  
 Saikai kaati anuppidu  
 Vaar poleeskaarar  
 Ayk kiya maai amaidhi yaaha  
 Makkal vaazhave  
 Anuthinamum uzhaith thidu  
 Vaar poleeskaarar

He will direct cycles,  
 The policeman  
 Cars and carts with signs  
 The policeman  
 He will strive daily  
 For people to live  
 In peace and harmony  
 The policeman

Elements of Form

Age: 9 years

Mode



Sa: F

Tala: Adi

ActivitiesFirst Verse

- Line 1 - Right hand imitates holding a baton.
- Line 2 - Hands points to the body.
- Line 3 - Right hand points to the mouth.
- Line 4 - Both hands demonstrate putting boots on.

Second Verse

- Line 1 - Hand points to the head.
- Line 2 - Hand moves in circles.
- Line 3 - Hands point to the body, then outstretched.

Third Verse

- Line 1/3 - Both hands illustrate grabbing of thieves and throwing them into

prison.

Fourth Verse

Line 1/3 - Both hands are used to illustrate the policeman directing traffic.

## CHAPTER 5

### CONCLUSION

#### Educational Implications

Many music educators in South Africa depend on the written word as part of their methodology in implementing music education. As a result little emphasis is placed on processes of music-making and listening as a means of learning.

Patricia Shehan Campbell illustrates the importance of music learning through the medium of oral transmission in her research among cultures in India, Japan and Thailand.<sup>1</sup> She suggests that western music education can benefit by incorporating processes of oral learning, such as imitation and repetition, from these musical cultures. However, even though processes of learning through the oral medium are used in both African and Indian music this method in itself is insufficient for music educators who are trained in the western classical tradition based on literacy. Therefore I have presented resource material for teachers using a combination of oral and literate means.

#### Implementation of The Collection Of Songs

By drawing on Patricia Shehan Campbell's approaches towards implementing musics of different cultures<sup>2</sup>, the following suggestions are made for implementing the collection of African and Indian songs in the classroom.

1. Patricia Shehan, "The Oral Transmission of Music in Selected Asian Cultures", Council For Research in Music Education - Bulletin no. 92 Summer (1987).
2. For a detailed discussion refer to Chapter One.



Many of the educators in Chapter One believe that musics of different cultures must be taught in an "authentic" manner. One of the ways to do this is to teach songs using the original language rather than an English translation. Campbell acknowledges that young children are easily distracted by songs in different languages. She suggests therefore, that teachers use English translations to discuss the meanings of the texts with the class. In the video of African and Indian children's songs included, the texts of the songs are presented in Zulu and Tamil and are followed with English translations. Apart from providing the meaning in English, the texts are meant to be used by the teacher as a guide to correct pronunciation of the Zulu and Tamil words.

Campbell maintains that musics of different cultures are taught with a specific cultural context. Thus, she suggests that teachers provide students with cultural information so that the significance of the song within its original cultural context is understood and becomes more meaningful to students. The cultural information provided for each song under the heading "social significance" within the collection of songs, can be used by teachers to introduce students to the cultural background, social context and function of the song.

Campbell states that songs that are simple in structure with some repetition in melody and rhythm can be used to introduce musics of different cultures.<sup>3</sup> Rhythms and melodic phrases can be extracted from songs and used as warm-up exercises before singing the songs so that students are familiar with the musical structure of the song, and learn how musical concepts are used for structure and expression. The modes

3. Patricia K. Shehan, "Towards Tolerance and Taste: Preferences for World Musics", British Journal of Music Education 3 (1986), p. 161.

that are presented with each of the Indian songs can be used as warm up exercises before singing the songs so that children are familiar with the intervallic structure and characteristic glides that occur in the songs. The talas Rupaka and Adi can be counted and clapped as rhythmic exercises before learning the songs.

Many of the educators maintain that students acquire musical knowledge through an experiential dimension in musics of different cultures. Campbell believes that through active involvement in singing, movement and performance, students experience musics of different cultures at first hand. Through the performance of activities students experience musical concepts such as rhythm and form. Students can move to the beats, rhythm and tempi of different musics. A close relationship exists between motor and mental activity and movement can facilitate and enhance conceptual learning. Through active participation in songs with movement activities, children experience a culture's music and tradition thereby learning about people with whom they share a class or a society.

Whilst many of the leading music educators suggest the development of a curriculum that is reflective of world musics, others suggest a curriculum that reflects musics of the cultures within a particular society. With the culturally diverse student populations in South African schools, the structuring of music education and music curricula must be reconsidered to meet the needs of a changing South African nation. Many teachers are confronted with "multicultural" student groups on a daily basis and are unable to provide an all inclusive musical experience for these students.

Much musical material is to be found among the many different musical cultures in South Africa. But, because very little is notated much of this musical knowledge is lost

along with the disintegration of traditions through social change. Informants from the community must be acknowledged as valuable sources of knowledge, as are informal schools that have been established to teach children cultural languages, tradition, beliefs and values.

Those involved in educational planning must realise that the selection of musics to develop a music curriculum should be reflective of all South African cultures with the intention of achieving a more inclusive perspective in music education. The crux of the matter is that many of the suggestions of music educators and organisations such as SAMES who are working towards the implementation of multicultural curricula in schools, will go unheeded unless there are changes in the present South African Government's policies on education generally, and the arts specifically.

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