A SURVEY OF SCHOOL MUSIC IN SOUTH AFRICA

Mary Robinson Ramsay

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PREFACE

Abstract

Music in the curricula, music in the schools, supportive materials, and facilities were examined in six out of seven South African educational jurisdictions during the late 1970's. Official views were compared with what actually occurred. A profile of the teachers involved included their training, responsibilities, and status within the educational system. The detailed information was compared with trends appearing in the 1980's.

Acknowledgements

I would like to express my thanks and appreciation to all of the educational authorities and schools who participated in the study; to the Computer Centre staff at the University of Natal; to my advisor, Dr. Elizabeth Oehrle; and to friends and family members who gave their support and encouragement, especially Alex, Lyn, Kim and Geraldine.

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PART ONE

INTRODUCTION

1. Reason for the Study

In February 1973, Professor Michael Brimer of the Department of Music, University of Natal, Durban, decided to establish a pre-university music course for high school students. He had been led to believe that music as a subject was not freely available in secondary schools in and around Durban, but that many pupils wished to study it. I was asked to teach the course.

Surprisingly, only seven students enrolled the first year. The number dropped to five in the second year, despite the fact that information about the course was circulated to all high schools of the Natal Education Department. Of further concern were the great gaps which appeared to exist in the musical knowledge and experience of the children who did enrol. In many cases, the background they had was theoretical and memorized from textbooks: it bore little relation to "real" music. This impression was reinforced by encounters with students who enrolled in the first year at the Department of Music, University of Natal.

In contrast to this was an eistedfodd attended in May 1973. It was for Black secondary school choirs in the Durban area, and involved hundreds of children in an event which went on for hours. The quality of sound, and the enthusiastic, musical singing were a joy to hear. Yet, upon further enquiry, it became clear that formal training or knowledge, in the Western sense, was minimal, amongst both the children and their conductors.

Why was there so little response or attention to music in the Durban schools of the Natal Education Department? Why did the Durban Black schools apparently have so much more enthusiasm for music? What was the situation in the local Indian and Coloured schools? What was the situation in the rest of the Republic?

Being new to the country, and fearing that initial impressions might be wrong, I attempted to become familiar with the school and music situation by talking to people involved in education; by reading publications such as the magazine of the South African Music Teachers, music syllabi and any books which appeared to be relevant; by attending any music workshops and courses offered; and by visiting schools. The latter activity was aided when I became responsible for supervising some student music teachers. No comprehensive study of music in the schools up to that time appeared to exist. It seemed that the only way to learn exactly what was happening in music education in South Africa was to conduct organized research into the matter. The result of this study is a detailed survey of music education in South Africa in the last half of the 1970's, and a look at new directions in the 1980's.

2. A Summary of the South African Situation As It Relates to This Study

The Republic of South Africa contains people of many cultures and backgrounds. There are officially four main groups of people,- Whites, Coloureds, Asians (largely Indians), and Africans. A Survey of Race Relations in South Africa, 1976 said that:

> According to a Department of Statistics news release, the estimated size of South Africa's population in mid-1975 was:

Whites	4,240,000
Coloureds	2,368,000
Asians	727,000
Africans	18,136,000
	25,471,000[1]

Within each racial group there are further divisions. For example, there are English-speaking and Afrikaans-speaking Whites; there are Coloureds descended from Cape Malay/Dutch unions, and Coloureds descended from other racial unions; there are Moslem Indians and Hindu Indians; and there are at least nine Black African tribes, who are frequently grouped together as "Bantus".[2]

The government of the Republic of South Africa in the late 1970's was White: the other races had no direct voice in affairs of state. In August of 1984 a Coloured advisory council and an Indian advisory council were elected, as a first step in implementing a new constitution. Nevertheless, the policy governing all races has been that of apartheid, or separate development. This policy has been an integral part of education in South Africa:

> Until 1954, provincial education departments were responsible for the primary and secondary education of South African children of all ethnic groups. In the Cape Province, the same inspectors supervised all schools. In other provinces, one group of inspectors supervised white, Indian and Coloured schools, and separate inspectors, chosen for their knowledge of the local African language, supervised African schools. Where there was a common inspectorate there were common syllabuses, common examinations and examination standards, and persistent endeavours to raise the level of achievement of the more backward groups to that of the more advanced.
>
> Starting in 1954, in pursuance of the policy of separate development, control of education for each non-white race group has gradually been transferred to separate central government departments, each concerned with only one group; the Department of Bantu Education, the Department of Indian Affairs and the Department of Coloured Affairs. There is an emphasis, which is most apparent in Bantu Education, on separate development and on preparation for each group's ascribed place in an apartheid system. Centralisation has been part of the whole machinery of apartheid.[3]

White education is administered through four provincial education departments,- the Department of Education of the Provincial Administration of the Cape of Good Hope (that is, Cape Province); the Natal Education Department; the Orange Free State Department of Education; and the Transvaal Education Department.

In February 1976, the Ministers responsible for education of the four racial groups gave estimated per capita costs for school pupils of each group (Table 1.2.0). On March 22, 1976, the Minister of Statistics quoted teacher:pupil ratios for the various ethnic groups in 1975 (Table 1.2.1). While Indian and Coloured schools received only 20 to 30% as much money per pupil as White schools did, Black African pupils received only 6.5% as much as White pupils. In addition, they had to learn in conditions where there were 2.5 times as many children per teacher as there were in White schools.

This information appears to confirm an idea established in Article 14 of the C.N.O. Beleid: Federasie van Afrikaanse Kultuur Vereniginge, Instituut vir Christelike - Nationale Onderwys, which stated, amongst other things, that "The financing of coloured education must be placed on such a basis that it does not occur at the cost of white education." Similarly, Article 15 stated that "the financing of native education must be placed on such a basis that it does not occur to the cost of white education."[4]

Originally published in 1948, the Christian-National Education policy, mentioned above, was supposedly of concern only to Afrikaans-speaking members of the Dutch Reformed Churches.

> Christian National Education is based on a particular life and world view and is therefore applicable only in the case of people who profess this particular life and world view ...The C.N.E. policy of the

> F.A.K. is a policy for the Afrikaans Calvinistic section of our population. It was never intended for the English Anglican section, neither for any of the other Afrikaans religious or philosophical groups.[5]

Many South Africans, however, feared that the policy would be more widely interpreted. Throughout the next two decades, these fears rose again at various times, such as when separate educational administrations were established for Indians and Coloureds. The fears were finally realized when the 1967 Education Policy Act made clear references to the Christian and national character that was to permeate South African education.[6]

The same act centralized educational power and policy, placing it in the hands of a Minister, aided by a Committee of Educational Heads. After 1967 these people became a very powerful force in South African education, and while White education was designated the responsibility of the four provinces, it was with the assurance that all of them were directly controlled by the Minister of Education, Arts and Science. Implications of this move were discussed by Rose and Tunmer in their Documents in South African Education (p. 73 and following). For our purposes, Act No. 39 of 1967 conferred two powers on the central ministry, "in respect of the policy to be pursued in providing education to white persons in certain schools."

These powers directly affected music education:

> 2. (1) The Minister may, after consultation with the Administrators and the council (a National Advisory Education Council), from time to time determine the general policy which is to be pursued in respect of education in schools (hereinafter called the national education policy), within the framework of the following principles, namely that ...
>
> (g) co-ordination, on a national basis, of syllabuses, courses and examination standards and research, investigation and planning in the field of education shall be affected, regard being had to the advisability of maintaining such diversity as the circumstances may require;

> 6. (1) There shall be a committee of education heads (in this section referred to as the committee), consisting of the educational heads and of which the Secretary shall be chairman.
>
> (2) The committee shall submit recommendations to the Minister and the Administrators in regard to the manner in which the national policy can be carried out on a co-ordinated basis.[7]

In summary then, the South African educational system of the last half of the 1970's contained four separate systems, one for each ethnic group. All systems reflected strong central government control and the philosophy of that basically Afrikaans body.

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[1] Muriel Horrell et al, eds., A Survey of Race Relations in South Africa, 1976 (Johannesburg: South African Institute of Race Relations, January 1977), p. 31.

[2] The word "Bantu" stems from "Abantu", which means "the people", and can be found in the Zulu language. Black Africans do not particularly like being labelled by such a general, non-descript term, and prefer to be referred to by their tribal name (eg. Zulu, Xhosa), or as African. The government department responsible for these Africans was called the Bantu Administration, however, so that within this study the term Bantu is used simply to refer to schools (hence teachers and pupils) and affairs falling under the Bantu Administration.

[3] Study Project on Christianity in an Apartheid Society (SPROCAS), Report of the Education Commission, Education Beyond Apartheid, Johannesburg, 1971, pp. 37, 38. Quoted by Brian Rose and Raymond Tunmer, eds., in Documents in South African Education (Johannesburg: A.D. Donker/Publisher, 1975), p. 80.

[4] Documents in South African Education, pp. 127, 128.

[5] J.C. Coetzee in African Studies Programme - Occasional Papers 4, University of the Witwatersrand, 1968, pp. 16, 23-30, and in Symposium, 1960, pp. 22-23. Quoted in Documents in South African Education, pp. 116, 117.

[6] Documents in South African Education, p. 128.

[7] Ibid, pp. 73-75.

Table 1.2.0 Per Capita Expenditure for Education[1]

	Primary Classes	Secondary Classes	General Average
	R	R	R
White	Not Available	Not Available	605.00
Coloureds	118.49	170.67	125.53
Indians	146.11	235.00	170.94
Africans in White areas	32.01	154.62	39.53

Table 1.2.1 Teacher:Pupil Ratio[2]

White	1:20.1
Coloured	1:30.6
Asian	1:26.9
African	1:54.1

[1]Assembly 4 May, Hansard 14 col. 949; Assembly 10 February, Hansard 3 col. 159; Assembly 18 February, Hansard 4 col. 265; Assembly 16 February, Hansard 4 col. 293. Quoted by Muriel Horrell et al, eds., A Survey of Race Relations in South Africa, 1976, p. 321

[2]Ibid., Senate Hansard 6 col. 37.

3. Organization of the Study

The research concerning music education in South Africa was conceived in five sections:

1. a letter from the Professor of Music, University of Natal, to all education authorities, requesting permission to execute this study (Appendix 1, page i)[1]

2. a questionnaire to each participating education department (Appendix 1, page ii ff.)

3. a questionnaire to a random sample of schools. The questionnaire would partly evolve from replies to the first questionnaire (Appendix 1, page xvii ff.)

4. follow-up visits to some schools

5. a letter to all universities requesting information about music training available (Appendix 1, page xxix).

In answer to Professor Ballantine's letter, the Education Department of South West Africa (later Namibia) asked about the general tendency, or contents, and the extent of the questionnaires, as they did not wish their teachers to be overburdened. When the information was sent to them, however, they did not reply (Appendix 1, page xiv, xv, xvi). In some ways this solved a slight dilemma, which arose because South West Africa, or Namibia, did not fall into the same category as the rest of South Africa: it was a South African mandate, and was going through a period of transition, whereby it was adopting a rather different status, as yet undefined.

The Department of Education of the Provincial Administration of the Cape of Good Hope imposed a number of conditions to be met before the study could be carried out in their jurisdiction. After a great deal of negotiation,

they finally refused to participate, as I did not accept their proviso that "no comparison shall be drawn between one Department and another."[2] Very positive things had been heard about music in Cape Province schools, so it was a pity that access to them was denied.

All other education authorities were willing to be of assistance in the study, particularly after they had seen the first questionnaire. Thus the research into music education included six different educational jurisdictions,- the Department of Bantu Education; the Administration of Coloured Affairs; the Department of Indian Affairs, the Natal Education Department; the Orange Free State Department of Education; and the Transvaal Education Department. It drew from schools all over the Republic, except for those schools under the Department of Education of the Provincial Administration of the Cape of Good Hope.

Both questionnaires were accepted as proposed, with one exception: the Natal Education Department was concerned about the question which asked, "In your opinion, what is his/her (the inspector's) attitude toward music?"[3] Officials felt that it might encourage criticism of a superior, which was unacceptable to them. Hence, they asked that it be reworded, for Natal schools, to read, "Do the attitudes and approaches of the academic inspector have any influence on the teaching of music in your school?" This section was not altered for other jurisdictions because the questionnaires had already been sent out when Natal's last-minute reservation was raised.

In order to determine which schools should receive the questionnaire, it was first necessary to determine how many schools there were in each jurisdiction. Numbers were derived from lists of schools supplied by the six education authorities:

Coloured	1,910[4]	Natal Province	318
Indian	358[4]	Orange Free State	231
		Transvaal Province	1,011

The number of Bantu schools was not entirely clear: there were approximately 12,000 in total, with about 5,550 of these in areas designated White, and the remainder in homelands, such as the Transkei, the Ciskei, Bophutatswana, KwaZulu, Venda, and Gazankulu.[5] At the time the music inspector for Bantu Education replied to the questionnaire, the homelands had their own organization, and the Republic had ceased to exercise any authority in some cases. In others, however, Pretoria (the headquarters for South African Bantu education) offered some assistance with supervision. The music inspector was able to supply only the names of Bantu schools in Natal Province and KwaZulu. Since these covered 2,337 Bantu schools existing in White areas, the research continued, using the two lists available.[6]

The schools were divided into different types (Table 1.3.0), and numbered. Within each category, music questionnaires were sent to seventy-five schools or fifteen per cent of the schools,- whichever number was larger. If there were fewer than seventy-five schools in a category, all received questionnaires. Where fifteen per cent of schools in a category were used, the schools were chosen by applying random number lists, which were generated for each category by the computer.

In all, 1,805 questionnaires were sent out and 539 completed questionnaires were returned. The returns represented almost thirty per cent. While returns were not equally strong in all categories, the general response was quite gratifying (Table 1.3.1).

On the whole, Indian, Orange Free State and Natal schools were the most responsive, so that replies were received from approximately thirty-three

per cent of all schools in those jurisdictions, - not just thirty-three per cent of the schools solicited. It is difficult to account for the few replies from the Transvaal or from Bantu schools. In the latter case it may have been that the questionnaire simply did not have much relevance for the African school situation. The poor returns for the Coloured schools may well have been affected by the fact that the questionnaires arrived at the schools in April and May of 1976, and, surrounding the June 1976 Soweto Riots, there was a great deal of unrest amongst the Coloured people in Cape Province. A number of schools were closed, and many others operated under stressful conditions. Since the largest proportion of Coloured schools is in Cape Province, it is not surprising that a questionnaire about music elicited little response.

The information received was punched onto computer cards, and fed through the computer to establish various lists of information. This information was then gathered together and processed, in an attempt to discover exactly what was happening in schools, with regard to music.

The logistics of visiting a random sampling of schools throughout the Republic became unwieldy. Time was spent in three Durban and district high schools, a Durban primary school, and a primary and secondary school in Newcastle. All of them fell under the Natal Education Department. Two Coloured schools in Durban and an Indian Training College were also visited. None of the information received was statistically measurable, but it did confirm what had been found in the survey.

The letter to universities requesting information about music training available produced a plethora of material from some institutions, and

silence from others. Thus, it was impossible to include a detailed, representative examination of music education training.

Since this attempt to learn more about music training at post-secondary institutions, Annette Lesley Jacobsen has submitted Music Education: A Comparative Study of Courses Offered at Selected South African Universities (1980, University of Natal). There is, however, scope for further research into content and structure of training in music education at the university level.

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[1]Letter sent to the Department of Bantu Education; the Department of Education of the Provincial Administration of the Cape of Good Hope; the Administration of Coloured Affairs; the Director of Education, the Department of Indian Affairs; the Natal Education Department; the Orange Free State Department of Education; the Education Department of South West Africa; the Transvaal Education Department.

[2]Correspondence, July 17, 1975 to February 2, 1976.

[3]P. 10, question 19(d) - Appendix 1, p. xxvii.

[4]A Survey of Race Relations in South Africa, 1976 gives the figures for Coloured and Indian schools as 1953 and 365 respectively (p. 322).

[5]Music inspector for Bantu Education, replying to questionnaire, November 5, 1975.

[6]Natal and KwaZulu contain mostly Zulus, and some Xhosas. Those two tribes made up 9,652,000 of 18,136,000 Black Africans in the country (or over half), according to A Survey of Race Relations in South Africa, 1976.

Table 1.3.0 Different Types of Schools in Each Jurisdiction, Their Numbers, and How Many Were Questionned*

		"Pure" High	High	Aided High	Junior High	Senior Primary	Primary	Aided Primary	Lower Primary	Total
Bantu	No.		33		85	96	1,180		943	2,337
	No. Ques. Sent		all		75	75	178 (15%)		142 (15%)	504 (21.6%)
Coloured	No.		92	5	20		576			1,910
	No. Ques. Sent		75	all	all		86 (15%)			366 (19.0%)
Indian	No.		48(1) 20(2)	4			101(8) 42(9)	143		358
	No. Ques. Sent		all	all			75(8) all(9)	75		264 (73.7%)
Natal	No.		69	25 7(3)			156	13(10) 7(11)	35 2(12) 4(13)	318
	No. Ques. Sent		all	all			75	all	all	238 (74.6%)
O.F.S.	No.		47	8(4)	7 5(5)		123			231
	No. Ques. Sent		all	all	all		75			183 (79.0%)
Transvaal	No.	41	226		11(6) 111(7)		663			1,011
	No. Ques. Sent	all	75		75		100 (15%)			250 (24.7%)

*If there were fewer than 75 schools, questionnaires went to all of them. If there were more than 75 schools, questionnaires went to 75 of them, or 15%, whichever was the greater number.

(1) Natal; (2) Cape and Transvaal; (3) Private High; (4) Private High; (5) Pre-vocational; (6) Aided; (7) Unaided; (8) Natal; (9) Transvaal; (10) Aided Primary; (11) Private Primary; (12) Aided Lower Primary and (13) Private Lower Primary

Table 1.3.1 Numbers Who Received and Returned the Second Questionnaire.

	Total no. Schools	No. schools Solicited	% of all Schools	No. replies Received	% of schools Questioned	% of all Schools
Bantu	2,337	504	21.6%	55	10.9%	2.4%
Coloured	1,910	366	19.2%	78	21.3%	4.1%
Indian	358	264	73.7%	126	47.7%	35.2%
Natal	318	238	74.8%	123	51.7%	38.7%
O.F.S.	231	183	79.2%	73	39.9%	31.6%
Transvaal	1,011	250	24.7%	84	33.6%	8.3%
Totals	6,165	1,805	29.3%	539	29.9%	8.7%

PART TWO

MUSIC IN THE SCHOOLS

1. Profile of Schools Who Responded

Questions to the schools:

"Are you replying from a primary school
secondary school
combined primary/secondary school

Afrikaans medium school
English medium school
dual medium school?

Do you teach primary school children
secondary school children
both

boys
girls
both?

What grades are taught in your school?

How many children are in your school?

How many children take music? (Please number by grade)

How many teachers are there in your school?

How many music teachers are there in your school?

How many classroom teachers teach music?

Are you a - classroom teacher
- music teacher?

Do you teach - full-time
- part-time?

If you are part-time, please indicate the number of days per week that you teach."

Since primary schools outnumber secondary schools throughout the Republic (Table 1.3.0), it was understandable that primary schools provided the majority of responses to the questionnaire. In the Orange Free State there were a number of combined primary and secondary schools who sent replies.[2] (Table 2.1.0)

Zulu was the dominant language in Bantu schools who responded.[3] Coloured schools commonly used Afrikaans,although there were some dual medium schools (bilingual English/Afrikaans). Indian schools were most definitely English medium. In Natal schools English was the most common language of instruction, while Afrikaans was most common in the Orange Free State. Both the Natal and the Orange Free State had some dual medium schools. The Transvaal schools were evenly divided between English and Afrikaans. (Table 2.1.1)

Combined boys' and girls' schools, or co-educational schools, were the usual type, although in Natal, and to a certain extent the Transvaal, there were a few separate girls' and boys' schools (Table 2.1.2). The latter were usually English medium, and might be explained by the English traditions which exist, particularly in Natal.

Obviously, whether or not the information requested was returned depended on the teacher who ultimately received the questionnaire. Would it be mostly music teachers who replied?[4]

Responses from Bantu and Coloured schools came primarily from classroom teachers, and full-time teachers. Replies from Indian schools were usually sent by music teachers and full-time teachers. Natal had a high number of part-time teachers. Replies from music teachers were slightly in the majority. In the Orange Free State, respondents were most often music

teachers and full-time teachers. The Transvaal resembled Natal in the high number of part-time teachers who responded. Roughly the same percentage of answering teachers in all jurisdictions were required to fill a dual role, that is, classroom teacher and music teacher.[5] (Tables 2.1.3, 2.1.4 and 2.1.5)

Bantu schools who replied tended to have smaller staffs: roughly the same proportion had one to five teachers, six to ten teachers, and eleven to fifteen teachers. One school had thirty-six to forty teachers. In coloured schools, 21.8% had from one to five teachers, and 14.1% had from thirty-one to thirty-five teachers, while the remaining schools were evenly distributed between the two extremes, for the most part. Indian schools generally had staffs of twenty-five teachers or fewer, with no one size being particularly prevalent. Natal schools were similar, although Natal was the one place where there were staffs of every size, up to seventy teachers. The majority of schools who replied from the Orange Free State had from sixteen to thirty teachers. One very unusual school had a staff of over ninety-six teachers. Transvaal schools had staffs of every size, evenly dispersed from one to thirty-five. Only 21.6% of the replies came from staffs larger than that, and sizes of these larger staffs ranged quite evenly from thirty-six to sixty-five teachers. (Table 2.1.6)

In support of the fact that the majority of Bantu teachers who replied were classroom teachers, only 18.2% of Bantu schools had at least one full-time music teacher, and 10.9% had at least one part-time music teacher. Coloured schools were no better off: 16.7% had a full-time and 2.6% had a part-time music teacher. By contrast, 50.8% of Indian schools reported having a full-time music teacher. In Natal schools, 34.9% had at least one

full-time music teacher and 40.6% had at least one part-time music teacher. In the Orange Free State, 80.9% of schools had from one to nine full-time music teachers. The Transvaal was similar to Natal, with full-time music teachers in 40.5% of the schools, and part-time music teachers in 46.5% of the schools.[6] (Table 2.1.7)

Much of the responsibility for teaching music rested with classroom teachers. In some cases, they had to carry on even if there was a school music teacher: for example, although 46.5% of Transvaal schools had a part-time music teacher, and 40.5% had a full-time music teacher, 54.8% of the schools who replied to the questionnaire had classroom teachers who taught music. That situation was very common in Bantu and Coloured schools, and least common in Orange Free State and Natal schools. (Table 2.1.8)

In summary, then, the general picture of the schools who replied to the questionnaire about music education in South Africa was one of co-educational institutions. Primary schools were in the majority. It is a well-known fact that a person's early years are his most formative. What sort of musical education were the children being given? Was their appetite for music being whetted during these early years? Did the replies from secondary schools bear this out?

The profile continued, by suggesting that classroom teachers were largely responsible for music in Bantu and Coloured schools. Orange Free State schools, on the other hand, appeared to have an abundance of music specialist teachers. Did these two different situations affect the musical life and attitudes in the schools?

Did the fact that so many classroom teachers in Bantu and Coloured schools took responsibility for teaching music indicate that they were

trying to fill the need created by lack of specially trained personnel?

Some of the answers to these questions became clear as further details emerged from the questionnaires. Certainly, the large number of part-time music teachers, who taught only two or three days a week, would suggest an obvious starting point, should the authorities wish to upgrade their music programmes.

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[1]The types of schools referred to in documents from education authorities.

[2]In South Africa, primary school usually includes Class 1 and Class 2 (sometimes called Grades 1 and 2), followed by Standards 1 to 5 inclusive. Secondary or high school usually includes Standards 6 to 10 (sometimes called Forms I to V in Bantu schools).

[3]The booklet listing Bantu schools and information about them denoted language of instruction as well. None of the Black African languages except Zulu figured among the respondents.

[4]There is danger of a biased sampling in a survey of this type, because it stands to reason that people who are at least minimally interested in music would be more inclined to return the questionnaires than those with no interest at all. Whether only music teachers have much interest in music is another question. In any case, WHO replied also reflects something about the music life in a school.

[5]At first glance, the figures for each educational jurisdiction do not seem to make sense: classroom teachers plus music teachers plus those who are both add up to more than 100% in every instance except that of the Orange Free State. This can be explained, however, by the fact that many people filling in the questionnaire ticked more than one category, so that the computer counted some people more than once.

[6]The questions "How many music teachers are there in your school?" and "How many classroom teachers teach music?" seemed to create some confusion. Often the same information was inserted in both sections, whereas it became obvious from the rest of the questionnaire that there couldn't be (for example) two full-time music teachers. Perhaps respondents didn't read carefully. Perhaps the fact that the two questions were not on the same page and juxtaposed created confusion. Or perhaps the problem would have been avoided by wording the first question "How many people in your school teach ONLY music?"

Table 2.1.0 Types of Schools Who Responded and Their Numbers

	Primary	Secondary	Combined	Not Clear	Not Answered	Total
Bantu	28	22	4	1	0	55
	50.9%	40.0%	7.3%	1.8%		
Coloured	55	16	5	0	2	78
	70.5%	20.5%	6.4%		2.6%	
Indian	89	23	12	0	2	126
	70.6%	18.3%	9.5%		1.6%	
Natal	66	43	10	1	3	123
	53.7%	35.0%	8.1%	0.8%	2.4%	
O.F.S.	28	16	24	3	2	73
	38.4%	21.9%	32.9%	4.1%	2.7%	
Transvaal	36	26	14	5	2	83[1]
	43.4%	31.3%	16.9%	6.0%	2.4%	

[1]In addition there was one post-secondary secretarial college.

Table 2.1.1 Instruction Medium of Schools Who Responded

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
Afrikaans	0	55 70.5%	0	18 14.6%	46 63.0%	37 44.0%
English	6 10.9%	5 6.4%	111 88.1%	68 55.3%	5 6.8%	34 40.5%
Dual Medium	14 25.5%	15 19.2%	3 2.4%	29 23.6%	16 21.9%	6 7.1%
Two Stream	0	0	0	0	0	0
Zulu	31 56.4%	0	0	0	0	0
Xhosa	0	0	0	0	0	0
Southern Sotho	0	0	0	0	0	0
Zulu/English	1 1.8%	0	0	1 0.8%	0	0
Not Clear	1 1.8%	1 1.3%	9 7.1%	3 2.4%	4 5.5%	5 6.0%
Not Answered	2 3.6%	2 2.6%	3 2.4%	4 3.3%	2 2.7%	2 2.4%
Total	55	78	126	123	73	84

Table 2.1.2 Gender of Children in Schools Who Responded

	Boys	Girls	Both	Not Clear	No Answer	Total
Bantu	1	0	46	8	0	55
	1.8%		83.6%	14.5%		
Coloured	1	0	73	2	2	78
	1.3%		93.6%	2.6%	2.6%	
Indian	1	2	118	3	2	126
	0.8%	1.6%	93.7%	2.4%	1.6%	
Natal	13	14	85	8	3	123
	10.6%	11.4%	69.1%	6.5%	2.4%	
O.F.S.	2	2	63	4	2	73
	2.7%	2.7%	86.3%	5.5%	2.7%	
Transvaal	5	8	63	6	2	84
	6.0%	9.5%	75.0%	7.1%	2.4%	

Table 2.1.3 Number of Classroom Teachers and Music Teachers Who Responded

	Classroom Teacher	Music Teacher	Those Who are Both
Bantu	42	16	8
	76.4%	29.1%	14.5%
Coloured	60	23	13
	76.9%	29.5%	16.7%
Indian	51	87	25
	40.5%	69.0%	19.8%
Natal	43	75	16
	35.0%	61.0%	13.0%
O.F.S.	7	62	2
	9.6%	84.9%	2.7%
Transvaal	40	44	15
	47.6%	52.4%	17.9%

Table 2.1.4 Number of Full-Time and Part-Time Teachers Who Responded

	Full-Time	Part-Time	Not Clear	No Answer	Total
Bantu	39	9	6	1	55
	70.9%	16.4%	10.9%	1.8%	
Coloured	59	10	3	6	78
	75.6%	12.8%	3.8%	7.7%	
Indian	100	15	3	8	126
	79.4%	11.9%	2.4%	6.3%	
Natal	78	29	3	13	123
	63.4%	23.6%	2.4%	10.6%	
O.F.S.	65	3	0	5	73
	89.0%	4.1%		6.8%	
Transvaal	45	21	4	14	84
	53.6%	25.0%	4.8%	16.7%	

Table 2.1.5 Number of Part-Time Days per Week

	One	Two	Three	Four	Five	Total No. Part-Time Teachers
Bantu	0	5 9.1%	1 1.8%	2 3.6%	1 1.8%	9
Coloured	1 1.3%	1 1.3%	4 5.1%	2 2.6%	2 2.6%	10
Indian	2 1.6%	8 6.3%	4 3.2%	0	1 0.8%	15
Natal	1 0.8%	13 10.6%	12 9.8%	1 0.8%	2 1.6%	29
O.F.S.	1 1.4%	0	1 1.4%	0	1 1.4%	3
Transvaal	2 2.4%	9 10.7%	3 3.6%	3 3.6%	4 4.8%	21

Table 2.1.6
Number of Teachers in School

	01-05	06-10	11-15	16-20	21-25	26-30	31-35
Bantu	14 25.5%	17 30.9%	15 27.3%	5 9.1%	3 5.5%	0	0
Coloured	17 21.8%	8 10.3%	9 11.5%	8 10.3%	6 7.7%	7 9.0%	11 14.1%
Indian	18 14.3%	15 11.9%	18 14.3%	13 10.3%	22 17.5%	10 7.9%	7 5.6%
Natal	10 8.1%	15 12.2%	18 14.6%	20 16.3%	11 8.9%	14 11.4%	6 4.9%
O.F.S.	3 4.1%	5 6.8%	5 6.8%	15 20.5%	17 23.3%	10 13.7%	2 2.7%
Transvaal	7 8.3%	8 9.5%	9 10.7%	5 6.0%	10 11.9%	7 8.3%	7 8.3%

	36-40	41-45	46-50	51-55	56-60	61-65	66-70
Bantu	1 1.8%	0	0	0	0	0	0
Coloured	7 9.0%	2 2.6%	0	0	0	0	0
Indian	5 4.0%	4 3.2%	4 3.2%	3 2.4%	0	0	1 .8%
Natal	6 4.9%	2 1.6%	4 3.3%	4 3.3%	2 1.6%	2 1.6%	2 1.6%
O.F.S.	4 5.5%	3 4.1%	1 1.4%	0	0	0	(96-100) 1/1.4%
Transvaal	4 4.8%	3 3.6%	4 4.8%	2 2.4%	2 2.4%	3 3.6%	0

Table 2.1.7

Number of Music Teachers in School a)Part-Time b)Full-Time

a) Part-Time

	01	02	03	04	05	06	07	08	Not Clear	Total Percentage
Bantu	4 7.3%	1 1.8%	0	0	0	0	0	0	1 1.8%	10.9
Coloured	1 1.3%	0	0	0	0	0	0	0	1 1.3%	2.6
Indian	27 21.4%	0	0	0	0	0	0	0	0	21.4
Natal	37 30.1%	7 5.7%	3 2.4%	1 .8%	0	0	0	0	2 1.6%	40.6
O.F.S.	8 11.0%	2 2.7%	0	0	1 1.4%	0	0	0	0	15.1
Transvaal	23 27.4%	6 7.1%	2 2.4%	3 3.6%	1 1.2%	1 1.2%	0	1 1.2%	2 2.4%	46.5

b) Full-Time

	01	02	03	04	05	06	07	08	09	
Bantu	3 5.5%	4 7.3%	2 3.6%	0	0	0	0	0	1 1.8%	18.2
Coloured	9 11.5%	1 1.3%	1 1.3%	0	0	0	0	0	2 2.6%	16.7
Indian	62 49.2%	2 1.6%	0	0	0	0	0	0	0	50.8
Natal	33 26.8%	5 4.1%	2 1.6%	1 .8%	0	0	0	0	2 1.6%	34.9
O.F.S.	11 26.8%	31 42.5%	13 17.8%	2 2.7%	0	1 1.4%	0	0	1 1.4%	80.9
Transvaal	20 23.8%	6 7.1%	1 1.2%	2 2.4%	0	1 1.2%	0	0	4 4.8%	40.5

Table 2.1.8
Number of Classroom Teachers who Teach Music

	01	02	03	04	05	06	07	08	09	10
Bantu	5 9.1%	9 16.4%	6 10.9%	7 12.7%	1 1.8%	6 10.9%	0	2 3.6%	1 1.8%	4 7.3%
Coloured	5 6.4%	12 15.4%	11 14.1%	6 7.7%	2 2.6%	2 2.6%	2 2.6%	2 2.6%	3 3.8%	4 5.1%
Indian	17 13.5%	14 11.1%	5 4.0%	5 4.0%	4 3.2%	3 2.4%	3 2.4%	1 .8%	2 1.6%	0
Natal	24 19.5%	12 9.8%	6 4.9%	0	0	0	0	0	0	0
O.F.S.	9 12,3%	3 4.1%	2 2.7%	1 1.4%	1 1.4%	1 1.4%	0	0	0	0
Transvaal	18 21.4%	8 9.5%	9 10.7%	1 1.2%	4 4.8%	0	1 1.2%	3 3.6%	0	1 1.2%

	11	12	13	14	15	16	17	18	19	Total Percentage
Bantu	2 3.6%	1 1.8%	1 1.8%	0	0	0	0	0	0	81.7
Coloured	3 3.8%	2 2.6%	3 3.8%	2 2.6%	3 3.8%	0	1 1.3%	3 3.8%	0	84.6
Indian	1 .8%	1 .8%	0	0	1 .8%	0	0	0	0	42.4
Natal	0	0	0	0	0	0	0	0	0	34.2
O.F.S.	0	0	0	0	0	0	0	0	0	23.3
Transvaal	1	0	0	0	0	0	0	0	0	54.8

2. Music in the School Programme

Questions to the education authorities:

"Please enclose a list of all schools under your jurisdiction.
Which of these schools has music as a regular part of the curriculum?"

Question to the schools:

"How many children in your school take music? (Please give numbers by grade, and indicate whether you refer to class music, or the option, music as an examination subject)."

Music instruction in South African schools falls into two categories. Class music refers to that phenomenon where all children in a class are obliged to have music instruction, which may be taught by a classroom teacher or a specialist teacher. Music as an examination subject is optional, and is usually taught by someone with more than average music training. The latter takes place in secondary schools, and is regarded as an academic discipline.

Bantu, Coloured, Indian, Orange Free State and Transvaal education authorities stated that all schools offered class music. The person answering the questionnaire for the Bantu jurisdiction qualified this statement by saying, "All schools,- on paper." The reply from Indian authorities stated that class music was COMPULSORY at all levels of schooling. The Natal response included a note which said that asterisks on the list of schools would indicate those schools where music was part of the curriculum. In fact, the respondent neglected to include any asterisks, but we can conclude that not all schools would have been included, because the note continued on by saying, "The rest are schools where suitable staff are not available, or where staff rationing does not allow for specialist teachers to operate."

The replies of the Bantu and Natal authorities appeared to be the most realistic, when compared with the questionnaire responses from actual schools. Just over half of Bantu children covered by the survey received classroom music instruction. Of Coloured and Indian children, 79.9 and 71% respectively received classroom music. Just over half of Natal children were reached, while only 42.7% of Orange Free State children and 44.8% of Transvaal children were given classroom music instruction. (Table 2.2.0).

Could one explanation for the generally low percentages of classroom music involvement in the White schools be rooted in the secondary schools? Throughout the Republic the ratio of secondary school students to the total school population is considerably higher in White schools. How would the ratio of secondary school class music students to all class music students correspond with the ratio of secondary school students to the total school population? The two sets of ratios were quite similar in all cases but one: in Bantu schools, secondary school students made up only 8.6% of the total enrolment, whereas in the replies to this questionnaire, secondary school students made up 30.7% of the total enrolment in class music (Table 2.2.1). The explanation probably lay with the fairly balanced numbers of Bantu primary and secondary schools who replied, compared with the preponderance of primary school replies from other jurisdictions.

Looking even more closely at secondary school class music, it became evident that involvement with class music dropped dramatically in most schools in Standards Nine and Ten. Bantu secondary schools had the lowest percentage of children involved in class music, in all standards. Coloured schools' involvement in class music declined rather dramatically after Standard Six, but remained relatively constant thereafter. In Indian

schools class music stopped completely in Standards Nine and Ten. Orange Free State secondary school students maintained the highest rate of involvement in class music, in all standards, of any schools. (Table 2.2.2).

Music as an optional, or chosen, examinable subject at the secondary level presented quite a different picture. On an official level, the Orange Free State was the only education authority to give figures for the numbers of pupils studying music as a full, optional subject. Looking at the entire range of schools, 182 of 231 were taken into consideration, with the rest being dismissed as farm schools, or very small primary schools. Of the 182, apparently 25 offered music as a full, optional subject,- although many more offered extra-curricular instrumental music. (Tables 2.5.1, 2.5.2, 2.5.9 and 2.5.10).

Replies from the schools revealed that the numbers of pupils involved in music as an examination subject were much smaller than for class music (Table 2.2.3). Bantu and Coloured schools offered nothing in Standards Nine and Ten. In Coloured schools, numbers in the earlier standards were insignificant: one school offered music as an examination subject to only thirteen pupils per level. Numbers in the Indian schools were also fairly insignificant: although in Standard Six there were ten Indian schools offering music as an examination subject, there were only 125 pupils involved, or 12.5 per school. By Standard Eight, that had dropped to two schools, and twenty-five pupils. (Table 2.2.4).

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Question to the education authorities:

"In secondary schools, does your department take into account pupils passing music examinations governed by other organizations, for example U.N.I.S.A.

or The Royal Schools? - yes
- no

If yes, 1) which examining bodies are recognized?

- U.N.I.S.A.
- Royal Schools
- Trinity College
- other (please specify).

2) to what extent can these examinations be considered partial or total requirements for a music pass at any specific level of schooling?"

This question was included in the examination of music in the school curriculum because in certain overseas jurisdictions, it has been a custom to recognize music training given outside the school. For example, in the province of Ontario, in Canada, a Grade Nine piano certificate plus a Grade Three harmony certificate from the Royal Conservatory of Music of Toronto qualifies as a Matriculation subject. This fact often allows children in more rural or remote areas to develop their musical talents, even if an extensive music programme cannot be supported in the school. I was curious if such a system existed in South Africa.

The music inspector for Bantu schools answered that the question was simply not applicable in his schools, although there were some pupils in schools and training colleges who studied privately for music examinations. Coloured authorities said that they gave no recognition to music examinations of other organizations. Indian authorities recognized UNISA and Royal schools, but failed to answer in what way these examinations counted.

The Natal Education Department recognized UNISA, Royal Schools and Trinity College examinations, but only as guidelines. Thus, a pupil with a Grade Three level pass from one of the aforementioned institutions was

regarded as equipped to cope with Standard Six music when he or she entered high school. A Grade Four music pass would enable him or her to cope with Standard Seven music.

In the Orange Free State, only UNISA examinations were recognized (an attitude which seemed to be gaining hold elsewhere, as well), but they apparently carried more weight with that education department than with any other jurisdiction: pupils studying music at the extra-curricular level were encouraged to take UNISA examinations every three to four years. Beginning in 1977, a new syllabus for extra-curricular tuition was introduced, initially on a voluntary basis.

Transvaal authorities said that they gave no recognition to music examinations administered by other organizations.

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Whether or not music forms a recognized part of a school curriculum, or is at least offered as a possible subject for credit at any particular level of schooling, depends upon how society, and hence its representatives in education, view music. Music education in the context being examined is a product of Western and/or industrialized society. It would not be relevant in a traditional African society, for example, where music was very much a part of everyday life, and learning occurred all the time through active participation in musical performance. As a result, most of the writing about music education, and why it should even occur, stems from Western sources,- which is not to denigrate it, but merely to say that it is relevant to modern South Africa, where the school system is based on a model typical of the Western world.

In discussing the educative value of music, Brian Brocklehurst gave a brief survey of historical points of view.[1] To Aristotle, music was an essential factor in education because of its great influence in character building. Mediaeval monastery and cathedral schools were intended to provide training for boys and youths engaged in the singing of the church services. In mediaeval universities, music was a valued subject of the Quadrivium because it was believed that

> music trained the mind in abstract speculation; students received instruction in plainsong and the teachings of Boethius, incorporated in 'De institutione Musica' and revised in the 11th century by Johannes de Muris. Music's subsequent decline in educational importance can be attributed in part to the dissolution of the monasteries' song schools, which at first had been so closely associated, and to the increasing secularization of education.[2]

By the era of Milton, music in education was regarded as "merely to provide a means of relaxation and recreation for students between more important activities."[3]

In fact, John Locke later deplored the amount of time young men devoted to learning to play musical instruments. On the other hand, by the era of Miss Bingley in Pride and Prejudice, a thorough knowledge of music was one of a list of requirements for an accomplished woman. And in the nineteenth century state schools, music was regarded as an important moralizing force.[4]

Over the decades of this century, there have been many and varying reasons given for the inclusion of music in a child's education. Very often, they have included a great many non-musical reasons. For example, in addition to developing one's aesthetic taste, music studies are seen as, on the one hand, helping us express things it is difficult to verbalize, and on the

other hand, as improving our hearing and language skills. Mlle. Ribière-Raverlat reported that there was even a correlation between daily musical training in Hungarian schools and more rapid mental calculation; more rapid reading; more ability in writing and drawing; better and more sustained attention; greater memory and imagination; larger pulmonary capacity; better group comportment; improved gymnastic skills; and various other attainments.[5] This information would seem to support the use of music in therapy; - therapy for the deaf, for the mentally handicapped, or mentally ill, and for children with learning problems.

In addition, music is said to contribute to a child's self-respect, and to expand his self-knowledge and self-expression. In this era of ever-increasing leisure, due to technological and medical advances, it provides him with a form of recreation which he can follow throughout his ever-extended life.

Not only the individual benefits from musical studies. Group activities teach co-operation, consideration, responsibility, self-control, and self-discipline. Group activities also unify. Through hearing and exploring the music of other cultures, the child reaches beyond his immediate environment and acquires a beginning understanding of the rest of the world. An international culture is created.

Writing about music education in transition in an American context, Paul Van Boedgraven summarized the following reasons as answering the question "Why should instruction in music be included in a tax-supported, comprehensive program of education?"

1. A music program promotes school and community spirit and helps to establish good public relations.

2. Music is a means of personality development through its emphasis on creative expression.
3. Music provides an opportunity for the development of good citizenship and an understanding of our democratic way of life.[6]

Van Boedgraven went on to present a variety of other reasons, as well. He then wrote that music educators, among others, felt that they could strengthen their claim for an important role in the total education programme by showing how music could contribute, in an important way, not only to one or two of these goals, but to all of them. He maintained that the desire to show the importance of music in the total educational programme was accelerated during the 1930's depression, when music was labelled a "frill".

The attitude more recently has been to justify the inclusion of music for its own sake: "Music has been, is, and will continue to be such an important part of our culture that all educated persons must be brought into contact with it through organized, curricular experiences."[7]

One of the most compelling arguments for music education at all levels of general school experiences comes from a statement made by the National Association of Secondary-School Principals (U.S.A.) in 1962:

> Youth today face two radically different forces. Schools push for excellence in all subjects. At the same time, the mass media outside the schools all too frequently focus students' attention on shallow, mediocre models of the good life. Students exercise value standards as they make independent, intellectual judgements about artistic quality in all of their experiences. For example, they identify the characteristics of good theatre in television or motion pictures. They discriminate among the barrage of music that permeates their world. They judge design in the goods they buy and the things they produce.
>
> All secondary-school students, therefore, need experiences in understanding music, the visual arts, the theatre arts, the industrial arts, and home economics. Otherwise they base their decisions on stereotypes and prejudices which can easily be manipulated by the

> mass media and by superficial shifts in fashion. Students need to learn how to exercise social responsibility in making personal and group decisions about the arts.
>
> The hulking ugliness of large parts of our cities and towns, the mediocrity of some industrial production, the brazen tawdriness of much of our advertising and commercial display, the insipid programs that fill many hours on radio and television, and the content of many pages of newspapers and magazines do not provide the desired image. The conditions exist because too many people are willing to accept such standards, having little educated basis for critical selection. In a free society, each individual is socially responsible for the quality of art he contributes in his home, his work, and his stand on kinds of architecture and the urban and suburban planning in his community. For example, he makes many decisions about civic planning, housing, parkways, and conservation, all of which involve the arts. The arts thus viewed as a function of society are the responsibility of all citizens . . .
>
> Neither an outstanding nation nor a worthy individual can be intellectually mature and aesthetically impoverished. School programs should reflect a balanced image of social and artistic value.[8]

The whole premise behind this view is that of general education, or "common schooling",- that quantity of schooling which at any particular time is normally regarded as necessary for all and is made available to all.[9] Being American, the people involved felt that one function of the "common" school is to prepare young people for life in a free, democratic society in which they will have the opportunity and the responsibility to make choices. In fact, the idea of general education is not very different from the Renaissance conception of the educated man, except that it reaches more people. This viewpoint is supported by Brian Brocklehurst when he quotes the Newson Report, - which was a blueprint for current education in England,- as observing that "the value of the educational experience should be assessed in terms of its total impact on the pupil's skills, qualities and personal development, not by basic attainments alone." [10]

In terms of the numbers involved in classroom music activities, it would appear that South African society in general does not place a high

value on music in the life of its young people. One wonders if those involved in education have thought through the question of why music is offered in an education system. Although all authorities paid lipservice to providing classroom music, only Coloured and Indian schools showed a goodly percentage of pupils receiving it at the primary level.

That numbers dropped even further in secondary schools might be due to the fact that Standards Nine and Ten are the levels at which students are supposed to have decided where their particular interests and talents lie, and are encouraged to concentrate on studies which will lead them to make maximum use of these talents, and prepare them for future studies or careers. "Frivolities" such as class music tend to be dispensed with.

The even lower numbers of children involved in music as an optional, examinable subject, particularly in Bantu, Coloured and Indian schools, may have been due to several factors. One was probably connected with the low number of Bantu and Coloured secondary school students, and the relatively low number of Indian students who are in Standard Ten in any case (Table 2.2.5). If it is a struggle for the majority of children to reach that level, for whatever reason, it is hardly surprising that there is not much call for music as a subject. The arts usually flourish only after more basic needs are served.

Another possible reason is the expense involved in buying instruments, music, records and sound equipment, all of which are necessary to carry out a programme such as that outlined by the school authorities (see the section on Syllabi, - PART II, Section 4). Since per capita expenditure by the government for Bantu, Coloured and Indian children was considerably lower than that for White children (Table 1.2.0), it is doubtful that there was

much money left for musical instruments, etc., after the essentials were taken care of.

In addition, there are considerably fewer Bantu, Coloured and Indian teachers with university degrees than there are White teachers (Table 4.3.0, Teachers and Their Qualifications). Given that it would be extremely difficult to teach Standards Nine and Ten without extensive musical training, at least equivalent to university studies (eg. a music diploma), it is again not surprising that the music option was not offered in Standard Ten in Bantu and Coloured schools and was not offered in either Standard Nine or Ten in Indian schools.

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[1]Brian Brocklehurst, Response to Music (London: Routledge and Kegan Paul, 1971), Chapter I.

[2]N.C. Carpenter, Music in Medieval and Renaissance Universities (Norman: University of Oklahoma Press, 1958). Quoted in Response to Music, p. 3.

[3]J. Milton, Of Education: Letter to Master Samuel Hartlieb, 1644. Quoted in Response to Music, p. 4.

[4]Ibid.

[5]Jacqueline Ribière-Raverlat, "L'Enseignement Musical en Hongrie et le Développement Physique et Intellectuel de l'Enfant," Cahiers Pédagogiques, vol. 72 (23e année): 17-18, 1968.

[6]Bonnie C. Kowall, ed., Perspectives in Music Education, Source Book III, (Washington, D.C.: Music Educators' National Conference, 1966), pp. 29-35.

[7]Ibid.

[8]National Association of Secondary-School Principals, The Arts in the Comprehensive Secondary School, (Washington, D.C.: The Association, 1962), pp. 4-5. Quoted by Karl D. Ernst and Charles L. Gary, eds., Music in General Education, (Washington, D.C.: Music Educators' National Conference, 1965), p. 2.

[9]Music in General Education, p. 1.

[10]Response to Music, p. 4.

Table 2.2.0 Number and Percentage of Children Given Class Music: Primary and Secondary

	No. Responding Schools	No. Schools Indicating Population	Population Indicated	No. Children Given Class Music	% of Children Given Class Music
Bantu	55	51	16 016	8 940	55.8%
Coloured	78	72	39 562	31 620	79.9%
Indian	126	119	65 975	46 891	71.0%
Natal	123	115	45 102	25 492	56.5%
O.F.S.	73	61	25 325	10 839	42.7%
Transvaal	84	72	37 200	16 650	44.8%

Table 2.2.1 Class Music Enrolment at Secondary Level Compared with General Enrolment at Secondary Level

	Ratio of Secondary School Students to Total Enrolment[1]	Ratio of Secondary Class Music Students to Total Music Enrolment[2]
Bantu	$\frac{318,568}{3,697,441}$ = 8.6%	$\frac{2,747}{8,940}$ = 30.7%
Coloured	$\frac{95,318}{655,347}$ = 14.5%	$\frac{5,102}{31,620}$ = 16.1%
Indian	$\frac{49,439}{188,008}$ = 26.3%	$\frac{9,530}{46,891}$ = 20.3%
Natal	White including Cape Province	$\frac{8,136}{25,492}$ = 31.9%
O.F.S.		$\frac{4,957}{10,839}$ = 45.7%[3]
Transvaal	$\frac{329,074}{903,062}$ = 36.4%	$\frac{5,803}{16,650}$ = 34.9%

[1]Based on figures from A Survey of Race Relations in South Africa, 1976.

[2]Figure from Table 2.2.0.

[3]The average for White Schools not including Cape Province was 37.5%.

Table 2.2.2 Numbers of Schools and Pupils Involved with Class Music: Secondary Schools

		Standard 6	Standard 7	Standard 8	Standard 9	Standard 10	Total No. of Secondary Schools[1]
Bantu	No. schools	7	11	7	3	3	(22+4)
	% schools	26.9%	42.3%	26.9%	11.5%	11.5%	= 26
	No. pupils	468	1185	420	116	90	
Coloured	No. schools	17	11	10	9	9	(16+5)
	% schools	81.0%	52.4%	47.6%	42.9%	42.9%	= 21
	No. pupils	1046	1522	1307	896	331	
Indian	No. schools	28	23	21			(23+12)
	% schools	80.0%	65.7%	60.0%			= 35
	No. pupils	4396	3506	1628			
Natal	No. schools	24	23	22	16	10	(43+10)
	% schools	45.3%	43.4%	41.5%	30.2%	18.9%	= 53
	No. pupils	2118	2256	2043	1187	532	
O.F.S.	No. schools	26	27	27	22	20	(16+24)
	% schools	65.0%	67.5%	67.5%	55.0%	50.0%	= 40
	No. pupils	1263	1124	1024	860	686	
Transvaal	No. schools	20	17	13	6	5	(26+14)
	% schools	50.0%	42.5%	32.5%	15.0%	12.5%	= 40
	No. pupils	2417	2226	594	302	264	

[1]The first number represents solely high schools; the second number represents combined schools; the third number is the total.

Table 2.2.3 Number of Pupils Involved with Class Music and Music Option, Compared

	No. Pupils Given Class Music to Standard 6	No. Pupils Given Class Music from Standard 6	No. Pupils Taking Music Option from Standard 6	Proportion of Music Option Pupils to Class Music Pupils (from Standard 6)
Bantu	6,193	2,747	736	26.8%
Coloured	26,518	5,102	50	1.0%
Indian	37,361	9,530	263	2.8%
Natal	17,356	8,136	1,026	12.6%
O.F.S.	5,882	4,957	688	13.9%
Transvaal	10,847	5,803	966	16.6%

Table 2.2.4 Numbers of Schools and Pupils Involved with Music Option: Secondary Schools[1]

		Standard 6	Standard 7	Standard 8	Standard 9	Standard 10	Total No. of Secondary Schools[2]
Bantu	No. schools	3	4	3	1	0	(22+4)
	% schools	11.5%	15.4%	11.5%	3.9%		= 26
	No. pupils	90	329	228	89	0	
Coloured	No. schools	1	1	1	1	0	(16+5)
	% schools	4.8%	4.8%	4.8%	4.8%		= 21
	No. pupils	13	13	13	13	0	
Indian	No. schools	10	9	2	0	0	(23+12)
	% schools	28.6%	25.7%	5.7%			= 35
	No. pupils	125	113	25	0	0	
Natal	No. schools	13	13	12	11	11	(43+10)
	% schools	24.5%	24.5%	22.6%	20.8%	20.8%	= 53
	No. pupils	226	163	150	350	138	
O.F.S.	No. schools	11	15	12	12	5	(16+24)
	% schools	27.5%	37.5%	30.0%	30.0%	12.5%	= 40
	No. pupils	138	188	150	150	63	
Transvaal	No. schools	15	15	14	15	12	(26+14)
	% schools	37.5%	37.5%	35.0%	37.5%	30.0%	= 40
	No. pupils	240	214	175	188	150	

[1]Some schools apparently offer a music option in Standard 5, hence, the following information: Bantu- 1 school involving 39 pupils; Coloured-1 school involving 13 pupils; Indian-7 schools involving 88 pupils; Natal-4 schools involving 50 pupils; O.F.S.-16 schools involving 200 pupils; Transvaal-2 schools involving 25 pupils.

[2]See footnote, Table 2.2.2

Table 2.2.5 Number of Children in Standard 10 throughout the Republic of South Africa (1976)

	Total Secondary School Enrolment	Standard 10 Enrolment	% of Children in Standard 10
Bantu[1]	318,568	9,009	2.8%
Coloured[2]	95,318	3,889	4.1%
Indian[3]	49,439	4,330	8.8%
White[4]	329,074	43,776	13.3%

[1] A Survey of Race Relations in South Africa, 1976, p. 329.

[2] Ibid., p. 341.

[3] Ibid., p. 348.

[4] Ibid., p. 352.

3. Time Devoted to Music in the School Programme

Question to the education authorities:

"How many periods per week do you recommend be devoted to music, and how long is each recommended period?"

Question to the schools:

"In your school, how much time per week is devoted to music?

(Please tick the closest answer, with reference to class music, and then music as an examination subject.)

1/2 hour	3 hours
1 1/2 hours	3 1/2 hours
2 hours	4 hours
2 1/2 hours	More (specify)."

Although music may appear on the timetable of a school, the quality of that music education will be affected by the amount of time devoted to the pursuit of it. Did the official view of time devoted to music correspond with what was actually happening in the schools?

Official statements regarding the amount of time to be spent on class music at the primary level were fairly uniform. Within the Bantu system, the time varied according to the level of schooling. The Administration of Coloured Affairs suggested two periods, of thirty-five minutes each. Indian, Natal, Orange Free State and Transvaal education departments all recommended two periods per week, of thirty minutes each (Table 2.3.0).

At the secondary level, Bantu education authorities suggested two periods per week of thirty-five minutes each, in Forms I to III (Standards 5 to 7). Coloured, Indian, Natal and Transvaal authorities were similar to each other, in that they recommended one period per week for class music.

The period was thirty-five minutes long for Coloured children, forty minutes long for Indian and Natal pupils, and thirty minutes long in the Transvaal. The Orange Free State recommended two periods per week, of thirty minutes each (Table 2.3.1).

Official recommendations concerning music as an examination subject at the secondary level did not differ greatly with regard to the number of periods per week. Bantu children were offered five periods per week, in preparation for their examination in Form III, while other jurisdictions ran the gamut from four periods per week in Standards 6 and 7 (Natal and the Transvaal), to six and even seven periods per week, particularly by the time the children were in higher standards (Table 2.3.2). Where the discrepancy lay was in the length of each period. Bantu students were theoretically preparing for their examination with five periods of thirty-five minutes each, or two hours and fifty-five minutes per week. Natal students, on the other hand, had six periods of forty minutes each, or four hours per week. The recommended amount of time for other jurisdictions lay somewhere in between (Table 2.3.2).

At the primary level, 78.8% of Bantu schools who replied to the questionnaire spent the recommended amount of time or more, on class music. Coloured, Indian and Natal schools came behind that (66.1%, 61.1% and 61.4% respectively), while Orange Free State schools were the poorest at following official time recommendations: only 49.2% of them spent the recommended amount of time or more on class music. In Transvaal schools, 68.5% followed official recommendations (Table 2.3.3).

As one studies Tables 2.3.3 and 2.3.7, it becomes clear that there are large numbers of schools unaccounted for. These schools either didn't answer

the question, or their reply was unclear.[1] In any case, these people were somehow unable to make positive statements regarding their involvement in class music, which would seem to indicate that it did not have a high priority in the school's timetable.

In secondary schools, there was generally even less time spent on class music. Bantu schools were the least diligent in following official recommendations: 38.4% spent the recommended amount of time or more. Coloured, Indian and Natal schools were more diligent (57.2%, 60.0% and 52.8% respectively). . . . Indian secondary schools' acknowledgement of time spent on class music altered only slightly from that of Indian primary schools. Orange Free State schools broke from the general pattern when a higher percentage of secondary schools than of primary schools claimed to spend the recommended amount of time or more on class music (62.5% as opposed to 49.2%). Transvaal secondary schools were not very diligent about following official suggestions. Only 45.0% of them spent the recommended amount of time or more (Table 2.3.4).

It is interesting to compare:

1. the percentage of children who were reputed to receive class music, in the schools who responded to the questionnaire, with

2. an averaging of the percentages of primary schools and the percentages of secondary schools who reported spending the recommended amount of time or more on class music.

Very rarely did the two aspects bear any resemblance to each other (Table 2.3.5). One would assume that if a school acknowledged spending the recommended amount of time or more on class music, it would have acknowledged offering class music to its students. And yet, of responding Bantu schools, a

smaller percentage claimed to have class music than acknowledged spending the recommended amount of time or more on class music. In responding Coloured and Indian schools, a larger percentage claimed to have class music than acknowledged spending the recommended amount of time or more on it. In Natal schools who responded, the two percentages were approximately the same. Orange Free State and Transvaal figures provided the same discrepancies as those of the Bantu schools.

School responses concerning music as an examination subject indicated that the percentage of schools spending the recommended amount of time, or more, was lower than for either primary or secondary class music (Table 2.3.6). In fact, of the three types of school music, this was the one where people actually admitted to spending less than the recommended amount of time. In line with Table 2.2.4 (Number of Schools and Pupils Involved with Music Option: Secondary Schools), the percentage of schools spending the recommended amount of time or more on music as an examination subject was considerably higher in Natal, Orange Free State and Transvaal schools.

In summary then:

1. Education authorities generally recommended two periods per week of class music at the primary level. At the secondary level, four of the jurisdictions recommended one period per week of class music. Only two of the jurisdictions recommended two periods per week of class music.

2. There was a discrepancy of over an hour amongst amounts of time recommended by various authorities for the study of music as an examination subject.

3. From 49.2% to 78.8% of responding primary schools spent the recommended amount of time or more on class music. The majority fell into the 60-69% range.

4. From 38.4% to 65.3% of responding secondary schools spent the recommended amount of time or more on class music. The majority fell into the 52.8 - 62.5% range.

5. There was a discrepancy between the number of schools who said that they offered class music, and the number of schools who stated the amount of time they spent on class music.

6. From 0 to 25% of responding secondary schools spent the recommended amount of time or more on music as an examination subject. Natal, Orange Free State and Natal schools had a much higher proportion who spent the recommended amount of time or more than did the Bantu, Coloured and Indian schools.

This was the only type of music education in which schools admitted to spending less than the recommended amount of time. There were 3.8 - 17.2% who made the admission.

These findings raise several questions . . .

Why did four of the six departments of education allocate only one period per week of class music at the secondary level, while Bantu and Orange Free State authorities allocated two? Anybody who has observed learning taking place has recognized that, at least up to a certain point, people learn more quickly, and with more retention when there is twice as much time devoted to the subject, in small doses, without large gaps between sessions. In addition, one is more likely to retain interest in the subject. These principles apply particularly to very young children, which leads one to wonder if the two thirty or thirty-five minute periods suggested in the primary grades are the best way to reach those pupils in Class I and Class II.

And why did so many schools fail to meet even the small amount of time recommended by the authorities? Were their timetables too full of other subjects? Did it reflect their attitudes to music? Did it reflect the teachers' feelings of competency when it came to teaching music? All of these questions could provide an interesting area of enquiry on their own.

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[1]The category "not clear" was where any ambiguous answers were coded. On close examination of the replies, when one compared various parts of the questionnaire, it became evident that, more often than not, answers were made unclear when the respondents were reluctant to admit that their school did not offer something, or was somehow lacking in what it provided for the students. Occasionally a respondent apparently misunderstood the question, but this was much less frequent than the previous situation.

The result is that probably the majority of "not clear" responses indicated that the schools did not offer the music instruction in question.

Table 2.3.0 Recommended Time for Music: Primary Class Music

	Level	No. of Periods	Time for each Period
Bantu	Substandards A and B (Classes 1 and 2)	2 periods	20 minutes each
	Standards 1 and 2	3 Periods	30 minutes each
	Standards 3 to 5	2 Periods	30 minutes each
Coloured	All levels	2 periods	35 minutes
Indian	All levels	2 periods	30 minutes
Natal	All levels	2 periods	30 minutes
O.F.S.	All levels	2 periods	30 minutes
Transvaal	All levels	2 periods	30 minutes

Table 2.3.1 Recommended Time for Music: Secondary Class Music.

	Level	No. of Periods	Time for each Period
Bantu	Forms I to III (Standards 5 to 7)	2	35 minutes
Coloured	All levels	1	35 minutes
Indian	All levels	1	40 minutes
Natal	All levels	1	40 minutes
O.F.S.	All levels	2	30 minutes
Transvaal	All levels	1	30 minutes

Table 2.3.2 Recommended Time for Music: Secondary Music Option

	Level	No. of Periods	Time for each Period
Bantu	Forms I to III (exams in Form III purely theory)	5	35 minutes
Coloured	All levels	6	35 minutes
Indian	All levels	5 or 6 periods	40 minutes
Natal	Standards 6 and 7	4	40 minutes
	Standard 8	5	40 minutes
	Standards 9 and 10	6	40 minutes
O.F.S.	All levels	6	30 to 40 minutes
Transvaal	Standards 6 and 7	4	30 minutes
	Standards 8 to 10	7	30 minutes

Table 2.3.3 Summary: Amount of Time per Week Devoted to Music: Primary Class Music[1]

	Recommended Time	%of Primary Schools Spending Less Time	%of Primary Schools Spending Recommended Time	% of Primary Schools Spending More Time	Total: % of Primary Schools Spending Recommended Time or More
Bantu	Minimum:40min. Maximum:90min.		60.6%	18.2%	78.8%[2]
Coloured	1 Hour and 10 Minutes		61.3%	4.8%	66.1%
Indian	1 Hour		37.9%	23.2%	61.1%
Natal	1 Hour		41.3%	20.1%	61.4%
O.F.S.	1 Hour		17.5%	31.7%	49.2%
Transvaal	1 Hour		36.8%	31.7%	68.5%

[1] Based on Table 2.3.7

[2] Not Clear and No Answer schools not included in this calculation.

Table 2.3.4 : Summary: Amount of Time per Week Devoted to Music: Secondary Class Music[1]

	Recommended Time	% of Secondary Schools Spending Less Time	% of Secondary Schools Spending Recommended Time	% of Secondary Schools Spending More Time	Total: % Secondary Schools Spending Recommended Time or More
Bantu	1 hr. 10 min.		26.9%	11.5%	38.4%[2]
Coloured	35 minutes		52.4%	4.8%	57.2%
Indian	40 minutes		57.1%	2.9%	60.0%
Natal	40 minutes		35.8%	17.0%	52.8%
O.F.S.	60 minutes		37.5%	25.0%	62.5%
Transvaal	30 minutes		37.5%	7.5%	45.0%

[1]Based on Table 2.3.8

[2] Not Clear and Not Answered Schools not included in this calculation.

Table 2.3.5 Comparison of Percentage of Children and Percentage of Schools Involved in Class Music

	% Children Given Class Music[1]	Mean % of Primary and Secondary Schools Spending at Least the Recommended Time on Class Music[2]
Bantu	55.8%	52.9%
Coloured	79.9%	61.5%
Indian	71.0%	60.6%
Natal	56.5%	57.1%
O.F.S.	42.7%	55.9%
Transvaal	44.8%	56.8%

[1]From Table 2.2.0.

[2]From Tables 2.3.3 and 2.3.4.

Table 2.3.6 Summary: Amount of Time per Week Devoted to Music: Secondary Music Option[1]

	Recommended Time	% of Secondary Schools Spending Less Time	% of Secondary Schools Spending Recommended Time	% of Secondary Schools Spending More Time	Total: % of Secondary Schools Spending Recommended Time or More
Bantu	2 hr. 55 min.			3.8%	3.8%[2]
Coloured	3 hr. 30 min.	9.6%			0.0%
Indian	3½ hr. to 4 hr.	17.2%	5.8%	2.9%	8.7%
Natal	3 hr. to 4 hr.	3.8%	13.2%	3.8%	17.0%
O.F.S.	3 hr. to 4 hr.		17.5%	2.5%	20.0%
Transvaal	2 hr. to 3½ hr.		12.5%	12.5%	25.0%

[1]Based on Table 2.3.9

[2] Not Clear and No Answer Schools not included in this calculation.

Table 2.3.7 | Amount of Time per Week Devoted to Music: Primary Class Music [1]

	1 hour	1½ hours	2 hours	2½ hours	3 hours	3½ hours	4 hours	More	Total No. Primary Schools
Bantu	9 27.3%	11 33.3%	3 9.1%	0	2 6.1%	0	1 3.0%	0	(28+4+1) = 33
Coloured	6 9.7%	32 51.6%	0	1 1.6%	1 1.6%	0	1 1.6%	0	(55+5+2) = 62
Indian	39 37.9%	17 16.5%	2 1.9%	3 2.9%	2 1.9%	0	0	0	(89+12+2) = 103
Natal	33 41.3%	13 16.3%	2 2.5%	0	1 1.3%	0	0	0	(66+10+4) = 80
O.F.S.	10 17.5%	14 24.6%	3 5.3%	1 1.8%	0	0	0	0	(28+24+5) = 57
Transvaal	21 36.8%	14 24.6%	3 5.3%	1 1.8%	0	0	0	0	(36+14+7) = 57

[1] The number of schools who indicated the time they spent on class music adds up to 39 less than the total number of primary schools in each case. Other schools either did not answer the question, or their answer was not clear.

Table 2.3.8 Amount of Time per Week Devoted to Music: Secondary Class Music[1]

	½ to 1 hour	1½ hours	2 hours	2½ hours	3 hours	3½ hours	4 hours	More	Total No. Secondary Schools
Bantu	7 26.9%	7 26.9%	2 7.7%	1 3.8%	0	0	0	0	(22+4) = 26
Coloured	11 52.4%	1 4.8%	0	0	0	0	0	0	(16+5) = 21
Indian	20 57.1%	1 2.9%	0	0	0	0	0	0	(23+12) = 35
Natal	19 35.8%	8 15.1%	1 1.9%	0	0	0	0	0	(43+10) = 53
O.F.S.	15 37.5%	6 15.0%	1 2.5%	1 2.5%	2 5.0%	0	0	1 2.5%	(16+24) = 40
Transvaal	15 37.5%	2 5.0%	1 2.5%	0	0	0	0	2 5.0%	(26+14) = 40

[1]The number of schools who indicated the time they spent on class music adds up to less than the total number of schools in each case. Other schools either did not answer the question, or their answer was unclear.

Table 2.3.9 Amount of Time per Week Devoted to Music: Secondary Music Option[1]

	½ to 1 hour	1½ hours	2 hours	2½ hours	3 hours	3½ hours	4 hours	More	Total No. Secondary Schools
Bantu	0	0	0	0	0	0	1 3.8%	0	(22+4) = 26
Coloured	0	0	1 4.8%	0	1 4.8%	0	0	0	(16+5) = 21
Indian	0	3 8.6%	1 2.9%	2 5.7%	0	1 2.9%	1 2.9%	1 2.9%	(23+12) = 35
Natal	0	0	1 1.9%	1 1.9%	1 1.9%	1 1.9%	5 9.4%	2 3.8%	(43+10) = 53
O.F.S.	0	0	0	0	3 7.5%	1 2.5%	3 7.5%	1 2.5%	(16+24) = 40
Transvaal	0	0	0	2 5.0%	3 7.5%	0	2 5.0%	3 7.5%	(26+14) = 40

[1]The number of schools who indicated the time they spent on the music option adds up to less than the number of secondary schools in each case. Other schools either did not answer the question, or their answer was unclear.

4. Curriculum for Music in the School Programme

In speaking of music in the school programme, one must look at three types of classrooms: the primary classroom; the secondary school classroom where music is considered as part of general education for everybody; and the secondary classroom where music is seen as a more specialized subject, a subject for examination purposes.

The Primary School Classroom

Question to the education authorities:

"Does your department make any recommendations about the approximate percentage of class time to be devoted to the following categories?

- yes
- no

If yes, please indicate what percentage, with reference to class music, and music as an examination subject.

Singing
Instrumental training
Listening
Theory and history
Aural training and sight singing skills."

Question to the schools:

"Please estimate the percentage of time spent on the following, with reference to class music, and music as an examination subject.

Singing
Instrumental training
Listening
Theory and history
Aural training and sight singing skills
Group music making (eg. Orff, or experimental)
Other (please specify)."[1]

Recommendations from the Education Authorities

Education authorities for Bantu and Coloured schools both made

recommendations concerning what should happen within primary school class music. Bantu authorities felt that time should be divided equally between singing, and aural and sight singing skills. Coloured authorities, on the other hand, recommended that equal time be spent amongst singing, listening to music, theory and history, and aural and sight singing skills. Indian authorities made no suggestions as to how class music time should be spent.

Natal and Orange Free State education departments placed the greatest emphasis on singing, recommending that approximately 50% of class music time be spent on it. They suggested that the remaining time be divided fairly evenly amongst instrumental training, listening to music, theory and history, and aural and sight singing skills. Transvaal education authorities made no recommendations concerning how primary class music time be spent (Table 2.4.0).

None of the education authorities mentioned group music making (eg. Orff, or experimental) or other activities in their recommendations. When they were later asked if a particular approach to music teaching was used, for example that of Orff or Kodaly, all jurisdictions except the Bantu acknowledged at least some influence of the Orff and Kodaly approaches in music teaching. In Bantu schools, no particular approach was used, but through training colleges student teachers were encouraged to teach both sight-reading (tonic sol-fa and notation) and singing at every lesson. In Coloured schools, regional inspectors annually selected schools whom they provided with basic Orff instruments. The music inspector for Indian schools stated flatly, "Orff and Kodaly." The Natal reply said that singing was the main activity, with some instrumental accompaniment, both arranged and improvised. At the junior primary level, movement was included. From

these activities, musical concepts were derived, and hence, pupils were taught through "Orff-Schulwerk adapted." More specifically, Natal had glockenspiels and xylophones to lend to schools. The Orange Free State response said "No particular approach," but went on to mention that the Orange Free State had held regular "Orff" courses since 1974, and that senior officials, as well as some teachers, had studied the Orff-Schulwerk approach overseas. Transvaal authorities stated that their approach was "eclectic."

School Responses

In replies from Bantu schools, only 51.5% indicated spending some time on singing: the largest number of these devoted between 20 and 60% of music class time to it, compared with the recommended 50%. Only 36.4% indicated spending some time on aural and sight singing skills: the largest number of these allowed 20 to 40% of class time for it, compared with the recommended 50%. Although official recommendations made no mention of any other types of activities, 12.1% of respondents had taken it upon themselves to give their pupils some listening experiences; 24.2% presented some theory and history; 15.2% devoted time to group music making; and 3.0% attempted some other types of musical activities (Tables 2.4.1 to 2.4.7).

Of Coloured schools who replied, 85.5% said that they did some singing. Half of the responding schools spent from 40 to 80% of their class time on it. Listening, aural and sight singing skills, and theory and history were carried out by approximately 54% of respondents, who spent up to 40% of their class time on any one of these activities, with listening being in the 0 to 20% range. The official recommendation was for equal billing amongst all of these activities. In addition, 22.6% of the Coloured schools who

responded managed to do some group music making, and 32.3% attested to some instrumental training for their pupils (Tables 2.4.1 to 2.4.7).

Of responding Indian schools, 86.4% spent some time on singing, with 47.6% of them devoting from 40 to 80% of class time to it. Of the schools who replied, 58.3% spent time listening to music, and on aural and sight singing skills, while 56.3% spent time on theory and history. The majority allowed up to 40% of class music time for these activities. Of the responding schools, 55.3% were involved with some form of instrumental music, with 26.2% of them devoting up to 20% of class time, and 19.4% devoting up to 40% of class time to it. Group music making occupied 36.9% of the respondents, while only 1.0% (one school) indicated involvement in any other type of music making activity (Tables 2.4.1 to 2.4.7).

Natal, Orange Free State and Transvaal schools were similar to the Bantu, Coloured and Indian schools in at least two respects. In both groups, two of the three sets of schools were given recommendations by their education authorities concerning the way class music time should be spent. In both groups, singing was extremely popular. In Natal, 83.3% of responding schools spent some time on singing, with 56.3% of them devoting from 20 to 60% of class time to it. In the Orange Free State, 73.7% of the schools included singing in their music classes: 54.4% of them devoted from 20 to 80% of the class time to it. The official recommendation for both provinces was 40 to 60% of class time. In the Transvaal, where there was no official recommendation concerning usage of time, 70.2% of responding schools included some singing: 57.8% of them spent from 40 to 100% of class time on it (Tables 2.4.0 and 2.4.1).

Of Bantu, Coloured, and Indian schools, 12.1%, 53.2% and 58.3% respectively, devoted time to listening, compared with 66.3%, 63.2% and 54.4% of Natal, Orange Free State and Transvaal schools. The majority in all cases allowed approximately 20% of class time (Table 2.4.2). Bantu authorities had made no suggestions concerning listening time; Coloured authorities had suggested 0 to 20% of class time; the Natal Education Department had recommended 20 to 40% of class time; and the Orange Free State 10 to 20% of class time (Table 2.4.0).

Aural and sight singing skills were pursued by 36.4% of Bantu schools, 53.2% of Coloured schools and 58.3% of Indian schools who responded. Of Natal schools who replied, 60% devoted time to these skills, with the majority allowing up to 20% of class time for them. The authorities recommended from 20 to 40% of class time. Of Orange Free State schools who replied, 59.6% devoted time to aural and sight singing skills, which was similar to Coloured and Indian schools, with the majority allowing up to 40% of class time for them. The authorities recommended 10 to 20% of class time. Transvaal schools were much behind that, and in line with Bantu schools: only 36.8% of them spent time on aural and sight singing skills, and the majority allowed only up to 20% of class time,- compared with 20 to 40% of class time in Bantu schools (Tables 2.4.0 and 2.4.3).

Of Bantu, Coloured and Indian schools who responded, 24.2%, 54.8% and 56.3% respectively devoted time to theory and history, while Natal, Orange Free State and Transvaal schools spent 57.5%, 49.1% and 52.6% respectively on it. The majority of these allowed from 0 to 40% of class time, except for Bantu schools, who spent from 20 to 60% of class time on theory and history (Table 2.4.4). These proportions of class time were in line with

education department recommendations, for the most part, except in Bantu schools, where there was no recommendation for doing theory and history (Table 2.4.0).

Of Bantu, Coloured and Indian schools who responded, 0%, 32.3% and 55.3% had some instrumental training, contrasted with 40.4 to 49.1% of Natal, Orange Free State and Transvaal schools. In the majority of Coloured and Indian schools, and in 35% of Natal schools, 29.8% of Orange Free State schools, and 36.9% of Transvaal schools, it was allowed to occupy approximately 20% of class time. In 10% of Natal schools and 12.3% of Orange Free State schools it took up from 40 to 80% of class time (Table 2.4.5). Natal and Orange Free State authorities were the only ones to recommend that a portion of class time be spent on instrumental training: from 20 to 40% of class time in Natal, and from 10 to 20% of class time in the Orange Free State (Table 2.4.0).

Group music making during class time was less common in Bantu, Coloured and Indian schools than in Natal, Orange Free State and Transvaal schools. From 15.2 to 36.9% of the former spent time on it, contrasted with 49.1 to 60% of the latter. The largest number of these allowed up to 20% of class time on it, except in Natal, where there were even more who allowed up to 40% of class time, and a goodly proportion who allowed up to 60% of class time. Only five Bantu schools altogether wrote of having group music making, but two of these devoted up to 60% of class time to it (Table 2.4.6). No education authority made any recommendation concerning group music making.

Other types of music activities were very rare in all schools. Natal had the most (11.3% of responding schools), while the Orange Free State, like Coloured schools, didn't admit to having any (Table 2.4.7). No one elaborated on just what these other activities were!

The Syllabi and a Discussion

The survey showed that singing was the most common activity in music classes of primary schools who replied. Whether or not this singing was a positive musical activity would depend on the quality of the singing experiences and of the learning situation,- and on whether or not these experiences were used as stepping stones to a broader understanding of the musical world. Singing did not very often appear to be a springboard to other musical activities such as group music making, movement, or folk dancing, a situation which is sad, given the wealth of traditional African music lore. A look at the music syllabi[2] served largely to confirm the information gleaned through the questionnaires.

The Bantu syllabus showed that it concerned itself with three things: voice exercises, sight reading, and songs. Voice exercises were to take two minutes of a twenty-minute class and three minutes of a thirty-minute class. Sight reading was to take six minutes in a twenty-minute class and twelve minutes in a thirty-minute class. Songs were to occupy approximately twelve minutes. General hints for teaching each of these areas were very practical.

Sight reading involved tonic sol-fah on a modulator, leading to staff notation. Three things became evident in the progression outlined for sight reading:

a) the whole scheme appeared to be left over from another era,- that is, the Curwen system, from which Kodaly evolved his approach.

b) the progression of syllables did not seem completely logical for young voices, given what is known now. For example, a leap from doh, up an octave, and back down again is much more difficult for little people to

begin with than is the falling minor third, soh-me.

c) the sight reading became very complex. Would the complexity inhibit all but the very bright child from developing an appreciation of music for its own sake, just as reading difficulties can prevent a child from fully appreciating a language?

The syllabus did say that in Substandards A and B (Classes 1 and 2), singing games should be conducted out of doors whenever possible, and that dramatisation and movement suitable to a particular song should be included whenever possible. Older classes did not appear to have that privilege.

In Natal, the Orange Free State and Transvaal schools, the centralized, national education policy became evident in the fact that their syllabi were all very similar to each other. Many of these same characteristics spilled over into the syllabus for Coloured primary schools. What differentiated them was the amount of explanation they gave concerning aims, and the hints they gave for teachers. The Coloured and Transvaal syllabi were the most helpful in this regard. The Orange Free State syllabus contained none. The general aims were all quite similar. For example, the Coloured syllabus for Primary School Class Music stated:

> The course aims at making the child conscious of music by means of
>
> a) establishing a repertoire of suitable songs;
> b) the playing of instruments;
> c) the active listening to music;
> d) aural training;
> e) promoting reading readiness;
> f) supplying creative activities.
>
> All the different theoretical aspects are integrated in the practical work, that is, the singing of songs, playing of instruments, aural training and listening to music.[3]

The Transvaal syllabus for School Music in the Primary School elaborated its aims in the general way:

a) General
   1) To develop inherent musical abilities, to stimulate the imagination and to contribute to the cultural and spiritual development of the youth.
   2) To discover the musical abilities of the pupils, and to guide the development of these abilities.

b) Specific
   1) To stimulate the enjoyment of music through singing of songs.
   2) To inculcate the understanding of the rudiments of music, e.g. rhythm, note values, pulse and pitch, through the learning of songs.
   3) To teach pupils to read music.
   4) To develop the singing voice, with special emphasis on pure tone quality.
   5) To enable pupils to experience music by playing instruments, by active listening to music and by creative activities.[4]

It appeared that all jurisdictions agreed with the statement in the Coloured syllabus: "Songs form the basis of class instruction in Music and the other aspects of Music should constantly be included in the singing of songs."[5] In the Coloured Schools, the singing of songs aimed at:

a) provision of musical enjoyment and cultivation of musical appreciation;
b) increasing the pupils' repertoire of songs;
c) developing a singing voice;
d) cultivating musical interpretation.[6]

The Transvaal syllabus made the distinction between songs for enjoyment only and graded songs for teaching musical concepts. It went on to suggest that:

a) Pure, unaccompanied singing should be regarded as the highest aim.
b) Songs should be taught without playing the melody on an instrument and without any accompaniment.
c) An artistic accompaniment, if required, adds to the enjoyment and the interpretation when the song is known. Add percussion and/or melodic accompaniment to songs where suitable.[7]

The number of songs to be taught differed between authorities and between levels. For example, in Classes 1 and 2/Substandards A and B, the

Bantu syllabus recommended at least twelve songs and singing games, while the Coloured syllabus called for thirty songs in Substandard A and twenty songs in Substandard B. Natal suggested thirty songs at each level. In all systems, the number of songs recommended dropped as the children advanced in school. By Standard V the Bantu syllabus suggested ten songs, while the Coloured and Natal syllabi suggested ten and fifteen songs respectively. Did the drop in number of songs indicate that more time was spent on other types of music activities, and/or that the songs taught increased in length and complexity?

Coloured, Natal, Orange Free State and Transvaal syllabi all listed pitch, rhythm, playing of instruments, listening to music, aural development, reading of music, creative activity, and active listening to music, in addition to singing. In fact, when education authorities replied to the questionnaire, movement was not mentioned, aside from one reference in the reply from the Natal Education Department (see Recommendations from Education Authorities, earlier in this section). None of the other activities figured very prominently in the replies from the schools.

The syllabi left one with two dominant impressions:

a) that while some of the syllabi (eg. Coloured) indicated a sensitivity for and knowledge of teaching music, the outlines were very sketchy. Unless there was a detailed music course of study in addition to the syllabus, or unless the teachers had a very thorough music background, it would be difficult for the average classroom teacher to "read between the lines," and to elaborate sufficiently to develop a comprehensive teaching progression.

b) the education authorities were very concerned with pupils being

able to read music. An extreme example of this situation appeared in the Bantu school system, in the theory examination offered at the end of Standard V. Under aims, the syllabus for this examination stated that the idea was

> to improve the child's ability to read music even though this aspect of the subject will not be examined as the study of theory alone without any practical application is not in the best interests of the child.[8]

The designers of the syllabus believed that

> The increased knowledge acquired will lay the foundation for further study in the Secondary School and stimulate the interest of pupils generally in the wider world of music.[8]

By contrast, the Transvaal syllabus stated that the formal theoretical approach should be avoided. "The Echo-method and the Hear-Do-See-method are strongly recommended."[9] The Orange Free State authorities noted:

> The main aim of the whole primary school syllabus is that the pupils should learn to enjoy music for its own sake. The greater part of the time available must therefore be devoted to practical music. <u>All theoretical concepts must be approached through the medium of practical musicmaking, whether vocal or instrumental</u>.[10]

In actual school situations, some positive things were taking place. Among their recommendations, Coloured authorities had mentioned only singing, listening to music, theory and history, and aural and sight singing skills. In the Coloured schools, however, 22.6% managed some group music making, and 32.3% attested to some instrumental training for their pupils. Whereas Indian authorities made no recommendations concerning Primary School Class Music, 55.3% of the schools who responded gave some instrumental training,- 19.4% of them for up to 40% of class time. This figure confirmed the increasing amount of recorder playing said to be taking place in Natal Indian schools, where the majority of the South African Indian population

is focused. . . . There were many good reports of this growth of recorder playing, and several excellent examples which bore witness to what teachers and their pupils can do.

In conclusion, it would appear that a number of topics touched on in this section could lead to further research. For example, extensive research would be required to examine in depth the relationship between syllabi, education authorities' recommendations, and just how class music time is spent, even within one jurisdiction. Another study could be done on how theory and history are taught, and if they bear any relation to "real" music. A third topic could be the marriage of various musical components within classes. And a fourth area of analysis could be the scope and origins of the songs and music used in music classes.

The Primary School Music Option

When education authorities and schools were asked to give information about the music option, "music option" referred to music as an optional examination subject (see the opening of Part II, Section 2). In the replies from education authorities, it transpired that only the Bantu system offered music as an examination subject at the primary level. . . . At the end of Standard V, children in that system were allowed to write an examination in music theory. Those who chose to do so spent four periods per week, of thirty minutes each, studying only music theory. In the schools' responses, only 9.1% of them spoke of involvement with theory and history as a music option.

Because only the Bantu education authorities had said that they offered music as an examination subject at the primary level, it came as a surprise

when a few schools in all six jurisdictions replied that some optional music was going on. There was, apparently, some confusion,- perhaps a misunderstanding of what was intended by "music option." In any case, 15.2% of Bantu schools who replied said that they offered singing as a music option. In the Orange Free State, 21.1% said that aural and sight singing skills were offered as an option; 26.3% said that theory and history were, offered as an option; and 24.6% said that instrumental training was offered as an option. Other figures were quite low (Table 2.4.8).

If the people who completed the schools' questionnaire believed that "music option" referred to extra-curricular music activities, then theory and history, and aural and sight singing skills are rather puzzling to account for as attracting large numbers of students. The large affirmative response regarding instrumental music fits, however, both with what many known pupils would choose, and with the information supplied by the Orange Free State authorities,- that 150 of 182 schools offered instrumental music as an extra-curricular subject. It is interesting that similar numbers did not come from the Transvaal schools, despite the fact that they were unique in having a series of music centres.[11]

The Secondary School Classroom

Question to the education authorities:

"Does your department make any recommendations about the approximate percentage of class time to be devoted to the following categories?

- yes
- no

If yes, please indicate what percentage, with reference to class music, and music as an examination subject.

Singing
Instrumental training
Listening
Theory and history
Aural training and sight singing skills."

Question to the schools:

"Please estimate the percentage of time spent on the following with reference to class music, and music as an examination subject.

Singing
Instrumental training
Listening
Theory and history
Aural training and sight singing skills
Group music making (eg. Orff, or experimental)
Other (please specify)."

A. Class Music

Recommendations from the Education Authorities

At the secondary school level, only Coloured, Natal, and Orange Free State education authorities made recommendations concerning how class music time should be spent: Bantu, Indian and Transvaal authorities did not.

Coloured authorities included in their recommendations all of the categories suggested, except for instrumental music which they said was not applicable. Singing, listening, theory and history, aural skills, and sight singing were to receive equal time.

In Natal, aural skills were omitted from the list. Singing, instrumental training, theory and history, and sight singing were each to receive from 20 to 40% of the class time. Listening was to receive the greatest emphasis, involving 40 to 60% of class time.

In the Orange Free State, singing was to take priority (40 to 60% of class time), with listening coming second (20 to 40% of class time).

Instrumental work, theory and history, and aural skills were to each receive only 0 to 10% of class time. Sight singing was omitted (Table 2.4.9).

School Responses

What actually happened in the schools was rather different from what was prescribed. In all cases, singing was the most common activity in class music.

Of Bantu schools who replied, 38.5% included some singing in their classes: 23% of them allowed it to occupy from 40 to 80% of class time (Table 2.4.11). Only 15.4% of the schools did any listening to music (Table 2.4.12), and only 19.2% of them included aural training and sight singing (Table 2.4.13). Time spent on theory and history, instrumental training, group music making, or any other type of musical activity was insignificant (Tables 2.4.14 to 2.4.17).

In Coloured schools, where authorities had recommended that all elements, except instrumental training, receive equal time, the most common activity was singing: 66.6% of the schools sang, with 52.4% devoting from 40 to 100% of class time to singing (Table 2.4.11). Listening occupied 42.9% of respondents; 38.1% spent time on aural and sight singing skills, and 28.6% spent time on theory and history. Each of the three activities warranted from 0 to 20% of class time, in the majority of schools (Tables 2.4.12, 2.4.13 and 2.4.14). Instrumental training and group music making, neither recommended by the authorities, were insignificant in the schools, and there were no other sorts of musical activities (Tables 2.4.15, 2.4.16 and 2.4.17).

Although no official recommendations were made concerning how class music time should be spent, the music life in Indian secondary schools was

considerably more active than in Bantu and Coloured schools. Singing occurred in 77.1% of responding schools: 52.4% of them spent from 40 to 100% of class time singing (Table 2.4.11). Listening activities took place in 57.1% of the schools; 48.6% spent time on aural and sight singing skills and 45.7% spent time on theory and history. The majority allowed up to 40% of class time for these activities (Tables 2.4.12, 2.4.13 and 2.4.14). Only 28.6% of schools devoted time to instrumental training, and 22.9% devoted time to group music making, with the majority allowing approximately 20% of class time for these activities (Tables 2.4.15 and 2.4.16). No schools mentioned any other types of musical activities.

In Natal, where the emphasis was officially on listening (Table 2.4.9), that activity actually ranked second, in the schools. Singing came first: 43.4% of schools indicated having some singing, with the majority allowing from 40 to 80% of class time for it (Table 2.4.11). Listening occurred in 37.7% of responding schools with the majority allowing approximately 20% of class time for it (Table 2.4.12). Group music making was the third most common activity occurring amongst 22.6% of the respondents (Table 2.4.16); theory and history came fourth occurring amongst 18.9% of respondents, (Table 2.4.14); aural and sight singing skills came fifth occurring amongst 15.1% of respondents (Table 2.4.13); and instrumental activities came sixth occurring amongst 13.2% of respondents (Table 2.4.15). The majority of schools allowed approximately 20% of class time for any one of these activities. Only 5.7% of responding schools mentioned conducting any other types of musical activities: no one elaborated (Table 2.4.17).

The Orange Free State was the third education authority to make recommendations concerning the way in which secondary class music time should be

spent. Teachers in responding schools followed the recommendations relatively closely. In 82.5% of the schools there was some singing, with the large majority allowing from 40 to 100% of class time for it (Table 2.4.11). Official recommendations were for 40 to 60% of class time (Table 2.4.9). Listening occurred in 60% of the schools, with the majority spending up to 40% of class time on it,- in line with official recommendations (Tables 2.4.9 and 2.4.12). Aural and sight singing skills, and theory and history each occupied 47.5% of responding schools (Tables 2.4.13 and 2.4.14), while group music making occupied 35% of them (Table 2.4.16). Although the official recommendation was for 0 to 10% of class time, most people allowed up to 20%, and 20% of the responding schools used from 20 to 40% of class time for aural and sight singing skills. Involvement with other types of musical activities was insignificant (Table 2.4.17).

In the Transvaal, 52.5% of the responding schools attested to singing, and 50% indicated that they spent time listening to music. While the majority spent from 40 to 100% of class time on singing, however, they devoted only 0 to 40% of class time to listening (Tables 2.4.11 and 2.4.12). Only 30% of responding schools included aural and sight singing skills in their activities, with the majority allowing from 0 to 20% of class time (Table 2.4.13). Theory and history occurred in 40% of responding schools, with the majority allowing up to 40% of class time (Table 2.4.14). Instrumental training involved 17.5% of schools and group music making involved 25.0%, although, in most cases, both activities occupied only up to 20% of class time (Tables 2.4.15 and 2.4.16). Other types of musical activities were non-existent (Table 2.4.17).

The Syllabi and a Discussion

A look at the syllabi provided further insight into music education as perceived by the authorities, and in reality.

The Bantu syllabus for Forms I, II and III stated "Music cannot as yet be introduced as an examination subject as neither the specialist teachers qualified for this nor the necessary facilities in instrumental music are available."[12] With regard to time allotment, it went on to say that one period per week was allocated to music (cf. the music inspector's recommendation of two periods of thirty-five minutes each, Table 2.3.1). "The first half of each lesson should be devoted to theory of music and sight reading, and the second half to choral work."[13] The tonic sol-fa and staff notation which was subsequently outlined was fairly complex. For example, in Form II (Standard 7), theoretical exercises consisted of:

a) Tonic Sol-fa

1) The modulator major scales and tetrachord (revision).
2) Time: simple duple, triple and quadruple.
   i) simple duple, triple and quadruple.
   ii) compound duple, triple and quadruple.
   iii) primary and secondary.
3) The writing down of simple examples of 2-, 3- and 4- part music with and without words.
4) Tied and dotted notes.
5) Transition.
6) Chromatic notes.
7) The technical names of the steps of the scale.
8) Intervals.

b) Staff notation

1) Major scales and keys (revision).
2) The construction of major scales in the treble clef: A and E flat.
3) Time: revision of simple duple, triple and quadruple.
4) Time: compound duple, triple and quadruple.
5) Intervals.
6) The grouping of notes.[14]

If one stops to realize that this work was allowed fifteen to twenty minutes per week of class time, or approximately one hour per month, it would be phenomenal if a whole class of children actually managed to assimilate the work. The fact that only 19.2% of schools who responded to the questionnaire spent any time on aural training and sight singing, and that time spent on theory was insignificant (Tables 2.4.13 and 2.4.14) could well have been a reflection of the overwhelming nature of the task.

"Half of the time allocated to Music should be devoted to Choral work." according to the syllabus. And yet only 38.5% of responding Bantu schools included some singing in their classes (Table 2.4.11).

The syllabus urged the development of the Appreciation of Music.

> Pupils should be given every opportunity of listening to good music. Record recitals, school concerts, inter-house competitions and inter-school festivals should be encouraged. The availability of 3-speed record players which can be used where no electric current is provided makes it possible for all schools to introduce regular listening as a feature of the music lesson. Record libraries should be established.[15]

Listening to music with the class occurred in 15.4% of responding Bantu schools (Table 2.4.12). Eistedfoddau occupied 43.6% of schools (Table 2.5.12). Only 27.2% had held concerts within the school (Table 2.5.14), and only 14.6% had held concerts outside the school (Table 2.5.16). Only 29.1% (Table 2.5.18) and 14.5% (Table 2.5.18) respectively had had concerts presented by artists outside or inside the school. Tape recorders could be found in 41.8% of responding schools and 27.3% had record players (Table 3.2.1). Only 16.4% had any records (Table 3.2.2).

The Coloured syllabus was less demanding of specific theoretical knowledge, perhaps from awareness of the reality of the situation,- one

period per week of thirty-five minutes' duration (Table 2.3.1), and a dearth of musical instruments and equipment (Part III). In the General Aims for Junior and Senior Secondary Courses, the authorities stated: "Any recognized musical activity which is practicable should be included, for example orchestral work or the playing of recorders, melodic and non-melodic percussion instruments, stringed instruments and wind instruments.[16] The practical side of the course was to include learning and singing of unison songs, part songs, and canons and songs with descants in major and minor keys. The repertoire was to include folk, national, classical and modern, as well as sacred songs, and was to act as a starting point for voice considerations, interpretation, and musical signs and terms as well as note-values, rests, bar-times, rhythm patterns, pitch and key signatures. Instrumental playing was to occur where at all practicable. The authorities wrote, however, that instrumental music was not applicable, so presumably it was not practicable in many situations (see Part III, Equipment and Supportive Materials).

The other side of the course involved active listening to music. Under General Aims, the syllabus stated that: "In other human affairs as in music, the alternating experience of being performer and observer, is desirable and it is to everyone's advantage to be now performer, now listener."[17] The type of listening might have been reconsidered, however: in Standard 6, one of the listening experiences suggested was art songs and extracts from oratorios and operas. Unless the latter were presented with a great deal of teaching skill, and/or the children had had extensive, previous experience with classical music, it is doubtful that children of that age would relate well to the music, except as an academic exercise. Other

listening suggestions seemed more manageable for children in Standards 6, 7 or 8. In fact, 42.9% of responding schools did spend time listening (Table 2.4.12).

The centralised nature of the national education policy was once more evident in the very strong similarity between the practical music courses for Standards 6, 7 and 8 in Natal and the Transvaal.[18] Only a few phrases differed. Two sentences omitted from the Natal syllabus were interesting in their absence: under "Specific Aims" the Transvaal authorities included:

> 1.4 To develop improvisation and creative ability in pupils;
> 1.5 To integrate creativity with art, language, music and movement.[19]

In both jurisdictions, one of the specific aims was to develop an ability to read music notation. Using one period per week, it is questionable how many people would learn to read a language, let alone a musical language,- in addition to carrying out various other musical activities.

The approach, according to the syllabi in both provinces, was to be (i) instrumental playing, and (ii) knowledge of instruments. "Music making in small groups is an essential part of the syllabus."[20] This was at variance with the recommendations outlined by Natal authorities concerning how class music time should be spent. It was also at variance with what actually took place in the schools, where group music making involved only 22.6% of Natal schools who responded, and 22.9% of Transvaal schools who responded (Table 2.4.16), and took up roughly 20% of class time. Instrumental training involved 13.2% of Natal respondents and 17.5% of Transvaal respondents (Table 2.4.15). In both provinces, singing was by far the most common activity.

As in the primary school syllabi, two impressions dominated:

a) that with the exception of the syllabus for Coloured schools, the documents examined were very concerned with pupils being able to read music.

b) that, while some of the syllabi indicated a sensitivity for and knowledge of teaching music, the outlines were very sketchy. Unless there was a detailed music course of study in addition to the syllabus, or unless teachers had a very thorough music background, it would be difficult for the average classroom teacher to elaborate sufficiently to develop a comprehensive teaching progression.

A comparison of what the education authorities and the syllabi recommended should happen, and what actually occurred in the schools showed quite a discrepancy. Several questions arise:

1) Why were so many music authorities concerned with music reading? It is a fairly specialized skill, necessary only if one is a performer. Appreciation of music can be fostered in many other ways, with only minimal emphasis on reading. If, on the other hand, the authorities did regard music reading as a desirable skill, why was so little time allotted to it?

2) Why was the Bantu syllabus so concerned with tonic sol-fa? Was it a legacy from a former era, or an attempt to cope with few music resources and a lack of teachers with broad musical backgrounds? Did this approach meet the needs of the children?

3) Why did the Coloured authorities, in outlining their recommendations for secondary school class music, say that instrumental music was not applicable, when their syllabus suggested teaching it where practicable?

Did it indicate that neither the instruments nor the money to buy them was available; that there were not enough teachers with adequate training to teach instrumental music; that the authorities did not regard instrumental training as something either desirable for or attainable by the majority of school children, or, that having allotted only one period of thirty-five minutes per week for class music, the authorities realized that instrumental training would be totally unrealistic?

4) Why did Natal officials omit aural skills from their recommendations regarding the way in which secondary class music time was spent? They included sight singing, and it is debatable whether or not aural skills can be separated from sight singing. Perhaps the problem was viewed as how much one could fit into one period of forty minutes per week.

5) Why did the majority of schools who responded state that singing was their main activity, when the Natal and Transvaal syllabi specifically outlined an instrumental approach? Was it easier for the teachers to follow old patterns than to organize new approaches? Or did they not feel competent to deal with the new approach? Would more in-service training have helped?

B. Music as an Optional, Examination Subject

Recommendations from Education Authorities

Coloured and Natal education authorities were the only ones to offer recommendations concerning the division of class time for music as an optional, examination subject. The Transvaal Education Department stated simply that rather than making recommendations about time allotment, they hoped for an integration of elements.

Both the Coloured and Natal authorities stated that singing was not

applicable, which was quite a change from official recommendations for class music. Apparently neither authority saw singing as playing a role in this context. In Coloured schools, instrumental work, listening to music, aural and sight singing skills, theory and history were all to receive equal time. In Natal, the emphasis was to be on instrumental work (40 to 60% of class time), with listening, theory and history, and aural skills taking second place (20 to 40% of class time). Sight singing was allotted 0 to 20% of class time (Table 2.4.10).

School Responses

When schools responded to questions about music as an examination subject, 15.4% of Bantu schools said that they spent some time on singing (Table 2.4.18). Listening to music occurred in 3.8% of schools (Table 2.4.20), while 7.7% spent time on aural and sight singing skills, and on group music making (Tables 2.4.21 and 2.4.25). None of them spent time on theory and history, or on instrumental training (Tables 2.4.22 and 2.4.23).

Coloured schools also had little music for examination purposes. None of them seemed to sing, listen, or do group music making (Tables 2.4.18, 2.4.20 and 2.4.25). In 9.5% of them, 0 to 10% of class time was devoted to aural and sight singing skills, and to theory and history (Tables 2.4.21 and 2.4.22). In 9.5% of them, 40 to 80% of class time was spent on instrumental training (Table 2.4.23). With such low numbers, a comparison with official recommendations seems to serve little purpose.

Indian schools fared only slightly better. Some singing occurred in 17.1% of the schools, with the majority allowing up to 40% of class time for it (Table 2.4.18). Listening occurred in 20% of the schools, again with

the majority allowing up to 40% of class time for it (Table 2.4.20). Aural and sight singing skills involved 25.7% of them, with 11.4% using up to 20% of class time, and 8.6% using from 40 to 60% of class time (Table 2.4.21). Theory and history were found in 28.6% of responding schools, usually from 20 to 60% of class time (Table 2.4.22). Instrumental training involved 25.7% of the schools who responded, and those schools spent anywhere from 20 to 100% of class time on it (Table 2.4.23). Group music making occupied 17.1% of the schools approximately 20% of the time (Table 2.4.25).

Natal activities for music as an examination subject were quite similar to those of the Indian schools, except that Natal, in line with official recommendations, had only 3.8% of schools admit to any singing (Tables 2.4.10 and 2.4.18). In 20.8% of schools, students listened to music; 17% practised aural and sight singing skills; and 20.8% spent time on theory and history,- the majority allowing 20% of class time for these activities (Tables 2.4.20, 2.4.21 and 2.4.22). Instrumental training was slightly more popular: 22.6% of schools devoted some time to it, and that was 20 to 60% of class time (Table 2.4.23). Group music making involved only 9.4% of respondents (Table 2.4.25).

While only 10% of Orange Free State schools and 12.5% of Transvaal schools sang in their classes for music as an examination subject, many more schools were involved in other activities. Listening occurred in 25 and 30% respectively,- the majority for approximately 20% of class time (Table 2.4.20). Aural and sight singing skills occupied 25 and 37.5% respectively, again for approximately 20% of class time (Table 2.4.21). Theory and history occupied 35 and 40% respectively. In the Orange Free

State the majority allowed up to 40% of class time for it. In the Transvaal, the majority allowed from 20 to 60% of class time (Table 2.4.22). Instrumental training was included in 35 and 40% respectively. In the Orange Free State, 12.5% spent approximately 20% of class time on it, and 20% spent from 60 to 100% of class time on it. In the Transvaal, the majority devoted from 20 to 60% of class time to instrumental training (Table 2.4.23). Group music making figured in only 7.5 and 15% of the schools, respectively, and then it involved approximately 20% of class time, in most cases (Table 2.4.25).

The Syllabi and a Discussion

Children in Bantu schools had only one syllabus available to them in Forms I, II and III (Standards 6, 7 and 8), due to lack of specialist teachers and lack of necessary facilities. It was outlined in the earlier paragraphs on Class Music in the Secondary School.

Children in Standards 6 and 7 in Coloured, Indian, Natal, Orange Free State and Transvaal schools had the option of following a line of study which closely resembled a traditional conservatory course. Its components were examined as an academic subject. An outline of the components illustrates its content:

Harmony and composition
Score study and general musical knowledge
Aural training
- -sight singing
- -dictation
- -cadences
- -recognition of chords
- -singing of notes of triads
- -rhythm and pulse

Vive voce: form and analysis

Performance
-scales and arpeggios
-pieces for end of year
-pieces for year mark
-sight reading.[21]

The syllabi of the Coloured, Natal, Orange Free State and Transvaal education departments were all very similar. The General Aim was seen as:

> To extend the general background of the pupil and to enrich their general development and insight through the various disciplines of the subject and to encourage the cultivation of sound habits and taste.[22]

One could question just what sound taste is, but presumably the education authorities involved had reached some sort of consensus, based on the ideas of Christian National Education.

Standard 6 was seen as an exploratory year. Nevertheless, it was assumed that a pupil offering music as an examination subject would have received at least two years of previous instrumental instruction. If the pupil intended to continue with music as an examination subject in Standard 8, study of a second instrument should have begun in Standard 6 or 7. The Transvaal actually offered a syllabus for Practical Music, that is, Second Instrument.[23] One of the stipulations in this syllabus is interesting, in light of the fact that the Bantu syllabus for Forms I, II and III all centered around singing:

> Although the subject is called Practical Music (Second Instrument or Singing), it must be borne in mind that the voices of pupils in Standards Six and Seven are not yet sufficiently developed to present Singing instead of a second instrument. Singing will therefore not be accepted as practical subject in Standards Six and Seven.[24]

Performance on a first instrument was to include pieces which represented different styles, periods and tempi. Nevertheless, the outline for

the written work and the practical work made it quite clear that the different styles, period and tempi referred to European art music,- specifically traditional, European classical music. There was a heavy emphasis on the final examination. For example, one syllabus allotted 30/150 marks for the year's work, and 120/150 marks for the final exam.

Students who elected to carry on with music as an examination subject in Standards 8, 9 and 10 continued in much the same vein. The knowledge required was based on European classical music; emphasis was on final exams; and the course was performance oriented. The difference at this level was that students could elect to study at the Standard Grade or at the Higher Grade, depending on one's level of ability and/or the desire to exert oneself. The Standard Grade course was an abbreviated, and somewhat simplified version of the Higher Grade course. For example, a Standard Grade melody would be composed for normal soprano or alto voice, while a Higher Grade melody would be composed for any specified voice or stringed instrument. Dictation for the Standard Grade would be in a major key, while the Higher Grade would require either major or minor key. Standard 9 Standard Grade music required Grade VI piano, while the Higher Grade music required Grade VII piano.

A slight change from all of this appeared in a syllabus for musical composition (standard grade), offered by the Transvaal Education Department. While many of the required compositions were fairly traditional, the approach suggested was decidely contemporary: "Teaching Musical Composition should begin with experimental music and not with Harmony and Counterpoint."[25]

In any case, the syllabi for examination purposes were demanding. It was easy to see why there were only small percentages of students involved in these activities in the schools responding to the questionnaires: there are not many children who ever reach that level, and there are not many teachers capable of teaching at that level. A person who completed the syllabus with understanding, and not just as an academic exercise, would be well equipped to embark on the musical studies which have traditionally been offered at universities.

On the other hand, the types of studies required were, in a sense, limiting. They explored only one type of music. They also emphasised instrumental music very heavily. Given the high cost of instruments,[26] in a country where certain schools have proportionately low budgets (Table 1.2.0), would it not be sensible to consider offering choral training as an option for study in music as an examination subject? In that way, perhaps music for examination purposes could become a more vital part of school systems such as the Bantu and Coloured, who were noticeably less active than Natal, the Orange Free State, and Transvaal systems.

* * *

Bantu students of the ages of those in Standards 8, 9 and 10 in the other jurisdictions were often training as teachers. Music in the Primary Teachers' Course and the Junior Secondary Teachers' Course were very simililar:

> The purpose of this course is to equip student teachers with a knowledge of reading in tonic sol-fa and staff notation, together with related music theory; to increase their acquaintance with music suitable for the classes they will teach; to provide training in methods for both the reading of music and the singing of songs; and to enrich their musical experience by means of active listening as well as by regular participation in musical programmes.[27]

In the Primary Teachers' Course, all students followed music in the first year, to cover the requirements of the Primary School in very general terms. Selected students followed a second-year course, which provided an opportunity for those with an aptitude for Music to become more effective teachers of the subject. The Junior Secondary Teachers' Certificate course was designed for subject specialization, and was a two-year course. The emphasis on tonic sol-fa and sight singing in Bantu schools was quite evident.[28]

Music in the School Programme: A Discussion

The South African school system is based on a model prevalent in the Western world,- a model which generally tries to offer education for everyone. Within such a system, there are several things which educators hope to accomplish through a music programme.

On the first level, a teacher hopes to meet and satisfy the present needs of the children. The world in which these children live is full of new and different influences, and they are involved daily with music produced by the recording industry. Too often educators forget these facts, as they work hard at what they would term preparing children for life: they forget that if they can provide present delight in music, they will whet the appetites of the children for further experiences, and will give them the opportunities and power to grow musically throughout their school life.[29, 30, 31, 32]

At the same time, educators hope to stimulate creativity. They also know that music can help the development of rational powers and the ability to think.[33, 34]

With these tools one hopes to educate for the future.[35] As Buckminster

Fuller suggested in Operating Manual for Spaceship Earth, the world is altering too quickly for us to be teaching information and facts: we must be educating for change, and how to deal with it, in a flexible, adaptable way. This means, for example, that we should be exploring how music is constructed,- not by learning rules of theory which apply to a limited time frame in European music, but by examining elements which are common to the music of many, many people; by talking about tension and release; by looking at psychological phenomenon which dictate that some sounds and structures are more pleasing to the human ear than are others.

Music in the future will be influenced by the fact that there will be more and larger urban areas; more heterogenous societies; increased social mobility; more depersonalization; changing social pressures; further knowledge explosion; and vast technical changes. The music of the future will require even more critical judgment and powers of self-direction than exist now.

On the other hand, we have a rich musical tradition which does not deserve to be forgotten. Music no longer plays such an integral part in the corporate rituals of many societies as it once did. In many instances it has become a "spectator sport." In other circles there is either lack of knowledge of, or hostility to traditional fine art: it is not seen as a normal part of living.[36] Thus, it becomes the task of the schools to make sure that children are aware of past traditions.

Our musical awareness and knowledge is stunted if it includes only the music of our own society, and only the music of certain eras and certain styles. Full musical growth and appreciation of other points of view can occur only if there is some understanding of the music of other cultures,

several eras and several styles.

If a music programme accomplishes all of these things, one hopes that the children will become adults who are able to make aesthetic judgments which are based on knowledge and reason: they will not become pawns who are overwhelmed by the massive forces of the recording and marketing industries.

Did the South African music curricula accomplish any of these elements?

First of all, class music reached only 42.7 to 79.9% of all the children in the primary and secondary schools surveyed (Table 2.2.0). With the exception of Indian schools, 61% or fewer of the high schools who responded to this questionnaire involved their children in music for the whole class (Table 2.2.2). With the exception of the Orange Free State and Transvaal, fewer than 25% of the responding high schools involved children in music for examination purposes (Table 2.2.4). In many cases, then, music was not an integral part of the children's education, and so could not even begin to meet their present needs. Without further investigation, it would be difficult to assess the quality of the musical experiences which did reach those children who were exposed to musical activities. No doubt it varied, depending on the individual teacher and on the attitude toward music which existed in the individual schools. Observations at some secondary schools showed that there were class music situations in which music was largely recreational, with little learning which would stimulate further investigation or growth of knowledge. At the other extreme were the performance and theoretical-oriented activities of music for examination purposes, which appeared to give no present delight to the children.

At the primary school level, no lists of suggested songs accompanied the syllabi, nor the information provided by the education authorities. After examining the secondary school syllabi, one would conclude that there was little evidence that musical education began with music relevant to the child's environment,- for example, nursery songs for white infants, traditional Zulu children's songs in black schools, pop music for teenagers - and proceeded from there. No reference was made to the influence of the current music culture which generates new music daily, and which children should learn to assess for its quality or lack of quality.

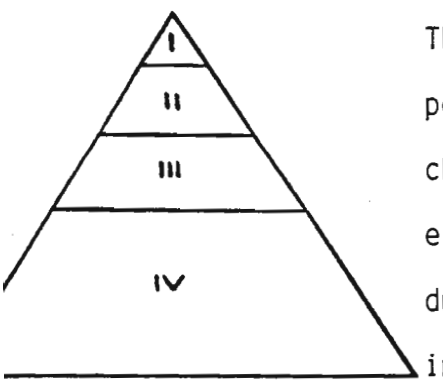
Syllabi indicated that the musical tradition of European descendents was not forgotten. The same could not be said for African, Indian, or Malay traditions in the country. Nor was one group made aware of the traditions of the other, through the school music programmes. None of the children was exposed to music of cultures in other parts of the world. Thus, children were offered only one form of musical expression, although they were expected to acquire more than one language.

The stimulation of creativity, the development of rational powers, and the ability to think, in order to deal with change, would have been very dependent upon the individual teacher, and upon the atmosphere in the individual school. The syllabi in the Coloured, Natal, Orange Free State and Transvaal primary schools would allow some scope in this regard. The Bantu primary syllabus, and the secondary school syllabi for all jurisdictions, depended on absorption of facts. Given the dominant impression of the preponderance of European folk and art music, it is unlikely that any explorations extended very far.

Furthermore, the syllabi may have lost sight of the difference between musical experience, and the absorption of facts about music.[37] Musicians are sometimes prone to confusing knowledge which is relevant to the understanding of a work of art, and knowledge which is relevant only to the discipline of an artist's training.[38] The emphasis on music reading and/or tonic sol-fa in South African classrooms, at both elementary and secondary school levels, would be a case in point.

There was a strong hint at the importance of performance in South African schools, particularly in certain classes at the secondary school level. Can one justify it? There really are very few children with the perseverance; determination; initiative; industriousness; enthusiasm; parental interest and encouragement; motor control and co-ordination; and basic musical skill to reach even a modicum of success as a performer.

In designing a syllabus, it might be well to bear in mind Lloyd Frederick Sunderman's observations in New Dimensions in Music Education.[39] He suggested that musical life in western society is like a pyramid, with four sections. At the base (IV) rests approximately two-thirds of the population.



These are the people who enjoy music through freely dispensed channels such as radio, television, recordings, church, etc.. They should receive music education at elementary and secondary school levels, and some individuals may even enjoy cultural (music) opportunities in institutions of higher learning. Basically, these people would enjoy music education programmes which stress the cultural, non-professional approach to music.

At the next level of the pyramid (III) lie people who, due to opportunities in private study achieve some participative-functional knowledge of music. Some may entertain in local communities, while many would be willing purchasers of tickets for professional concerts. Interest in professional music is due to more than a chance acquaintance with music.

Just below the top of pyramid (II) are the professional music educators and musicians, and college students studying music, perhaps wishing to teach it. They display excellent musicianship and meritorious performing skills. They are musicians who teach others: they have sufficient knowledge about music and enough technical mastery to help promising artists on the road to success, although they would probably not produce a Heifetz or Horowitz.

At the pinnacle of the pyramid (I) rests a minute percentage of the population:- those who create and recreate art for the other levels. They are the elite.

It would appear then, that the school system can really only hope to cater for that two-thirds of the population, or slightly more, which occupies sections IV and III on the pyramid. It requires outside assistance to take care of sections II and I. The people in section III may find adequate musical training in a good school,- or in an arts high school.

Bearing in mind the many elements raised in the preceding paragraphs, are there any approaches which might help one to design a curriculum which would encompass musical experiences that are relevant to the child's environment; which stimulate creativity, the development of rational powers, and the ability to think,- while at the same time transmitting knowledge about

music which exists? Carl Orff, Zoltan Kodaly, and Emile Jacques-Dalcroze all attempted to address this problem in the early decades of the century. Almost all of the approaches which have been developed since then have derived, in some way, from those earlier ideas. A more recent manifestation has been the Manhattanville Music Curriculum Project.[40]

The Schulwerk of Carl Orff has gained world-wide acceptance and popularity, and would appear to have a great deal of relevance for the South African situation, because its designer always stressed that it is important to begin with indigenous musical resources, and with material familiar to the child. The complete difference in rhythmic concept in African music has made it difficult to adapt to traditional school music. Ethnomusicologist Andrew Tracey and Hazel Walker Cunnington, president of the Orff-Schulwerk Society of Southern Africa, feel that the Orff approach, with its emphasis on rhythm, polyrhythms, speech and movement could be an excellent vehicle.[41] It would serve equally well the Coloured, European and Indian heritages.

From the familiar experiences, the teacher leads the child into new experiences. The familiar may involve an ancient taunt, such as the "I'm the king of the castle" so familiar to English-speaking children, or it may involve the latest fad in skipping verses. The teacher must constantly be aware of what is relevant to the pupils, so that what is suitable in a wealthy suburb of Johannesburg may not have much relevance to children in a one-room school in KwaZulu. And yet, using material derived from the relevant cultural heritage, it is possible to guide both sets of children through musical experiences which will expand their horizons, and give them all the benefits of group music making.[42]

Orff believed that rhythm was one of the most elemental aspects of music. Notice, for example, how a baby delights in being bounced on a knee, or is soothed by rhythmic patting on its bottom. Notice also how the rhythm will grow into speech, as a toddler chants to himself "mum-mum-mum-mum." Hence, a good Orff-Schulwerk programme will begin with rhythm and speech, games and exercises, which the child can relate to. The rhythm lends itself naturally to movement. The speech will gradually expand into melody, as in the age-old taunt "Naa-naa-naa-naa-naa, My Daddy's bigger'n your Daddy!" Melody becomes more sophisticated and of broader range, over a period of time, and at quite an early stage the children can add simple harmonies.

At this point it is no longer possible to avoid the question of instruments. Orff created a series of instruments specifically designed for children. He believed that to ask a child to deal with classical Western instruments at an early age was to ask him to use fine muscle co-ordination, to learn a new type of reading, to understand rhythm, and to hear with musical perception, all at once. He suggested that it seemed infinitely wiser to introduce the child to musical elements, such as rhythm, melody and harmony before asking him to use them in playing a classical European instrument. It is possible, however, and desirable, to introduce the child to simple instrumental playing. So, once he has experienced rhythm through movement and the use of body percussion, he can transfer it to untuned percussion instruments. Once he has sung simple melodies, using soh and me for example, he can play them on tuned percussion instruments, and he can begin to accompany himself with simple harmonies.

The Orff tuned percussion instruments, based on the gamelans of Indonesia, have removable keys, and are played with mallets. The mallets lend

themselves to the large muscle movements young children are capable of. The removable keys mean that the children have on the instruments only those sounds which he will require: mistakes and frustrations are thus minimized. Conversely, as the child's co-ordination and musical vocabulary increase, more keys can be added to create more and more complex patterns.

Alvin Benito Petersen, in making a comparison between Orff-Schulwerk and African Music suggested that the African traditional instruments tie in very well with the Orff-Schulwerk approach.[43] Andrew Tracey and his wife have a small factory, which has produced kalimbas (a version of the traditional thumb piano) for years. At present they have branched into constructing xylophones which may be used in the Orff approach.

But what of those schools who do not have Orff instruments and cannot afford them? The same approach is still valid and viable. In some instances students and teachers may be able to make their own instruments,- particularly untuned percussion. In other cases vocal harmonies can be developed. For example, the basic bordun so common to the early stages of Orff-Schulwerk can be experienced by having one group sing "Ding-ding-dong" (I-V-I) over and over, while a second group carries on with "Frere Jacques." The bass pedal harmony is common in many traditional African songs.

The point to emphasise about Orff-Schulwerk, and the reason it is such a useful approach in so many different situations, is that it <u>is</u> an approach, as opposed to a method. In other words, there is no course laid down which teachers follow step by step. Instead, there are basic musical elements, and logical progressions through these elements, which a good Orff-Schulwerk teacher will internalize through training, and transmit through teaching and

material appropriate to his or her situation. Furthermore it is not limited to European style music.

Those children who have been through Orff-Schulwerk type musical experiences are twice blessed. If they do not pursue their musical studies any further, they still have a basic understanding and appreciation of music,- an understanding which will make them appreciative audiences and discriminating consumers for the rest of their lives. It will also influence other aspects of their lives. After the First National Conference of the Orff-Schulwerk Society of Canada (Music for Children/Musique pour enfants - Carl Orff, Canada), Noah Shopsowitz wrote:

> The article written by Zena Cherry on your recent Orff Conference was a delight to read. I am presently studying architecture at Carleton University in Ottawa. My Orff training, without a doubt, has secured for me in life a sense of fundamental rhythm in all of the natural order, pervasive throughout.[44]

If, on the other hand, the child decides to pursue his musical studies, perhaps with a traditional instrument, he will already possess an understanding of the elements of music. He will have developed skills in ensemble and solo performance work, and a sensitivity of expression which can only enhance his instrumental training.

Once children have passed the elementary level, and, one hopes, have had most of their divergent needs catered to through a healthy programme such as Orff-Schulwerk might provide, what is the next step? Natal, Orange Free State, and Transvaal schools have shown some signs of following a trend which was prevalent in North American schools,- believing that a high school instrumental programme was the answer. Critics of this type of approach cite

three reservations about such programmes. First of all, it tends to be a limiting and limited experience, often exposing students to only one type of music. In some cases, music which no other group would consider playing was written or arranged, and published, specifically for secondary school instrumental programmes, thus creating a sort of musical sub-culture. In most cases, the music programme has become very performance oriented,- a specialized training rather than an adjunct to musical understanding. Finally, as a result of this performance orientation, it has become an elitist programme.

Music in General Education broached this problem, and suggested that instrumental programmes need not be dropped, but should be seen in the context of a broader programme of general music, which would include far more people. It looked at just what we should expect from school music experiences, and defined them in terms of minimum skills and understandings, and basic attitudes, all of which should be part of the generally educated person. Participation in a performance group, then, extends rather than replaces the content and experiences that are the substances of music classes. School performance groups are, in effect, "a laboratory in which the structure, design, and meaning of music can be demonstrated and made more functional through the added factor of involvement and participation on a skilled level."[45]

The same document described musical education as an integral part of a generally educated person, and listed attributes under the areas of minimum skills, understandings and attitudes. It described eleven outcomes, all in terms of music, saying that the generally educated person

* listens with a purpose
* is articulate
* is curious
* is literate
* understands the structure of the various disciplines
* has historical perspective
* integrates his knowledge
* is aware of his environment
* has developed outlets for his emotions
* continues to grow
* has good taste, evaluating performances and exercising mature judgements, and being aware of the functional use of music for commercial purposes.[46]

The experiences organized to accomplish these outcomes were from a perspective rather different from the South African syllabi. Aside from more obvious topics such as elements of music, form or design in music, and the musical score, the titles dealt with interpretive aspects of music, the science of sound, music and man, music as a form of expression, historical considerations, types of musical performance, relationship of music to other disciplines in the humanities, and music today. Activities in each of these areas were outlined under the headings of Experiences All Music Classes Should Provide; Special Experiences for Nonselective Music Classes; and Special Experiences for Instrumental and Vocal Music Classes.[47]

As one reads the suggested musical outcomes, and compares them with the main impressions received from the syllabi, and from replies to the questionnaires, the dominant feeling is that South African music education in the late 1970's relied heavily on the development of skills. Authorities apparently hoped that out of this development would come musical understanding. Concern with musical attitudes was much less in evidence: it existed in general introductory statements, but there was little specific guidance for fostering of musical attitudes. To what extent skills,

understanding, or attitudes existed in children who had been through the school system would be a whole area of research in itself. . . . If we admit that the majority of our students will not become artists or performers, then for them, tests of changes in attitudinal patterns would be of more use than prognostic and diagnostic tests of achievement. Some of the more obvious measures would be remarking on their borrowing and buying of records and books on music; attendance at concerts; membership in choirs, bands, music societies, etc.; listening to music on radio or television; and enthusiasm during music classes.

If one could provide a sufficiently broad sampling of music, the experiences would appeal to many different areas of interest. And the various levels of the experiences would make allowance for differing capabilities and involvement.

In any case, these ideas offer food for thought, in terms of curricula for music in the school programme, and the place of music in contemporary society.

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[1]The question concerning group or creative music making, and the space allowed for "other" types of musical activities arose from the fact that I felt there were possibilities available above and beyond those activities mentioned by the education authorities. For example, Zulu culture has a wealth of singing games and dances; amongst people of European descent there is a heritage of European-style folk dances; and recently several hard-working teacher-musicians had been trying to acquaint educators with the variety of rich ideas available through the Orff-Schulwerk approach.

[2]No Syllabi were available from the Indian Department of Education.

[3]Administration of Coloured Affairs Education Bulletin, Special Edition, vol. 5, The Primary School Syllabus in Class Music. Cape Town: 12th November, 1970, p. 1, AIMS.

[4]Transvaal Education Department, Syllabus for School Music in the Primary School. 1971, p. 1, AIMS.

[5]Administration of Coloured Affairs Education Bulletin, Special Edition, vol. 5, The Primary School Syllabus in Class Music. Cape Town: 12th November 1970, p. 1, GENERAL REMARKS.

[6]Ibid.

[7]Transvaal Education Department, Syllabus for School Music in the Primary School. 1971, p. 1, APPROACH.

[8]Department of Bantu Education, Syllabus for Theory of Music, Standard 5. 1975, p. 1, AIMS.

[9]Transvaal Education Department, Syllabus for School Music in the Primary School. 1971, p. 1, APPROACH.

[10]Orange Free State Department of Education, Syllabus in Music for Class Instruction, Primary School. (approximately) 1969, p. 3.

[11]"The Transvaal is divided into 42 comprehensive units, each of which has a Local Planning Committee whose functions include advising the Department (of Education) on the demand for extra-curricular music tuition. (The local community must apply to the Local Planning Committee to request the Department to establish a music centre in the area.) This committee also takes recommendations regarding which school or schools within the borders of its Comprehensive Unit would be the most suitable to accommodate such a centre, taking into account population density, availability of music rooms and staff and any other local conditions which may have a bearing on the matter.

The project (of music centres) was first implemented in April 1971 with the establishment of 24 music centres with one teacher each and approximately 650 pupils (in total)."

By the beginning of 1977 "the centres (had) expanded beyond all expectations to 114, . . . with 317 established posts occupied by approximately 450 teachers, and a total enrolment of approximately 10,000 pupils. The reason for having more teachers than established posts is that many posts (one post being the equivalent of 25 hours teaching time per week) are divided between 2 or more part-time teachers. This enables a principal to cater for instruments taken by small numbers of pupils, eg. by appointing a violin teacher for 10 hours per week, a flute teacher for 10 hours and a trumpet teacher for 5 hours, the three thus filling one post."

". . .A music centre enrolls pupils from all primary schools in the vicinity, irrespective of whether the centre is accommodated by a primary or secondary school."

Addendum to a letter of August 23rd, 1977, from the Transvaal Education Department.

[12]Department of Bantu Education, Pamphlet XXV, Syllabus for Music;

[13]Ibid, p. 3.

[14]Ibid, p. 7.

[15]Ibid, p. 5.

[16]Administration of Coloured Affairs, Junior and Senior Secondary Courses, Syllabuses in Class Music. 1973, p. 1.

[17]Ibid.

[18]Natal Education Department, Syllabus for Class Music, Standards 6, 7 and 8 (Practical Course for Study). 1969.
Transvaal Education Department, Practical Course Syllabus for Art and Music, Standards 6, 7, 8. June 1972.

[19]Transvaal Education Department, Practical Course Syllabus for Art and Music, Standards 6, 7, 8. June 1972, p. 6, SPECIFIC AIMS.

[20]Natal Education Department, Syllabus for Class Music, Standards 6, 7 and 8 (Practical Course for Study). 1969.
Transvaal Education Department, Practical Course Syllabus for Art and Music, Standards 6, 7, 8. June 1972.

[21]Administration of Coloured Affairs, Syllabus for Music, Standards 6 and 7. 1970, pp. 7, 8.

[22]Natal Education Department, Syllabus for Music, Standards 6 and 7. 1970, p. 1.

[23]Transvaal Education Department, Syllabus for Practical Music (Second Instrument or Singing), Standards 6 and 7. June 1972.

[24]Ibid, p. 1, STIPULATIONS.

[25]Transvaal Education Department, Syllabus for Musical Composition (Standard Grade), Standards 8, 9, 10. June 1972, p. 1, APPROACH.

[26]See Part III of this research paper: SUPPORTIVE MATERIALS -Section 5.

[27]Department of Bantu Education, Primary Teachers' Course - Music. 1972, p. 1.

[28]Department of Bantu Education, Junior Secondary Teachers' Certificate - Group 3: Subject Specialisation/Music Syllabus. 1975.

[29]"Our aim in teaching music in schools can be stated quite simply. It is to engage pupils in musical activities which afford present delight, and from which will arise an appetite for further experience and the power to achieve it, with growing independence throughout their school life." Bernarr Rainbow, ed., The Handbook for Music Teachers (London: Novello and Co. Ltd., 1968), p. 33.

[30]Contemporary Issues in Music Education, Challenges in Music Education. Proceedings of the XI International Conference of the International Society for Music Education, Perth, 1974.

[31]Creative Music Making and the Young School Leaver c. University of Manchester on behalf of The Northwest Regional Curriculum Development Project. (London: Blackie and Son Limited, 1974).

This is a report of a curriculum experiment which evolved as a result of a situation involving English teenagers who did not regard school as a positive experience, and who were just marking time until they could leave.

The traditional music programme meant nothing to them, and the situation became worse when the school leaving age was raised. The problem was to create music classes which would encourage them to participate in a way that would be meaningful to them. The solution seemed to lie in having the students become involved in creating their own music. This was done bit by bit, over a period of time, gradually introducing new concepts and new instruments with which they could create. The approach was reminiscent of Orff-Schulwerk in that it moved from the known to the unknown, taking ideas or sounds with which the students were familiar, and using them to lead into something else. The instruments chosen also tended to be more Orff-Schulwerk oriented, in that they were not the traditional orchestral type, which require considerable time and technique before they can be played proficiently. The chroniclers of the project felt that while there were still avenues to be explored and refinements to be made, the approach had met with success.

[32]The irrelevance of the traditional approach for some children on the other side of the Atlantic was stated in even more dramatic terms:

"Across the United States, in every city, an educational revolution is underway. The front lines are the ghetto schools. Command headquarters is the administration office. The combat troops are principals, school board members, parents, students, politicians and teachers - among them music eductors. The issue is not simply whether to change, but how much change, what kind, and how fast. . . .As the tug of war strikes the curriculum, the losses and gains will not only affect every subject, but the future of music in the nation."

"Facing the Music in Urban Education," Music Educators Journal, January 1970. Washington, D.C.: Music Educators National Conference, pp. 6-7.

The titles of the articles offered gave some indication of the situation:

* Awareness May Save Our Skins
* The Facts of Life, Distilled from Interviews
* Strip the Mind of What Doesn't Work
* Let the Guitar Light Your Fire
* Rock - Swim In It or Sink
* Afro Music: As Tough As a Mozart Quartet
* Piano Can Be Taught So Students Dig It
* General Music for the Black Ghetto Child
* Listening Is an Equal Opportunity Art
* Innovative Ideas

"Facing the Music in Urban Education." p. 3.

[33]"The abilities involved in perceiving and recognizing pattern in a mass of abstract data are of considerable importance in learning to analyze, deduce or infer. These abilities may be developed in the course of mathematical study; but they may be developed as well through experiences in aesthetic, humanistic and practical fields which also involved perception of form and design. Music, for example, challenges the listener to perceive elements of form within the abstract."

National Education Association, The Central Purpose of American Education. A Statement by The Educational Policies Commission. Washington, D.C.: National Education Association, 1961.

[34]Jacqueline Ribière-Raverlat reported that there was a correlation between daily musical training in Hungarian schools and more rapid mental calculation; more rapid reading; more ability in writing and drawing; better and more sustained attention; greater memory and imagination; larger pulmonary capacity; better group comportment; improved gymnastic skills; and various other attainments.

Jacqueline Ribière-Raverlat, "L'Enseignement Musical en Hongrie et le Développement Physique et Intellectuel de l'Enfant," Cahiers Pédagogiques, vol. 72 (23e année): 17-18, 1968.

[35]Writing in an earlier era, Lloyd Ultan suggested that:

"One does not educate for acceptance of the recent experiments of men such as Stravinsky, Webern and Stockhausen alone but for the composer who will serve in their capacity twenty-five, fifty, and one hundred years from now."

His message still applies to education in the 1980's.

Perspectives in Music Education, Source Book III, p. 119.

[36]John Dewey, Art As an Experience (New York: Capricorn Books, G.P. Putnam's Sons, 1958), p. 27.

[37]"Years ago James Mursell pointed out the crucial importance of distinguishing between musical experience and the absorption of facts about music: in ordinary school classes at any rate, the former should be our end, the latter admitted only in so far as it promotes that end."

The Handbook for Music Teachers, p. 34.

[38]Tovey cautioned that:

"the . . . thing we professional musicians must guard against is the danger of confusion between knowledge that is relevant to the understanding of a work of art, and knowledge which is relevant only to the discipline of an artist's training."

D.F. Tovey, Beethoven. O.U.P., 1944 (O.U.P. paperback, 1971). p. 4.

[39]Lloyd Frederick Sunderman, New Dimensions in Music Education (Metuchen, N.J.: Scarecrow Press Inc., 1972), pp. 146-147.

[40]See discussion in thesis submitted to the University of Natal, by Elizabeth Oehrle.

[41]"Orff-Schulwerk in South Africa is Alive and Well," Ostinato, Bulletin No. 25 of Music for Children/Musique pour enfants - Carl Orff, Canada; December 1983, p. 6.

[42]See "Orff Schulwerk and African Music: A Comparison," African Music and its Use in the School: An Investigation, a dissertation by Alvin Benito Petersen, University of Cape Town, October 1981.

[43]Ibid, pp. 153-154.

See also "Understanding African Music," J.H. Kwabena Nketia, Challenges in Music Education, Proceedings of the XI International Conference of the International Society for Music Education, Perth 1974.

[44]Bulletin of Music for Children/Musique pour enfants - Carl Orff, Canada, May 1975, p. 10.

[45]Music in General Education, p. 12. (author)

[46]Ibid, pp. 4-8.

[47]Ibid.

Table 2.4.0 Educational Authority Recommendations Re: Time Division within Class Music Periods

	Singing	Instrumental	Listening (to music)	Theory and History	Aural and Sight Singing Skills
Bantu	50%				50%
Coloured	0-20%		0-20%	0-20%	0-20%
Indian	No recommendations		-	-	-
Natal	40-60%	20-40%	20-40%	20-40%	20-40%
O.F.S.	40-60%	10-20%	10-20%	10-20%	10-20%
Transvaal	No recommendations		-	-	-

Table 2.4.1 Amount of Time Devoted to Singing: Primary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total: singing indicated	Total: no singing indicated	Total no. of primary schools[1]
Bantu	2	5	7	3	0	17	16	(28+4+1)
	6.1%	15.2%	21.2%	9.1%		51.5%	48.5%	= 33
Coloured	5	8	17	14	9	53	9	(55+5+2)
	8.1%	12.9%	27.4%	22.6%	14.5%	85.5%	14.5%	=62
Indian	18	12	28	21	10	89	14	(89+12+2)
	17.5%	11.7%	27.2%	20.4%	9.7%	86.4%	13.6%	=103
Natal	4	15	30	8	10	67	13	(66+10+4)
	5.0%	18.8%	37.5%	10.0%	12.5%	83.8%	16.3%	= 80
O.F.S.	7	9	9	13	4	42	15	(28+24+5)
	12.3%	15.8%	15.8%	22.8%	7.0%	73.7%	26.3%	= 57
Transvaal	2	5	17	8	8	40	17	(36+14+7)
	3.5%	8.8%	29.8%	14.0%	14.0%	70.2%	29.8%	= 57

[1] The three numbers for each education department are the number of primary schools, the number of unclear responses and the number of responses where no answer was given. The latter two categories were included with primary schools because they were the majority of schools who answered.

Table 2.4.2 Amount of Time Devoted to Listening to Music: Primary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total: Listening Indicated	Total: No Indication of Listening	Total No. of Primary Schools
Bantu	2	1	1	0	0	4	29	(28+4+1)
	6.1%	3.0%	3.0%			12.1%	87.9%	= 33
Coloured	22	7	3	1	0	33	29	(55+5+2)
	35.5%	11.3%	4.8%	1.6%		53.2%	46.8%	= 62
Indian	39	15	5	1	0	60	43	(89+12+2)
	37.9%	14.6%	4.9%	1.0%		58.3%	41.7%	= 103
Natal	37	11	2	3	0	53	27	(66+10+4)
	46.3%	13.8%	2.5%	3.8%		66.3%	33.8%	= 80
O.F.S.	21	9	3	1	2	36	21	(28+24+5)
	36.8%	15.8%	5.3%	1.8%	3.5%	63.2%	36.8%	= 57
Transvaal	19	9	2	0	1	31	26	(36+14+7)
	33.3%	15.8%	3.5%		1.8%	54.4%	45.6%	= 57

Table 2.4.3 Amount of Time Devoted to Aural and Sight Singing Skills: Primary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total: Aural and Sight Skills Indicated	Total: No Indication of Aural and Sight Skills	Total No. Primary Schools
Bantu	2	7	2	0	1	12	21	(28+4+1)
	6.1%	21.2%	6.1%		3.0%	36.4%	63.6%	= 33
Coloured	13	13	2	2	3	33	29	(55+5+2)
	21.0%	21.0%	3.2%	3.2%	4.8%	53.2%	46.8%	= 62
Indian	35	23	2	0	0	60	43	(89+12+2)
	34.0%	22.3%	1.9%			58.3%	41.7%	= 103
Natal	36	8	3	1	0	48	32	(66+10+4)
	45.0%	10.0%	3.8%	1.3%		60.0%	40.0%	= 80
O.F.S.	15	12	2	3	2	34	23	(28+24+5)
	26.3%	21.1%	3.5%	5.3%	3.5%	59.6%	40.4%	= 57
Transvaal	14	3	3	1	0	21	36	(36+14+7)
	24.6%	5.3%	5.3%	1.8%		36.8%	63.2%	= 57

Table 2.4.4 | Amount of Time Devoted to Theory and History: Primary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total: Theory or History Indicated	Total: No Indication of Theory or History	Total No. of Primary Schools
Bantu	2	3	3	0	0	8	25	(28+4+1)
	6.1%	9.1%	9.1%			24.2%	75.8%	= 33
Coloured	14	14	3	3	0	34	28	(55+5+2)
	22.6%	22.6%	4.8%	4.8%		54.8%	45.1%	= 62
Indian	20	25	10	3	0	58	45	(89+12+2)
	19.4%	24.3%	9.7%	2.9%		56.3%	43.7%	= 103
Natal	33	9	3	1	0	46	34	(66+10+4)
	41.3%	11.3%	3.8%	1.3%		57.5%	42.5%	= 80
O.F.S	14	5	6	1	2	28	29	(28+24+5)
	24.6%	8.8%	10.5%	1.8%	3.5%	49.1%	50.9%	= 57
Transvaal	20	7	3	0	0	30	27	(36+14+7)
	35.1%	12.3%	5.3%			52.6%	47.4%	= 57

Table 2.4.5 Amount of Time Devoted to Instrumental Training: Primary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total: Instrumental Training Indicated	Total: No Indication of Instrumental Training	Total no. of Primary Schools
Bantu	0	0	0	0	0	0	33 100%	(28+4+1) = 33
Coloured	13 21.0%	6 9.7%	1 1.6%	0	0	20 32.3%	42 67.7%	(55+5+2) = 62
Indian	27 26.2%	20 19.4%	7 6.8%	2 1.9%	1 1.0%	57 55.3%	46 44.7%	(89+12+2) = 103
Natal	16 20.0%	12 15.0%	6 7.5%	2 2.5%	0	36 45.0%	44 55%	(66+10+4) = 80
O.F.S.	13 22.8%	4 7.0%	6 10.5%	1 1.8%	4 7.0%	28 49.1%	29 50.9%	(28+24+5) = 57
Transvaal	14 24.6%	7 12.3%	1 1.8%	1 1.8%	0	23 40.4%	34 59.6%	(36+14+7) = 57

Table 2.4.6 Amount of Time Devoted to Group Music Making: Primary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total: Group Music Indicated	Total: No Indication of Group Music	Total No. Primary Schools
Bantu	1 3.0%	1 3.0%	2 6.1%	0	1 3.0%	5 15.2%	28 84.8%	(28+4+1) = 33
Coloured	10 16.1%	4 6.5%	0	0	0	14 22.6%	48 77.4%	(55+5+2) = 62
Indian	25 24.3%	9 8.7%	2 1.9%	2 1.9%	0	38 36.9%	65 63.1%	(89+5+2) = 103
Natal	16 20.0%	18 22.5%	13 16.3%	1 1.3%	0	48 60.0%	32 40.0%	(66+10+4) = 80
O.F.S	21 36.8%	7 12.3%	3 5.3%	0	1 1.8%	32 56.1%	25 43.9%	(28+24+5) = 57
Transvaal	13 22.8%	9 15.8%	3 5.3%	3 5.3%	0	28 49.1%	29 50.9%	(36+14+7) = 57

Table 2.4.7 : Amount of Time Devoted to Other Types of Music Activities: Primary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total: Other Activities Indicated	Total: No Indication of Other Activities	Total No. Primary Schools
Bantu	0	0	1 3.0%	0	0	1 3.0%	32 97.0%	(28+4+1) = 33
Coloured	0	0	0	0	0	0 0.0%	62 100.0%	(55+5+2) = 62
Indian	0	0	1 1.0%	0	0	1 1.0%	102 99.0%	(89+12+2) = 103
Natal	7 8.8%	2 2.5%	0	0	0	9 11.3%	71 88.8%	(66+10+4) = 80
O.F.S	0	0	0	0	0	0 0.0%	57 100%	(28+24+5) = 57
Transvaal	1 1.8%	0	0	0	0	1 1.8%	56 98.2%	(36+14+7) = 57

Table 2.4.8 Primary School Involvement in "Optional" Music

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
Singing	5	3	3	1	2	5
	15.2%	4.8%	2.9%	1.3%	3.5%	8.8%
Instrumental Training	0	3	6	2	14	6
	0.0%	4.8%	5.8%	2.5%	24.6%	10.5%
Listening to Music	1	2	5	1	4	4
	3.0%	3.2%	4.9%	1.3%	7.0%	7.0%
Theory, History	3	2	4	1	15	5
	9.1%	3.2%	3.9%	1.3%	26.3%	8.8%
Aural, Sight Singing Skills	2	3	5	1	12	4
	6.1%	4.8%	4.9%	1.3%	21.1%	7.0%
Group Music	1	0	2	1	2	3
	3.0%	0.0%	1.9%	1.3%	3.5%	5.3%
Other	1	1	1	1	0	1
	3.0%	1.6%	1.0%	1.3%	0.0%	1.8%

Table 2.4.9 Official Recommendations re: Division of Class Time: Secondary Class Music

	Singing	Instrumental	Listening (to Music)	Theory and History	Aural Skills	Sight Singing
Bantu	No recommendations		-	-	-	-
Coloured	0-20%	Not Applicable	0-20%	0-20%	0-20%	0-20%
Indian	No recommendations		-	-	-	-
Natal	20-40%	20-40%	40-60%	20-40%	-	20-40%
O.F.S.	40-60%	0-10%	20-40%	0-10%	0-10%	-
Transvaal	No recommendations		-	-	-	-

Table 2.4.10 Official Recommendations re: Division of Class Time: Secondary Optional Music

	Singing	Instrumental	Listening (to Music)	Theory and History	Aural Skills	Sight Singing
Bantu	No recommendations		-	-	-	-
Coloured	Not Applicable	0-20%	0-20%	0-20%	0-20%	0-20%
Indian	No recommendations		-	-	-	-
Natal	Not Applicable	40-60%	20-40%	20-40%	20-40%	0-20%
O.F.S.	No recommendations		-	-	-	-
Transvaal	No recommendations		-	-	-	-

Table 2.4.11 Amount of Time Devoted to Singing: Secondary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any singing	Total responses making no indication of any singing	Total no. secondary schools
Bantu	1	1	3	3	2	10	16	(22+4)
	3.8%	3.8%	11.5%	11.5%	7.7%	38.5%	61.5%	=26
Coloured	2	1	3	3	5	14	7	(16+5)
	9.5%	4.8%	14.3%	14.3%	23.8%	66.6%	33.3%	=21
Indian	3	4	1	9	10	27	8	(23+12)
	8.6%	11.4%	2.9%	25.7%	28.6%	77.1%	22.9%	=35
Natal	2	6	7	8	0	23	30	(43+10)
	3.8%	11.3%	13.2%	15.1%		43.4%	56.6%	=53
O.F.S.	5	3	7	11	7	33	7	(16+24)
	12.5%	7.5%	17.5%	27.5%	17.5%	82.5%	17.5%	=40
Transvaal	1	3	7	5	5	21	19	(26+14)
	2.5%	7.5%	17.5%	12.5%	12.5%	52.5%	47.5%	=40

Table 2.4.12 Amount of Time Devoted to Listening to Music: Secondary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any listening	Total responses making no indication of any listening	Total no. secondary schools
Bantu	0	2	1	0	1	4	22	(22+4)
		7.7%	3.8%		3.8%	15.4%	84.6%	=26
Coloured	7	2	0	0	0	9	12	(16+5)
	33.3%	9.5%				42.9%	57.1%	=21
Indian	13	6	1	0	0	20	15	(23+12)
	37.1%	17.1%	2.9%			57.1%	42.9%	=35
Natal	8	7	4	0	1	20	33	(43+10)
	15.1%	13.2%	7.5%		1.9%	37.7%	62.3%	=53
O.F.S.	10	7	6	1	0	24	16	(16+24)
	25.0%	17.5%	15.0%	2.5%		60.0%	40.0%	=40
Transvaal	10	8	2	0	0	20	20	(26+14)
	25.0%	20.0%	5.0%			50.0%	50.0%	=40

Table 2.4.13 Amount of Time Devoted to Aural and Sight Singing Skills: Secondary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any aural or sight singing skills	Total responses making no indication of any aural or sight singing skills	Total no. secondary schools
Bantu	1 3.8%	3 11.5%	0	1 3.8%	0	5 19.2%	21 80.8%	(22+4) =26
Coloured	5 23.8%	1 4.8%	1 4.8%	0	1 4.8%	8 38.1%	13 61.9%	(16+5) =21
Indian	13 37.1%	4 11.4%	0	0	0	17 48.6%	18 51.4%	(23+12) =35
Natal	6 11.3%	2 3.8%	0	0	0	8 15.1%	45 84.9%	(43+10) =53
O.F.S.	9 22.5%	8 20.0%	2 5.0%	0	0	19 47.5%	21 52.5%	(16+24) =40
Transvaal	10 25.0%	1 2.5%	1 2.5%	0	0	12 30.0%	28 70.0%	(26+14) =40

Table 2.4.14 Amount of Time Devoted to Theory and History: Secondary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any theory or history	Total responses making no indication of any theory or history	Total no. secondary schools
Bantu	0	0	1 3.8%	0	0	1 3.8%	25 96.2%	(22+4) =26
Coloured	4 19.0%	1 4.8%	1 4.8%	0	0	6 28.6%	15 71.4%	(16+5) =21
Indian	8 22.9%	4 11.4%	4 11.4%	0	0	16 45.7%	19 54.3%	(23+12) =35
Natal	7 13.2%	1 1.9%	2 3.8%	0	0	10 18.9%	43 81.1%	(43+10) =53
O.F.S.	13 32.5%	3 7.5%	3 7.5%	0	0	19 47.5%	21 52.5%	(16+24) =40
Transvaal	8 20.0%	7 17.5%	0	1 2.5%	0	16 40.0%	24 60.0%	(26+14) =40

Table 2.4.15 Amount of Time Devoted to Instrumental Training: Secondary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any instrumental training	Total responses making no indication of any instrumental training	Total no. secondary schools
Bantu	0	0	1 3.8%	0	0	1 3.8%	25 96.2%	(22+4) =26
Coloured	0	0	1 4.8%	0	0	1 4.8%	20 95.2%	(16+5) =21
Indian	4 11.4%	3 8.6%	3 8.6%	0	0	10 28.6%	25 71.4%	(23+12) =35
Natal	3 5.7%	2 3.8%	1 1.9%	1 1.9%	0	7 13.2%	46 86.8%	(43+10) =53
O.F.S.	7 17.5%	1 2.5%	1 2.5%	0	1 2.5%	10 25.0%	30 75.0%	(16+24) =40
Transvaal	5 12.5%	1 2.5%	1 2.5%	0	0	7 17.5%	33 82.5%	(26+14) =40

Table 2.4.16 Amount of Time Devoted to Group Music Making: Secondary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any group music	Total responses making no indication of any group music	Total no. secondary schools
Bantu	1	0	1	0	0	2	24	(22+4)
	3.8%		3.8%			7.7%	92.3%	=26
Coloured	0	1	0	0	0	1	20	(16+5)
		4.8%				4.8%	95.2%	=21
Indian	5	2	1	0	0	8	27	(23+12)
	14.3%	5.7%	2.9%			22.9%	77.1%	=35
Natal	5	4	3	0	0	12	41	(43+10)
	9.4%	7.5%	5.7%			22.6%	77.4%	=53
O.F.S.	12	2	0	0	0	14	26	(16+24)
	30.0%	5.0%				35.0%	65.0%	=40
Transvaal	6	2	1	1	0	10	30	(26+14)
	15.0%	5.0%	2.5%	2.5%		25.0%	75.0%	=40

Table 2.4.17 Amount of Time Devoted to Other Types of Music Activities:

Secondary Class Music

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any other types of music activities	Total responses making no indication of any other types of music activities	Total no. secondary schools
Bantu	0	0	0	0	0	0 0.0%	26 100.0%	(22+4) =26
Coloured	0	0	0	0	0	0 0.0%	21 100.0%	(16+5) =21
Indian	0	0	0	0	0	0 0.0%	35 100.0%	(23+2) =35
Natal	0	2 3.8%	1 1.9%	0	0	3 5.7%	50 94.3%	(43+10) =53
O.F.S.	0	1 2.5%	0	0	0	1 2.5%	39 97.5%	(16+24) =40
Transvaal	0	0	0	0	0	0 0.0%	40 100.0%	(26+14) =40

Table 2.4.18 Amount of Time Devoted to Singing: Secondary Music for Examination Purposes

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any singing	Total responses making no indication of any singing	Total no. secondary schools
Bantu	3 11.5%	0	1 3.8%	0	0	4 15.4%	22 84.6%	(22+4) =26
Coloured	0	0	0	0	0	0 0.0%	21 100.0%	(16+5) =21
Indian	3 8.6%	2 5.7%	1 2.9%	0	0	6 17.1%	29 82.9%	(23+12) =35
Natal	1 1.9%	1 1.9%	0	0	0	2 3.8%	51 96.2%	(43+10) =53
O.F.S.	3 7.5%	1 1.9%	0	0	0	4 10.0%	36 90.0%	(16+24) =40
Transvaal	3 7.5%	0	1 2.5%	0	1 2.5%	5 12.5%	35 87.5%	(26+14) =40

Table 2.4.19 Respondents Devoting Time to Singing: An Overview of Three Levels of Schooling

	Primary Level	Secondary Class Music	Secondary "Optional" Music
Bantu	51.5%	38.5%	15.4%
Coloured	85.5%	66.6%	0.0%
Indian	86.4%	77.1%	17.1%
Natal	83.8%	43.4%	3.8%
O.F.S.	73.7%	82.5%	10.0%
Transvaal	70.2%	52.5%	12.5%

Table 2.4.20 Amount of Time Devoted to Listening to Music: Secondary Music for Examination Purposes

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any listening	Total responses making no indication of any listening	Total no. secondary schools
Bantu	0	1	0	0	0	1	25	(22+4)
		3.8%				3.8%	96.2%	=26
Coloured	0	0	0	0	0	0	21	(16+5)
						0.0%	100.0%	=21
Indian	4	2	0	1	0	7	28	(23+12)
	11.4%	5.7%		2.9%		20.0%	80.0%	=35
Natal	7	4	0	0	0	11	42	(43+10)
	13.2%	7.5%				20.8%	79.2%	=53
O.F.S.	6	2	1	1	0	10	30	(16+24)
	15.0%	5.0%	2.5%	2.5%		25.0%	75.0%	=40
Transvaal	6	4	1	1	0	12	28	(26+14)
	15.0%	10.0%	2.5%	2.5%		30.0%	70.0%	=40

Table 2.4.21 Amount of Time Devoted to Aural and Sight Singing Skills: Secondary Music for Examination Purposes

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any aural and sight singing skills	Total responses making no indication of any aural and sight singing skills	Total no. secondary schools
Bantu	1 3.8%	1 3.8%	0	0	0	2 7.7%	24 92.3%	(22+4) =26
Coloured	2 9.5%	0	0	0	0	2 9.5%	19 90.5%	(16+5) =21
Indian	4 11.4%	1 2.9%	3 8.6%	0	1 2.9%	9 25.7%	26 74.3%	(23+12) =35
Natal	5 9.4%	3 5.7%	1 1.9%	0	0	9 17.0%	44 83.0%	(43+10) =53
O.F.S.	5 12.5%	4 10.0%	1 2.5%	0	0	10 25.0%	30 75.0%	(16+24) =40
Transvaal	10 25.0%	4 10.0%	0	1 2.5%	0	15 37.5%	25 62.5%	(26+14) =40

Table 2.4.22 Amount of Time Devoted to Theory and History: Secondary Music for Examination Purposes

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any theory and history	Total responses making no indication of any theory and history	Total no. secondary schools
Bantu	0	0	0	0	0	0 0.0%	26 100.0%	(22+4) =26
Coloured	2 9.5%	0	0	0	0	2 9.5%	19 90.5%	(16+5) =21
Indian	2 5.7%	4 11.4%	3 8.6%	1 2.9%	0	10 28.6%	25 71.4%	(23+12) =35
Natal	1 1.9%	6 11.3%	4 7.5%	0	0	11 20.8%	42 79.2%	(43+10) =53
O.F.S.	5 12.5%	5 12.5%	1 2.5%	2 5.0%	1 2.5%	14 35.0%	26 65.0%	(16+24) =40
Transvaal	3 7.5%	4 10.0%	6 15.0%	2 5.0%	1 2.5%	16 40.0%	24 60.0%	(26+14) =40

Table 2.4.23 Amount of Time Devoted to Instrumental Training: Secondary Music for Examination Purposes

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any instrumental training	Total responses making no indication of any instrumental training	Total no. secondary schools
Bantu	0	0	0	0	0	0 0.0%	26 100.0%	(22+4) =26
Coloured	0	0	1 4.8%	1 4.8%	0	2 9.5%	19 90.5%	(16+5) =21
Indian	0	3 8.6%	2 5.7%	2 5.7%	2 5.7%	9 25.7%	26 74.3%	(23+12) =35
Natal	0	4 7.5%	7 13.2%	0	1 1.9%	12 22.6%	41 77.4%	(43+10) =53
O.F.S.	2 5.0%	3 7.5%	1 2.5%	4 10.0%	4 10.0%	14 35.0%	26 65.0%	(16+24) =40
Transvaal	2 5.0%	5 12.5%	9 22.5%	0	0	16 40.0%	24 60.0%	(26+14) =40

Table 2.4.24 Respondents Devoting Time to Instrumental Training: An Overview of Three Levels of Schooling

	Primary Level	Secondary Class Music	Secondary "Optional" Music
Bantu	0.0%	3.8%	0.0%
Coloured	32.3%	4.8%	9.5%
Indian	55.3%	28.6%	25.7%
Natal	45.0%	13.2%	22.6%
O.F.S.	49.1%	25.0%	35.0%
Transvaal	40.4%	17.5%	40.0%

Table 2.4.25 Amount of Time Devoted to Group Music Making: Secondary Music for Examination Purposes

	0-20%	20-40%	40-60%	60-80%	80-100%	Total responses indicating any group music making	Total responses making no indication of any group music making	Total no. secondary schools
Bantu	2 7.7%	0	0	0	0	2 7.7%	24 92.3%	(22+4) =26
Coloured	0	0	0	0	0	0 0.0%	21 100.0%	(16+5) =21
Indian	4 11.4%	2 5.7%	0	0	0	6 17.1%	29 82.9%	(23+12) =35
Natal	2 3.8%	2 3.8%	1 1.9%	0	0	5 9.4%	48 90.6%	(43+10) =53
O.F.S.	3 7.5%	0	0	0	0	3 7.5%	37 92.5%	(16+24) =40
Transvaal	1 2.5%	2 5.0%	1 2.5%	1 2.5%	1 2.5%	6 15.0%	34 85.0%	(26+14) =40

5. Additional Music Activities

Questions to the education authorities:

"How many primary schools would you estimate offer the following types of tuition, as a curricular programme, and as an extra-curricular programme?

How many secondary schools would you estimate offer the following types of tuition, as a curricular programme, and as an extra-curricular programme?

Woodwind tuition
Brass tuition
String tuition
Piano tuition
Recorder tuition
Choral
Other (please specify)."

"Does your department sponsor any inter-school music activities, such as eistedfoddau?

Do any outside organizations sponsor inter-school music activities, such as eistedfoddau? Which organizations?

If yes is answered to either of the above questions:

1. Are these musical activities for - primary level
   - secondary level
   - both?

2. What number of - primary schools
   - secondary schools
   are generally represented?

3. How many of these inter-school music activities are on a regular basis? (Please specify activity and frequency).
   How many of these are given grade rankings?
   How many of these are awarded standings, such as first prize, second prize, etc.)

4. Please indicate which of the following categories are included in the eistedfoddau and at which level of schooling:
   - solo vocal
   - choral
   - single instrumental
   - group instrumental."

Questions to the schools:

"Which of the following types of tuition does your school offer, as a curricular programme, and as an extra-curricular programme?

Piano tuition
Cadet band
Pipe band
Concert band
Orchestra
String orchestra
Woodwind ensembles
Brass ensembles
Chamber music groups
Light music groups (eg. dance band, jazz band)
Recorders
Guitars
Choirs - co-educational
- girls
- boys
Madrigal groups
Folk singing groups
Musical productions (eg. Gilbert & Sullivan; Britten's Noye's Flood)
Other (please specify)."

"What are the dates of the last two school concerts in which any of these groups was included?

When were the last two times a musical group from your school performed outside the school?"

"Do you have school groups which participate in music activities, such as eistedfoddau?

How often does this occur? - twice a year
- once a year
- once every two years
- other (please specify)."

"When did a group of pupils from your school last attend a concert?

When was a concert by visiting musicians last presented at your school?

Please indicate below how often these events occur, with reference to attending concerts outside the school, and having concerts at school presented by visiting artists:

- once per term
- twice a year
- once a year
- once every two years
- less frequently."

While it is all very well to attempt to measure official requirements, or curricula, and the extent to which schools follow them, one does not always receive a true picture of the music life of a school. Sometimes an enterprising and personable teacher, or group of teachers, will have something quite exciting going on, simply because they enjoy music. Thus, the questions outlined above were designed to examine other aspects of music in the schools,- aspects not necessarily tied to syllabi.

Regarding curricular music at the primary level, officials estimated that all Bantu schools, all Indian schools, and seventy-seven Orange Free State schools offered choral music. Approximately twenty Coloured schools, all Indian schools, and seventy-seven Orange Free State schools offered recorder tuition. Woodwind, brass and stringed instruments, guitars, bands and orchestras did not figure at all, at the primary, curricular level.

Estimates of extra-curricular music life in the primary schools were slightly more heartening, although most activity occurred in Natal, Orange Free State and Transvaal schools. . . .According to the authorities, Bantu schools had no extra-curricular musical activities. One Coloured school offered stringed instrument instruction; thirty-one offered piano; and five offered recorder instruction. Indian schools supposedly had no extra-curricula musical activities.

Forty-five Natal schools and eighteen Orange Free State schools offered woodwind instruction. Thirty-five Natal schools and nineteen Orange Free State offered brass instruction. Forty-four Natal schools and eighteen Orange Free State schools offered string instruction. Correspondence from education authorities in the Orange Free State indicated that the education

department operated four concert bands, at the primary curricular level. In addition, there were ten ensembles combining primary and secondary school players, and one junior symphony of top instrumental players, centered in Bloemfontein. Neither Natal nor the Orange Free State apparently had extra-curricular piano instruction. Recorder and choral work were very prominent in Natal: one hundred and twenty schools had recorder activities, and one hundred and forty schools had choral activities. In the Orange Free State only sixty-five schools offered recorder activities, and five offered choral activities. (Table 2.5.0)

Extra-curricular music life in the Transvaal apparently centered around the one hundred and fourteen music centres, which were described in a letter from the Transvaal Education Department (see Part II Section 4, page 104).

When information from primary schools was processed, there were several noticeable trends (Tables 2.5.1 and 2.5.2).

Bantu and Coloured primary schools had little piano tuition, and Indian schools offered none at all. Natal had very little at the curricular level, with a bit more as an extra-curricular activity (17.5% of schools). In the Orange Free State, 49.1% of responding schools offered piano tuition at the curricular level, and 26.3% offered it at the extra-curricular level. Transvaal schools resembled those in Natal.

Only a small percentage of Bantu, Coloured, or Indian schools had any band or orchestra-related activities. Larger percentages of schools in Natal, the Orange Free State and the Transvaal were involved with bands and orchestras. In Natal it tended to be as an extra-curricular activity. In the Orange Free State it occurred both curricularly and extra-curricularly. The

Transvaal was similar to Natal, in percentages of schools involved, and in the fact that more band and orchestral activity was extra-curricular.

Only a small percentage of Bantu schools offered recorder instruction, and it was a curricular music activity. Slightly more Coloured schools offered it, but primarily as an extra-curricular activity. Indian schools were at the forefront of recorder playing, the largest proportion of which occurred as an extra-curricular activity (cf. official statement that there was no extra-curricular music activity in Indian schools). Natal, Orange Free State and Transvaal schools were slightly behind the Indian system in percentage of schools offering recorder, and most of them offered it as a curricular activity.

Guitars played very little part in school musical life. In fact, Bantu schools had none. In Coloured schools, 6.5% had guitars, to be used extra-curricularly. Indian schools had none. Of Natal schools, 12.5%, 5.3% of Orange Free State schools, and 15.8% of Transvaal schools had some guitar activity, primarily extra curricular (Tables 2.5.1 and 2.5.2).

In summary, instrumental music in Bantu schools was almost non-existent, except for some recorder playing. The total percentage of Coloured schools for curricular and extra-curricular instrumental activities was 32.2%; for Indian schools it was 68%. Total percentages in Natal, Orange Free State and Transvaal schools ranged from 32 to 77% higher than that. Natal was notable in having instrumental music fairly evenly balanced between curricular and extra-curricular activities, although there was a bit more of the latter. The Orange Free State was the most active of all school systems with regard to instrumental training. Transvaal involvement in instrumental music was

similar to Natal's, but it tended to occur mostly as an extra-curricular activity (Table 2.5.3).

The discrepancy between jurisdictions was not as great when it came to choral music in the primary schools (Tables 2.5.1, 2.5.2 and summary table 2.5.5). On a curricular level, 88.0% of responding Bantu schools, 77.4% of Coloured schools, and 46.6% of Indian schools had vocal activities. These activities took place in 82.7% of Natal, 79% of Orange Free State, and 89.6% of Transvaal schools. Extra-curricular choral activities occurred in 21.1% of responding Bantu schools, 30.6% of Coloured schools, and 42.7% of Indian schools. They took place in 35.2% of Natal schools, 21.2% of Orange Free State schools, and 50.9% of Transvaal schools. All of these percentages, except the ones for the Indian schools, were considerably higher than the official estimates of choral activities in the primary schools (Table 2.5.4).

The largest part of the vocal activity occurred at the curricular level. The Transvaal had the most choral work, followed by Bantu, Natal, the Orange Free State and Coloured schools. Indian schools came last (Table 2.5.5). The discrepancies between jurisdictions were much less for choral music than they were for instrumental music, however: the difference between the highest and lowest percentages of schools involved in choral music was approximately 51 points, whereas the difference between the highest and lowest percentages of schools involved in instrumental music was approximately 128 points (Tables 2.5.3 and 2.5.5). Obviously, it was vocally oriented activities which took precedence in most schools.

Ranking in the overall picture of music making in the primary schools was closely tied to that of instrumental activities. The Orange Free State,

Transvaal and Natal schools were most active, and in that order. They were followed by Indian, Coloured and Bantu schools, in that order (Table 2.5.6).

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When education authorities were asked to estimate how many secondary schools offered various sorts of instrumental and vocal instruction, only piano, recorder and choral music emerged on a curricular level. Other activities were said to take place, however, on an extra-curricular level. Very often they occurred in girls' schools, particularly private schools, and in co-educational institutions (Table 2.5.7, and its footnotes).

Information from education authorities showed that musical amenities were greatly lacking in the school lives of Bantu, Coloured and Indian children. A number of schools had choral activities, and Indian schools had recorder activities, apparently in all schools. Other than that, there were two or three Bantu bugle bands, and a few Coloured schools who offered piano tuition (Table 2.5.7).

Natal schools offered less than Orange Free State or Transvaal schools. Its strengths appeared to lie in recorder, piano tuition, and cadet bands. The orchestra movement was just beginning (footnote 4 , Table 2.5.7).

Orange Free State authorities wrote of the ten ensembles and one junior symphony orchestra which used top players from both primary and secondary schools, and pointed out that some schools had separate woodwind, brass and string tuition (Table 2.5.8). There were also a number of cadet bands, and quite a few schools offering piano tuition (Table 2.5.7). In addition, since 1965, the Orange Free State had had a fully subsidized provincial youth choir. This choir was comprised of the seventy best choristers from the secondary

schools (apparently chosen from the curricular choirs), and gave approximately twenty concerts per year in all the provinces and Namibia (formerly South West Africa).

In an expansion of the description of the music centres in their province, Transvaal authorities wrote:

> Currently, approximately 17% of all pupils take up some approved orchestral instrument. The dominance of the piano is gradually being broken, and is revealed by the fact that in 1972 only 5% of all pupils studied such instruments, while 96% studied a keyboard instrument; mainly piano and some organ. The tendency is an increased interest in orchestral instruments. The majority of requests for expansion of staff are motivated by the need for lessons in orchestral instruments. This is practical, however, only in urban areas, due to lack of teachers in the rural areas. It should be mentioned, though, that rural centres are not entirely limited to piano lessons. In the Ermelo and in the Potchefstroom areas e.g. great success has been attained with orchestras, while several other rural centres offer instruction in at least one of the string, wood, or brass families.
>
> At present almost every one of the 114 centres have waiting lists of pupils. Due to financial restrictions expansion of staff cannot exceed 5% per year, which means that saturation point will not be reached in the foreseeable future.
>
> The centres naturally stimulated orchestral instruments and many schools are now in a position to run small ensembles, brass bands, wood and brass bands and even full orchestras. In some cases several centres combine to form full regional orchestras, thus providing ample opportunity for pupils to participate in orchestral work.[1]

There were, apparently, also strong piano, recorder and cadet band movements in the Transvaal (Table 2.5.7).

What emerged from an examination of information provided by the schools tended to back up these general impressions. Bantu, Coloured and Indian schools were primarily vocally oriented, with the largest amount of activity occurring at the extra-curricular level. Bantu schools were the strongest, followed by the Indian schools. Any instrumental work which did take place

occurred most often at the extra-curricular level: once again the Indian recorder groups were prominent.

Natal, Orange Free State and Transvaal schools were more caught up with instrumental than with vocal music, and, as in the Bantu, Coloured and Indian schools, activities tended to take place on an extra-curricular level. Of the six secondary school systems, Natal, the Orange Free State and the Transvaal were by far the most active (Tables 2.5.9 and 2.5.10).

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Sometimes school participation in eistedfoddau, or music festivals, is another indication of the music life of a school. These festivals can be an important part of school life, in that they stimulate school pride, and community spirit, as well as musical activity.

When the education authorities were asked if they sponsored inter-school music activities, such as festivals, Bantu authorities did not answer. Indian, Natal and Orange Free State authorities replied in the affirmative. The Natal authorities stated, however, that the department was not keen on activities of a competitive nature: all activities sponsored by the department were of a non-competitive nature. Coloured and Transvaal authorities replied in the negative (Table 2.5.11).

When asked if outside organizations sponsored similar activities, all authorities except the Indian replied in the affirmative (Table 2.5.11). These organizations ranged from the Transvaal United African Teachers' Union through the Penninsula Eistedfodd, the Free State Cultural Society, the Johannesburg Eistedfodd, and the S.A.S.M.T. Society for the Advancement of Music,[2] to the Federasie van Afrikaanse Kulturvereniginge.

When these eistedfoddau occurred, they were for both primary and secondary levels of schooling. Bantu, Indian and Orange Free State authorities said that practically all schools participated in these activities. The Natal Education Department stated that from thirty to forty primary schools (out of about 217), and from twenty to twenty-five secondary schools (out of 101) generally participated. The Coloured and Transvaal replies were unclear.

The frequency with which these competitions were held apparently varied from one to two years, although the reply from the Orange Free State commented that the eistedfoddau sponsored by outside organizations were not held on any regular basis. Indian and Transvaal authorities gave no answers concerning frequency.

It was not clear whether grade rankings (eg. percentage marks) or standings (eg. first, second, third) were more frequently used at competitions. One could question the value of competition, however, and emphasise instead the shared music-making aspect of a festival.

In any case, Bantu eistedfoddau had solo vocal and unaccompanied choral performances. Coloured, Natal, Orange Free State and Transvaal festivals included solo vocal, choral, single instrumental and group instrumental performances. Indian eistedfoddau included choral and group instrumental works.

All of the above information on festivals came from the education authorities. The biggest discrepancy between it and the information provided by the schools themselves lay in the numbers of schools who actually participated in eistedfoddau. The majority of Bantu schools sent participants. The majority of Coloured schools sent no groups. Indian schools were relatively

evenly divided in their participation or lack of it. The majority of Natal schools sent no groups to participate. The majority of Orange Free State schools participated. Transvaal schools generally sent no groups. Thus, we had two school systems who generally participated; three who generally didn't; and one which was evenly divided between participation or lack of it. Participation was, on the whole, less than the authorities thought (Table 2.5.12). . . .Frequency of participation was in line with information from the authorities, however: of those schools who participated, the largest number seemed to be involved once a year (Table 2.5.13). Apparently, then, there was a regular, viable music festival life going on in some schools, but certainly not in the majority of schools.

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School concerts are another aspect of school life which can stimulate musical activity and school spirit. Enquiries into that aspect showed that 27.2% of Bantu schools, 34.6% of Coloured schools, and 30.2% of Indian schools had included school music groups in their last school concert. The majority of these had occurred within the eighteen months prior to completing the questionnaire. By contrast, 61.8% of Natal schools, 67.1% of Orange Free State schools, and 59.5% of Transvaal schools had included school music groups in their last school concert. The majority, in Natal and the Orange Free State, had occurred within the six months prior to completing the questionnaire. In the Transvaal, the concerts had occurred within the previous twelve to eighteen months (Table 2.5.14).

Enquiries about the second last concert produced numbers which were considerably smaller, but again the concerts had usually been held within the previous six to eighteen months (Table 2.5.15).

Concerts by school groups outside the school did not occur in as many instances. Such performances were reported in 14.6% of Bantu schools, 20.5% of Coloured schools and 12.8% of Indian schools. In the first two cases, the majority of events fell within the twelve months prior to completing the questionnaire. In the Indian schools that time period had stretched to eighteen months. School music groups performing outside the school were reported by 36.5% of Natal schools, 49.3% of Orange Free State schools and 32.1% of Transvaal schools. The majority of performances had taken place within six months prior to completing the questionnaire (Table 2.5.16).

Where there is not much music life in a school, children can sometimes be kept in touch with music through performances presented regularly for them. In replies from the schools, it became evident that fewer than half of the Bantu, Coloured or Indian children either attended concerts outside the school, or had concerts presented by artists visiting the school,- although attending concerts outside the school was the more common occurrence of the two. In the Orange Free State, 61.5% of the respondents had attended concerts outside the school, and 57.6% had had performing artists visit the school. The situation was reversed in Natal and the Transvaal, where 46.3% and 52.3% respectively had attended concerts outside the school, but 59.3% and 53.5% respectively had had performing artists visit the school (Table 2.5.18 a and b). In any case, Bantu, Coloured and Indian children had much less exposure to performing musicians than did children in Natal, Orange Free State and Transvaal schools.

Of those children who did attend concerts, the majority were said to attend at least once a year, and sometimes two or three times per year. The

exception was in the Indian schools, where 22.2% of the 40.5% who attended did so less than once every two years. In other school systems, "less frequently than 2 years" was the second largest concentration (Table 2.5.18).

In order to try to confirm the frequency rate of these concerts, the schools were asked when their pupils had last attended a concert. The majority of children who had attended had done so within the previous twelve to eighteen months. Only a small number reported that their pupils hadn't attended a concert for two to eight years (Table 2.5.19).

In order to confirm the frequency rate of visits by performing artists, the schools were asked when visiting musicians had last presented a concert. The percentage of responses in Bantu, Coloured and Indian schools was very low: only 10.8%, 7.8% and 1.6% respectively gave any reply as to when visiting musicians had last presented a concert (Table 2.5.20). This contrasted with 18.1%, 18.1% and 18.3% respectively, who had claimed to have artists visit the school (Table 2.5.18). There were significantly more Natal, Orange Free State and Transvaal schools who reported a last concert by visiting musicians, and the majority of these had occurred within the previous eighteen months. The Orange Free State reported a goodly number within the previous four to eight months (Table 2.5.20).

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There are several general observations to be made from all of this information.

1. At the primary level, officials of all jurisdictions believed choral music to be fairly common curricular activity. They felt that there was little instrumental work, except for some recorder playing.

According to officials, choral music was also a common extra-curricular activity. Wind and string instrument instruction existed primarily in Natal, the Orange Free State and the Transvaal.

2. Information from primary schools showed that choral work was the most common musical activity in the primary schools. From 77.4 to 89.6% of the responding schools included it in their curricular activities, with the exception of the Indian schools, where only 46.6% had curricular choral activities. From 21.1 to 50.9% included it in their extra-curricular activities. . . .The preponderance of choral activities was sensible for two reasons: not only do voices cost nothing, but they are natural instruments, and can be used with much less training than is required to play a band or orchestral instrument to the same level of proficiency.

Recorder activities were most prominent in the Indian schools, followed by Natal, Orange Free State and Transvaal schools. These activities seem to be very reasonable ones: the recorder is relatively inexpensive; it allows the beginnings of instrumental experience; and teachers can be trained to a reasonable level of competence more quickly with a recorder than with any other instrument.

Bantu, Coloured and Indian primary schools had a very small percentage of bands. Natal, the Orange Free State and Transvaal schools had much more instrumental activity. It was most often extra-curricular.

Piano tuition was most evident in the Orange Free State. Bantu, Coloured and Indian schools had next to none.

Guitar apparently played very little role in any of the school systems. It is surprising that it was not used more, as it is an instrument which

appeals to young people. While it is more expensive than a recorder, many children already have a guitar, or have access to one.

In terms of overall music making at the primary level, the schools systems ranked as follows: Orange Free State, Transvaal, Natal, Indian, Coloured, Bantu.

3. Official estimates of musical activity at the secondary school level indicated that most activity was extra-curricular. Replies from the schools indicated that Bantu, Coloured and Indian schools generally had very little. What existed was vocal music, with some recorder playing in the Indian schools.

Musical activity in Natal, Orange Free State and Transvaal schools tended to be instrumental. Natal was generally involved with recorder, piano, and cadet band activities. The Orange Free State and the Transvaal appeared to have much more music going on.

4. Participation in eistedfoddau was less common than the education authorities thought. Of the six school jurisdictions involved in the survey, the majority of schools from two of them replied that they did participate; schools from three others replied that they did not participate; and schools from one were evenly divided in whether or not they participated.

Schools who participated did so on an average of once a year.

5. School concerts which included a school music group occurred in only 27.2 to 34.6% of Bantu, Coloured and Indian schools. They took place in 59.5 to 67.1% of Natal, Orange Free State and Transvaal schools.

Concerts which included a school music group had generally taken place within the six months prior to the questionnaire. There were people, however,

who had not seen school music groups involved in a school concert for as long as four and a half or even seven years. No doubt some of the children couldn't remember those times at all.

6. Concerts which included a school music group and were presented outside the school were given by a much smaller percentage of schools (12.8 to 49.3%). When they had occurred, it was generally within the six months prior to the questionnaire.

7. Performances by artists for the children were more commonly held inside the school than outside. Fewer than half of the Bantu, Coloured and Indian schools who replied had ever had such a concert, however. More than half of the Natal, Orange Free State and Transvaal schools had had such a concert.

Of those schools who had been presented with performances, the most usual occurrence was once a year.

All of these observations provide a great deal of food for thought, should the education authorities wish to evaluate their school music programmes.

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[1]Addendum, letter of August 23rd, 1977, from the Transvaal Education Department.

[2]South African Society of Music Teachers.

Table 2.5.0 Official Estimates of Primary School Music Life

	Curricular		Extra-Curricular					
	Recorder	Choral	Woodwind	Brass	String	Piano	Recorder	Choral
Bantu		All						
Coloured	Approx. 20 (1)				1	31	5	
Indian	All	All						
Natal			45 (2)	35 (3)	44 (4)		120 (5)	140
O.F.S.	77 (6)	77 (6)	18 (7)	19 (8)	18 (9)		65 (10)	5 (11)
Transvaal					14 music centres (12)			

(1) Co-educational
(2) 2 boys' schools, 4 girls' schools, 39 co-educational schools.
(3) 2 boys' schools, 2 girls' schools, 31 co-educational schools.
(4) 2 boys' schools, 2 girls' schools, 42 co-educational schools.
(5) 0 boys' schools, 11 girls' schools, 109 co-educational schools.
(6) 2 boys' schools, 2 girls' schools, 73 co-educational schools.
(7) 2 boys' schools, 2 girls' schools, 14 co-educational schools.
(8) 2 boys' schools, 1 girls' school, 16 co-educational schools.
(9) 2 boys' schools, 2 girls' schools, 12 co-educational schools.
(10) 1 boys' school, 2 girls' schools, 62 co-educational schools.
(11) All co-educational schools.
(12) See Part II, Section 3.

Table 2.5.1 Primary School Curricular Music Activities

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
No.Primary Schools [1]	33	62	103	80	57	57
Piano Tuition	1 3.0%	2 3.2%	0	2 2.5%	28 49.1%	3 5.3%
Cadet Band	0	0	0	0	2 3.5%	0
Pipe Band	0	0	0	0	0	0
Concert Band	0	0	0	0	1 1.8%	3 5.3%
Orchestra	0	0	0	1 1.3%	0	1 1.8%
String Orchestra	0	0	0	1 1.3%	2 3.5%	0
Woodwind Ensemble	0	1 1.6%	0	4 5.0%	0	0
Brass Ensemble	0	0	0	1 1.3%	[illegible]	0
Chamber Groups	0	1 1.6%	0	0	1 1.8%	0
Light Music Groups	1 3.0%	0	0	0	1 1.8%	0
Recorders	3 9.1%	2 3.2%	17 16.5%	26 32.5%	13 22.8%	7 12.3%
Guitars	0	0	0	2 2.5%	0	1 1.8%
Total Involved in Instrumental	15.1%	9.6%	16.5%	46.4%	84.3%	26.5%

Table 2.5.I (continued) Primary School Curricular Music Activities

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
No. Primary Schools[1]	33	62	103	80	57	57
Co-ed. Choirs	13 39.4%	18 29.0%	27 26.2%	29 36.3%	21 36.8%	11 19.3%
Girls' Choir	5 15.2%	12 19.4%	11 10.7%	12 15.0%	9 15.8%	14 24.6%
Boys' Choir	5 15.2%	10 16.1%	8 7.8%	9 11.3%	7 12.3%	11 19.3%
Madrigal Group	0	0	0	0	0	2 3.5%
Folk Song Groups	5 15.2%	5 8.1%	2 1.9%	2 2.5%	3 5.3%	5 8.8%
Musical Productions	0	1 1.6%	0	11 13.8%	4 7.0%	5 8.8%
Other	1 3.0%	2 3.2%	0	3 3.8%	1 1.8%	3 5.3%
Total Involved in Vocal or Other	88.0%	77.4%	46.6%	82.7%	79.0%	89.6%
Total Involved in Music Making	103.1%[2]	87.0%	63.1%	129.1%[2]	163.3%[2]	116.1%[2]

[1] See Table 2.4.1 for explanation of numbers.

[2] Obviously some children are involved in both vocal and instrumental activities.

Table 2.5.2 Primary School Extra-Curricular Music Activities

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
No. Primary Schools[1]	33	62	103	80	57	57
Piano Tuition	0	3 4.8%	0	14 17.5%	15 26.3%	11 19.3%
Cadet Band	0	0	0	0	2 3.5%	0
Pipe Band	0	0	0	0	0	1 1.8%
Concert Band	0	0	1 1.0%	0	1 1.8%	1 1.8%
Orchestra	0	0	0	5 6.3%	1 1.8%	2 3.5%
String Orchestra	0	0	0	3 3.8%	1 1.8%	3 5.3%
Woodwind Ensemble	1 3.0%	0	2 1.9%	2 2.5%	1 1.8%	1 1.8%
Brass Ensemble	0	0	0	2 2.5%	0	3 5.3%
Chamber Groups	0	0	0	1 1.3%	0	1 1.8%
Light Music Groups	0	0	1 1.0%	1 1.3%	1 1.8%	0
Recorders	0	7 11.3%	49 47.6%	11 13.8%	10 17.5%	11 19.3%
Guitars	0	4 6.5%	0	8 10.0%	3 5.3%	8 14.0%
Total Instrumental	3.0%	22.6%	51.5%	59.0%	61.6%	73.9%

Table 2.5.2 Primary School Extra-Curricular Music Activities (continued)

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
No. Primary Schools[1]	33	62	103	80	57	57
Co-ed Choir	3 9.1%	7 11.3%	30 29.1%	11 13.8%	3 5.3%	9 15.8%
Girls' Choir	1 3.0%	2 3.2%	8 7.8%	3 3.8%	2 3.5%	6 10.5%
Boys' Choir	1 3.0%	3 4.8%	5 4.8%	1 1.3%	2 3.5%	3 5.3%
Madrigal Group	0	0	0	0	1 1.8%	0
Folk Song Groups	1 3.0%	4 6.5%	1 1.0%	4 5.0%	1 1.8%	2 3.5%
Musical Productions	1 3.0%	0	0	4 5.0%	3 5.3%	4 7.0%
Other	0	3 4.8%	0	5 6.3%	0	5 8.8%
Total Vocal or Other	21.1%	30.6%	42.7%	35.2%	21.2%	50.9%
Total in Music Making	24.1%	53.2%	94.2%	94.2%	82.8%	124.8%

[1]See Table 2.4.1 for explanation of numbers.

[2]Children are apparently involved in both instrumental and vocal activities.

Table 2.5.3 Instrumental Activities: Primary School

	Percentage of Schools with Curricular Activities	Percentage of Schools with Extra-curricular Activities	Total
Bantu	15.1%	3.0%	18.1%
Coloured	9.6%	22.6%	32.2%
Indian	16.5%	51.5%	68.0%
Natal	46.4%	59.0%	105.4%[1]
O.F.S.	84.3%	61.6%	145.9%[1]
Transvaal	26.5%	73.9%	100.4%[1]

[1] Obviously a number of children are involved with both curricular and extra-curricular music activities.

Table 2.5.4 Official Estimate of Choral Activities; Primary School

	Curricular				Extra-Curricular				Total Curricular and Extra-curricular
	Co-ed	Girls'	Boys'	Total	Co-ed	Girls'	Boys'	Total	
Bantu	39.4%	15.2%	-	54.6%	9.1%	3.0%	3.0%	15.1%	69.7%
Coloured	29.0%	19.4%	16.1%	64.5%	11.3%	3.2%	4.8%	19.3%	83.8%
Indian	26.2%	10.7%	7.8%	44.7%	29.1%	7.8%	4.8%	41.7%	86.4%
Natal	36.3%	15.0%	11.3%	62.6%	13.8%	3.8%	1.3%	18.9%	81.5%
O.F.S.	36.8%	15.8%	12.3%	64.9%	5.3%	3.5%	3.5%	12.3%	77.2%
Transvaal	19.3%	24.6%	19.3%	63.2%	15.8%	10.5%	5.3%	31.6%	94.8%

Table 2.5.5 Vocal Activities Generally: Primary Schools

	Percentage of Schools with Curricular Activities	Percentage of Schools with Extra-Curricular Activities	Total
Bantu	88.0%	21.1%	109.1%
Coloured	77.4%	30.6%	108.0%
Indian	46.6%	42.7%	89.3%
Natal	82.7%	35.2%	117.9%
O.F.S.	79.0%	21.2%	100.2%
Transvaal	89.6%	50.9%	140.5%

Table 2.5.6 Total Involvement in School Music Life: Primary Level (A Summary)

	Percentage of Schools with Curricular Music Activities[1]	Percentage of Schools with Extra-curricular Activities[2]	Total
Bantu	103.1%	24.1%	127.2%
Coloured	87.0%	53.2%	140.2%
Indian	63.1%	94.2%	157.3%
Natal	129.1%	94.2%	222.3%
O.F.S.	163.3%	82.8%	246.1%
Transvaal	116.1%	124.8%	240.9%

[1]Based on totals from Table 2.5.1.

[2]Based on totals from Table 2.5.2.

Table 2.5.7 Official Estimates of Secondary School Music Life

	Curricular			Extra-Curricular						
	Piano	Recorder	Choral	Piano	Cadet Band	Concert Band	Orchestra	Recorder	Guitar	Choral
Bantu			All		2 or 3 bugle					All
Coloured	5(1)		Not clear	8						Not clear
Indian		All	All							
Natal	21(2)				23(3)		2(4)	19(5)	4(6)	57(7)
O.F.S.	2(8)		107(9)	91(10)	43(11)	8(12)	2(13)	2(14)	11(15)	see(16)
Transvaal	75			90	204+	11	10	50	8	Almost all

(1) Co-educational.
(2) 11 government schools (2 girls' schools, 9 co-educational). These are strategically placed to serve the whole province,- Northern Natal 4; Midlands 2; South Coast 1; North Coast 1; Durban 3. Except for 2 schools, hostel facilities are offered. The remainder of the 21 schools are private.
(3) 4 boys' schools, 19 co-educational schools.
(4) Both girls' schools. The reply to the questionnaire stated that while these 2 orchestras are not really orchestras as usually understood, the beginnings of school orchestras are in sight.
(5) 10 government schools (2 girls', 8 co-educational schools), 9 private schools (girls').
(6) Co-educational.
(7) 42 government schools (8 girls' schools, 34 co-ed). 15 private schools (all girls').
(8) Co-educational.
(9) 9 boys', 8 girls', 90 co-educational.
(10) 4 boys', 6 girls', 81 co-educational.
(11) 8 boys', 1 girls', 34 co-educational.
(12) 1 boys', 7 co-educational.
(13) Co-educational.
(14) Co-educational.
(15) 2 boys', 3 girls', 7 co-educational.
(16) Since 1965 the Orange Free State has had a fully subsidized provincial youth choir. This choir is comprised of the 70 best choristers from the secondary schools (apparently chosen from the curricular choirs), and gives approximately 20 concerts per year in all provinces and South West Africa (Namibia).

Table 2.5.8 Orange Free State Instumental Tuition: Secondary Level

Curricular	Woodwind	Brass	String
Boys' Schools	1	2	1
Girls'Schools	2	2	2
Co-ed Schools	2	2	3
Total	5	6	6
Extra-Curricular			
Boys' Schools	4	4	4
Girls'Schools	6	6	6
Co-ed Schools	10	10	10
Total	20	20	20

Table 2.5.9 Secondary Curricular Music Activities

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
No. of Secondary Schools[1]	26	21	35	53	40	40
Piano Tuition		1 4.8%		9 17.0%	21 52.5%	16 40.0%
Cadet Band				5 9.4%	16 40.0%	11 27.5%
Pipe Band						1 2.5%
Concert Band					1 2.5%	
Orchestra						3 7.5%
String Orchestra						1 2.5%
Woodwind Ensemble				1 1.9%		
Brass Ensemble						
Chamber Groups					1 2.5%	5 12.5%
Light Music Groups	1 3.8%		1 2.9%	1 1.9%	1 2.5%	4 10.0%
Recorders	1 3.8%		8 22.9%	1 1.9%	5 12.5%	3 7.5%
Guitars						
Total Involved in Instrumental	7.6%	4.8%	25.8%	32.1%	112.5%	110.0%[2]

Table 2.5.9(continued) Secondary Curricular Music Activities

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
No. of Secondary Schools[1]	26	21	35	53	40	40
Co-ed Choir	6 23.1%	2 9.5%	9 25.7%	5 9.4%	11 27.5%	7 17.5%
Girls' Choir	2 7.7%		2 5.7%	8 15.1%	7 17.5%	7 17.5%
Boys' Choir	1 3.8%		2 5.7%	3 5.7%	5 12.5%	3 7.5%
Madrigal Group						
Folk Song Groups	1 3.8%	1 4.8%		2 3.8%	2 5.0%	1 2.5%
Musical Productions	1 3.8%					2 5.0%
Other		1 4.8%		2 3.8%	1 2.5%	
Total Involved in Vocal or Other	42.2%	19.1%	37.1%	37.8%	65.0%	50.0%
Total Involved in Music Making	49.8%	23.9%	62.9%	69.9%	177.5%[3]	160.0%[3]

[1] See Table 2.2.2 for explanation of numbers.

[2] Obviously some schools have more than one instrumental activity.

[3] Children are involved in both instrumental and vocal activities.

Table 2.5.10 Secondary Extra-Curricular Music Activities

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
No. of Secondary Schools	26	21	35	53	40	40
Piano Tuition		2 9.5%		8 15.1%	9 22.5%	13 32.5%
Cadet Band		1 4.8%	1 2.9%	13 24.5%	8 20.0%	4 10.0%
Pipe Band				1 1.9%		
Concert Band				1 1.9%	3 7.5%	4 10.0%
Orchestra				4 7.5%	2 5.0%	4 10.0%
String Orchestra				2 3.8%		3 7.5%
Woodwind Ensemble				7 13.2%	1 2.5%	4 10.0%
Brass Ensemble				1 1.9%	1 2.5%	3 7.5%
Chamber Groups				6 11.3%		5 12.5%
Light Music Groups	1 3.8%			5 9.4%	7 17.5%	1 2.5%
Recorders	1 3.8%	1 4.8%	11 31.4%	10 18.9%	4 10.0%	9 22.5%
Guitars	2 7.7%	2 9.5%		9 17.0%	2 5.0%	9 22.5%
Total Involved in Instrumental	15.3%	28.6%	34.3%	126.4%[1]	92.5%	147.5%[1]

Table 2.5.10 Secondary Extra-Curricular Music Activities (continued)

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
No. of Secondary Schools	26	21	35	53	40	40
Co-ed Choir	11 42.3%	4 19.0%	11 31.4%	14 26.4%	11 27.5%	11 27.5%
Girls' Choir	6 23.1%	1 4.8%	5 14.3%	12 22.6%	7 17.5%	12 30.0%
Boys' Choir	7 26.9%	1 4.8%	3 8.6%	2 3.8%	5 12.5%	4 10.0%
Madrigal Group				1 1.9%		
Folk Song Groups	6 23.1%	1 4.8%	1 2.9%	6 11.3%	1 2.5%	
Musical Production			1 2.9%	19 35.8%	4 10.0%	4 10.0%
Other		1 4.8%		4 7.5%	1 2.5%	4 10.0%
Total Involved in Vocal or Other	115.4%	38.2%	60.1%	109.3%[1]	72.5%	87.5%
Total Involved in Musical Activities	130.7%	66.8%	94.4%	235.7%[2]	165.0%[2]	235.0%[2]

[1] Some schools have more than one instrumental activity.

[2] Children are involved in both instrumental and vocal activities.

Table 2.5.11 Sponsoring of Eistedfoddau (Festivals): Information from Departments of Education

	Department-sponsored inter-school music activities	Outside organization inter-school music activities
Bantu	No answer	Yes
Coloured	No	Yes
Indian	Yes	No
Natal	Yes	Yes
O.F.S.	Yes	Yes
Transvaal	No	Yes

Table 2.5.12 School Groups at Eistedfoddau (Festivals)

	Yes	No	Not Clear	No Answer	Total
Bantu	24 43.6%	16 29.1%	11 20.0%	4 7.3%	55
Coloured	16 20.5%	53 67.9%	7 9.0%	2 2.6%	78
Indian	53 42.1%	60 47.6%	8 6.3%	5 4.0%	126
Natal	41 33.3%	67 54.5%	6 4.9%	9 7.3%	123
O.F.S.	44 60.3%	17 23.3%	5 6.8%	7 9.6%	73
Transvaal	25 29.8%	41 48.8%	8 9.5%	10 11.9%	84

Table 2.5.13 Frequency of Eistedfoddau (Festival) Participation[1]

	6 months	12 months	24 months	36 months
Bantu	1 1.8%	23 41.8%	3 5.5%	
Coloured	2 2.6%	12 15.4%	2 2.6%	
Indian	1 .8%	49 38.9%	1 .8%	1 .8%
Natal	6 4.9%	16 13.0%	17 13.8%	
O.F.S.	2 2.7%	16 21.9%	25 34.2%	
Transvaal	4 4.8%	17 20.2%	3 3.6%	

[1]The discrepancies in number between those who replied "yes" in Table 2.5.12 and those who indicated frequency of eistedfoddau participation (Table 2.5.13) occurred because respondents often did not answer questions consistently, so that the reply to one question did not correspond with a previous question.

Table 2.5.14 Last School Concert which Included School Music Groups

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
1 - 6 months	14.5%	14.1%	11.1%	50.4%	49.3%	34.5%
7 - 12 months (1 year)	5.5%	6.4%	3.2%	4.9%	4.1%	9.5%
13 - 18 months	1.8%	11.5%	11.1%	4.1%	9.6%	10.7%
19 - 24 months (2 years)	3.6%		.8%	.8%	1.4%	
25 - 30 months	1.8%	1.3%	3.2%		2.7%	3.6%
31 - 36 months (3 years)						
37 - 42 months				.8%		
43 - 48 months (4 years)			.8%			
49 - 54 months						
55 - 60 months (5 years)						
61 - 66 months						
67 - 72 months (6 years)				.8%		
73 - 78 months						
79 - 84 months (7 years)						
85 - 90 months						
91 - 96 months (8 years)						
97 -102 months		1.3%				
103 -108 months (9 years)						
109 -114 months						
115 -120 months (10 Years)						
121 -126 months						1.2%
Total no. schools involved	27.2%	34.6%	30.2%	61.8%	67.1%	59.5%

Table 2.5.15 Second Last School Concert which Included School Music Groups

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
1 - 6 months	5.5%	3.8%	2.4%	18.7%	9.6%	8.3%
7 - 12 months (1 year)	3.6%	1.3%	.8%	12.2%	2.7%	8.3%
13 - 18 months			.8%	5.7%	12.3%	7.1%
19 - 24 months (2 years)		2.6%	2.4%	.8%	2.7%	2.4%
25 - 30 months		2.6%	2.4%	3.3%	1.4%	3.6%
31 - 36 months (3 years)				.8%		1.2%
37 - 42 months				2.4%		2.4%
43 - 48 months (4 years)					1.4%	
49 - 54 months						
55 - 60 months (5 years)			.8%			
61 - 66 months			.8%			1.2%[1]
67 - 72 months (6 years)			.8%			
73 - 78 months						
79 - 84 months (7 years)						
Total no. schools involved	9.1%	10.3%	11.2%	43.9%	30.1%	34.5%

[1] One other Transvaal school reported having had a concert, which included school music groups, 11½ years earlier.

Table 2.5.16 Last Performance of a School Music Group outside the School

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
1 - 6 months	5.5%	7.7%	2.4%	26.0%	35.6%	20.2%
7 - 12 months (1 year)	7.3%	5.1%	1.6%	5.7%	5.5%	3.6%
13 - 18 months		3.8%	4.8%	1.6%	6.8%	7.1%
19 - 24 months (2 years)				.8%		
25 - 30 months		2.6%	4.0%	1.6%	1.4%	1.2%
31 - 36 months (3 years)						
37 - 42 months		1.3%				
43 - 48 months (4 years)						
49 - 54 months				.8%		
55 - 60 months (5 years)						
61 - 66 months						
67 - 72 months (6 years)						
73 - 78 months						
79 - 84 months (7 years)	1.8%					
Total no. schools involved	14.6%	20.5%	12.8%	36.5%	49.3%	32.1%

Table 2.5.17 Second Last Performance of a School Music Group outside the School

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
1 - 6 months	3.6%	3.8%		10.6%	13.7%	7.1%
7 - 12 months (1 year)		1.3%	.8%	6.5%	6.8%	4.8%
13 - 18 months				3.3%	1.4%	3.6%
19 - 24 months (2 years)		1.3%		.8%	2.7%	
25 - 30 months			.8%	.8%		3.6%
31 - 36 months (3 years)						
37 - 42 months			.8%			
43 - 48 months (4 years)						
49 - 54 months			.8%	.8%		
55 - 60 months (5 years)						
61 - 66 months						
67 - 72 months (6 years)						
73 - 78 months						
79 - 84 months (7 years)						
Total no. schools involved	3.6%	6.4%	3.2%	22.8%	24.6%	19.1%

Table 2.5.18 Frequency of Concerts Presented for Pupils

a) Outside the School

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
4 months	7.3%	2.6%		6.5%	2.7%	9.5%
6 months	7.3%	5.1%	4.0%	9.8%	6.8%	9.5%
12 months	14.5%	14.1%	13.5%	14.6%	27.4%	19.0%
24 months		5.1%	.8%	1.6%	8.2%	1.2%
less frequently	9.1%	19.2%	22.2%	13.8%	16.4%	13.1%
Total no. schools involved	38.2%	46.1%	40.5%	46.3%	61.5%	52.3%

b) Artists Visiting the School

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
4 months	1.8%	1.3%		7.3%	1.4%	2.4%
6 months	3.6%	2.6%		21.1%	4.1%	7.1%
12 months	9.1%	2.6%	2.4%	13.8%	27.4%	13.1%
24 months		2.6%	.8%	4.1%	5.5%	11.9%
less frequently	3.6%	9.0%	15.1%	13.0%	19.2%	19.0%
Total no. schools involved	18.1%	18.1%	18.3%	59.3%	57.6%	53.5%

Table 2.5.19 When Pupils Last Attended a Concert

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
1 - 2 months	7.3%	3.9%	.8%	12.2%	9.6%	2.6%
3 - 4 months	7.2%	6.4%	15.8%	10.6%	15.0%	13.1%
5 - 6 months	9.1%	5.1%	4.0%	5.7%	4.1%	11.9%
7 - 8 months	3.6%	2.6%	2.4%	4.9%	12.3%	8.3%
9 - 10 months	1.8%	2.6%		.8%	2.8%	1.2%
11 - 12 months (1 year)			.8%		1.4%	
13 - 14 months	5.4%	3.9%		1.6%		2.4%
15 - 16 months		3.9%	8.8%	2.4%	12.3%	6.0%
17 - 18 months	3.6%	1.3%	1.6%			1.2%
19 - 20 months				.8%	4.1%	
21 - 22 months						
23 - 24 months (2 years)						
25 - 26 months		6.4%	.8%	.8%		
27 - 28 months			1.6%	.8%		1.2%
29 - 30 months			1.6%		1.4%	
31 - 32 months						
33 - 34 months						
35 - 36 months (3 years)		1.3%	.8%			
37 - 38 months				.8%		
39 - 40 months				.8%		
41 - 42 months						
43 - 44 months						
45 - 46 months						
47 - 48 months (4 years)[1]	1.8%					
Total no. schools involved	39.8%	37.4%	39.0%	42.2%	63.0%	47.9%

[1] In addition, 1.8% of Bantu schools reported attending a concert 84 months (7 years) earlier; 1.3% of Coloured schools reported attending a concert 88 months earlier; .8% of Indian schools reported attending a concert 72 months (6 years) earlier and .8% attended 75 months earlier; .8% of Natal schools reported attending a concert 96 months (8 years) earlier and 1.4% of O.F.S. schools reported attending a concert 75 months earlier.

Table 2.5.20 When Visiting Musicians Last Presented a Concert

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
1 - 2 months	1.8%			10.6%	1.4%	1.2%
3 - 4 months	1.8%	2.6%	.8%	9.8%	16.5%	3.8%
5 - 6 months	3.6%	2.6%		7.3%	4.1%	6.0%
7 - 8 months				8.2%	6.8%	4.8%
9 - 10 months				4.0%	1.4%	2.4%
11 - 12 months (1 year)					2.8%	
13 - 14 months	1.8%			2.4%		2.4%
15 - 16 months				2.4%	10.9%	11.9%
17 - 18 months		1.3%	.8%			2.4%
19 - 20 months				.8%	1.4%	
21 - 22 months				.8%		1.2%
23 - 24 months (2 years)						
25 - 26 months						2.4%
27 - 28 months				1.6%	1.4%	2.4%
29 - 30 months				.8%		
31 - 32 months						
33 - 34 months						
35 - 36 months (3 years)		1.3%				
37 - 38 months						
39 - 40 months						
41 - 42 months						
43 - 44 months						
45 - 46 months						
47 - 48 months (4 years)[1]	1.8%					
Total no. schools involved	10.8%	7.8%	1.6%	48.7%	46.7%	40.9%

[1]In addition, 1.3% of Coloured schools had a concert presented to them 88 months (over 7 years) earlier, and 1.3% had a concert presented to them 96 months (8 years) earlier; .8% of Indian and Natal schools had a concert presented 50 months earlier; 1.4% of O.F.S. schools had a concert presented 50 months and 55 months earlier; 1.2% of Transvaal schools had a concert presented 60 months (5 years) earlier.

PART THREE

SUPPORTIVE MATERIALS

1. Introduction

The prime mover in any music programme is a well-trained, musical person. But if that teacher is to create a comprehensive music programme, he must have supportive materials, ranging from a sound system to music to instruments. According to the National Council of the State Supervisors of Music, writing in Guidelines in Music Education: Supportive Requirements,

> Schools should, whether operating at the minimum or optimum level, make every attempt to keep instructional materials and equipment up-to-date, adequate, varied, in good repair and easily available for use. This can be accomplished by (1) maintaining an annual budget, (2) encouraging music supervisors and teachers to be informed about current materials and equipment for making recommendations.[1]

2. Equipment and Teaching Materials

Questions to the schools:

"How many of the following does your school have?

- pianos
- electronic pianos
- silent keyboards
- tape recorders
- record players
- film projectors
- overhead projectors
- flannelgraphs
- scores ... for teacher use
  ... for student use
- equipment not included in this list (specify)."

"On an average, how much money per year is spent by your school on records, and on equipment?"

One of the most basic and traditional music resources in school systems of the Western world has been the piano. In replies from Bantu schools, 90%

gave no response concerning a piano, which most often indicated that there wasn't one, while 3.6% had one piano, 1.8% had two pianos and 1.8% had three pianos. Coloured schools fared somewhat better, because 39.7% of them had one piano, 7.7% had two pianos, 1.3% had three pianos and 2.6% had six pianos. Indian schools were slightly less well off in this respect than Coloured schools: only 27.8% had one piano and 2.4% had two pianos. In Natal, 90.9% of the schools had pianos; in the Orange Free State 91.9% had pianos; and in the Transvaals, 84.4% had pianos. In the Orange Free State, 63.1% of the schools had four, five or six pianos (Table 3.2.0).

Another common source of support for the music teacher, the tape recorder or record player, was much more in evidence than the piano in Bantu, Coloured and Indian schools. The tape recorder was the more common of the two. In Bantu schools, 41.8% had one to five tape recorders, while 27.3% had one to five record players. In Coloured schools, 35.9% had one to five tape recorders, while 23.1% had one to five record players, and 1.3% had six to ten record players. In Indian schools, 74.6% had one to five tape recorders and .8% had six to ten of them, while 69.8% had one to five record players (Table 3.2.1).

Natal schools were most fortunate with regard to these two pieces of equipment: 43.1% had one to five tape recorders, 30.9% had six to ten tape recorders, 6.5% had eleven to fifteen and 1.6% had twenty-six to thirty. In 77.2% of the schools there were one to five record players, while 8.1% of schools had six to ten and 2.4% had eleven to fifteen record players.

In the Orange Free State, 69.9% had one to five tape recorders and 1.4% had six to ten, while 79.5% had one to five record players. In the

Transvaal, 63.1% had one to five tape recorders, 7.1% had six to ten and 1.2% had eleven to fifteen, while 78.6% had one to five record players and 1.2% had six to ten of them (Table 3.2.1).

The frequency with which these machines can be used depends partly on the tapes and records available. In one respect, tapes are more versatile because a teacher with no resources other than two or three blank tapes and a tape recorder could tape music from radio, for want of anything else and use the music in his classes. One needs more than two or three records, however. Schools were asked, therefore, how many records were available in the schools. In Bantu, Coloured and Indian schools, 16.4%, 9% and 19.8% respectively reported having from one to twenty-five records. From twenty-six to fifty records could be found in .8% of Indian schools and 1.3% of Coloured schools. By contrast, 26% of Natal schools, 34.2% of Orange Free State schools and 26.2% of Transvaal schools had from one to twenty-five records. But 30.7% of Natal schools had up to two hundred records, with one school reporting from two hundred and seventy-six to three hundred records and another reporting from four hundred and twenty-six to four hundred and fifty records. These two schools were exceptional. In the Orange Free State, 21.9% had from twenty-six to one hundred records and 4.1% had from one hundred and seventy-six to two hundred records. In the Transvaal, 14.4% had from twenty six to one hundred records and 2.4% had from one to two hundred records (Table 3.2.2).

Because the purchasing of records requires money, enquiries were made as to whether or not schools had an annual allotment for records. Some general trends emerged. Fewer than half of the schools acknowledged any

annual spending for records. The smallest number lay in the Bantu, Coloured and Indian schools. The amount spent was quite low, with the majority of replies indicating that annual spending on records was between R1 and R25. Very few schools acknowledged "irregular spending", by which was intended sporadic spending, with no regular planning (Table 3.2.3).

No enquiry was made concerning annual spending for tapes because it has been my experience that teachers obtain blank tapes either from a resource centre or by buying them with their own money, and that music departments rarely purchase pre-recorded tapes.

Enquiries about extra aids to teaching produced some interesting results. Silent keyboards were not common, but did exist. In Bantu schools who replied, 5.5% had from one to five of them, and in Natal schools .8% had from one to five of them. No one else had them (Table 3.2.6b).

Electronic pianos were only a little more common. In Coloured schools who replied, 1.3% had from six to ten electronic pianos. In Natal schools, 2.4% had from one to five, and .8% had eleven to fifteen of them. In the Transvaal, 6% had from eleven to fifteen. They were not in evidence in Bantu, Indian or Orange Free State schools (Table 3.2.6a).

Film projectors were much more in evidence. In replies from Bantu schools, 12.7% had one projector and 1.8% had two projectors, although 1.8% did report having nine projectors! In Coloured and Indian schools, 43.6% and 65.9% respectively had projectors. The highest proportion of schools with film projectors was found in Natal, however, where 87.9% had them. The Orange Free State had them in 79.4% of the schools and the Transvaal had them

in 71.5% of the schools. In the last three instances, there was frequently more than one projector in the school (Table 3.2.7a).

There were slightly fewer schools with overhead projectors than there were with film projectors. But within those schools, there tended to be more overhead projectors. The percentage of schools with the projectors ranged from 14.5% of Bantu schools to 83.8% of Natal schools (Table 3.2.7b).

Flannelgraphs were in very little evidence. The total percentage of schools with them ranged from 7.3% of Bantu schools to 16.2% of Natal schools (Table 3.2.8a).

Blackboards with musical staves were even less in evidence. Only one of the Coloured schools, and one of the Natal schools reported having such a blackboard (Table 3.2.8b).

In order to do justice to the matriculation music syllabus, it was necessary to have musical scores for reference. And yet very few schools had scores for either teacher or student use (Tables 3.2.9 and 3.2.10).

In the space in which respondents could enter any equipment not included on the list, radio was an item which one might have expected to appear. It has been used in other countries such as Britain and Canada as a means of reaching schools with limited resources. Specific programming for schools, much of it of very high quality, has been in evidence. The SABC (South African Broadcasting Corporation) has not adopted a similar role.

> They do have the occasional broadcast on various set work books that the children have, eg. Shakespeare, but nothing in the line of music. The closest thing has been the odd concert, usually by a chamber quartet, sponsored by the SABC, which travels around the country and performs at various schools, but this is also intermittent to say the very least. Usually, this is under the auspices of the relevant Provincial Administration in conjunction with the SABC.[2]

Probably as a result of this stance very few schools reported having radios (Table 3.2.4a).

In the past, some excellent piano roles were produced at the height of the player piano (pianola) era. While it was unlikely that any of these still existed, 1.8% of Bantu schools, 1.3% of Coloured schools and 2.4% of Natal schools did have them. Melodicas were more common: 5% of Indian schools, 8.1% of Natal schools, 6.8% of Orange Free State schools, and 10.7% of Transvaal schools had them. Bantu and Coloured schools did not list them (Table 3.2.4b).

Other assorted items were mentioned, but by very small percentages of schools. Electronic organs, metronomes, instruments for pipe bands, pitch pipes, public address systems, music stands and a music laboratory all made their appearance.

There was very little annual expenditure for equipment. From 70.7% to 96.1% of schools gave no reply, or indicated that nothing was spent on a yearly basis for equipment. Of those who did indicate an annual expenditure, the majority allowed R50 or less. Only in Natal and in .8% of Indian schools was there any sizable allotment for musical equipment (Table 3.3.18).

3. Musical Instruments

Question to the authorities:

"Does your department have a central store of music instruments and equipment which can be loaned to schools?

If yes,- what instruments and equipment do you have?
- what is your policy concerning borrowing from it?"

Questions to the schools:

"How many instruments other than piano does your school have? Please specify."

"If you have other instruments,

1. How many are being used?
2. Who buys the instruments? - school
   - P.T.A.
   - pupils
   - education department

OR are they on loan from the education department?

3. Who pays for repairs and maintenance?
   - the pupil
   - the school
   - the education department

4. Do you do any of your own repairs

   OR do you usually send the instruments out for repairs?

5. How frequently, for each instrument, are repairs usually necessary?
   - twice a year
   - more often (please specify)
   - once a year
   - once every two years
   - less frequently (please specify)"

"On an average, how much money per year is spent by your school on music (including scores), and on instruments?"

"If you have pianos, are they tuned:
- twice a year
- more often (specify)
- once a year
- less frequently (please specify)?"

When the authorities were asked about a central store of instruments, and about their policy concerning borrowing of any instruments, Bantu, Coloured and Indian authorities stated that they had no store of instruments, and hence no borrowing policy. In Natal, flutes, piccolos, clarinets, oboes, bassoons, French horns, euphoniums, trombones, tubas, timpani, drums, celli, double basses, glockenspiels and xylophones were available from a central store. There were a limited number of instruments, however, so that only the best pupils were eligible. Pupils could rent them at 1% of purchase

price per quarter. The Orange Free State authorities stated that all symphonic instruments except the harp were available in their central store. The stock was added to annually, but there was an insufficient number of instruments to supply all pupils studying orchestral instruments. The education department instruments were rented out at R5 per quarter. Otherwise, parents bought or rented instruments from suppliers in the music trade. In the Transvaal, instruments of the standard symphonic orchestra were supplied directly to the schools, and thus there was no borrowing policy.

In tabulating the responses to the school questionnaire, some band and orchestral instruments were linked together because they are closely related to each other. Some were linked because they are not as commonly used in schools. In both cases, the purpose was to avoid making the information long and unwieldy.

Aside from some flutes and piccolos in one Coloured school, band and orchestral instruments were virtually non-existent in Bantu, Coloured and Indian schools (Tables 3.3.5 to 3.3.11). Natal had instruments available in the highest proportion of schools of any jurisdiction. Because of the earlier finding that the Orange Free State was the most active with regard to instrumental training (Table 2.5.3 - Music Life in the Schools) it was puzzling to discover the lack of acknowledgement of instruments there. The schools apparently possessed only trumpets/trombones, French horns and tubas/sousaphones (Tables 3.3.8 to 3.3.10), and those were in only a small number of schools. Perhaps these were the only instruments actually owned by the schools, and the rest were borrowed, purchased or rented by the students and their parents. Transvaal schools were the most consistent in

their overall reporting of the number of schools with instruments and the number of schools using them. Overall, however, band and orchestral instruments were available in only a very few schools, in all jurisdictions (Tables 3.3.5 to 3.3.11).

Both simple percussion and tuned percussion instruments were lacking in Bantu schools. They figured more prominently in Coloured and Indian schools. Tuned percussion instruments were most common in Natal, Orange Free State and Transvaal schools (Table 3.3.0). The number of schools who actually used the instruments they possessed was very small (Table 3.3.1).

A low percentage of schools had recorders. As one might expect from earlier indications of recorder activities, Indian schools were the ones who most often had these instruments (Table 3.3.2). The percentage of schools who actually used their recorders was just over half of the percentage of schools who possessed recorders, in all jurisdictions (Table 3.3.3).

Very few schools had guitars. In Bantu, Coloured and Indian schools, those instruments available were in use. This was not the case in Natal, Orange Free State or Transvaal schools (Tables 3.3.4a and 3.3.4b).

In an attempt to penetrate further into the logistics of operating school music programmes, enquiries were made about acquisition of instruments, the frequency of need for repairs and maintenance, who paid for the latter, and who did it. A question was also asked about the frequency of piano tuning.

As could be expected in Bantu and Coloured schools whose departments of education had no stores of instruments, and whose per capita spending was far below that of other groups, 61.8% and 53.8% respectively gave no

answer concerning acquisition of instruments. When instruments were purchased, 23.6% of Bantu schools and 23.1% of Coloured schools purchased them on their own. Instruments in 11.5% of Coloured schools were purchased by the education department, while in Bantu schools acquisition was fairly evenly divided between education department purchase; education department loan; donations; "education department supposed to"; and a combination of these things.

In Indian schools, 54% acquired instruments through education department purchase, and 15.1% acquired them through a combination of sources, such as donations, loans, pupil purchase and school purchase. No schools purchased their own.

In Natal, 33.3% of schools purchased their own instruments, 22.8% acquired them through a combination of sources and 11.4% obtained them through education department purchases. In the Orange Free State, only 8.2% of schools purchased their own instruments, while 30.1% acquired them through education department purchase. In the Transvaal, 15.5% of schools purchased their own instruments, 21.4% acquired them through a combination of sources and 25% obtained them through education department purchases (Table 3.3.12).

The question concerning repairs and maintenance again elicited no response from 61.8% of Bantu schools and 55.1% of Coloured schools. If repair and maintenance did occur, 29.1% of Bantu schools paid for it themselves. In Coloured schools, 17.9% paid for it themselves, while in 19.2% the education department paid for it.

Repairs and maintenance of instruments in Indian schools were handled primarily by the education department and secondarily by the schools themselves. Third in line of responsibility was the pupil.

In Natal, the primary responsibility lay with the school, and then the education department. In the Orange Free State the situation was reversed. The Transvaal was similar to Natal, with the school taking primary responsibility, and the education department following.

In very few schools in any jurisdiction did the pupil alone; the pupil in conjunction with the school; the school in conjunction with the education department; or a combination of the three take responsibility for repairs and maintenance (Table 3.3.13).

The question of frequency of need for repairs appeared to be irrelevant for a large percentage of Bantu and Coloured schools, where 72.7% and 61.6% respectively gave no reply. Otherwise, the frequency of need for repairs was fairly evenly divided between once a year and once every two years. The highest response about frequency of need for instrument repairs came from Natal and the Orange Free State. A very small proportion of schools replied that they required repairs only once every three, five or seven years (Table 3.3.14).

Unclear responses concerning who did the instrument repairs were given by 69.1% of Bantu schools and 62.8% of Coloured schools. When repairs did take place, by far the largest percentage of schools in all jurisdictions sent the instruments out. Approximately 13% of schools in Natal, the Orange Free State and the Transvaal did their own repairs (Table 3.3.15).

The frequency of piano tuning was apparently an irrelevant question for Bantu and Indian schools, where 91% and 71.5% gave no reply (Table 3.3.16). This coincided with the fact that 90.9% and 67.5% respectively gave no answer when asked about the number of pianos in their schools (Table 3.2.0). In Coloured schools, 44.9% gave no reply about the number of pianos, and

47.4% gave no reply about the frequency of piano tuning (Tables 3.2.0 and 3.3.16). In those Bantu, Coloured and Indian schools who gave some indication of the frequency of piano tuning, it more often occurred every six or twelve months,- although there was the odd school where it took place once every three, five or even seven years.

Tuning of pianos occurred in many more Natal, Orange Free State and Transvaal schools. It generally took place either every six or twelve months (Table 3.3.16).

Enquiries concerning annual expenditure for music and instruments elicited a very large proportion of schools who gave no reply, or indicated that no money was spent on music or instruments. At least 54.4% of schools fell into that category in each jurisdiction, and figures commonly reached eighty and ninety per cent.

Where money was spent annually for music, the bulk of it was between R1 and R25, with R25 to R50 being the next most common amount spent. A very few exceptional schools did spend hundreds of Rand (Table 3.3.17).

Money for instruments was also greatly lacking in most cases. In Bantu and Coloured schools, 12.7 and 11.6% respectively spent money on instruments,- in most cases around R50 or less. Only 4.8% of Indian schools spent any money, and in most schools that was under R50. In Natal, 34.9% of schools acknowledged annual expenditure on instruments, but for 20.3% of those it was R50 or less. In the Orange Free State, 21.9% of schools acknowledged annual expenditure, but for 13.7% of them it was R50 or less. Only 14.3% of Transvaal schools acknowledged annual expenditure, and for 8.3% of them it was R50 or less (Table 3.3.19).

4. Facilities

Questions to the schools:

"Are records, music, equipment and instruments housed in

- a classroom
- a music room
- the library-resource centre?"

"Do you have a music room? (If you have more than one, please indicate). How large is it?"

"How many practice rooms do you have?"

"Are the following adequate or inadequate, in your opinion?

-storage space for music
-storage space for records
-storage space for instruments
-blackboard space for music classes
-seating for music pupils.

If you wish to comment on any of the above, please use the following space."

Of the Bantu schools who replied, 63.6% gave unclear replies, or no reply; 20% indicated that they used a classroom for storage of records, music, equipment and instruments and 9.1% used a resource centre. A music room was used by 3.6% and the same proportion employed the principal's office. In Coloured schools, 51.3% gave no reply or unclear replies; 35.9% used a classroom for storage, 7.7% used a music room, 3.8% used a resource centre, and 1.3% turned to the principal's office. In Indian schools, 35.7% gave no reply or unclear replies concerning storage; 32.5% used a classroom, 10.3% used a musicroom and the same proportion used a resource centre. Only .8% used the principal's office.

In Natal and the Orange Free State, over half of the schools who replied had the use of a music room or a resource centre, or a combination of the two. In the Transvaal, 44% used either a classroom or a music room. Only 10.7%

used a resource centre. None of the Natal, Orange Free State or Transvaal schools had to resort to using the principal's office (Table 3.4.0).

When schools were asked their opinion concerning the adequacy of storage facilities for records, music, equipment and instruments, over 68% of responding Bantu schools gave no answer or unclear answers; 27.3% said that music storage was inadequate, 20% said that record storage was inadequate, and 23.6% said that instrument storage was inadequate. Concerning blackboard space, 54.6% gave an unclear reply or no reply, while 29.1% felt that it was inadequate. Regarding seating, 56.4% gave an unclear reply or no reply, and 27.3% felt that it was inadequate. Positive responses were noticeably low.

Of the Coloured schools who responded, there were indefinite replies from 53.8% concerning adequate music storage, from 62.8% concerning adequate record storage, and from 51.3% concerning adequate instrument storage. Storage facilities for music, records and instruments were regarded as inadequate by 33.3, 26.9 and 32.1% respectively. Fewer schools felt that these storage facilities were adequate. No definite reply about blackboard space came from 43.5% of Coloured schools, while 33.3% said it was inadequate, and 23.1% said it was adequate. Indefinite responses with regard to the adequacy of seating came from 41% of the schools, while 33.3% said it was inadequate and 25.6% said it was adequate.

Responses from Indian schools were unclear in 37.3, 64.2 and 37.9% of the cases regarding storage of music, records and instruments. Storage for these items was regarded as inadequate by 33.3, 19.8 and 36.5% of the schools respectively. No clear response concerning adequacy of blackboard space came

from 36.5% of the schools, while 27% felt it was inadequate and 36.5% felt it was adequate. Opinions about seating were fairly similar: 34.2% gave no clear response, 26.2% felt it was inadequate and 39.7% felt it was adequate.

Natal and Orange Free State schools were more positive on these issues. For example, 59.3, 52 and 50.4% of Natal schools replied that music, record and instrument storage were adequate. In the Orange Free State schools, 65.8, 64.4 and 60.3% respectively felt they were adequate. Blackboard space was regarded as adequate by 54.5% of Natal schools and 54.8% of Orange Free State schools. Seating was regarded as adequate by 62.6 and 58.9% respectively.

Transvaal schools were less content with their situation. Only 34.5% to 38.1% of schools regarded music, record and instrument storage and blackboard space as adequate; 47.6% regarded seating as adequate (Table 3.4.1).

As a final check on facilities, schools were asked if they had a music room and the number of practice rooms available. Of Bantu, Coloured and Indian schools, 85.5, 78.2 and 77% respectively had no music room. Of Natal, Orange Free State and Transvaal schools, 38.2, 23.3 and 44% respectively had no music room. Or, to be more positive, 50.4, 57.5 and 31% of them did have a music room (Table 3.4.2). Practice rooms were much less common. Fewer than 10% of Bantu, Coloured and Indian schools had any. Approximately 20% of Natal, Orange Free State and Transvaal schools had such rooms, ranging in number from one to eight (Table 3.4.3).

5. Some General Observations

It became quite obvious that Bantu, Coloured and Indian schools were greatly lacking in instruments and the maintenance and repair of them; in

musical equipment; and in adequate facilities for the teaching of music, by comparison with Natal, Orange Free State and Transvaal schools.

Given the annual spending on music, equipment or instruments, it is surprising that schools in any jurisdiction had much of anything. In most cases, the annual expenditure was approximately R50, in any one of these categories. If one examines the cost of buying instruments, one clearly sees the inadequacy of the allotment of money. For example, in 1981, a Yamaha trumpet began at R395, and a Blessing trumpet could be purchased at R295.[3] Given that the price rose by 10% per annum, or 50 to 60% from 1976 to 1981, even in 1976-77 such an instrument would have cost from R97.50 to R197.50.[4] The allotment of R50 would have been hopelessly inadequate for buying even one instrument, let alone building up a collection of them. Those few schools who spent hundreds of Rand in a year were exceptions. One wonders if they were the schools designed to become music centres: Natal, for example, had the policy of building up a few such schools dotted in central locations around the province. Some schools were able to borrow instruments from their departments of education, but most did not have that amenity.

The other rather surprising information was the lack of untuned percussion, and of tuned percussion. Untuned percussion instruments are easily made, by pupils and teachers. Tuned percussion instruments are a little more difficult, but can also be made, when one doesn't have the budget to buy them. And tuned percussion is very much a part of traditional Black African music. It can also be used as part of one approach to European-style music. Does this demonstrate a lack of interest on the part of the teachers? Or does it show a lack of knowledge, both of how to make the instruments and

how to use them? Does it show the extent to which traditional African music is being lost? Or does it say that musical activities are overwhelmed by other aspects of the curriculum?

The other puzzling information was the lack of recorders and guitars. Recorders are instruments which are readily accessible because they are relatively inexpensive, they are portable, and teachers can be trained to a reasonable state of proficiency more easily than on other instruments. Guitars are instruments which appeal to children, particularly those in their teens. They are also portable, although more expensive than recorders. It is not uncommon, however, for young people to possess one of their own. Whether or not it is of good quality is a separate issue. And yet very few schools appeared to have capitalized on the popularity of the guitar.

Where instruments of any sort did exist, there was a discrepancy between the number available, and the number in use. The number in use was always quite a bit lower. What does that say about the music programme in the schools? Is it any incentive for the education authorities to try to provide more?

The availability of tape recorders and record players was a little more encouraging. One could question the quality of the machines, in that many school tape recorders encountered have been cheap machines, with poor quality sound and many school record players have had a very old, poor quality stylus. However, the fact that some species of sound system is available is encouraging.

The question about the availability of musical scores didn't really provide much information since it did not find out what musical scores were in the schools and if they were used. Further investigation of that matter could

provide some more insights into school music, particularly at the secondary school level.

Finally, it became clear that practice rooms were a luxury in any school. They probably will remain so until some of the more basic musical needs are met!

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[1] Guidelines in Music Education: Supportive Requirements, National Council of State Supervisors of Music of the Music Educators National Conference, MENC, 1972, p. 30.

[2] Personal correspondence from C. Alexander, after he made enquiries of the SABC, 31.08.81.

[3] Correspondence, C.M.C. Alexander, Agatronics Sales (Pty.) Ltd., 31.08.81.

[4] A clarinet priced at R300 in 1981 would have cost approximately $150 in 1976-77, and a flute would have cost at least that.

Table 3.2.0 Number of Pianos in Schools

	One	Two	Three	Four	Five	Six	Seven	Indicate (usually more than 10)	Not Clear	No Answer	Total
Bantu	2	1	1	0	0	0	0	0	1	50	55
	3.6%	1.8%	1.8%						1.8%	90.9%	100%
Coloured	31	6	1	0	0	2	0	0	3	35	78
	39.7%	7.7%	1.3%			2.6%			3.8%	44.9%	100%
Indian	35	3	0	0	0	0	0	0	3	85	126
	27.8%	2.4%							2.4%	67.5%	100%
Natal	41	41	11	3	6	1	3	6	3	8	123
	33.3%	33.3%	8.9%	2.4%	4.9%	.8%	2.4%	4.9%	2.4%	6.5%	100%
O.F.S.	2	3	8	18	17	11	4	4	0	6	73
	2.7%	4.1%	11.0%	24.7%	23.3%	15.1%	5.5%	5.5%		8.2%	100%
Transvaal	16	19	9	8	6	4	3	6	2	11	84
	19.0%	22.6%	10.7%	9.5%	7.1%	4.8%	3.6%	7.1%	2.4%	13.1%	100%

Table 3.2.1 Number of: a) Tape Recorders in Schools and b) Record Players in Schools

	Tape Recorders					Record Players				
	01-05	06-10	11-15	More	Not Clear	01-05	06-10	11-15	More	Not Clear
Bantu	23	0	0	0	1	15	0	0	0	1
	41.8%				1.8%	27.3%				1.8%
Coloured	28	0	0	0	3	18	1	0	0	3
	35.9%				3.8%	23.1%	1.3%			3.8%
Indian	94	1	0	0	14	88	0	0	0	13
	74.6%	.8%			11.1%	69.8%				10.3%
Natal	53	38	8	(26 to 30) 2	2	95	10	3	0	2
	43.1%	30.9%	6.5%	1.6%	1.6%	77.2%	8.1%	2.4%		1.6%
O.F.S.	51	1	0	0	0	58	0	0	0	0
	69.9%	1.4%				79.5%				
Transvaal	53	6	1	0	1	66	1	0	0	1
	63.1%	7.1%	1.2%		1.2%	78.6%	1.2%			1.2%

Table 3.2.2 Number of Records Available in Schools

	1- 25 (Records)	26- 50	51- 75	76-100	101-125	126-150	151-175
Bantu	9 16.4%	0	0	0	0	0	0
Coloured	7 9.0%	1 1.3%	0	0	0	0	0
Indian	25 19.8%	1 .8%	0	0	0	0	0
Natal	32 26.0%	16 13.0%	2 1.6%	11 8.9%	3 2.4%	3 2.4%	0
O.F.S.	25 34.2%	10 13.7%	2 2.7%	4 5.5%	0	0	0
Transvaal	22 26.2%	5 6.0%	3 3.6%	4 4.8%	0	1 1.2%	0

	176-200	201-225	226-250	251-275	276-300	301-325	326-350	More
Bantu	0	0	0	0	0	0	0	0
Coloured	0	0	0	0	0	0	0	0
Indian	0	0	0	0	0	0	0	0 (426-450)
Natal	3 2.4%	0	0	0	1 .8%	0	0	1 .8%
O.F.S.	3 4.1%	0	0	0	0	0	0	0
Transvaal	1 1.2%	0	1 1.2%	0	1 1.2%	0	1 1.2%	0

Table 3.2.3 Money Spent Annually by Schools for Records

	R001-R025	R026-R050	R051-R075	R076-R100	R101-R125	R126-R150	R151-R175	More	Irregular Spending	Total Acknowledging Annual Spending	No Reply
Bantu	3	0	0	0	0	0	0	0	0	3	3
	5.5%									5.5%	5.5%
Coloured	3	1	0	1	0	0	0	0	0	5	5
	3.8%	1.3%		1.3%						6.4%	6.4%
Indian	6	2	0	0	0	0	0	0	0	8	16
	4.8%	1.6%								6.3%	36.5%
Natal	21	13	1	4	0	1	1	0	4	45	28
	17.1%	10.6%	.8%	3.3%		.8%	.8%		3.3%	36.7%	22.8%
O.F.S.	21	7	1	0	0	0	0	(R276-R300) 1	0	30	19
	28.8%	9.6%	1.4%					1.4%		41.2%	26.0%
Transvaal	10	10	0	1	0	0	0	0	2	23	27
	11.9%	11.9%		1.2%					2.4%	27.4%	32.1%

Table 3.2.4 Number of: a) Radios in Schools and b) Pianolas in Schools

	Radios			Pianolas			
	Yes	Not Clear	No Answer	Yes	Other (eg. Melodicas)	Not Clear	No Answer
Bantu	7	1	47	1	0	1	53
	12.7%	1.8%	85.5%	1.8%		1.8%	96.4%
Coloured	0	4	74	1	0	3	74
		5.1%	94.9%	1.3%		3.8%	94.9%
Indian	0	0	126	0	6	0	120
			100%		4.8%		95.2%
Natal	0	1	122	3	10	1	109
		.8%	99.2%	2.4%	8.1%	.8%	88.6%
O.F.S.	0	0	73	0	5	0	68
			100%		6.8%		93.2%
Transvaal	0	0	84	0	9	0	75
			100%		10.7%		89.3%

Table 3.2.5 Number of Schools with a) Pitch Pipes, b) P.A. Systems and c) Music Stands

	Pitch Pipes			P.A. Systems			Music Stands		
	Yes	Not Clear	No Answer	Yes	Not Clear	No Answer	Yes	Not Clear	No Answer
Bantu	2	1	52	0	1	54	0	1	54
	3.6%	1.8%	94.5%		1.8%	98.2%		1.8%	98.2%
Coloured	0	3	75	1	3	74	0	3	75
		3.8%	96.2%	1.3%	3.8%	94.9%		3.8%	96.2%
Indian	0	0	126	0	0	126	6	0	120
			100%			100%	4.8%		95.2%
Natal	0	1	122	0	1	122	0	1	122
		.8%	99.2%		.8%	99.2%		.8%	99.2%
O.F.S.	0	0	73	0	0	73	0	0	73
			100%			100%			100%
Transvaal	0	0	84	0	0	84	0	0	84
			100%			100%			100%

Table 3.2.6 Number of a) Electronic Pianos and b) Silent Keyboards in Schools

	Electronic Pianos					Silent Keyboards				
	01-05	06-10	11-15	More	Not Clear	01-05	06-10	11-15	More	Not Clear
Bantu	0	0	0	0	1	3	0	0	0	1
					1.8%	5.5%				1.8%
Coloured	0	1	0	0	3	0	0	0	0	3
		1.3%			3.8%					3.8%
Indian	0	0	0	0	0	0	0	0	0	0
Natal	3	0	1	0	1	1	0	0	0	1
	2.4%		.8%		.8%	.8%				.8%
O.F.S.	0	0	0	0	0	0	0	0	0	0
Transvaal	0	0	5	0	0	0	0	0	0	0
			6.0%							

Table 3.2.7 Number of a) Film Projectors and b) Overhead Projectors in Schools

	1	2	3	4	5	6	7	8	9	Total % of Schools
Film Projectors										
Bantu	7 12.7%	1 1.8%	0	0	0	0	0	0	1 1.8%	16.3
Coloured	29 37.2%	2 2.6%	0	0	0	0	0	0	3 3.8%	43.6
Indian	68 54.0%	3 2.4%	0	0	0	0	0	0	12 9.5%	65.9
Natal	50 40.7%	25 20.3%	16 13.0%	4 3.3%	7 5.7%	0	1 .8%	0	5 4.1%	87.9
O.F.S.	49 67.1%	5 6.8%	3 4.1%	0	1 1.4%	0	0	0	0	79.4
Transvaal	39 46.4%	14 16.7%	5 6.0%	1 1.2%	0	0	0	0	1 1.2%	71.5
Overhead Projectors										
Bantu	7 12.7%	0	0	0	0	0	0	0	1 1.8%	14.5
Coloured	17 21.8%	5 6.4%	2 2.6%	1 1.3%	1 1.3%	0	0	0	4 5.1%	38.5
Indian	28 22.2%	24 19.0%	9 7.1%	8 6.3%	1 .8%	1 .8%	2 1.6%	2 1.6%	12 9.5%	68.9
Natal	10 8.1%	4 3.3%	8 6.5%	4 3.3%	4 3.3%	11 8.9%	8 6.5%	5 4.1%	49 39.8%	83.8
O.F.S.	5 6.8%	3 4.1%	12 16.4%	10 13.7%	2 2.7%	6 8.2%	4 5.5%	3 4.1%	9 12.3%	63.8
Transvaal	6 7.1%	1 1.2%	5 6.0%	11 13.1%	2 2.4%	6 7.1%	1 1.2%	1 1.2%	15 17.9%	57.2%

Table 3.2.8 a) Number of Flannelgraphs in Schools and b) Are There Blackboards with Music Staffs in Schools?

	Flannelgraph						Blackboard with Music Staff		
	01-05	06-10	11-15	More	Not Clear	Total % of Schools	Yes	Not Clear	No Answer
Bantu	4	0	0	0	1	7.3	0	1	54
	7.3%				1.8%			1.8%	98.2%
Coloured	7	2	0	(26-30) 1	4	12.9	1	3	74
	9.0%	2.6%		1.3%	5.1%		1.3%	3.8%	94.9%
Indian	4	0	0	0	0	3.2	0	0	126
	3.2%								100%
Natal	15	3	2	0	1	16.2	1	1	121
	12.2%	2.4%	1.6%		.8%		.8%	.8%	98.4%
O.F.S.	7	0	1	0	0	11.0	0	0	73
	9.6%		1.4%						100%
Transvaal	9	2	0	0	1	13.1	0	0	84
	10.7%	2.4%			1.2%				100%

Table 3.2.9 Number of Scores for Teacher Use

	01-05	06-10	11-15	16-20	21-25	26-30	31-35	36-40	More	Not Clear
Bantu	0	0	1 1.8%	1 1.8%	0	0	0	1 1.8%	0	1 1.8%
Coloured	0	0	0	0	0	0	0	0	(91-95) 1 1.3%	3 3.8%
Indian	0	0	0	0	0	0	0	0	0	1 .8%
Natal	4 3.3%	3 2.4%	0	1 .8%	0	2 1.6%	0	1 .8%	0	3 2.4%
O.F.S.	1 1.4%	2 2.7%	0	0	0	0	0	0	0	1 1.4%
Transvaal	3 3.6%	1 1.2%	2 2.4%	0	0	0	0	0	(46-50) 2 2.4%	2 2.4%

Table 3.2.10 Number of Musical Scores Available to Students

	01-25 (Scores)	26-50	51-75	76-100	101-125	126-150	151-175	176-200	201-225	More
Bantu	1	0	0	1	0	0	0	0	0	(676-700) 1
	1.8%			1.8%						1.8%
Coloured	0	0	0	1	0	0	0	0	0	(226-250) 1
				1.3%						1.3%
Indian	0	0	0	0	0	0	0	0	0	0
Natal	3	3	0	1	0	0	0	1	0	0
	2.4%	2.4%		.8%				.8%		
O.F.S.	1	1	0	0	0	0	0	1	0	0
	1.4%	1.4%						1.4%		
Transvaal	2	3	0	1	1	0	0	0	0	(576-600) 1
	2.4%	3.6%		1.2%	1.2%					1.2%

Table 3.3.0 Number of Schools with Percussion or Orff-Schulwerk Instruments

	Percussion	Orff	Concert Percussion and Orff	Not Clear	No Answer
Bantu	1	0	0	1	53
	1.8%			1.8%	96.4%
Coloured	17	5	0	3	53
	21.8%	6.4%		3.8%	67.9%
Indian	40	16	0	0	70
	31.7%	12.7%			55.6%
Natal	9	52	0	1	61
	7.3%	42.3%		.8%	49.6%
O.F.S.	7	24	0	0	42
	9.6%	32.9%			57.5%
Transvaal	8	27	3	1	45
	9.5%	32.1%	3.6%	1.2%	53.6%

Table 3.3.1 Number of Percussion and Orff Instruments in Use; Number of Schools Using Them

	01-05 (Perc., Orff)	06-10	11-15	16-20	21-25	26-30	31-35	36-40	41-45	More	Not Clear	Total % of Schools
Bantu	0	0	0	0	0	0	0	0	0	0	1	0
											1.8%	
Coloured	1	0	0	0	1	0	1	0	0	0	3	3.9
	1.3%				1.3%		1.3%				3.8%	
Indian	3	0	0	2	0	1	0	1	1	(76-80) 1	0	7.2
	2.4%			1.6%		.8%		.8%	.8%	.8%		
Natal	3	5	1	1	0	1	0	0	0	(46-50) 1	1	9.7
	2.4%	4.1%	.8%	.8%		.8%				.8%	.8%	
O.F.S.	3	1	1	0	0	0	0	0	0	0	0	6.9
	4.1%	1.4%	1.4%									
Transvaal	0	2	0	1	0	0	0	0	0	0	1	3.6
		2.4%		1.2%							1.2%	

Table 3.3.2 Number of Schools with Recorders

	Number of Schools	Not Clear	No Answer
Bantu	9	1	45
	16.4%	1.8%	81.8%
Coloured	8	3	67
	10.3%	3.8%	85.9%
Indian	47	0	79
	37.3%		62.7%
Natal	18	1	104
	14.6%	.8%	84.6%
O.F.S.	11	0	62
	15.1%		84.9%
Transvaal	9	1	74
	10.7%	1.2%	88.1%

Table 3.3.3 Number of Recorders In Use; Number of Schools Using Them

	01-05 (Recorders)	06-10	11-15	16-20	21-25	26-30	31-35	36-40	41-45	46-50	51-55
Bantu	4 7.3%	0	1 1.8%	0	0	0	0	0	0	0	0
Coloured	0	1 1.3%	2 2.6%	0	0	1 1.3%	0	1 1.3%	0	0	0
Indian	0	0	0	3 2.4%	2 1.6%	2 1.6%	0	3 2.4%	1 .8%	4 3.2%	2 1.6%
Natal	2 1.6%	4 3.3%	0	0	2 1.6%	2 1.6%	0	0	0	0	0
O.F.S.	1 1.4%	0	3 4.1%	0	0	2 2.7%	0	0	0	0	0
Transvaal	2 2.4%	1 1.2%	0	0	0	1 1.2%	0	0	0	0	0

	56-60	61-65	66-70	71-75	76-80	81-85	86-90	91-95	Total % of Schools (Clear Replies)	Not Clear
Bantu	0	0	0	0	0	0	0	0	9.1	3 5.5%
Coloured	0	0	0	0	0	0	0	0	6.5	3 3.8%
Indian	3 2.4%	1 .8%	2 1.6%	1 .8%	1 .8%	0	0	0	20.0	0
Natal	0	0	0	0	0	1 .8%	0	0	8.9	2 1.6%
O.F.S.	0	0	0	0	0	0	0	0	8.2	0
Transvaal	0	0	0	0	0	0	0	0	4.8	1 1.2%

Table 3.3.4 Guitars in the Schools

	a) Number of Schools with Guitars			b) Number of Guitars in Use; Number of Schools Using Them						
	Number of Schools	Not Clear	No Answer	01-05 (Guitars)	06-10	11-15	16-20	21-25	More	Not Clear
Bantu	2	1	52	1	1	0	0	0	0	0
	3.6%	1.8%	94.5%	1.8%	1.8%					
Coloured	3	1	74	0	3	0	0	0	0	0
	3.8%	1.3%	94.9%		3.8%					
Indian	2	0	124	2	0	0	0	0	0	0
	1.6%		98.4%	1.6%						
Natal	7	1	115	3	1	0	0	0	0	0
	5.7%	.8%	93.5%	2.4%	.8%					
O.F.S.	2	0	71	1	0	0	0	0	0	0
	2.7%		97.3%	1.4%						
Transvaal	6	1	77	3	2	0	0	0	0	0
	7.1%	1.2%	91.7%	3.6%	2.4%					

Table 3.3.5 Flutes/Piccolos in the Schools

	a) Number of Schools with Flutes/Piccolos			b) Number of Flutes/Piccolos in Use; Number of Schools Using Them						
	Number of Schools	Not Clear	No Answer	01-05 Flutes	06-10	11-15	16-20	21-25	More	Not Clear
Bantu	0	1	54	0	0	0	0	0	0	1
		1.8%	98.2%							1.8%
Coloured	1	3	74	0	0	0	0	0	0	3
	1.3%	3.8%	94.9%							3.8%
Indian	0	0	126	0	0	0	0	0	0	0
			100%							
Natal	5	1	117	1	1	0	0	0	0	1
	4.1%	.8%	95.1%	.8%	.8%					.8%
O.F.S.	0	0	73	0	0	0	0	0	0	0
			100%							
Transvaal	1	1	82	1	0	0	0	0	0	1
	1.2%	1.2%	97.6%	1.2%						1.2%

Table 3.3.6 Clarinets in the Schools

	a) Number of Schools with Clarinets			b) Number of Clarinets in Use; Number of Schools Using Them						
	Number of Schools	Not Clear	No Answer	01-05 (Clarinets)	06-10	11-15	16-20	21-25	More	Not Clear
Bantu	0	1	54	0	0	0	0	0	0	1
		1.8%	98.2%							1.8%
Coloured	0	3	75	0	0	0	0	0	(36-40) 1	3
		3.8%	96.2%						1.3%	3.8%
Indian	0	0	126	0	0	0	0	0	0	0
			100%							
Natal	5	1	117	1	0	1	0	0	0	1
	4.1%	.8%	95.1%	.8%		.8%				.8%
O.F.S.	0	0	73	0	0	0	0	0	0	0
			100%							
Transvaal	3	1	80	2	1	0	0	0	0	1
	3.6%	1.2%	95.2%	2.4%	1.2%					1.2%

Table 3.3.7 Oboes/English Horns/Bassoons in the Schools

	a) Number of Schools with Oboes/English Horns/Bassoons			b) Number of Oboes/English Horns/Bassoons in Use; Number of Schools Using Them						
	Number of Schools	Not Clear	No Answer	01-05 Oboes, etc.	06-10	11-15	16-20	21-25	More	Not Clear
Bantu	0	1	54	0	0	0	0	0	0	1
		1.8%	98.2%							1.8%
Coloured	0	4	74	0	0	0	0	0	0	3
		5.1%	94.9%							3.8%
Indian	0	0	126	0	0	0	0	0	0	0
			100%							
Natal	0	1	122	0	0	0	0	0	0	1
		.8%	99.2%							.8%
O.F.S.	0	0	73	0	0	0	0	0	0	0
			100%							
Transvaal	1	1	82	1	0	0	0	0	0	1
	1.2%	1.2%	97.6%	1.2%						1.2%

Table 3.3.8 Trumpets/Trombones in the Schools

	a) Number of Schools with Trumpets/Trombones			b) Number of Trumpets/Trombones in Use; Number of Schools Using Them						
	Number of Schools	Not Clear	No Answer	01-05 (Trpts., Trbs.)	06-10	11-15	16-20	21-25	More	Not Clear
Bantu	0	1	54	0	0	0	0	0	0	1
		1.8%	98.2%							1.8%
Coloured	0	3	75	0	0	0	0	0	0	3
		3.8%	96.2%							3.8%
Indian	0	0	126	0	0	0	0	0	0	0
			100%							
Natal	9	1	113	0	0	1	0	0	(31-35) 1	1
	7.3%	.8%	91.9%			.8%			.8%	.8%
O.F.S.	3	0	70	1	0	0	0	0	0	0
	4.1%		95.9%	1.4%						
Transvaal	3	1	80	2	1	0	0	0	0	1
	3.6%	1.2%	95.2%	2.4%	1.2%					1.2%

Table 3.3.9 French Horns in the Schools

	a) Number of Schools with French Horns			b) Number of Horns in Use; Number of Schools Using Them						
	Number of Schools	Not Clear	No Answer	01-05 (Horns)	06-10	11-15	16-20	21-25	More	Not Clear
Bantu	0	1	54	0	0	0	0	0	0	1
		1.8%	98.2%							1.8%
Coloured	0	3	75	0	0	0	0	0	0	3
		3.8%	96.2%							3.8%
Indian	0	0	126	0	0	0	0	0	0	0
			100%							
Natal	1	1	121	0	0	0	0	0	0	1
	.8%	.8%	98.4%							.8%
O.F.S.	1	0	72	0	0	0	0	0	0	0
	1.4%		98.6%							
Transvaal	2	1	81	2	0	0	0	0	0	1
	2.4%	1.2%	96.4%	2.4%						1.2%

Table 3.3.10 Tubas/Sousaphones in the Schools

	a) Number of Schools with Tubas/Sousaphones			b) Number of Tubas/Sousaphones in Use; Number of Schools Using Them						
	Number of Schools	Not Clear	No Answer	01-05 (Tubas, Sousa.)	06-10	11-15	16-20	21-25	More	Not Clear
Bantu	0	1	54	0	0	0	0	0	0	1
		1.8%	98.2%							1.8%
Coloured	0	3	75	0	0	0	0	0	0	3
		3.8%	96.2%							3.8%
Indian	0	0	126	0	0	0	0	0	0	0
			100%							
Natal	3	1	119	1	0	0	0	0	0	1
	2.4%	.8%	96.7%	.8%						.8%
O.F.S.	1	0	72	0	0	0	0	0	0	0
	1.4%		98.6%							
Transvaal	2	1	81	1	1	0	0	0	0	1
	2.4%	1.2%	96.4%	1.2%	1.2%					1.2%

Table 3.3.11 Stringed Instruments in the Schools

	a) Number of Schools with Stringed Instruments			b) Number of Stringed Instruments; Number of Schools Using Them						
	Number of Schools	Not Clear	No Answer	01-05 (String. Inst.)	06-10	11-15	16-20	21-25	More	Not Clear
Bantu	0	1	54	0	0	0	0	0	0	1
		1.8%	98.2%							1.8%
Coloured	0	3	75	0	0	0	0	0	0	3
		3.8%	96.2%							3.8%
Indian	0	0	126	0	0	0	0	0	0	0
			100%							
Natal	5	1	117	1	0	0	0	0	(46-50) 1	1
	4.1%	.8%	95.1%	.8%					.8%	.8%
O.F.S.	0	0	73	0	0	0	0	0	0	0
			100%							
Transvaal	9	1	74	5	1	1	0	0	0	1
	10.7%	1.2%	88.1%	6.0%	1.2%	1.2%				1.2%

Table 3.3.12 Acquisition of Instruments

	School Purchase	P.T.A.* Purchase	Pupil Purchase	Education Department Purchase	Education Depart-ment Loan	Dona-tion	Education Department Supposed to	Combi-nation	Not Clear	No Answer
Bantu	13	0	0	2	1	2	1	1	1	34
	23.6%			3.6%	1.8%	3.6%	1.8%	1.8%	1.8%	61.8%
Coloured	18	0	0	9	0	0	0	4	5	42
	23.1%			11.5%				5.1%	6.4%	53.8%
Indian	0	0	1	68	8	0	0	19	12	18
			.8%	54.0%	6.3%			15.1%	9.5%	14.3%
Natal	41	0	5	14	0	0	0	28	22	13
	33.3%		4.1%	11.4%				22.8%	17.9%	10.6%
O.F.S.	6	1	2	22	1	0	0	20	15	6
	8.2%	1.4%	2.7%	30.1%	1.4%			27.4%	20.5%	8.2%
Transvaal	13	4	1	21	0	0	0	18	15	12
	15.5%	4.8%	1.2%	25.0%				21.4%	17.9%	14.3%

*P.T.A.=Parent Teacher Association

Table 3.3.13 Paying for Repairs and Maintenance

	Pupil	School	Education Department	Pupil+ School	School+ Education Department	Pupil+ School+ Education Department	Not Clear	No Answer
Bantu	1	16	0	0	1	0	3	34
	1.8%	29.1%			1.8%		5.5%	61.8%
Coloured	0	14	15	0	0	1	5	43
		17.9%	19.2%			1.3%	6.4%	55.1%
Indian	17	24	30	1	1	3	30	20
	13.5%	19.0%	23.8%	.8%	.8%	2.4%	23.8%	15.9%
Natal	3	49	23	2	7	3	23	13
	2.4%	39.8%	18.7%	1.6%	5.7%	2.4%	18.7%	10.6%
O.F.S.	1	18	30	0	5	1	12	6
	1.4%	24.7%	41.1%		6.8%	1.4%	16.4%	8.2%
Transvaal	1	32	14	4	6	1	14	12
	1.2%	38.1%	16.7%	4.8%	7.1%	1.2%	16.7%	14.3%

Table 3.3.14 Frequency of Need for Repairs

	01-05 Months	06 Months	12 Months (1 yr.)	18 Months	24 Months (2 yrs.)	Over 25 Months	30 Months	36 Months (3 yrs.)	42 Months	48 Months (4 yrs.)
Bantu	1	0	7	0	0	0	0	0	0	0
	1.8%		12.7%							
Coloured	0	0	5	0	4	0	0	0	0	0
			6.4%		5.1%					
Indian	0	2	6	0	4	0	0	0	0	0
		1.6%	4.8%		3.2%					
Natal	0	6	19	0	14	2	0	0	0	0
		4.9%	15.4%		11.4%	1.6%				
O.F.S.	0	1	8	0	10	0	0	1	0	0
		1.4%	11.0%		13.7%			1.4%		
Transvaal	0	1	7	0	3	0	0	1	0	0
		1.2%	8.3%		3.6%			1.2%		

Table 3.3.14 (continued) Frequency of Need for Repairs

	54 Months	60 Months (5 yrs.)	66 Months	72 Months (6 yrs.)	78 Months	84 Months (7 yrs.)	90 Months	Not Specific	Not Clear	No Answer
Bantu	0	0	0	0	0	0	0	3 5.5%	4 7.3%	72.7%
Coloured	0	0	0	0	0	0	0	12 15.4%	9 11.5%	61.6%
Indian	0	0	0	0	0	1 .8%	0	3 2.4%	79 62.7%	24.5%
Natal	0	0	0	0	0	0	0	0	66 53.7%	13.0%
O.F.S.	0	0	0	0	0	0	0	0	43 58.9%	13.6%
Transvaal	0	1 1.2%	0	0	0	0	0	0	54 64.3%	20.2%

Table 3.3.15 Repairing of Instruments: Who Does It?

	Do Own	Send Out	Both	Not Clear	No Answer
Bantu	2	8	0	7	38
	3.6%	14.5%		12.7%	69.1%
Coloured	1	16	0	12	49
	1.3%	20.5%		15.4%	62.8%
Indian	7	33	0	48	38
	5.6%	26.2%		38.1%	30.2%
Natal	15	46	1	43	18
	12.2%	37.4%	.8%	35.0%	14.6%
O.F.S.	10	28	2	25	8
	13.7%	38.4%	2.7%	34.2%	11.0%
Transvaal	11	26	2	29	16
	13.1%	31.0%	2.4%	34.5%	19.0%

Frequency of Piano Tuning

	01-06 Months	07-12 Months (1 yr.)	13-18 Months	19-24 Months (2 yrs.)	25-30 Months	31-36 Months (3 yrs.)	37-42 Months	43-48 Months (4 yrs.)	49-54 Months
Bantu	0	2 3.6%	0	0	0	0	0	0	0
Coloured	9 11.5%	19 24.4%	0	1 1.3%	0	1 1.3%	0	0	0
Indian	9 7.1%	12 9.5%	0	0	0	1 .8%	0	0	0
Natal	47 38.2%	57 46.3%	1 .8%	2 1.6%	0	1 .8%	0	0	0
O.F.S.	48 65.8%	17 23.3%	0	0	0	0	0	0	0
Transvaal	24 28.6%	41 48.8%	0	1 1.2%	0	0	0	0	0

	55-60 Months (5 yrs.)	61-66 Months	67-72 Months (6 yrs.)	73-78 Months	79-84 Months (7 yrs.)	85-90 Months (Over 7 yrs.)	91-96 Months	97-102 Months/ Not Clear	No Answer
Bantu	0	0	0	0	0	1 1.8%	0	2 3.6%	91.0%
Coloured	1 1.3%	0	0	0	0	1 1.3%	0	9 11.5%	47.4%
Indian	0	1 .8%	0	0	0	2 1.6%	0	11 8.7%	71.5%
Natal	0	0	0	0	0	0	0	6 4.9%	7.4%
O.F.S.	0	0	0	0	0	0	0	2 2.7%	8.2%
Transvaal	1 1.2%	0	0	0	0	0	0	6 7.1%	13.1%

Table 3.3.17 Money Spent Annually by Schools for Music

	R001-R025	R026-R050	R051-R075	R076-R100	R101-R125	R126-R150	R151-R175	More	Irregular Spending	% "NO REPLY" and Nothing Spent
Bantu	5	1	0	0	0	0	0	0	0	89.1
	9.1%	1.8%								
								(R776-R800)		
Coloured	5	2	0	0	0	0	0	1	0	88.4
	6.4%	2.6%						1.3%		
								(R901-R925)		
								1		
								1.3%		
Indian	1	1	1	0	2	0	0	0	0	96.0
	.8%	.8%	.8%		1.6%					
								(R176-R200)		
Natal	35	9	0	6	0	0	0	1	4	54.4
	28.5%	7.3%		4.9%				.8%	3.3%	
								(R326-R350)		
								1		
								.8%		
O.F.S.	14	5	1	1	0	0	0	0	1	69.8
	19.2%	6.8%	1.4%	1.4%					1.4%	
Transvaal	15	5	1	3	0	2	0	0	1	67.7
	17.9%	6.0%	1.2%	3.6%		2.4%			1.2%	

Table 3.3.18 Money Spent Annually by Schools for Musical Equipment

	R001-R025	R026-R050	R051-R075	R076-R100	R101-R125	R126-R150	R151-R175	More	Irregular Spending	% "NO REPLY" and Nothing Spent
Bantu	1	3	0	0	0	0	0	0	0	92.7
	1.8%	5.5%								
Coloured	1	0	1	1	0	0	0	0	0	96.1
	1.3%		1.3%	1.3%						
Indian	2	2	0	1	0	0	0	1	0	95.2%
	1.6%	1.6%		.8%				.8% (R176-R200)		
Natal	11	6	4	2	0	1	0	3	4	70.7
	8.9%	4.9%	3.3%	1.6%		.8%		2.4% (R476-R500)	3.3%	
								4		
								3.3% (576-600)		
								1		
								.8%		
O.F.S.	6	3	2	2	0	1	0	0	1	79.5%
	8.2%	4.1%	2.7%	2.7%		1.4%			1.4%	
Transvaal	5	3	2	0	0	0	0	0	2	85.6%
	6.0%	3.6%	2.4%						2.4%	

Table 3.3.19 Money Spent Annually by Schools for Instruments

	R0001-R0050	R0051-R0100	R0101-R0150	R0151-R0200	R0201-R0250	R0250-R0300
Bantu	5 9.1%	0	0	1 1.8%	0	1 1.8%
Coloured	5 6.4%	2 2.6%	1 1.3%	1 1.3%	0	0
Indian	4 3.2%	1 .8%	0	0	1 .8%	0
Natal	25 20.3%	6 4.9%	1 .8%	7 5.7%	0	1 .8%
O.F.S.	10 13.7%	4 5.5%	0	2 2.7%	0	0
Transvaal	7 8.3%	1 1.2%	0	2 2.4%	0	0

	R0301-R0350	R0351-R0400	More	Irregular Spending	"I buy my own"	% "NO REPLY" and Nothing Spent
Bantu	0	0	0	0	0	87.3%
Coloured	0	0	0	0	0	88.4%
Indian	0	0	0 (R451-R500)	0	0	95.2%
Natal	0	2 1.6%	1 .8%	0	0	65.1%
O.F.S.	0	0	0 (R451-R500)	0	0	78.1%
Transvaal	0	0	1 1.2%	0	1 1.2%	85.7%

Table 3.4.0 Where are Records, Equipment and Instruments, Stored?

	A Class-Room	Music Room	Resource Centre	Principal's Office	Music Room+ Resource Centre	Other	Combi-nation	Not Clear	No Answer
Bantu	11	2	5	2	0	0	0	6	29
	20.0%	3.6%	9.1%	3.6%				10.9%	52.7%
Coloured	28	6	3	1	0	0	0	10	30
	35.9%	7.7%	3.8%	1.3%				12.8%	38.5%
Indian	41	13	13	1	1	11	1	35	10
	32.5%	10.3%	10.3%	.8%	.8%	8.7%	.8%	27.8%	7.9%
Natal	10	34	21	0	16	8	13	6	15
	8.1%	27.6%	17.1%		13.0%	6.5%	10.6%	4.9%	12.2%
O.F.S.	3	33	8	0	6	0	9	7	7
	4.1%	45.2%	11.0%		8.2%		12.3%	9.6%	9.6%
Transvaal	19	18	9	0	1	3	13	9	12
	22.6%	21.4%	10.7%		1.2%	3.6%	15.5%	10.7%	14.3%

Table 3.4.1 Re: Adequacy of Storage and Blackboard Space and Seating

		Adequate	Inadequate	Not Clear	No Answer
Music Storage	Bantu	2 3.6%	15 27.3%	35 63.6%	3 5.5%
	Coloured	10 12.8%	26 33.3%	38 48.7%	4 5.1%
	Indian	37 29.4%	42 33.3%	43 34.1%	4 3.2%
	Natal	73 59.3%	18 14.6%	22 17.9%	10 8.1%
	O.F.S.	48 65.8%	11 15.1%	9 12.3%	5 6.8%
	Transvaal	32 38.1%	28 33.3%	14 16.7%	10 11.9%
Record Storage	Bantu	4 7.3%	11 20.0%	35 63.6%	5 9.1%
	Coloured	8 10.3%	21 26.9%	43 55.1%	6 7.7%
	Indian	20 15.9%	25 19.8%	71 56.3%	10 7.9%
	Natal	64 52.0%	15 12.2%	34 27.6%	10 8.1%
	O.F.S.	47 64.4%	9 12.3%	12 16.4%	5 6.8%
	Transvaal	30 35.7%	25 29.8%	19 22.6%	10 11.9%
Instrument Storage	Bantu	3 5.5%	13 23.6%	36 65.5%	3 5.5%
	Coloured	13 16.7%	25 32.1%	36 46.2%	4 5.1%
	Indian	31 24.6%	46 36.5%	45 35.7%	4 3.2%
	Natal	62 50.4%	26 21.1%	23 18.7%	12 9.8%
	O.F.S.	44 60.3%	13 17.8%	11 15.1%	5 6.8%
	Transvaal	31 36.9%	29 34.5%	13 15.5%	11 13.1%

		Adequate	Inadequate	Not Clear	No Answer
Blackboard Space	Bantu	9 16.4%	16 29.1%	27 49.1%	3 5.5%
	Coloured	18 23.1%	26 33.3%	31 39.7%	3 3.8%
	Indian	46 36.5%	34 27.0%	42 33.3%	4 3.2%
	Natal	67 54.5%	22 17.9%	24 19.5%	10 8.1%
	O.F.S.	40 54.8%	20 27.3%	8 11.0%	5 6.8%
	Transvaal	29 34.5%	32 38.1%	13 15.5%	10 11.9%
Seating	Bantu	9 16.4%	15 27.3%	28 50.9%	3 5.5%
	Coloured	20 25.6%	26 33.3%	27 34.6%	5 6.4%
	Indian	50 39.7%	33 26.2%	39 31.0%	4 3.2%
	Natal	77 62.6%	12 9.8%	24 19.5%	10 8.1%
	O.F.S.	43 58.9%	15 20.5%	10 13.7%	5 6.8%
	Transvaal	40 47.6%	19 22.6%	14 16.7%	11 13.1%

Table 3.4.2 Music Rooms in Schools

	Is There A Music Room?				
	Yes	No	More Than One	Not Clear	No Answer
Bantu	3	47	0	2	3
	5.5%	85.5%		3.6%	5.5%
Coloured	7	61	2*	3	5
	9.0%	78.2%	2.6%	3.8%	6.4%
Indian	22	97	0	3	4
	17.5%	77.0%		2.4%	3.2%
Natal	62	47	0	3	11
	50.4%	38.2%		2.4%	8.9%
O.F.S.	42	17	7	2	5
	57.5%	23.3%	9.6%	2.7%	6.8%
Transvaal	26	37	9	1	11
	31.0%	44.0%	10.7%	1.2%	13.1%

* One School had 5 Music Rooms.

Table 3.4.3 Number of Practice Rooms

	One	Two	Three	Four	Five	Six	Seven	Eight	Not Clear	No Answer
Bantu	3	1	0	0	0	0	0	0	3	48
	5.5%	1.8%							5.5%	87.3%
Coloured	1	1	2	1	1	0	0	0	5	67
	1.3%	1.3%	2.6%	1.3%	1.3%				6.4%	85.9%
Indian	10	0	0	0	0	0	0	0	2	114
	7.9%								1.6%	90.5%
Natal	8	4	1	0	2	1	2	4	2	99
	6.5%	3.3%	.8%		1.6%	.8%	1.6%	3.3%	1.6%	80.5%
O.F.S.	4	4	4	1	1	0	1	0	2	56
	5.5%	5.5%	5.5%	1.4%	1.4%		1.4%		2.7%	76.7%
Transvaal	7	4	3	0	0	1	0	3	4	62
	8.3%	4.8%	3.6%			1.2%		3.6%	4.8%	73.8%

PART FOUR

PROFILE OF TEACHERS WHO RESPONDED

1. Gender and Age

Questions to teachers completing the questionnaire:

"Are you male or female? What is your age?"

In Bantu, Coloured and Indian schools, males made up anywhere from 58.9 to 74.5% of the teaching force who replied. In the schools of Natal, the Orange Free State and the Transvaal the situation was just the opposite: females constituted from 69.0 to 84.9% of responding teachers (Table 4.1.0).

The youngest teachers were in the Indian schools, where 44.4% were between the ages of twenty and thirty. Only 7.1% were between fifty and sixty years old, contrasted with 14.3 to 19.2% of teachers in the other jurisdictions. In the other school systems, teacher ages were fairly evenly distributed, and there were no dramatic swells at any particular stage (Table 4.1.1).

2. Experience and Job Security

Questions to teachers completing the questionnaire:

"How many years total teaching experience do you have?

How many years music teaching experience do you have?

Are you on permanent staff or temporary staff?"

In Bantu and Coloured schools, over 58% of teachers had from ten to

twenty-five years of experience,- although 23.7% of Bantu teachers had been teaching five years or less. Since Indian teachers were generally the youngest, it was not surprising that they represented the largest percentage of respondents with five years experience or less (36.5%). On the other hand, 49.9% of them had from ten to twenty-five years experience.

In Natal, Orange Free State and Transvaal schools, from 41.1 to 47.9% of responding teachers had taught for ten to twenty-five years, with the bulk of that number in the ten to fifteen year range. Approximately 17% of teachers in Natal and the Orange Free State had taught for five years or less, but that percentage rose to 28.6% in the Transvaal (Table 4.2.0).

Music teaching experience tended to be fifteen years or under. In Bantu schools it was fairly evenly distributed up to that point. In Coloured schools there was an equal number with five years or less experience and with fifteen years experience. Indian teachers' music teaching experience was heavily concentrated from under five to ten years. Most Natal teachers had anywhere up to fifteen years experience, while Orange Free State teachers ranged up to twenty years experience. Most Transvaal teachers had up to fifteen years of music teaching experience, with 35.7% of them falling in the five years and under range (Table 4.2.1).

Job security of teachers who responded varied widely. Permanent positions were held by 94.5% of Bantu teachers, 73.1% of Coloured teachers and 74.6% of Indian teachers. In Natal only 53.7% held permanent positions and in the Orange Free State this figure was reduced even further, to 24.7%. Teachers in the Transvaal were better off than their counterparts in the other two provincial jurisdictions: 63.1% of them held permanent positions (Table 4.2.2).

3. Teaching Qualifications

Question to teachers completing the questionnaire:

"What teaching qualifications do you have?

- None
- Teacher training college
- B.A.
- M.A.
- University education diploma
- Other (please specify)."

Teacher Training College is the most basic training available for teachers in many, many countries, including South Africa. There was, however, a great variation in the number of teachers who held that basic qualification. From 83.6 to 77.0% of Bantu, Coloured and Indian teachers had received that training. On the other hand, only 41.5% of Natal teachers who replied, 28.8% of Orange Free State teachers and 45.2% of Transvaal teachers had received that training. Approximately 7% of Bantu and Coloured teachers and 1.6% of Indian teachers said that they had no training, while 17.1% of Natal teachers and 19.2% of Orange Free State teachers said that they had none. That figure dropped to 4.8% in the Transvaal.

The information may not be as straightforward as it first appears, however: the Inspector of Music for Bantu schools, in his reply to this questionnaire, wrote, "Qualifications required for entry into Teacher Training Colleges and qualifications gained by those leaving with specialist training, differ radically between European and Bantu Colleges." As the teachers' replies to the questions were tabulated, it was noted that a large proportion of Bantu teachers had attended Teachers' College with less than Matriculation level papers. Many had a Junior Certificate and some had only Standard 6. Many Coloured teachers and some Indian teachers had only Junior level

certificates, although none had less than that. None of the teachers in Natal, Orange Free State and Transvaal schools admitted to having less than Matriculation level certificates.

By contrast, from 1.3 to 4.8% of Bantu, Coloured and Indian teachers had a B.A. as their basic training, whereas 17.9% of Natal teachers, 9.6% of Orange Free State teachers and 13.1% of Transvaal teachers had that same qualification. Only 0 to 18.7% of Bantu, Coloured, Indian and Natal teachers avoided the question of basic qualifications, whereas 41.1% of Orange Free State teachers and 32.1% of Transvaal teachers gave no answer.

The additional qualification of a University Education Diploma was definitely more prevalent in Natal, Orange Free State and Transvaal teachers' replies, which corresponded with the larger percentage of B.A.'s and M.A.'s. Other additional qualifications varied only a matter of a few percentage points between teachers of the various jurisdictions, although the only M.A.'s occurred amongst teachers in Natal, Orange Free State and Transvaal jurisdictions. . . .It never became clear exactly what a higher school diploma was, unless it referred to a Matriculation/Senior Certificate as opposed to a Junior Certificate. It was mentioned by Bantu, Coloured and Indian authorities and hence was included in the questionnaire. It turned out to be of little significance as only one teacher in each of four jurisdictions had it (Table 4.3.0).

4. Musical Qualifications

Questions to the education authorities:

"What minimum qualifications (musical and pedagogical) does your department expect for:

1) a resident music specialist - primary school
- secondary school

2) a travelling music specialist - primary school
- secondary school

3) a professional musician from the community
- primary school
- secondary school

4) other music teaching staff employed (Please specify)
- primary school
- secondary school

If the above-mentioned qualifications are obtainable at a teacher training college, please enclose a copy of the music curriculum for teacher training colleges under your jurisdiction. How many hours per week are scheduled for this music training?"

Questions to teachers completing the questionnaire:

"What musical qualifications do you have?

- none
- course at training college
- university music,- B.A.
  - Diploma in music
  - Bachelor of music
- piano or other instrumental (please specify instrument and level attained).
- theory (Please specify institution studied with and level attained).
- other (Please specify)."

Whether or not music flourishes in a school depends on how many teachers are trained especially in music: no matter how much people love music, unless they feel confident in working with it, due to previous experience, very few are willing to try their hand at creating a music life for a school.

What did the authorities view as musical requirements for music teachers? It seemed to range from "We take what we can get," through courses at training college, to professional musicians (Table 4.4.2). Bantu education authorities wrote that all music is taught by classroom teachers. Many had received training in one of three training colleges offering piano tuition, or one of five or six offering recorder tuition. In Coloured schools, only 20% of music,

at the most, was taught by a specialist. Indian, Natal, Orange Free State and Transvaal authorities, on the other hand, said that almost all of their music was taught by either a resident or travelling specialist (Table 4.4.0).

Over 40% of Bantu and Coloured teachers who responded had no musical training. Over 30% had a course at training college. Only 1.8% of responding Bantu teachers and no Coloured teachers had a music diploma. Of Indian teachers who responded, 26.2% admitted to having no musical training, almost 50% had a course at training college and 2.4% said that they had a music diploma. None of the teachers in these jurisdictions had either a B.A. in music or a Bachelor of Music degree.

In Natal, 17.1% had no musical training; 30.9% had a music course at training college; 2.4% possessed a B.A. in music; 17.9% had a music diploma and 7.3% had a Bachelor of Music. In other words, 27.6% of responding Natal teachers had some specialized music training. The situation was even better in the Orange Free State, where only 4.1% had no musical training and 6.8% had only a course at training college: 6.8% possessed a B.A. in music; 30.1% had a music diploma and 15.1% had a Bachelor of Music,- a total of 52% with specialized musical training. Transvaal teachers' musical qualifications were more similar to those in Natal: 15.5% of the respondents had none and 26.2% had only a course at training college while a total of 28.6% had specialized musical qualifications,- 4.8% with a B.A. in music; 11.9% with music diplomas and 11.9% with a Bachelor of Music (Table 4.4.1).

In response to the question concerning musical instruments they played, 45.2 to 90.9% of Bantu, Coloured and Indian teachers gave no answer or an

ambiguous one,- which, as became clear earlier, usually meant that they had nothing positive to say. Of the Coloured teachers, 21.8% played the piano or organ. Of the Indian teachers, 37.3% played a woodwind instrument which, based on the large amount of recorder activity in Indian schools, one could probably assume to be recorder and 11.9% played more than one instrument.

In replies from Natal, Orange Free State and Transvaal schools, over a third of the teachers gave either no answer, or an answer which was not clear, concerning the instrument(s) they played. From 41.7 to 47.9% played the piano and from 15.5 to 32.9% played more than one instrument (Table 4.4.3a).

Very few Bantu or Coloured teachers admitted to playing their instrument to any degree of efficiency. Half of the Indian teachers had achieved anywhere from Grade 2 to Artist's Diploma or Licentiate Status, with the majority falling in the Grade 4 to 6 range. Of Natal respondents, 54.5% had reached some degree of efficiency: 12.2% had achieved Grade 6 standing, 19.5% had reached Grade 8 and 22.8% had obtained their Artist's Diploma or Licentiate. In the Orange Free State, 57.5% of respondents had attained Grade 8 or Artist's Diploma/Licentiate level. In the Transvaal this percentage fell to 35.7% (Table 4.4.3b).

A number of teachers had acquired some theoretical qualifications. Most of these qualifications were "theory" (Rudiments) with very few sight singing or history and a small proportion of general musicianship. Fewer than 15% of Bantu and Coloured teachers had any theoretical training. On the other hand, 58% of Indian teachers, 50% of Natal teachers, 67.1% of

Orange Free State teachers and 45.3% of Transvaal teachers had some theoretical training. The difference amongst these four groups of people lay in the varying levels of training evident. A large proportion of Indian teachers had only qualifying or preliminary qualifications, with the rest being primarily Grade 3 or Grade 6 level. Most of the Natal teachers fell in the Grade 6 to Artist's Diploma/Licentiate level. Over half of Orange Free State teachers lay at one of the two extremes: 16.4% had qualifying or preliminary level and 13.7% had university level theory qualifications. The rest spanned the Grade 6 to Artist's Diploma/Licentiate range. Transvaal teachers were not grouped in any one particular spot (Table 4.4.4).

5. Musical Interests

Questions to teachers completing the questionnaire:

"Please indicate your interest in the following, by marking very interested, average interest, or not very interested:

- African traditional
- African popular
- Jazz
- Rock
- Pop
- European music prior to 1600
- European "classical" music to about 1900
- 20th century "classical", eg. Bartok, Stravinsky
- 20th century "avant garde", eg. Cage, Stockhausen
- Folk music of the European type
- Indian classical
- Indian popular
- Other (please specify)."

"In column A, please rank the following according to what you feel you spend most of your time in school doing.

In column B, please rank the following according to what you feel you would like to spend your school time doing.

- Teaching singing and doing choral work
- Teaching instruments and doing band/orchestral work
- Teaching theory and history
- Doing group music making - Orff-type
  - creative; experimental
- Other (please specify)."

In the question designed to survey the musical interests of respondents, an attempt was made to include all major types of music which would seem to be of relevance to the South African population, and then allow a space for "other",- asking people to specify what type of music they were referring to if they included "other". In fact, few people did specify, which made the category rather unilluminating.

In one respect, it was a mistake to offer only three levels of interest. It was too easy for people to take a middle course, if they didn't have strong feelings one way or another. A point ranking system might have yielded more information. Nevertheless, certain trends did become very apparent.

Table 4.5.0 is a summary of the more detailed information in subsequent tables. It records the highest percentages for very interested, average interest and not interested, under each type of music mentioned.

Bantu teachers were the greatest devotees of African traditional and African popular music (Table 4.5.1 a,b). If one examines great interest plus average interest, Natal and Transvaal teachers, followed by Indian teachers, were the next greatest devotees of African traditional music. Using the same measure, Coloured teachers showed the second largest following for African popular music, followed by Transvaal and Indian teachers. African teachers, on the other hand, showed very little interest in Indian music (Table 4.5.1 k,l). In fact, there was a low interest in Indian music, other than from Indians.

Bantu, Coloured and Indian teachers expressed the greatest interest in Jazz, Rock and Pop music. Orange Free State and Transvaal teachers expressed the least interest (Table 4.5.1 c,d,f).

Most teachers except Bantu enjoyed European-type Folk Music (Table 4.5.1 e). Teachers in Natal, the Orange Free State and the Transvaal showed the most interest in European music before 1600 and from 1600 to 1900. Coloured, Natal and Orange Free State teachers demonstrated the most interest in 20th century "classical" music. On the whole, there was a much smaller interest in 20th century avant-garde music (Table 4.5.1 g,h,i,j). . . .European music from 1600 to 1900 received the highest ratings of any type suggested (Table 4.5.0).

Coloured and Orange Free State teachers seem to have shown great interest in the largest variety of music (eight different types each). Ironically, Orange Free State teachers, along with Transvaal teachers, also seemed to lead in lack of interest (nine varieties of music each). Indian teachers had an average interest in the most types of music of any group (nine varieties of music) (Table 4.5.0).

These preferences no doubt influence what music is taught, and how it is taught. On the other hand, to what extent are teacher preferences set by what they are exposed to (or not exposed to) as a student in school?

Hoping to uncover more information about teacher preferences, the questionnaire asked respondents to rank various aspects of music teaching from first to sixth place, initially from the aspect of what they felt they spent their time doing, and then thinking of what they would like to do. The latter exercise gave scope for all sorts of flights of fancy, so that it was disappointing when large numbers of replies were not clear, or gave no answer.

With regard to what teachers felt they spent their time doing, over 50% of Bantu, Coloured, Indian and Natal teachers placed singing as number one

(Table 4.5.2a). Only 24.7% of Orange Free State teachers held the same opinion: 39.7% regarded band or orchestral work as their first activity (Table 4.5.2b). In the Transvaal, 40.5% saw singing as their number one activity and 11.9% saw theory and history as their number one activity (Table 4.5.2 a,c).

The most noticeable concentration of Bantu, Coloured, Indian, Natal and Orange Free State teachers placed theory as their second most frequent activity. An almost equal porportion of Indian and Natal teachers ranked instrumental work as second, however, and an even larger percentage of Natal teachers saw Orff activities as what they did second most often. Transvaal teachers ranked instrumental work and Orff activities as second.

The third most common activity was seen as Orff activities by Bantu teachers; instrumental work by Indian teachers; Orff activities by Natal teachers, and theory and history by Orange Free State and Transvaal teachers.

Aside from placing singing first, Coloured teachers generally did not give much response concerning what they felt they spent their time doing. But what was even more remarkable was the high proportion of all teachers who gave either no answer or an unclear answer regarding what they felt they spent their time doing (Table 4.5.2 a,b,c,d,e,f).

There were no dramatic changes when teachers noted what they would like to do, except that even fewer gave clear, firm answers. Whereas over 50% of most teachers ranked singing as number one in what they spent their time doing, only about 30% listed it as their first choice in what they would like to do. A few more Bantu, Coloured, Natal and Orange Free State teachers wanted to see theory and history take first place. Fewer teachers

wanted it in second place, except in the Orange Free State, where theory and history held their own. The percentage of Orange Free State teachers who wanted band/orchestral instruments as first or second choice fell, when compared with its ranking under what teachers did do. The percentage of teachers who wished to see group music making in first or second place did not change significantly from those who had it, except in Indian schools, where many more wished to have it. More wanted creative or experimental music making than had it. None of the numbers was overwhelming (Tables 4.5.3 a,b,c,d,e,f).

6. Some General Observations

1) Male teachers were much more prevalent in Bantu, Coloured and Indian schools. Female teachers were more common in Natal, Orange Free State and Transvaal schools.

2) The majority of teachers had either under five years or between ten and fifteen years experience of teaching, generally. Much smaller numbers had been involved for over twenty years. Music teaching experience tended to be fifteen years or under.

3) Bantu, Coloured and Indian teachers had better job security; that is, far more of them held permanent positions. This may have been a reflection of the fact that they were generally male. . . .For a long time, female teachers in many jurisdictions were automatically put on temporary contract when they married.

4) Teachers in Natal, Orange Free State and Transvaal schools tended to be better educated. Many Bantu and Coloured teachers had little more education than the children they taught.

5) Teachers in Natal, Orange Free State and Transvaal schools generally had more musical training than those in Bantu, Coloured and Indian schools.

6) Regarding musical interests,

. Bantu teachers were the greatest devotees of African traditional and pop music, although other people did express an interest.

. Indian traditional and pop music had few followers except amongst Indian teachers.

. Bantu, Coloured and Indian teachers expressed the greatest interest in jazz, rock and pop music.

. Most teachers except Bantu enjoyed European-type folk music.

. European "art" music from 1600 to 1900 received the highest ratings of any type of music suggested.

. 20th century avant-garde music was not very popular with any group of teachers.

. Coloured and Orange Free State teachers showed great interest in the largest variety of music.

7) When asked to rank musical activities they felt occupied most of their school time, most teachers placed singing first. When asked to rank musical activities they would <u>like</u> to spend the most time teaching, there was very little change.

Table 4.1.0 Gender of Teachers Who Responded

	Male	Female	Not Clear	No Answer
Bantu	41	13	1	0
	74.5%	23.6%	1.8%	
Coloured	46	28	2	2
	58.9%	35.9%	2.6%	2.6%
Indian	76	47	0	3
	60.3%	37.3%		2.4%
Natal	27	85	2	9
	22.0%	69.1%	1.6%	7.3%
O.F.S.	6	62	0	5
	8.2%	84.9%		6.8%
Transvaal	14	58	2	10
	16.7%	69.0%	2.4%	11.9%

Table 4.1.1 Age of Teachers Who Responded

	20-30 Years	30-40 Years	40-50 Years	50-60 Years	More	Not Clear	No Answer
Bantu	13	18	12	8	0	3	1
	23.6%	32.7%	21.8%	14.5%		5.5%	1.8%
Coloured	13	28	19	12	1	3	2
	16.7%	35.9%	24.4%	15.4%	1.3%	3.8%	2.6%
Indian	56	30	21	9	5	2	3
	44.4%	23.8%	16.7%	7.1%	4.0%	1.6%	2.4%
Natal	20	31	30	21	7	6	8
	16.3%	25.2%	24.4%	17.1%	5.7%	4.9%	6.5%
O.F.S.	14	14	18	14	6	2	5
	19.2%	19.2%	24.7%	19.2%	8.2%	2.7%	6.8%
Transvaal	19	27	14	12	0	2	10
	22.6%	32.1%	16.7%	14.3%		2.4%	11.9%

Table 4.2.0 Total Years Teaching Experience of Respondents

	Under 5 yrs.	5 yrs.	10 yrs.	15 yrs.	20 yrs.	25 yrs.	30 yrs.	More	Not Clear	No Answer
Bantu	10	3	9	9	8	6	2	2	5	1
	18.2%	5.5%	16.4%	16.4%	14.5%	10.9%	3.6%	3.6%	9.1%	1.8%
Coloured	6	3	13	16	16	6	3	9	4	2
	7.7%	3.8%	16.7%	20.5%	20.5%	7.7%	3.8%	11.5%	5.1%	2.6%
Indian	32	14	30	12	13	8	4	7	2	4
	25.4%	11.1%	23.8%	9.5%	10.3%	6.3%	3.2%	5.6%	1.6%	3.2%
Natal	14	7	22	18	8	11	4	12	18	9
	11.4%	5.7%	17.9%	14.6%	6.5%	8.9%	3.3%	9.8%	14.6%	7.3%
O.F.S.	9	3	11	7	7	5	1	5	20	5
	12.3%	4.1%	15.1%	9.6%	9.6%	6.8%	1.4%	6.8%	27.4%	6.8%
Transvaal	11	13	15	11	7	4	7	2	3	11
	13.1%	15.5%	17.9%	13.1%	8.3%	4.8%	8.3%	2.4%	3.6%	13.1%

Table 4.2.1 Total Years Music Teaching Experience in Teaching

	Under 5 yrs.	5 yrs.	10 yrs.	15 yrs.	20 yrs.	25 yrs.	30 yrs.	More	Not Clear	No Answer
Bantu	7	6	5	6	2	1	1	1	15	11
	12.7%	10.9%	9.1%	10.9%	3.6%	1.8%	1.8%	1.8%	27.3%	20.0%
Coloured	8	8	7	16	6	3	2	2	12	14
	10.3%	10.3%	9.0%	20.5%	7.7%	3.8%	2.6%	2.6%	15.4%	17.9%
Indian	35	31	29	2	3	1	0	2	2	21
	27.8%	24.6%	23.0%	1.6%	2.4%	.8%		1.6%	1.6%	16.7%
Natal	23	15	21	13	6	6	4	3	13	19
	18.7%	12.2%	17.1%	10.6%	4.9%	4.9%	3.3%	2.4%	10.6%	15.4%
O.F.S.	9	8	9	9	10	7	2	5	5	9
	12.3%	11.0%	12.3%	12.3%	13.7%	9.6%	2.7%	6.8%	6.8%	12.3%
Transvaal	17	13	8	8	6	2	5	1	7	17
	20.2%	15.5%	9.5%	9.5%	7.1%	2.4%	6.0%	1.2%	8.3%	20.2%

Table 4.2.2 Job Security: Permanent and Temporary Positions

	Permanent Staff	Temporary Staff	Not Clear	No Answer
Bantu	52	2	1	0
	94.5%	3.6%	1.8%	
Coloured	57	17	2	2
	73.1%	21.8%	2.6%	2.6%
Indian	94	28	1	3
	74.6%	22.2%	.8%	2.4%
Natal	66	45	3	9
	53.7%	36.6%	2.4%	7.3%
O.F.S.	18	50	0	5
	24.7%	68.5%		6.8%
Transvaal	53	17	4	10
	63.1%	20.2%	4.8%	11.9%

Table 4.3.0 a) Basic Training of Respondents and b) Additional Qualifications of Respondents

a)	None	Teacher Training College	B.A.	M.A.	Not Clear	No Answer
Bantu	4	46	2	0	3	0
	7.3%	83.6%	3.6%		5.5%	
Coloured	6	62	1	0	2	7
	7.7%	79.5%	1.3%		2.6%	9.0%
Indian	2	97	6	0	1	20
	1.6%	77.0%	4.8%		.8%	15.9%
Natal	21	51	22	2	4	23
	17.1%	41.5%	17.9%	1.6%	3.3%	18.7%
O.F.S.	14	21	7	1	0	30
	19.2%	28.8%	9.6%	1.4%		41.1%
Transvaal	4	38	11	2	2	27
	4.8%	45.2%	13.1%	2.4%	2.4%	32.1%

b)	University Education Diploma	Higher School Diploma	Other	University Credits	B.A. (Additional)	Music Diploma (Additional)	Not Clear	No Answer
Bantu	2	1	4	2	2	0	3	41
	3.6%	1.8%	7.3%	3.6%	3.6%		5.5%	74.5%
Coloured	3	1	3	0	0	1	2	68
	3.8%	1.3%	3.8%			1.3%	2.6%	87.2%
Indian	6	1	14	4	3	0	1	97
	4.8%	.8%	11.1%	3.2%	2.4%		.8%	77.0%
Natal	25	0	3	3	5	0	3	84
	20.3%		2.4%	2.4%	4.1%		2.4%	68.3%
O.F.S.	10	0	1	0	1	3	0	58
	13.7%		1.4%		1.4%	4.1%		79.5%
Transvaal	19	1	2	1	5	4	3	49
	22.6%	1.2%	2.4%	1.2%	6.0%	4.8%	3.6%	58.3%

Table 4.4.0 Percentage of Music Taught by Specially Trained People (according to Education Authorities)

	Primary School Music			Secondary School Music		
	Resident Specialist	Travelling Specialist	Professional Musician	Resident Specialist	Travelling Specialist	Professional Musician
Bantu	All music is taught by classroom teachers. Many have received training in 1 of 3 training colleges offering piano tuition, or 1 of 5 or 6 offering recorder tuition.					
Coloured	0-20%			0-20%		
Indian	80-100%			80-100%		
Natal	60-80%	0-20%		60-80%	0-20%	
O.F.S.	80-100%	0-20%	very few	?	?	very few
Transvaal	80-100%	None in Service	(1)	80-100%	None in Service	(1)

(1) Approximately 50 are used to teach in the extra-curricular music centres.

Table 4.4.1 Music Qualifications of Respondents

	None	Course at Training College	B.A. in Music	Music Diploma	B. MUS.	Other	Not Clear	No Answer
Bantu	26	17	0	1	0	0	3	8
	47.3%	30.9%		1.8%			5.5%	14.5%
Coloured	32	29	0	0	0	1	4	12
	41.0%	37.2%				1.3%	5.1%	15.4%
Indian	33	62	0	3	0	0	2	26
	26.2%	49.2%		2.4%			1.6%	20.6%
Natal	21	38	3	22	9	2	3	25
	17.1%	30.9%	2.4%	17.9%	7.3%	1.6%	2.4%	20.3%
O.F.S.	3	5	5	22	11	2	0	25
	4.1%	6.8%	6.8%	30.1%	15.1%	2.7%		34.2%
Transvaal	13	22	4	10	10	3	2	20
	15.5%	26.2%	4.8%	11.9%	11.9%	3.6%	2.4%	23.8%

Table 4.4.2 Minimum Qualifications Expected for Various Classifications of Music Teachers

	Bantu	Coloured	Indian	Natal	Orange Free State	Transvaal
1) Resident Music Specialist						
Primary - class	None	Primary Teacher's Diploma, 3 year, with music option	3 years specialization in music at training college	Diploma in Primary Education including school music as a subject. Resident specialists are not usually employed for primary schools	With final UNISA music exam, temporary employment on an "unqualified" salary. U.T.L.M., B. Mus., or a university diploma in music, permanent employment	Any recognized college or university training
- instrumental		Any teacher's diploma or certificate plus Grade VIII music				
Secondary - class	None	Primary Teacher's Diploma, 3 years, with music	Licentiate in music	B. Mus., B.A. with music, Performance or Teacher's Licentiate, permanent orchestra player with tutti status in a recognized orchestra		
- instrumental		Any teacher's diploma or certificate plus a Licentiate or equivalent				
2) Travelling Music Specialist						
Primary - class	Not Applicable	None	No answer	None employed	There are 28 orchestral teachers. Many have licentiates, a few have university degrees. All have experience in symphony orchestra playing. Each case is decided on merit	None
- instrumental						
Secondary - class				As in (1)		Many are attached to music centres
- instrumental						

Table 4.4.2 Minimum Qualifications Expected for Various Classifications of Music Teachers (continued)

	Bantu	Coloured	Indian	Natal	O.F.S.	Transvaal
3) Professional Musician from the Community						
Primary - class	Not Applicable	None	No answer	None employed	Very few. No details available	Any recognized college or university training. Usually attached to music centres
- instrumental						
Secondary - class						
- instrumental				As in (1) if such a person were employed		
4) Other Music Teaching Staff						
Primary - class	Not Applicable	Lower Primary Teacher's Certificate or Primary Teacher's Certificate with music as a second year subject	No answer	None	"We take what we can get", re: class music. It is sometimes done by specialized instrumentalists who have taken courses in class music. Otherwise, require 3 years at training college, with music as a subject or as a special subject in 3rd or 4th year.	None
- instrumental						
Secondary - class						
- instrumental		Primary Teacher's Diploma (with music)				

Table 4.4.3 a) Instruments Played by Respondents and b) Level of Playing *

a)	Piano, Organ	String Instr't	Brass Instr't	W.W. Instr't	Accordian Guitar, Drums.	More than One	Not Clear	No Answer
Bantu	1 1.8%	0	2 3.6%	0	0	2 3.6%	4 7.3%	46 83.6%
Coloured	17 21.8%	1 1.3%	0	0	2 2.6%	2 2.6%	3 3.8%	53 67.9%
Indian	6 4.8%	1 .8%	0	47 37.3%	0	15 11.9%	1 .8%	56 44.4%
Natal	52 42.3%	1 .8%	0	1 .8%	0	28 22.8%	7 5.7%	34 27.6%
O.F.S.	35 47.9%	0	0	0	0	24 32.9%	4 5.5%	10 13.7%
Transvaal	35 41.7%	0	0	2 2.4%	0	13 15.5%	4 4.8%	30 35.7%

b)	To Gr. 2	To Gr. 4	To Gr. 6	To Gr. 8	Artists Diploma or Licentiate	University Level	Not Clear	No Answer
Bantu	1 1.8%	2 3.6%	0	0	1 1.8%	0	4 7.3%	47 85.5%
Coloured	3 3.8%	2 2.6%	2 2.6%	3 3.8%	3 3.8%	1 1.3%	6 7.7%	58 74.4%
Indian	11 8.7%	13 10.3%	34 27.0%	1 .8%	1 .8%	3 2.4%	6 4.8%	57 45.2%
Natal	1 .8%	4 3.3%	15 12.2%	24 19.5%	28 22.8%	2 1.6%	13 10.6%	36 29.3%
O.F.S.	0	0	5 6.8%	19 26.0%	23 31.5%	7 9.6%	9 12.3%	10 13.7%
Transvaal	1 1.2%	2 2.4%	3 3.6%	14 16.7%	16 19.0%	3 3.6%	13 15.5%	32 38.1%

* South African levels, similar to English ones, are referred to.

Table 4.4.4 a) Music Theory Diplomas Held by Respondents and b) Level of Qualifications

a)	"Theory"	Sight Singing	History	General Musicianship	Other	Not Clear	No Answer
Bantu	5 9.1%	1 1.8%	1 1.8%	0	0	4 7.3%	44 80.0%
Coloured	11 14.1%	0	0	0	0	3 3.8%	64 82.1%
Indian	74 58.7%	0	0	0	0	3 2.4%	49 38.9%
Natal	57 46.3%	0	0	3 2.4%	1 .8%	11 8.9%	51 41.5%
O.F.S.	43 58.9%	0	0	6 8.2%	0	14 19.2%	10 13.7%
Transvaal	35 41.7%	0	0	3 3.6%	0	10 11.9%	36 42.9%

b)	To Gr. 3	To Gr. 6	To Gr. 8	Artists Diploma or Licentiate	Other Diploma	University Level	Qualifying or Preliminary	Not Clear	No Answer
Bantu	4 7.3%	1 1.8%	0	0	2 3.6%	1 1.8%	0	4 7.3%	43 78.2%
Coloured	2 2.6%	5 6.4%	2 2.6%	1 1.3%	0	0	0	4 5.1%	64 82.1%
Indian	21 16.7%	14 11.1%	5 4.0%	1 .8%	0	0	32 25.4%	2 1.6%	51 40.5%
Natal	7 5.7%	15 12.2%	18 14.6%	12 9.8%	0	5 4.1%	2 1.6%	11 8.9%	53 43.1%
O.F.S.	1 1.4%	7 9.6%	7 9.6%	4 5.5%	0	10 13.7%	12 16.4%	22 30.1%	10 13.7%
Transvaal	4 4.8%	6 7.1%	4 4.8%	6 7.1%	2 2.4%	8 9.5%	3 3.6%	15 17.9%	36 42.9%

Table 4.5.0 Summary: Musical Interests of Respondents

	African Traditional	African Popular	Jazz[1]	Rock	European-Type Folk[2]	"Pop"
Very Interested	Bantu (38.2%) Transvaal (23.8%) O.F.S. (17.8%)	Bantu (30.9%) O.F.S. (11.0%) Coloured (10.3%)	Bantu (21.8%) Coloured (21.8%) Indian (14.3%)	Coloured (7.7%) Indian (7.1%) Bantu (5.5%)	Transvaal (46.4%) O.F.S. (38.4%) Indian (34.9%) Natal (34.1%) Coloured (32.1%)	Indian (14.3%) Coloured (12.8%) Bantu (12.7%)
Average Interest	Natal (43.9%) Indian (39.7%) Bantu (38.2%)	Bantu (40.0%) Coloured (29.5%) Transvaal (27.4%)	Indian (35.7%) Coloured (30.8%) Natal (29.3%)	Indian (32.5%) Coloured (23.1%) Natal (18.7%)	Natal (41.5%) Indian (41.3%) O.F.S. (38.4%)	Indian (41.3%) Natal (31.7%) Coloured (29.5%)
Not very Interested	O.F.S. (30.1%) Coloured (24.4%) Indian (23.8%)	O.F.S. (45.2%) Transvaal (39.3%) Indian (36.5%)	Transvaal (46.4%) O.F.S. (43.8%) Natal (28.5%)	Transvaal (60.7%) O.F.S. (60.3%) Natal (45.5%)	Bantu (18.2%) Coloured (9.0%) Transvaal (4.8%)	O.F.S. (50.7%) Transvaal (44.0%) Natal (31.7%)

[1]In "very interested", Natal was close behind with 13.8%.

[2]Five jurisdictions were included out of interest, because the last three were so close in outlook.

Table 4.5.0 Summary: Musical Interests of Respondents (continued)

	European Before 1600	European 1600-1900	20th Century "Classical"[3]	20th Century Avant-garde	Indian Classical	Indian Popular
Very Interested	Natal (30.1%)	O.F.S. (74.0%)	O.F.S. (46.6%)	Transvaal (14.3%)	Indian (39.7%)	Indian (30.2%)
	Transvaal (27.4%)	Natal (64.2%)	Natal (30.9%)	O.F.S. (9.6%)	Natal (4.1%)	Coloured (3.8%)
	O.F.S. (24.7%)	Transvaal (63.1%)	Coloured (30.8%)	Natal (8.1%)	Coloured (3.8%)	O.F.S. (1.4%)
Average Interest	Transvaal (39.3%)	Indian (37.3%)	Transvaal (36.9%)	Indian (38.6%)	Indian (35.7%)	Indian (33.3%)
	O.F.S. (30.1%)	Coloured (23.1%)	Natal (35.0%)	O.F.S. (35.6%)	O.F.S. (17.8%)	O.F.S. (12.3%)
	Bantu (29.1%)	Bantu (21.8%)	O.F.S. (34.2%)	Transvaal (31.0%)	Transvaal (11.9%)	Bantu (7.3%)
Not very Interested	Indian (37.3%)	Indian (19.8%)	Indian (30.2%)	O.F.S. (35.6%)	Transvaal (63.1%)	Transvaal (64.3%)
	O.F.S. (27.4%)	Coloured (7.7%)	Transvaal (10.7%)	Indian (34.1%)	O.F.S. (52.1%)	O.F.S. (57.5%)
	Coloured (26.9%)	Natal (3.3%)	Coloured (10.3%)	Transvaal (33.3%)	Natal (50.4%)	Natal (56.9%)

[3]In "very interested", the Transvaal was close behind with 29.8%.

Table 4.5.1 a) and b) Musical Interests of Respondents

a) African Traditional

	Very Interested	Average Interest	Not Very Interested	Not Clear	No Answer
Bantu	21	21	4	7	2
	38.2%	38.2%	7.3%	12.7%	3.6%
Coloured	9	21	19	19	10
	11.5%	26.9%	24.4%	24.4%	12.8%
Indian	13	50	30	10	23
	10.3%	39.7%	23.8%	7.9%	18.3%
Natal	17	54	14	5	33
	13.8%	43.9%	11.4%	4.1%	26.8%
O.F.S.	13	22	22	2	14
	17.8%	30.1%	30.1%	2.7%	19.2%
Transvaal	20	28	18	3	15
	23.8%	33.3%	21.4%	3.6%	17.9%

b) African Popular

Bantu	17	22	6	7	3
	30.9%	40.0%	10.9%	12.7%	5.5%
Coloured	8	23	19	17	11
	10.3%	29.5%	24.4%	21.8%	14.1%
Indian	10	33	46	10	27
	7.9%	26.2%	36.5%	7.9%	21.4%
Natal	6	30	41	5	41
	4.9%	24.4%	33.3%	4.1%	33.3%
O.F.S.	8	14	33	2	16
	11.0%	19.2%	45.2%	2.7%	21.9%
Transvaal	6	23	33	3	19
	7.1%	27.4%	39.3%	3.6%	22.6%

Table 4.5.1 c) and d) Musical Interests of Respondents (continued)

c) Jazz

	Very Interested	Average Interest	Not Very Interested	Not Clear	No Answer
Bantu	12	10	15	15	3
	21.8%	18.2%	27.3%	27.3%	5.5%
Coloured	17	24	17	13	7
	21.8%	30.8%	21.8%	16.7%	9.0%
Indian	18	45	33	10	20
	14.3%	35.7%	26.2%	7.9%	15.9%
Natal	17	36	35	5	30
	13.8%	29.3%	28.5%	4.1%	24.4%
O.F.S.	3	20	32	2	16
	4.1%	27.4%	43.8%	2.7%	21.9%
Transvaal	6	21	39	3	15
	7.1%	25.0%	46.4%	3.6%	17.9%

d) Rock

Bantu	3	8	17	18	9
	5.5%	14.5%	30.9%	32.7%	16.4%
Coloured	6	18	24	18	12
	7.7%	23.1%	30.8%	23.1%	15.4%
Indian	9	41	44	10	22
	7.1%	32.5%	34.9%	7.9%	17.5%
Natal	3	23	56	5	36
	2.4%	18.7%	45.5%	4.1%	29.3%
O.F.S.	1	9	44	2	17
	1.4%	12.3%	60.3%	2.7%	23.3%
Transvaal	0	12	51	3	18
		14.3%	60.7%	3.6%	21.4%

Table 4.5.1 e) and f) Musical Interests of Respondents (continued)

e) European-Type Folk

	Very Interested	Average Interest	Not Very Interested	Not Clear	No Answer
Bantu	9	12	10	18	6
	16.4%	21.8%	18.2%	32.7%	10.9%
Coloured	25	26	7	12	8
	32.1%	33.3%	9.0%	15.4%	10.3%
Indian	44	52	5	10	15
	34.9%	41.3%	4.0%	7.9%	11.9%
Natal	42	51	2	5	23
	34.1%	41.5%	1.6%	4.1%	18.7%
O.F.S.	28	28	3	2	12
	38.4%	38.4%	4.1%	2.7%	16.4%
Transvaal	39	26	4	3	12
	46.4%	31.0%	4.8%	3.6%	14.3%

f) "Pop"

Bantu	7	15	10	17	6
	12.7%	27.3%	18.2%	30.9%	10.9%
Coloured	10	23	19	18	8
	12.8%	29.5%	24.4%	23.1%	10.3%
Indian	18	52	27	10	19
	14.3%	41.3%	21.4%	7.9%	15.1%
Natal	10	39	39	5	30
	8.1%	31.7%	31.7%	4.1%	24.4%
O.F.S.	1	14	37	2	19
	1.4%	19.2%	50.7%	2.7%	26.0%
Transvaal	3	21	37	3	20
	3.6%	25.0%	44.0%	3.6%	23.8%

Table 4.5.1 g) and h) Musical Interests of Respondents (continued)

	Very Interested	Average Interest	Not Very Interested	Not Clear	No Answer
g) European Before 1600					
Bantu	7 12.7%	16 29.1%	10 18.2%	16 29.1%	6 10.9%
Coloured	12 15.4%	14 17.9%	21 26.9%	18 23.1%	13 16.7%
Indian	6 4.8%	34 27.0%	47 37.3%	9 7.1%	30 23.8%
Natal	37 30.1%	29 23.6%	22 17.9%	5 4.1%	30 24.4%
O.F.S.	18 24.7%	22 30.1%	20 27.4%	2 2.7%	11 15.1%
Transvaal	23 27.4%	33 39.3%	10 11.9%	3 3.6%	15 17.9%
h) European 1600-1900					
Bantu	25 45.5%	12 21.8%	1 1.8%	12 21.8%	5 9.1%
Coloured	33 42.3%	18 23.1%	6 7.7%	13 16.7%	8 10.3%
Indian	18 14.3%	47 37.3%	25 19.8%	10 7.9%	26 20.6%
Natal	79 64.2%	18 14.6%	4 3.3%	5 4.1%	17 13.8%
O.F.S.	54 74.0%	11 15.1%	1 1.4%	2 2.7%	5 6.8%
Transvaal	53 63.1%	15 17.9%	0	3 3.6%	13 15.5%

Table 4.5.1 i) and j) Musical Interests of Respondents (continued)

	Very Interested	Average Interest	Not Very Interested	Not Clear	No Answer
i) 20th Century "Classical"					
Bantu	13 23.6%	15 27.3%	3 5.5%	16 29.1%	8 14.5%
Coloured	24 30.8%	20 25.6%	8 10.3%	15 19.2%	11 14.1%
Indian	14 11.1%	35 27.8%	38 30.2%	10 7.9%	29 23.0%
Natal	38 30.9%	43 35.0%	9 7.3%	5 4.1%	28 22.8%
O.F.S.	34 46.6%	25 34.2%	5 6.8%	2 2.7%	7 9.6%
Transvaal	25 29.8%	31 36.9%	9 10.7%	3 3.6%	16 19.0%
j) 20th Century Avant-Garde					
Bantu	3 5.5%	13 23.6%	5 9.1%	24 43.6%	10 18.2%
Coloured	6 7.7%	18 23.1%	20 25.6%	21 26.9%	13 16.7%
Indian	3 2.4%	36 28.6%	43 34.1%	10 7.9%	34 27.0%
Natal	10 8.1%	32 26.0%	38 30.9%	5 4.1%	38 30.9%
O.F.S.	7 9.6%	26 35.6%	26 35.6%	2 2.7%	12 16.4%
Transvaal	12 14.3%	26 31.0%	28 33.3%	3 3.6%	15 17.9%

Table 4.5.1 k) and l) Musical Interests of Respondents (continued)

	k) Indian Classical				
	Very Interested	Average Interest	Not Very Interested	Not Clear	No Answer
Bantu	0	5 9.1%	18 32.7%	22 40.0%	10 18.2%
Coloured	3 3.8%	5 6.4%	33 42.3%	22 28.2%	15 19.2%
Indian	50 39.7%	45 35.7%	15 11.9%	7 5.6%	9 7.1%
Natal	5 4.1%	10 8.1%	62 50.4%	5 4.1%	41 33.3%
O.F.S.	2 2.7%	13 17.8%	38 52.1%	2 2.7%	18 24.7%
Transvaal	1 1.2%	10 11.9%	53 63.1%	3 3.6%	17 20.2%
	l) Indian Popular				
Bantu	0	4 7.3%	15 27.3%	25 45.5%	11 20.0%
Coloured	3 3.8%	4 5.1%	34 43.6%	22 28.2%	15 19.2%
Indian	38 30.2%	42 33.3%	27 21.4%	9 7.1%	10 7.9%
Natal	1 .8%	4 3.3%	70 56.9%	5 4.1%	43 35.0%
O.F.S.	1 1.4%	9 12.3%	42 57.5%	2 2.7%	19 26.0%
Transvaal	0	6 7.1%	54 64.3%	3 3.6%	21 25.0%

Table 4.5.1 m) Musical Interests of Respondents (continued)

	m) "Other"				
	Very Interested	Average Interest	Not Very Interested	Not Clear	No Answer
Bantu	3	1	0	26	25
	5.5%	1.8%		47.3%	45.5%
Coloured	2	1	0	16	59
	2.6%	1.3%		20.5%	75.6%
Indian	7	0	0	4	115
	5.6%			3.2%	91.3%
Natal	2	1	0	5	115
	1.6%	.8%		4.1%	93.5%
O.F.S.	1	0	0	1	71
	1.4%			1.4%	97.3%
Transvaal	1	0	0	1	82
	1.2%			1.2%	97.6%

Table 4.5.2 a) and b) Musical Activity Teachers Believed Occupied Most of Their School Time

a) Singing

	First	Second	Third	Fourth	Fifth	Sixth	Not Clear	No Answer
Bantu	41	1	1	0	0	0	10	2
	74.5%	1.8%	1.8%				18.2%	3.6%
Coloured	46	1	0	0	0	0	25	6
	59.0%	1.3%					32.1%	7.7%
Indian	76	6	3	0	0	0	33	8
	60.3%	4.8%	2.4%				26.2%	6.3%
Natal	69	2	4	0	0	0	30	18
	56.1%	1.6%	3.3%				24.4%	14.6%
O.F.S.	18	10	2	1	0	0	14	28
	24.7%	13.7%	2.7%	1.4%			19.2%	38.4%
Transvaal	34	4	1	1	1	0	20	23
	40.5%	4.8%	1.2%	1.2%	1.2%		23.8%	27.4%

b) Instruments; Band/Orchestra

Bantu	0	2	2	1	0	0	37	13
		3.6%	3.6%	1.8%			67.3%	23.6%
Coloured	2	2	5	1	0	0	15	53
	2.6%	2.6%	6.4%	1.3%			19.2%	67.9%
Indian	5	14	20	1	1	0	25	60
	4.0%	11.1%	15.9%	.8%	.8%		19.8%	47.6%
Natal	8	16	8	4	4	0	29	54
	6.5%	13.0%	6.5%	3.3%	3.3%		23.6%	43.9%
O.F.S.	29	4	2	1	1	0	14	22
	39.7%	5.5%	2.7%	1.4%	1.4%		19.2%	30.1%
Transvaal	4	9	2	5	1	1	17	45
	4.8%	10.7%	2.4%	6.0%	1.2%	1.2%	20.2%	53.6%

Table 4.5.2 c) and d) Musical Activity Teachers Believed Occupied Most of Their School Time (continued)

c) Theory, History

	First	Second	Third	Fourth	Fifth	Sixth	Not Clear	No Answer
Bantu	2	13	1	1	0	0	33	5
	3.6%	23.6%	1.8%	1.8%			60.0%	9.1%
Coloured	0	8	2	0	1	0	24	43
		10.3%	2.6%		1.3%		30.8%	55.1%
Indian	6	21	10	7	0	0	31	51
	4.8%	16.7%	7.9%	5.6%			24.6%	40.5%
Natal	2	17	5	11	2	2	28	56
	1.6%	13.8%	4.1%	8.9%	1.6%	1.6%	22.8%	45.5%
O.F.S.	2	14	9	2	0	0	16	30
	2.7%	19.2%	12.3%	2.7%			21.9%	41.1%
Transvaal	10	4	9	4	3	0	15	39
	11.9%	4.8%	10.7%	4.8%	3.6%		17.9%	46.4%

d) Orff-Type Group Music Making

Bantu	0	3	7	1	1	0	35	8
		5.5%	12.7%	1.8%	1.8%		63.6%	14.5%
Coloured	0	1	1	4	0	0	14	58
		1.3%	1.3%	5.1%			17.9%	74.4%
Indian	0	1	4	19	4	1	23	74
		.8%	3.2%	15.1%	3.2%	.8%	18.3%	58.7%
Natal	4	19	13	4	0	2	30	51
	3.3%	15.4%	10.6%	3.3%		1.6%	24.4%	41.5%
O.F.S.	0	6	3	6	1	0	12	45
		8.2%	4.1%	8.2%	1.4%		16.4%	61.6%
Transvaal	1	9	5	2	4	1	20	42
	1.2%	10.7%	6.0%	2.4%	4.8%	1.2%	23.8%	50.0%

Table 4.5.2 e) and f) Musical Activity Teachers Believed Occupied Most of Their School Time (continued)

	First	Second	Third	Fourth	Fifth	Sixth	Not Clear	No Answer
e) Creative or Experimental Group Music Making								
Bantu	0	1 1.8%	1 1.8%	2 3.6%	0	0	35 63.6%	8 14.5%
Coloured	0	1 1.3%	1 1.3%	1 1.3%	1 1.3%	0	12 15.4%	62 79.5%
Indian	0	3 2.4%	2 1.6%	5 4.0%	8 6.3%	0	21 16.7%	87 69.0%
Natal	2 1.6%	3 2.4%	7 5.7%	5 4.1%	8 6.5%	0	28 22.8%	70 56.9%
O.F.S.	0	0	1 1.4%	3 4.1%	2 2.7%	0	4 5.5%	63 86.3%
Transvaal	1 1.2%	2 2.4%	4 4.8%	4 4.8%	4 4.8%	1 1.2%	15 17.9%	53 63.1%
f) Other								
Bantu	0	0	0	0	0	0	42 76.4%	13 23.6%
Coloured	2 2.6%	0	0	0	0	0	10 12.8%	66 84.6%
Indian	1 .8%	0	0	0	2 1.6%	1 .8%	18 14.3%	104 82.5%
Natal	0	5 4.1%	5 4.1%	6 4.9%	2 1.6%	1 .8%	24 19.5%	80 65.0%
O.F.S.	4 5.5%	0	0	1 1.4%	0	0	2 2.7%	66 90.4%
Transvaal	1 1.2%	3 3.6%	0	1 1.2%	1 1.2%	0	13 15.5%	65 77.4%

Table 4.5.3 a) and b) Musical Activity on Which Teachers Would Like to Have Concentrated

	First	Second	Third	Fourth	Fifth	Sixth	Not Clear	No Answer
a) Singing								
Bantu	16 29.1%	2 3.6%	1 1.8%	1 1.8%	0	0	32 58.2%	3 5.5%
Coloured	24 30.8%	1 1.3%	0	0	1 1.3%	0	37 47.4%	15 19.2%
Indian	38 30.2%	7 5.6%	8 6.3%	3 2.4%	1 .8%	0	36 28.6%	33 26.2%
Natal	41 33.3%	5 4.1%	5 4.1%	1 .8%	1 .8%	0	38 30.9%	32 26.0%
O.F.S.	13 17.8%	5 6.8%	5 6.8%	2 2.7%	0	0	17 23.3%	31 42.5%
Transvaal	22 26.2%	3 3.6%	3 3.6%	1 1.2%	1 1.2%	0	21 25.0%	33 39.3%
b) Instruments; Band/Orchestra								
Bantu	11 20.0%	5 9.1%	0	0	0	0	33 60.0%	6 10.9%
Coloured	4 5.1%	9 11.5%	1 1.3%	0	0	0	39 50.0%	25 32.1%
Indian	14 11.1%	14 11.1%	10 7.9%	5 4.0%	1 .8%	0	38 30.2%	44 34.9%
Natal	13 10.6%	18 14.6%	5 4.1%	4 3.3%	5 4.1%	1 .8%	37 30.1%	40 32.5%
O.F.S.	21 28.8%	6 8.2%	3 4.1%	2 2.7%	2 2.7%	0	17 23.3%	22 30.1%
Transvaal	13 15.5%	7 8.3%	2 2.4%	5 6.0%	2 2.4%	1 1.2%	24 28.6%	30 35.7%

Table 4.5.3 c) and d) Musical Activity on Which Teachers Would Like to Have Concentrated (continued)

c) Theory

	First	Second	Third	Fourth	Fifth	Sixth	Not Clear	No Answer
Bantu	5	6	3	2	0	0	32	7
	9.1%	10.9%	5.5%	3.6%			58.2%	12.7%
Coloured	3	2	6	2	2	0	33	30
	3.8%	2.6%	7.7%	2.6%	2.6%		42.3%	38.5%
Indian	4	9	11	12	4	0	34	52
	3.2%	7.1%	8.7%	9.5%	3.2%		27.0%	41.3%
Natal	5	10	5	12	5	2	38	46
	4.1%	8.1%	4.1%	9.8%	4.1%	1.6%	30.9%	37.4%
O.F.S.	5	14	5	6	0	0	16	27
	6.8%	19.2%	6.8%	8.2%			21.9%	37.0%
Transvaal	5	3	5	4	9	0	21	37
	6.0%	3.6%	6.0%	4.8%	10.7%		25.0%	44.0%

d) Orff-Type Group Music Making

Bantu	2	2	6	1	2	0	35	7
	3.6%	3.6%	10.9%	1.8%	3.6%		63.6%	12.7%
Coloured	2	2	5	4	0	0	33	32
	2.6%	2.6%	6.4%	5.1%			42.3%	41.0%
Indian	14	6	6	10	4	1	36	49
	11.1%	4.8%	4.8%	7.9%	3.2%	.8%	28.6%	38.9%
Natal	10	11	12	6	2	0	38	44
	8.1%	8.9%	9.8%	4.9%	1.6%		30.9%	35.8%
O.F.S.	5	3	7	4	2	1	15	36
	6.8%	4.1%	9.6%	5.5%	2.7%	1.4%	20.5%	49.3%
Transvaal	5	8	7	2	1	1	23	37
	6.0%	9.5%	8.3%	2.4%	1.2%	1.2%	27.4%	44.0%

Table 4.5.3 e) and f) Musical Activity on Which Teachers Would Like to Have Concentrated (continued)

	First	Second	Third	Fourth	Fifth	Sixth	Not Clear	No Answer
e) Creative or Experimental Group Music Making								
Bantu	2 3.6%	3 5.5%	1 1.8%	1 1.8%	0	0	38 69.1%	10 18.2%
Coloured	1 1.3%	1 1.3%	0	2 2.6%	1 1.3%	0	36 46.2%	37 47.4%
Indian	7 5.6%	8 6.3%	2 1.6%	5 4.0%	6 4.8%	1 .8%	34 27.0%	63 50.0%
Natal	3 2.4%	12 9.8%	8 6.5%	3 2.4%	5 4.1%	1 .8%	38 30.9%	53 43.1%
O.F.S.	5 6.8%	0	1 1.4%	4 5.5%	3 4.1%	0	11 15.1%	49 67.1%
Transvaal	3 3.6%	6 7.1%	5 6.0%	5 6.0%	2 2.4%	0	23 27.4%	40 47.6%
f) Other								
Bantu	0	0	0	0	0	0	45 81.8%	10 18.2%
Coloured	0	0	1 1.3%	0	0	0	24 30.8%	53 67.9%
Indian	1 .8%	1 .8%	0	1 .8%	0	0	30 23.8%	93 73.8%
Natal	2 1.6%	1 .8%	3 2.4%	2 1.6%	1 .8%	1 .8%	35 28.5%	78 63.4%
O.F.S.	1 1.4%	1 1.4%	0	2 2.7%	0	0	12 16.4%	57 78.1%
Transvaal	1 1.2%	3 3.6%	1 1.2%	1 1.2%	0	1 1.2%	17 20.2%	60 71.4%

PART FIVE

TEACHERS AND THEIR RELATIONSHIPS WITH THE SCHOOL SYSTEM

1. Respondents' Adherence to Syllabi and Their Choice of Texts

Questions to the teachers:

"In your teaching of school music, do you

- keep to the syllabus laid down by the Department of Education
- follow your own ideas
- use a mixture of the official syllabus and your own?

In your classes, do you use

- prescribed texts
- your own choice of text
- books which were already in the school when you came
- no texts?"

The responses to these questions were much clearer than responses to many sections of the questionnaire.

In Bantu, Coloured and Indian schools which replied, 46.0 to 54.5% of teachers followed the education department syllabus, while 29.1 to 42.1% used a mixture of ideas from the syllabus plus ideas of their own. In Natal, Orange Free State and Transvaal schools, only 10.6 to 34.2% of responding teachers followed the syllabus, while 47.6 to 54.5% used a mixture of ideas from the syllabus plus ideas of their own. A much smaller proportion of teachers in all jurisdictions followed only their own ideas. No teachers in the Orange Free State did so (Table 5.1.0).

Where there was close adherence to the syllabi, prescribed texts were very much in evidence (compare Tables 5.1.0 and 5.1.1). This was the predominant situation in Bantu, Coloured and Indian schools. The second most

common situation was "no texts" in Bantu schools, "own choice of texts" in Coloured schools, and "texts already in school" in Indian schools. After that it was "texts already in the school" for Bantu teachers, "own choice plus texts already in the school" for Coloured teachers, and "prescribed texts plus texts already in school" for Indian teachers.

Where teachers used a mixture of their own ideas plus the syllabi, their own choice of texts were more in evidence. In Natal, it was equally common for schools to use their own choice of text or their own choice of text plus texts which were already in the school. In the Orange Free State and the Transvaal, "own choice texts" were most common. The second most common situation was "prescribed texts plus own choice of texts plus texts already in the school" for Natal, and "prescribed texts plus own choice of texts" in the Orange Free State and Transvaal,- although "no texts" was equally common in the Transvaal. The third most common situation was "texts already in school" in Natal; "prescribed texts" in the Orange Free State; and a mixture of "prescribed texts", "texts already in school", and "own choice of texts plus texts already in school" in the Transvaal (Table 5.1.1).

2. In-Service Training

Questions to the authorities:

"Does your department offer any in-service training courses for music teachers?

If yes, 1. How frequently do they occur for any one geographical area?
2. How long do they usually last?
3. Who are they most often aimed at?

- classroom teacher
- primary music specialist
- secondary music specialist
- other (please specify).

4. Who usually conducts the courses?

Questions to the teachers:

"How often does your department of education offer In-Service Training in your region?

- once a term
- twice a year
- once a year
- once every two years
- other (please specify).

When did you last attend an In-Service Training course?

When did you last attend any other course or convention connected with music?

What was it?"

There are many reasons for holding in-service training,- from the point of view of the student, the teacher and the education authorities.[1]

From the perspective of the student, in-service training for teachers can improve the quality of the school experience for students and can enable teachers to understand the entire student population of their school.

From the point of view of the teachers, there are many other reasons for holding in-service training:

. to fulfill a "need" expressed by teachers

. to further the professional development of teachers

. to provide an opportunity for personal growth

. to provide a continuous educational programme for teachers

. to meet the requirements of teachers at various stages in their careers

. to keep teachers up-to-date

. to counter pressures for accountability.

From the perspective of the general education administration there are also valid reasons for in-service training:

. to develop a substitute for expensive teacher training institutions

. to augment inadequate teacher preparation

. to ensure continued and increasing competence of teachers

. to keep teachers up-to-date,- for example with new information in a subject area, or with technological changes which impinge on education

. to keep teachers in tune with changing demands made by society

. to introduce curricula revisions

. to introduce legislative changes

. to bring about changes in the methods used by teachers.

Whether the impetus for in-service training comes from or should come from teachers, administration, training colleges, universities or elsewhere is another question.

In light of these considerations, it was interesting to examine the state of in-service training in South African schools. Information supplied by education authorities indicated that in-service activities were available in at least five of the six jurisdictions surveyed. The length of such training was fairly standard (Table 5.2.0 b), but its frequency was another matter: it apparently occurred at best, once a year (Natal and the Transvaal), and at worst, whenever an individual music organizer took it upon him or herself to arrange such a course (Table 5.2.0 a).

When teachers were questioned about in-service music training, over 50% of Bantu, Indian, Natal and Transvaal teachers, 82.1% of Coloured teachers and 27.4% of Orange Free State teachers did not reply to this question, or gave unclear answers. This suggests that in-service training was not a regular or remarkable event in their lives.

Of the teachers who did reply, 23.1% of Bantu and 5.1% of Coloured teachers said that in-service training was held every twelve months. In Indian schools, 19.0% of teachers said it was held every six months, while 11.9% said it was held every twelve months. In Natal, 17.1% of teachers affirmed that training was held every twelve months. In the Orange Free State, 19.2% of teachers said that training occurred every six months and 31.5% said it occurred every twelve months. While 15.5% of Transvaal teachers said that training occurred every twelve months, 22.6% recorded it as happening every twenty-four months. At best, then, 19% of teachers had in-service training available to them every six months; 22.6% had it only every twenty-four months; and from 5.1 to 31.5% of teachers in a jurisdiction had it somewhere in between (Table 5.2.1).

It was difficult to deduce from the information provided by the education authorities whether any teachers, other than those in Natal and the Transvaal, were given local in-service training courses. In other words, did teachers have to travel far to attend in-service training; was distance a stumbling block to their participation? Furthermore, if there were local in-service activities, were they held in all parts of the jurisdiction once a year,- or did they reach only a small proportion of the teachers who needed assistance?

When teachers were asked how recently they had attended an in-service training session,- relative to receiving the questionnaire,- over 50% of respondents gave no reply, or an unclear answer. Almost 80% of Coloured respondents fell into that category. On the other hand, 18.2% of Bantu teachers, 34.1% of Indian teachers and 64.4% of Orange Free State teachers had

attended an in-service course during the year of the survey (1976). During the previous year, 11.4% of Natal teachers and 16.7% of Transvaal teachers had attended one, and two years before, 8.9% of Natal teachers and 10.7% of Transvaal teachers had attended one (Table 5.2.2).

In-service training was usually conducted by the people responsible for music within the education department,- a head of music, an organizer of music, or an inspector of music. Indian, Orange Free State and Transvaal authorities also wrote of lecturers from training colleges, while Natal and Orange Free State authorities mentioned outside specialists, such as the director of music for UNISA.[2]

Concerning training offered by other organizations, over 50% of respondents gave unclear or no replies,- with the exception of Orange Free State teachers, where only 32.8% fell into that category. During the year of the survey (1976), 14.5% of Bantu teachers, 7.7% of Coloured teachers, 25.4% of Indian teachers, 17.1% of Natal teachers, 43.8% of Orange Free State teachers and 14.3% of Transvaal teachers had been to such a course. From 3.6% to 15.1% of teachers had been to one during the previous year. Numbers were increasingly small in all jurisdictions for any years before that (Table 5.2.3).

On the whole, these "other" organizations were unspecified. Otherwise, Orff-Schulwerk courses seemed to be the most common, particularly amongst Indian and Natal teachers. In the Orange Free State, 8.2% of teachers referred to university-sponsored courses (Table 5.2.4).

3. Supervision and Inspection of School Music

Questions to the authorities:

"What provision is made for supervision or inspection of music in both primary and secondary schools?

What is the position of a) private schools, and b) independent schools, with regard to syllabi and inspection?"

Questions to the teachers:

"How many visits per year do you receive from the music inspector, or supervisor

- one
- two
- three
- four
- more (specify)?

When did he/she last visit your school?

Do you feel that the visits are

- inspections
- for assistance, guidance, or support
- both?

In your opinion, what is his/her attitude toward school music?"

The subject of supervision and inspection immediately raised the question of "Which is it, supervision or inspection?" Do the teachers regard the visits by those in authority as those of a mentor, or are they awed and intimidated, fearing rebuke or punishment?

Only a small proportion of teachers (1.4 to 9.5%) felt that they were being inspected. A much larger proportion (6.3 to 22.6%) saw inspectors' visits as opportunities for guidance or assistance. By far the largest proportion (25.4 to 74.0%) regarded the visits as being a mixture of the two aspects, although one Indian school felt that the inspector came only for recorder exams. On the other hand, from 12.3 to 52.7% of respondents failed

to give either a clear answer or any answer to the question (Table 5.3.0).

When teachers were asked how many visits per year they had from their music inspectors, 58.2% of Bantu respondents gave an unclear reply or no reply. By contrast, 66.7% of Coloured teachers said that they were visited once a year. Indian schools seemed to have a roughly equal proportion of one, two, three or even four visits per year. In Natal, 35.8% of the teachers in responding schools saw the inspector once a year, and 13.0% saw him at least twice a year. In the Orange Free State, 65.8% of schools saw the inspector from one to two times per year. While 32.1% of Transvaal respondents saw him once a year, 57.2% gave no reply or an unclear reply to the question of frequency (Table 5.3.2).

Did these opinions concerning the number of inspectors' visits per year tally with when teachers had last seen their inspector? During the year of the survey (1976), 14.5% of Bantu respondents, 26.9% of Coloured respondents, and 61.9% of Indian respondents had seen him/her. A larger proportion of Bantu and Coloured teachers had been visited by the inspector in the previous year. During the year of the survey, 42.3% of Natal teachers, 74% of Orange Free State teachers and 15.5% of transvaal teachers had seen him/her (Table 5.3.3).

Private and partially aided schools were in a slightly different position from government schools, with regard to inspection and supervision. The Bantu schools of KwaZulu and Natal, which were included in this survey, involved no private or independent schools (Table 1.3.0). There were, apparently, some in other parts of the country, because the inspector wrote that such schools were officially subject to supervision, but time

did not allow it. One can sympathize with his situation when one reads of the number of schools he was responsible for (Table 5.3.1). There were no Coloured or Indian private or independent schools (Table 1.3.0), and education authorities for these two jurisdictions gave no reply concerning supervision or inspection in those types of schools.

Natal had at least eighteen private and fifteen aided schools, the latter being those with partial government subsidy. The authorities indicated that these schools had no supervision or inspection unless it was requested. They were not obliged to conform to the class music syllabus, but had to conform to the syllabus for music as a matriculation subject.

In the Orange Free State, where there were eight aided high and junior high schools, the authorities wrote that the question of inspection for private and independent schools did not apply because there were no private schools. Presumably, then, they saw the aided schools as being responsible to and the responsibility of government education authorities.

The Transvaal had eleven aided junior high schools and education authorities made clear that any schools subsidized by the government were inspected. They did not indicate whether this implied that the schools were obliged to follow the syllabi.

4. Policies Regarding Promotional Possibilities for Music Teachers

Question to the education authorities:

"What policy governs promotional opportunities for music teachers in both primary and secondary schools?"

The Bantu Administration had no policy concerning promotional possibilities for music teachers: each case was considered in its own light.

In Coloured schools, qualified music teachers could be promoted to senior assistants in schools, lecturers at training schools and colleges, and inspectors of music. Indian education authorities, on the other hand, said that music teachers were allowed no promotional possibilities at the time (of the questionnaire), but that they were giving attention to that aspect.

Natal education authorities wrote that the same (promotional) opportunities existed for music teachers as for any other teachers, and that it depended largely on the qualifications the music teacher held. "It is possible, eg. for a B.A. music teacher to become a Principal of a school, whereas a B.Mus. is not likely to become one of an ordinary school for obvious reasons." Senior assistant posts were allocated according to the size of the department as well as the suitability of the candidate, as were the posts of vice-principal, deputy principal, principal, lecturer and senior lecturer at a college.

Orange Free State authorities acknowledged that one music teacher was promoted to Deputy Headmaster of a school. The Transvaal Education Department said that merit and qualifications were what counted, so that anyone might apply for advertised posts.

5. Teachers' Opinions of School Music

Questions to the teachers:

"Please comment briefly on the following:

a) school music in general
b) music in your school
c) your principal's attitude to music, in general
d) your principal's attitude to music in the school
e) the pupils' attitude to music in your school.

If you are replying from a secondary school, what, if anything, are you able to assume about the musical background of the pupils entering from the primary schools?

- non-existent
- minimal
- adequate for entering immediately into high school work
- more than adequate
- very mixed.

Do you feel that school music, in general,

- could be improved
- is satisfactory
- is very good?"

Teachers' comments regarding school music, their principals' attitudes, etc., were not something which could be tabulated very easily or accurately. They did give a general picture, however, and tended to support the answers to the question concerning students entering secondary school, and the one about school music in general.

Concerning the music background of children entering secondary school, one must bear in mind that the majority of replies to the questionnaire came from primary schools, and hence the question would be irrelevant for most. The majority of Bantu, Coloured and Natal teachers who did answer the question replied that the music background of pupils entering secondary school was minimal. In the Indian schools, a roughly equal proportion of people replied that it was minimal and replied that it was adequate. Responses from the Orange Free State involved 11% who said it was minimal, 11% who said it was adequate and 21.9% who said it was very mixed. In the Transvaal, the majority opinion was split equally between "minimal" and "very mixed." (Table 5.5.1)

The question which solicited teachers' opinions about school music generally, was answered by almost everybody. From 45.2 to 76.9% of respondents replied that it could be improved. From 6.4 to 33.3% answered that it was satisfactory. From 4.1 to 13% said that it was very good. (No Bantu or Coloured teachers gave the latter response.) Only one school said that school music was satisfactory and very good. It would appear, then, that the majority of teachers believed there was room for improvement in school music (Table 5.5.0).

6. Some General Observations and Questions

1) In Bantu, Coloured and Indian schools, more teachers tended to follow the syllabi, and use prescribed texts. In Natal, Orange Free State and Transvaal schools, more teachers used a mixture of the syllabi plus their own ideas, and their own choices of texts were more in evidence. Hardly any teachers followed only their own ideas.

Does strict adherence to a syllabus indicate respect for the ideas in the syllabus, obedience to or fear of officialdom, or insecurity about branching out and using one's own ideas? Does the use of one's own ideas indicate better training and preparation?

2) In-service training offered by education authorities did not seem to reach or involve very many of the teachers who replied to the questionnaire. Only a small proportion of teachers had been involved in training sessions offered by other organizations.

Where in-service training was offered by education departments, it was often one to three days in length, or two to three afternoons after

school (Table 5.2.0 b). Was that approach meeting the needs of the teachers? . . .Where teachers are presented with a number of ideas over two or three days, they have questions and suggestions when they put the ideas into practice. Hence, in-service training held in one specific location, one afternoon or evening per week for four to six weeks will generate ideas and allow teachers to think about them and try them, then return for further assistance. This procedure has been used with success by a number of school districts in the province of Ontario, in Canada. It is particularly suitable for classroom teachers, who were the people at whom South African education authorities said the in-service training and seminars were aimed. (Natal also included primary music specialists; Indian and Orange Free State authorities mentioned all people who teach music).

On the whole, it would appear that there is a great deal of scope for development of viable in-service training amongst schools in South Africa.

3) From 25.4 to 75.0% of teachers regarded visits by inspectors as opportunities for guidance or assistance, as well as inspections. Many people, however, did not state what they felt. Perhaps they were not well acquainted with the inspector or the real purpose of his/her visit and did not know what to think.

It became evident that the inspectors would have a difficult time visiting as many schools and teachers as often as they might wish to (Table 5.3.1). There was a direct correlation between the high proportion of teachers who did not reply (clearly) regarding inspectors' visits, and the low proportion of teachers who had seen the inspector within the year prior to the questionnaire. Coloured, Indian and Orange Free State teachers were

those who saw their inspectors most frequently; Natal teachers figured next.

Assuming the good will and expertise of inspectors, no doubt regular visits from them would be welcomed by teachers: music teachers sometimes feel isolated and alone amongst classroom teachers and are happy to discuss music and the successful teaching of it with someone else trained in the art.

4) Promotional possibilities for music teachers varied greatly amongst education departments. They ranged from none (at the time of the questionnaire) to merit and qualifications being what counted, so that anyone might apply. In between were some situations which were not at all clear-cut:

. for Bantu teachers there was no policy on promotion, so that each case was considered in its own light,- which could be either a boon or a hindrance, depending on the objectivity of those making the selection.

. in Natal, the authorities made the statement that it was possible, for example, for a B.A. music teacher to become a principal of a school, whereas a B. Mus. was not likely to become one of an ordinary school "for obvious reasons". In fact, the reasons are not obvious. If the idea is that people with B.Mus. degrees are too specialized, and don't have the wider background associated with general B.A.'s then presumably a person with an honours B.A. in mediaeval history is in the same position and unable to appreciate science teachers, or a person with a B.Sc. in chemistry is too narrow, and unable to appreciate language teachers. Are only people with a general education able to be good principals, with an appreciation of the many aspects of a child's education?

When Orange Free State education authorities wrote that one music

teacher was promoted to Deputy Headmaster of a school, it raised a number of questions. Are music teachers so caught up with their subject that they don't wish to become involved in administration? Are music teachers not interested in promotion? Or are there barriers against promotion for the music teacher?

5) Teachers, on the whole, believed that there was room for improvement in school music. But just what would constitute improvement? In what direction should school music be moving? And even more basically, what role does music have in a school system? . . .A survey which detailed teacher responses to these questions would be very helpful to education authorities. The survey would produce the most useful information if it were designed by a committee composed of educators, musicians and someone skilled in effective research techniques and if teachers were prepared by a series of discussions and seminars, then were given time to think, and finally were questioned about specific elements.

6) The general feeling which emanated from teachers concerning their part in the school system was, if not always positive, at least hopeful. Many were struggling against great odds,- one of them being the attitude in some circles that music was peripheral to education and that music teachers were somehow different. Only time will tell whether that situation improves.

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[1]R.A. Edelfelt and M. Johnson, eds., Rethinking In-Service Education (Washington, D.C.: National Education Association, 1975).

E. Hoyle and J. Megarry, eds., World Yearbook of Education 1980. Professional Development of Teachers. (London: Kogan Page Ltd., 1980).

A. Lieberman and L. Miller, eds., Staff Development. New Demands, New Realities, New Perspectives. (New York: Teachers College Press, Columbia University 1979).

R.A. Luke, Teacher-Centered In-Service Education. Planning and Products. (Washington, D.C.: National Education Association, 1980).

[2]University of South Africa.

Table 5.1.0 Respondents Adherence to Syllabus

	Use Education Department Syllabus	Use Own Ideas	Use Mixture of Syllabus Plus Own Ideas	Not Clear	No Answer
Bantu	30	2	16	1	6
	54.5%	3.6%	29.1%	1.8%	10.9%
Coloured	36	2	31	3	6
	46.2%	2.6%	39.7%	3.8%	7.7%
Indian	58	1	53	9	5
	46.0%	.8%	42.1%	7.1%	4.0%
Natal	13	11	67	12	20
	10.6%	8.9%	54.5%	9.8%	16.3%
O.F.S.	25	0	37	4	7
	34.2%		50.7%	5.5%	9.6%
Transvaal	18	11	40	2	13
	21.4%	13.1%	47.6%	2.4%	15.5%

Table 5.1.1 Texts Used by Respondents

	1.. Prescribed Texts	2. Own Choice of Texts	3. Texts Already in School	4. No Texts	1 + 2	1 + 3	2 + 3	1 + 2 + 3	Not Clear	No Answer
Bantu	20	6	8	9	1	1	2	1	2	5
	36.4%	10.9%	14.5%	16.4%	1.8%	1.8%	3.6%	1.8%	3.6%	9.1%
Coloured	19	13	8	6	7	4	9	5	2	5
	24.4%	16.7%	10.3%	7.7%	9.0%	5.1%	11.5%	6.4%	2.6%	6.4%
Indian	52	3	17	2	11	14	7	9	5	6
	41.3%	2.4%	13.5%	1.6%	8.7%	11.1%	5.6%	7.1%	4.0%	4.8%
Natal	4	19	15	9	7	3	19	16	14	18
	3.3%	15.4%	12.2%	7.3%	5.7%	2.4%	15.4%	13.0%	11.4%	14.6%
O.F.S.	14	20	1	2	15	3	4	3	5	6
	19.2%	27.4%	1.4%	2.7%	20.5%	4.1%	5.5%	4.1%	6.8%	8.2%
Transvaal	5	24	5	10	10	1	5	3	7	14
	6.0%	28.6%	6.0%	11.9%	11.9%	1.2%	6.0%	3.6%	8.3%	16.7%

Table 5.2.0 Official View of: a) Frequency of In-Service Training and b) Length of In-Service Training

	a) Frequency of In-Service Training	b) Length of In-Service Training
Bantu	"As organized by each individual organizer of music."	Mostly 2 days. Occasionally 1 day or 3 days.
Coloured	Approximately once every 2 years	2 or 3 afternoons, after school
Indian	No Answer	No Answer
Natal	Once every 3 years. "Recently there have been seminars in some areas, once a year."	Seminars: 2 or 3 afternoons, after school In-service: 3 days
O.F.S.	Approximately once every 2 years	2 or 3 days. In exceptional circumstances, 1 day.
Transvaal	1 course every 5 years in all sections of the syllabus. eg. Year 1--harmony; Year 2--history; Year 3--form; Year 4--instrumental; Year 5--aural and sight-singing skills; Year 6--back to the beginning of the cycle.	1 week, followed by regional courses. Subject inspectors also conduct local courses.

Table 5.2.1 Frequency of Regional In-Service Training Offered by Department of Education

	Every				Other	Less Frequent	Seldom	Not Clear	No Answer
	4 Months	6 Months	12 Months	24 Months					
Bantu	1	1	13	1	1	0	3	15	20
	1.8%	1.8%	23.6%	1.8%	1.8%		5.5%	27.3%	36.4%
Coloured	0	0	4	7	2	0	1	17	47
			5.1%	9.0%	2.6%		1.3%	21.8%	60.3%
Indian	9	24	15	3	3	0	3	23	46
	7.1%	19.0%	11.9%	2.4%	2.4%		2.4%	18.3%	36.5%
Natal	2	3	21	18	1	0	6	41	31
	1.6%	2.4%	17.1%	14.6%	.8%		4.9%	33.3%	25.2%
O.F.S.	12	14	23	3	1	0	0	10	10
	16.4%	19.2%	31.5%	4.1%	1.4%			13.7%	13.7%
Transvaal	2	0	13	19	0	2	3	26	19
	2.4%		15.5%	22.6%		2.4%	3.6%	31.0%	22.6%

Table 5.2.2 When Teachers Last Attended an In-Service Course

	Year of Survey (1976)	1975	1974	1973	1972	1971	1970	1969	Not Clear	No Answer
Bantu	10	4	3	1	1	0	0	0	14	22
	18.2%	7.3%	5.5%	1.8%	1.8%				25.5%	40.0%
Coloured	3	6	3	1	1	1	0	1	18	44
	3.8%	7.7%	3.8%	1.3%	1.3%	1.3%		1.3%	23.1%	56.4%
Indian	43	7	4	3	2	0	0	1	18	48
	34.1%	5.6%	3.2%	2.4%	1.6%			.8%	14.3%	38.1%
Natal	9	14	11	9	4	1	2	0	30	43
	7.3%	11.4%	8.9%	7.3%	3.3%	.8%	1.6%		24.4%	35.0%
O.F.S.	47	2	1	0	1	0	2	0	6	14
	64.4%	2.7%	1.4%		1.4%		2.7%		8.2%	19.2%
Transvaal	1	14	9	3	3	2	0	1	16	35
	1.2%	16.7%	10.7%	3.6%	3.6%	2.4%		1.2%	19.0%	41.7%

Table 5.2.3 Last Time Teachers Attended Any Other Music Course

	Year of Survey (1976)	1975	1974	1973	1972	1971	1970	1969	Not Clear	No Answer
Bantu	8	2	0	1	0	0	0	0	16	28
	14.5%	3.6%		1.8%					29.1%	50.9%
Coloured	6	3	3	1	2	1	0	1	17	44
	7.7%	3.8%	3.8%	1.3%	2.6%	1.3%		1.3%	21.8%	56.4%
Indian	32	10	6	4	1	0	0	0	19	54
	25.4%	7.9%	4.8%	3.2%	.8%				15.1%	42.9%
Natal	21	14	8	4	1	1	0	2	24	48
	17.1%	11.4%	6.5%	3.3%	.8%	.8%		1.6%	19.5%	39.0%
O.F.S.	32	11	3	0	1	0	1	1	5	19
	43.8%	15.1%	4.1%		1.4%		1.4%	1.4%	6.8%	26.0%
Transvaal	12	9	5	0	5	0	0	0	11	42
	14.3%	10.7%	6.0%		6.0%				13.1%	50.0%

Table 5.2.4 Type of Other Music Course

	Orff-Schulwerk	University Sponsored	Education Department	S.A.S.M.T.*	F.A.K.** Congress	Other	Not Clear	No Answer
Bantu	0	0	0	1	0	12	16	26
				1.8%		21.8%	29.1%	47.3%
Coloured	1	0	0	0	0	9	19	49
	1.3%					11.5%	24.4%	62.8%
Indian	19	1	0	0	0	29	20	57
	15.1%	.8%				23.0%	15.9%	45.2%
Natal	20	0	0	4	0	16	29	54
	16.3%			3.3%		13.0%	23.6%	43.9%
O.F.S.	5	6	3	1	2	4	31	21
	6.8%	8.2%	4.1%	1.4%	2.7%	5.5%	42.5%	28.8%
Transvaal	6	3	4	2	0	0	26	43
	7.1%	3.6%	4.8%	2.4%			31.0%	51.2%

*South African Society of Music Teachers
**Federasie Afrikaans Kultuur

Table 5.3.0 Teachers Opinions Re: Reasons for Inspectors' Visits

	Inspections	Guidance, Assistance	Inspection + Guidance	Recorder Exams	Not Clear	No Answer
Bantu	2	10	14	0	19	10
	3.6%	18.2%	25.4%		34.5%	18.2%
Coloured	3	9	47	0	9	10
	3.8%	11.5%	60.3%		11.5%	12.8%
Indian	12	8	73	1	19	13
	9.5%	6.3%	57.9%	.8%	15.1%	10.3%
Natal	3	24	55	0	20	21
	2.4%	19.5%	44.7%		16.3%	17.1%
O.F.S.	1	9	54	0	2	7
	1.4%	12.3%	74.0%		2.7%	9.6%
Transvaal	3	19	28	0	15	19
	3.6%	22.6%	33.3%		17.9%	22.6%

Table 5.3.1 Education Authorities Re: Supervision and Inspection of Music

Bantu	"The Inspector of Music, stationed in Pretoria, is directly responsible for Music in all Bantu Schools in White areas (= about 5 550 in 1974) and indirectly through the 6 Homelands Government, which have made such appointments, for all schools in the Bantu Homelands, with the assistance of the Organisers of Music. The first of these was appointed in Nov. 1971 for 1972, the sixth in June 1975. The Organisers of Music in the 6 Homelands inspect, and report on Music teaching in their own Homelands and hold in-Service courses."
Coloured	" The Inspectors of Music...visit all schools over the country regularly for supervision, inspection and guidance to teachers of Music (Class and Instrumental)." No indication of how many inspectors.
Indian	Three music inspectors. No comment about the frequency or type of activity they undertake.
Natal	"Two officials, i.e. an Inspector of Education and a subject Inspector are responsible for all facets of music at both levels. Senior assistants, heading music departments at schools in charge of their own department and supervise, plan and co-ordinate work in collaboration with the Music Inspectors."
O.F.S.	There is a Head of Music and three inspectors of music, who carry out a full, routine inspection of all aspects of music, in every school at least once every two years. In addition, there are regular visits by the music inspectors to schools in their circuit, for guidance. The Head of Music regularly supervises the twenty-eight orchestral teachers. ...These same people offer regular courses about music teaching.
Transvaal	There are four specialist music advisors, who make regular school visits, for guidance. Circuit inspectors, who have no specialist music training, also keep an eye on such things as organization of subject.

Table 5.3.2 Number of Visits per Year from the Music Inspector

	One	Two	Three	Four	More	Fewer	Other	Not Clear	No Answer
Bantu	19	2	0	1	0	1	0	16	16
	34.5%	3.6%		1.8%		1.8%		29.1%	29.1%
Coloured	52	3	1	0	1	2	1	7	11
	66.7%	3.8%	1.3%		1.3%	2.6%	1.3%	9.0%	14.1%
Indian	21	26	22	21	5	0	0	19	12
	16.7%	20.6%	17.5%	16.7%	4.0%			15.1%	9.5%
Natal	44	16	6	8	0	2	0	17	30
	35.8%	13.0%	4.9%	6.5%		1.6%		13.8%	24.4%
O.F.S.	27	21	6	4	3	1	0	4	7
	37.0%	28.8%	8.2%	5.5%	4.1%	1.4%		5.5%	9.6%
Transvaal	27	2	0	0	0	5	2	25	23
	32.1%	2.4%				6.0%	2.4%	29.8%	27.4%

Table 5.3.3 Last Visit of Music Inspector

	Year of Survey (1976)	1975	1974	1973	1972	1971	1970	1969	Not Clear	No Answer
Bantu	8	12	0	0	0	0	0	0	17	18
	14.5%	21.8%							30.9%	32.7%
Coloured	21	26	8	1	3	0	0	1	7	11
	26.9%	33.3%	10.3%	1.3%	3.8%			1.3%	9.0%	14.1%
Indian	78	7	2	1	1	1	0	1	19	16
	61.9%	5.6%	1.6%	.8%	.8%	.8%		.8%	15.1%	12.7%
Natal	52	14	4	2	1	1	0	0	25	24
	42.3%	11.4%	3.3%	1.6%	.8%	.8%			20.3%	19.5%
O.F.S.	54	6	1	0	0	0	0	0	5	7
	74.0%	8.2%	1.4%						6.8%	9.6%
Transvaal	13	9	11	4	2	2	1	1	15	26
	15.5%	10.7%	13.1%	4.8%	2.4%	2.4%	1.2%	1.2%	17.9%	31.0%

Table 5.5.0 Teachers' Opinions of School Music Generally

	Could Be Improved	Satisfactory	Very Good	"Satisfactory and Very Good" *	Not Clear	No Answer
Bantu	41	6	0	0	7	1
	74.5%	10.9%			12.7%	1.8%
Coloured	60	5	0	0	9	4
	76.9%	6.4%			11.5%	5.1%
Indian	57	42	11	0	11	5
	45.2%	33.3%	8.7%		8.7%	4.0%
Natal	59	24	16	0	17	7
	48.0%	19.5%	13.0%		13.8%	5.7%
O.F.S.	41	18	3	1	4	6
	56.2%	24.7%	4.1%	1.4%	5.5%	8.2%
Transvaal	45	13	4	0	11	11
	53.6%	15.5%	4.8%		13.1%	13.1%

*One school replied in this manner!

Table 5.5.1 Teachers Opinions Re: Music Background of Pupils Entering Secondary School

	Non-existent	Minimal	Adequate	More Than Adequate	Very Mixed	Not Clear	No Answer
Bantu	1	15	1	0	2	10	26
	1.8%	27.3%	1.8%		3.6%	18.2%	47.3%
Coloured	2	13	0	1	1	4	57
	2.6%	16.7%		1.3%	1.3%	5.1%	73.1%
Indian	1	11	10	0	7	3	94
	.8%	8.7%	7.9%		5.6%	2.4%	74.6%
Natal	2	19	4	0	10	13	75
	1.6%	15.4%	3.3%		8.1%	10.6%	61.0%
O.F.S.	1	8	8	2	16	3	35
	1.4%	11.0%	11.0%	2.7%	21.9%	4.1%	47.9%
Transvaal	3	12	6	0	12	4	47
	3.6%	14.3%	7.1%		14.3%	4.8%	56.0%

PART SIX

MUSIC EDUCATION IN THE 1980'S

A Précis

It became evident in the late 1970's that there was dissatisfaction with the education system as it existed. In 1976 there were extensive student riots in Soweto, as a result of the implementation of certain educational policies. At the same time, there was a great deal of unrest amongst the Coloured people in Cape Province, and a number of schools were closed, while others operated under stressful conditions. In 1980, there were widespread student boycotts. The people involved in these were very specific about their grievances. They wished to see:

- higher standards of education
- better facilities
- equal education
- the establishment of one education system
- integration of all schools
- better textbooks
- parity of teacher training and salaries
- abolition of ministerial consent for university entrance
- autonomous SRC's (Student Representative Councils) at schools
- wider choice of subjects
- per capita expenditure on education
- abolition of exam fees.[1]

All of these items would affect music education either directly or indirectly. In any case, as a result of the complaints, the government established a commission to investigate the situation and make recommendations. The summary of over 20,000 pages of evidence gathered appeared as the De Lange Report, in October 1981.

Unrest has continued, and some changes have occurred.

None of the developments, however, appear to have a noticeable effect on music in the schools. In 1983, Janine Monique Lombard published A Study of the Black Primary School Music Curriculum in Natal, With Particular Attention to the Inclusion of Indigenous Music. It included an interview with the Music Inspector for Black Schools, Mr. Dubazana, in which he seemed to reiterate much of what had been found in this survey;

1. He expressed an awareness that the Music syllabus as it is now constituted, is lacking in various ways, that is, it has various weaknesses.
   a) An almost total absence of creative outlet (no opportunities for pupils to compose, or create).
   b) No provision is made for the pupils to play musical instruments, for example the recorder, drums, and other suitable instruments.
   c) There is no provision, either, for listening to recorded music.
   d) Insufficient time allocations, for example vocal exercises -- two minutes is completely inadequate. The time per week is also insufficient to achieve anything significant.

3. He spoke at length on the most pressing problem in the Department at present - the shortage of adequately-trained Music teachers and the effect that this has on the drawing up on the Music syllabus. One answer to the state of Music education in Black Primary Schools, is to be found in the shortage of qualified Music teachers in the Department. Mr. Dubazana pointed out that many of the faults in the curriculum could be directly attributed to this shortage. Without suitably qualified teachers, it was not possible to teach the playing of instruments, such as recorders or guitars, even if these instruments were available. He stressed the fact that it was not primarily a problem of finances, although if all the facilities and the musical equipment needed in every Black school had to be purchased immediately, this would not be possible. If a teacher is not qualified, it follows that he will not be able to play an instrument, such as a piano, nor will the teacher be able to supervise a creative session, or direct a listening session in any meaningful way.

   It would therefore serve no purpose to increase the weekly time allocation for Music lessons unless the teacher was qualified to utilize that time to the benefit of the pupils.[2]

Mr. Dubanza went on to speak of the absence of indigenous music in the curriculum. He also stated that a review of the curriculum was underway, and

that the 1983 curriculum might reflect a number of changes. One of the facts that would have to be taken into account, however, was the shortage of qualified teachers available to implement any changes. Ms. Lombard wrote that she would like to comment on what was probably the most obvious weakness in the current syllabus,

> namely the almost complete absence of variety. A constant supply of vocal exercises, sight reading and song-singing is less than stimulating. Taking into account the shortage of trained teachers, and also the fact that the curriculum is just the skeleton to which flesh has to be added, it remains nevertheless, very unimaginative and unvaried in its content.[3]

By 1984, in one of the major South African cities, music as an examination subject was offered in only one English-language girls' high school, and three Afrikaans (co-educational) schools under that provincial administration. No English-language boys' schools offered it.

As music teachers working for the provincial administration retired or resigned, they were not replaced. The inspector of music assured music lecturers at the university that any schools over six hundred pupils would have a music teacher.

A senior assistant in one of the Natal high schools said that the syllabus for music as an examination subject, which was in effect in the late 1970's, would remain in effect until the matriculating class of 1987. According to her, the new syllabus would contain only minor changes:

- the higher grade syllabus would contain some history
- the harmony would remain the same
- the practical examination would now contain scales

As benefit the policy of centralized education, the syllabi of the Orange Free State and Transvaal would be essentially the same, with perhaps little changes, such as the choice of pieces to play.

Although all departments of education who had participated in the original survey were contacted with a request for information about any changes in the school music programme, only the Administration of Coloured Affairs replied. The letter said that the music syllabi had been changed since 1982, and that an additional syllabus for instrumental music had been implemented "as from 1985". Copies of the syllabi were enclosed.

The new syllabi had been altered in small ways from the editions used in the 1970's, but the basic content and spirit remained unchanged. The centralized nature of the national education policy would indicate that there are, at present, no dramatic changes in any of the school music programmes.

Since the country is in a state of flux, it is difficult to predict what will happen to music within the school system in the future.

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[1] De Lange ... Marching to the Same Order. De Lange Report, October 1981, HSRC Critique - 1982: National Education Union of South Africa, p. 19.

[2] Janine Monique Lombard, A Study of the Black Primary School Music Curriculum in Natal, With Particular Attention to the Inclusion of Indigenous Music. Thesis submitted in partial fulfillment of the requirements for the degree of Bachelor of Music, in the Department of Music, University of Natal, January 1983, pp. 29, 30.

[3] Ibid, p. 39.

PART SEVEN

SUMMARY

Six out of seven educational jurisdictions co-operated in the survey: the Department of Bantu Education; the Administration of Coloured Affairs; the Department of Indian Affairs; the Natal Education Department; the Orange Free State Department of Education; and the Transvaal Education Department. The collection of information started in 1976 with a questionnaire for the education authorities.

A questionnaire for schools was designed and sent out to 1,805 institutions. Five hundred and thirty-nine completed questionnaires were returned, which represented almost 30%. Indian, Natal and Orange Free State schools were especially supportive in that replies came from 33% of all schools in those jurisdictions.

The majority of the schools replying to the questionnaire were co-educational, primary institutions,- and this is indicative of the distribution of schools in the republic. The languages of instruction in the schools which replied were English, Afrikaans, and Zulu.

Generally, classroom teachers were responsible for the school music programmes, particularly in Bantu and Coloured schools. Where there were music teachers, the majority were part-time employees.

Music offered as part of a school programme fell into two categories:

a) classroom music, designed for everyone

b) music as an examination subject, which was regarded as an academic discipline.

The latter generally existed only in secondary schools, whereas classroom music was found at both levels of schooling.

Although all education departments ostensibly provided classroom music, only Coloured and Indian schools showed a goodly percentage of pupils receiving music training at the primary level. Numbers fell even further at the secondary level, so that with the exception of the Indian schools (who had more music), 61% or fewer of responding secondary schools involved children in music in the classroom.

Music as an examination subject tended to involve only small numbers of students, particularly in Bantu, Coloured and Indian schools, where it did not even exist in many schools. With the exception of Orange Free State and Transvaal schools, where it was more widely taught, fewer than 25% of responding secondary schools involved any children in music for examination purposes.

Music training offered by other institutions (eg. piano examinations through the University of South Africa) was occasionally recognized as proving that a pupil had sufficient instrumental training to enter a particular level of secondary school music training. It was not allowed to count as part of a pupil's academic record.

Education authorities generally recommended two periods per week for classroom music at the primary level. At the secondary level, one period per week was recommended in four of the six jurisdictions. The other two recommended two periods per week. There were, however, discrepancies in

the amount of actual time allowed, because school periods varied in length.

From 49.2 to 78.8% of primary schools and from 45 to 65.3% of secondary schools spent at least the recommended amount of time, or more, on classroom music.

The number of periods recommended for the study of music as an examination subject ranged from four to seven amongst the various educational jurisdictions. The actual amount of time per week varied from two hours and fifty-five minutes to four hours, due to variations in lengths of periods.

Only a small proportion of secondary schools spent the recommended amount of time or more on music as an examination subject. Some spent less.

Singing was by far the most common musical activity in the primary school music programme. It did not often lead to other activities such as movement and dance, or creation of suitable accompaniments. Official recommendations listed other forms of musical training such as listening, theory, history, and aural training, but in fact none of them, particularly the more creative aspects, were regularly found in the classroom.

All education departments expressed a desire to foster music reading, and tonic sol-fah sight singing was emphasized quite strongly in the Bantu education system. The syllabi for Bantu schools indicated a fair degree of complexity.

There was evidence of a growing recorder-playing movement in Indian schools.

Syllabi of all education departments were largely lists of topics to be covered. They did not offer a great deal of guidance for the successful teaching of music.

The music employed was from a limited context,- largely European in roots.

In secondary school classroom music, singing was the most usual activity, followed by listening. Other activities were less common.

With the exception of the syllabus for Coloured schools, secondary school syllabi were very concerned with the pupils being able to read music. In the Bantu syllabus, the sight reading elements were very complex, considering the amount of time allotted for music.

There were few guidelines for the successful teaching of the syllabi, and the music used was from a limited context,- largely European in origin.

Music for examination purposes was most common in Natal, Orange Free State and Transvaal secondary schools. It was much less common in Bantu, Coloured and Indian schools.

Singing was in very little evidence at this level. The emphasis was on instrumental work and performance, supported by aural and sight singing skills, theory and history. The syllabi closely resembled a traditional conservatory course in any country of European roots, and involved European art music.

School music in the late 1970's relied heavily on the development of musical skills. Education authorities apparently hoped that out of these would come musical understanding. Concern with musical appreciation or attitudes was much less in evidence.

In many instances, syllabi for music instruction appeared to have lost sight of the difference between musical experience and the absorption of

facts about music,- the difference between understanding a work of art, and knowledge which is relevant only to the discipline of an artist's training.

Musical activities which existed outside the regular classroom programme in primary schools were most commonly vocal. Where wind and string instrument instruction existed it was largely in Natal, Orange Free State and Transvaal schools.

In Bantu, Coloured and Indian schools at the secondary level, musical activities outside the regular school programme were predominantly vocal. Instrumental activities were more prevalent in Natal, Orange Free State and Transvaal schools.

Participation by schools in eistedfoddau was less common than education authorities believed. Schools of two jurisdictions generally participated; schools of three jurisdictions generally did not participate; and schools of one were evenly divided between participation or lack of it.

Concerts by school children, and concerts presented by artists for the school children were more common in Natal, Orange Free State and Transvaal schools than in Bantu, Coloured and Indian schools.

There were frequently discrepancies between what education departments believed was happening, and what was really occurring with regard to music in the schools.

Equipment and supportive materials for teaching music were most common in the schools of Natal, the Orange Free State, and the Transvaal.

Annual expenditure for musical equipment in any of the schools was negligible.

Of any of the jurisdictions, Natal had the highest proportion of instruments available for the students' use. Such instruments were virtually non-existent in Bantu, Coloured and Indian schools.

Where acquisition of instruments did occur, it was heavily subsidized by education departments. Annual expenditure for musical instruments by any of the schools was negligible.

Music rooms or resource centres were available to over half the schools who responded from Natal, the Orange Free State, and the Transvaal. Bantu, Coloured and Indian schools generally used ordinary classrooms.

Natal, Orange Free State and Transvaal schools were more positive when asked their opinions concerning the adequacy of storage facilities for records, music, equipment and instruments than were the Bantu, Coloured, and Indian schools.

In Bantu, Coloured and Indian schools, male teachers were in the majority. Females dominated in Natal, Orange Free State and Transvaal schools.

The largest group of young teachers was in the Indian schools. In other school systems, teacher ages were fairly evenly distributed.

Over 60% of Bantu and Coloured teachers and from 41 to 49% of other teachers had from ten to twenty-five years of teaching experience. Most of them had taught from ten to fifteen years.

Music teaching experience tended to be fifteen years or under.

A much larger proportion of Bantu, Coloured and Indian teachers held permanent positions than did teachers in the other three jurisdictions.

Teachers in Natal, Orange Free State and Transvaal schools tended to be better educated. Many Bantu and Coloured teachers had little more education than the children they taught.

Teachers who responded from Natal, Orange Free State and Transvaal schools generally had more musical training than those from Bantu, Coloured and Indian schools.

Regarding musical interests:

. Bantu teachers were the greatest devotees of African traditional and African pop music, although teachers in other jurisdictions also expressed an interest

. Indian traditional and pop music had few followers except amongst Indian teachers

. Bantu, Coloured and Indian teachers expressed the greatest interest in jazz, rock and pop music

. most teachers except Bantu enjoyed European-type folk music

. European "art" music from 1600 to 1900 received the highest ratings of any type of music listed

. 20th century avant-garde music was not very popular with any group of teachers

. Coloured and Orange Free State teachers had the broadest musical interests.

When asked to rank musical activities they felt occupied most of their school time, most teachers placed singing first. When asked to rank which musical activities they would <u>like</u> to spend the most time teaching, there was very little change.

In-service training offered by education authorities did not seem to reach or involve very many of the teachers who replied to the questionnaire. Only a small proportion of teachers had been involved in training sessions offered by other organizations.

From 25.4 to 75.0% of teachers regarded visits by inspectors as opportunities for guidance or assistance, as well as inspections.

It became evident that inspectors would have a difficult time visiting as many schools and teachers as often as they might wish to, due to the fact that there were many schools and few inspectors.

Promotional possibilities for music teachers varied greatly amongst education departments.

In Bantu, Coloured and Indian schools, more teachers tended to follow the syllabi, and use prescribed texts. In Natal, Orange Free State and Transvaal schools, more teachers used a mixture of the syllabi plus their own ideas, and their own choices of texts were more in evidence.

Teachers, on the whole, believed that there was room for improvement in school music. The general feeling which emanated from them, concerning their part in the school system, was, if not always positive, at least hopeful.

By 1984, new syllabi which were appearing were basically unaltered in content and spirit, despite small changes. Music teachers who resigned or retired in certain jurisdictions were not being replaced. In those same jurisdictions, music as an examination subject was being offered in fewer high schools than it had been.

The concern of South African education authorities for music was reflected in the syllabi, and in the time allotted to music in the curricula. The results of this survey suggest that music education would benefit from provision of more time for greater musical growth and learning of children at all levels of schooling, and from the presence of more, musically qualified teachers. Many teachers require better funding, materials and facilities. More detailed teaching strategies to accompany syllabi and more in-service training would also be of assistance.

As education develops to meet current and future needs, the inclusion of a broad variety of musical experiences is essential. Curricula would benefit from greater recognition of the country's own rich and diversified cultural heritage.

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APPENDIX

UNIVERSITY OF NATAL
KING GEORGE V AVENUE • DURBAN, NATAL
TELEPHONE: 352461 TELEGRAMS: "UNIVERSITY"
DEPARTMENT OF MUSIC S.3/3 CB:ed

Dear Sir,

Mrs. Mary Ramsay, a student in this Department for the Degree of Master of Music, has commenced work upon an extended study of current developments in music education in schools in South Africa. Mrs. Ramsay, who has had considerable experience as a teacher and music educationist, hopes that this study - when completed - will be of assistance to educators in planning the future development of music education in our country.

Her research will be in three stages:

(1) A short questionnaire to the Provincial Education Departments.

(2) A questionnaire to be sent to a random sample of schools in each Province (with your permission) at the beginning of the 1976 school year.

(3) Based on the results of the questionnaire, follow-up visits to some schools.

I am writing to ask for your support for this project - not only because the project could not hope to achieve any results without such support, but also because, in my opinion, the project is being undertaken in a spirit of constructive enquiry and promises to yield conclusions that can only be of benefit to music education in South Africa.

I look forward to your reply.

Yours faithfully,

Christopher Ballantine
Professor of Music

UNIVERSITY OF NATAL
KING GEORGE V AVENUE • DURBAN, NATAL
TELEPHONE: 352461 TELEGRAMS: "UNIVERSITY"
DEPARTMENT OF MUSIC MR/A/

To whom it may concern:

Attached is a questionnaire, which is the first part of an extended study of current practices in music education in South Africa. To date, there appears to have been no comprehensive survey of these pratices: without such information, it will be difficult to assess present needs, and to plan for the future. I hope that you will agree with the need for this study, and with the impertance of it.

The second part of the proposed research design involves sending a different questionnaire to a random sample of schools under each education department: the design of the second questionnaire will partly depend on the results of the first one, and will be sent for your approval when completed. The third part of the proposed research design will require follow-up visits to some schools under each education department. Of course, both of these steps would be with your permission, and copies of the results of the survey would be issued to you as they are available.....The proposed report design will indicate broad differences where they exist, but will not pinpoint individual schools or people.

In order to make this a truly comprehensive study, I would be most grateful if you would return this questionnaire, EVEN IF IT IS INCOMPLETELY FILLED IN. If the information requested is not available, I would prefer to receive a partially completed questionnaire than none at all. If the information requested is not in a format easily transferred to the questionnaire, I would be grateful for a copy of the information as it exists.

Thank you very much for your coöperation.

Yours sincerely,

Mary Ramsay

Mary Ramsay

P.S. Further copies of this questionnaire are available if required.

HIERDIE VRAELYS IS OOK IN AFRIKAANS VERKRYGBAAR

A/

MUSIC EDUCATION IN SOUTH AFRICA

1. Would you please enclose a list of all schools, and their addresses, under your jurisdiction?

2. Which of these schools has music as a regular part of the curriculum?
PLEASE INDICATE ON THE ABOVE-MENTIONED LIST.

3. Would you please enclose a copy of the music syllabi for all primary and secondary schools?
When did the syllabi come into effect? (IF YOU ARE NOT SURE, ESTIMATE.)

Who designed the syllabi?

Please indicate which levels of the syllabi are optional, and which are compulsory.

4. a) How many periods per week do you recommend be devoted to music, and how long is each recommended period?

	No. of periods	Length of each
PRIMARY SCHOOL		
SECONDARY SCHOOL		
i) class music	— — —	— — —
ii) music as an option eg. for matriculation		

b) In PRIMARY SCHOOLS, does your department make any recommendations about the approximate percentage of class time to be devoted to the following categories? (PLEASE TICK THE APPROPRIATE ANSWER)

YES	
NO	

If YES, please indicate what percentage. (N.A. = not applicable)

	CLASS MUSIC						MUSIC AS AN OPTION					
	Percentages						Percentages					
	0–20	20–40	40–60	60–80	80–100	N.A.	0–20	20–40	40–60	60–80	80–100	N.A.
Singing												
Instrumental training												
Listening												
Theory and history												
Aural training and sight singing skills												

c) In SECONDARY SCHOOLS, does your department make any recommendations about the approximate percentage of class time to be devoted to the following categories? (PLEASE TICK THE APPROPRIATE ANSWER)

YES	
NO	

If YES, please indicate what percentage. (N.A. = not applicable)

	CLASS MUSIC						MUSIC AS AN OPTION					
	Percentages						Percentages					
	0–20	20–40	40–60	60–80	80–100	N.A.	0–20	20–40	40–60	60–80	80–100	N.A.
Singing												
Instrumental training												
Listening												
Theory and history												
Aural training and sight singing skills												

5. a) How many PRIMARY SCHOOLS would you estimate offer the following?

	As curricular programme				As extra-curricular programme			
	Total no. of schools	Boys' schools	Girls' schools	Co-ed. schools	Total no. of schools	Boys' schools	Girls' schools	Co-ed schools
Woodwind tuition - government schools								
- private schools								
Brass tuition - government schools								
- private schools								
String tuition - government schools								
- private schools								
Piano tuition - government schools								
- private schools								
Recorder tuition - government schools								
- private schools								
Choral singing - government schools								
- private schools								
Other (PLEASE SPECIFY)								

b) Does your department have a central store of music instruments and equipment which can be loaned to schools?

YES	
NO	

If YES, i) what instruments and equipment do you have?

ii) what is your policy concerning borrowing from it?

age 4

c) How many SECONDARY SCHOOLS would you estimate have the following?

		As curricular programme				As extra-curricular programme			
		Total no. of schools	Boys' schools	Girls' schools	Co-ed. schools	Total no. of schools	Boys' schools	Girls' schools	Co-ed. schools
Piano tuition	- government schools								
	- private schools								
Cadet band	- government schools								
	- private schools								
Concert band	- government schools								
	- private schools								
Orchestra	- government schools								
	- private schools								
Recorders	- government schools								
	- private schools								
Guitars	- government schools								
	- private schools								
Choral music	- government schools								
	- private schools								
Combined curricular programme (i.e. instrumental and choral)	- government schools								
	- private schools								
Other (PLEASE SPECIFY)									

page 5

6. a) What approximate percentage of school music is taught by:

	PRIMARY SCHOOLS						SECONDARY SCHOOLS					
	Percentages						Percentages					
	0–20	20–40	40–60	60–80	80–100	N.A.	0–20	20–40	40–60	60–80	80–100	N.A.
a resident music specialist												
a travelling music specialist												
a professional musician from the community												
other (PLEASE SPECIFY)												

b) What minimum qualifications (musical and pedagogical) does your department expect for:

i) a resident music specialist

PRIMARY SCHOOL

SECONDARY SCHOOL

ii) a travelling music specialist

PRIMARY SCHOOL

SECONDARY SCHOOL

iii) a professional musician from the community

PRIMARY SCHOOL

SECONDARY SCHOOL

iv) other music teaching staff employed (PLEASE SPECIFY)

PRIMARY SCHOOL

SECONDARY SCHOOL

c) If the above-mentioned qualifications are abtainable at a teacher training college, please enclose a copy of the music curriculum for teacher training colleges under your jurisdiction.

How many-hours per week are scheduled for this music training? (PLEASE TICK THE APPROPRIATE ANSWER)

1/2 hour	
1 hour	
1 1/2 hours	
2 hours	
2 1/2 hours	
3 hours	
more (PLEASE SPECIFY)	

page 7

d) What provision is made for supervision or inspection of music in both primary and secondary schools?

e) What policy governs promotional opportunities for music teachers in both primary and secondary schools?

page 8

7. In PRIMARY SCHOOLS, is a particular approach to music teaching used, - for example that of Orff or Kodaly? PLEASE DESCRIBE FULLY.

8. In SECONDARY SCHOOLS, does your department take into account pupils passing music examinations governed by other organizations, - for example U.N.I.S.A. or The Royal Schools? (PLEASE TICK THE APPROPRIATE ANSWER)

YES	
NO	

If YES, i) which examining bodies are recognized?

UNISA	
Royal Schools	
Trinity College	
other (PLEASE SPECIFY)	

ii) to what extent can these examinations be considered partial or total requirements for a music pass at any specific level of schooling?

page 9

10. What is the position of a) private schools, and b) independent schools, with regard to syllabi and inspection?

11. Does your department offer any in-service training courses for music teachers?
(PLEASE TICK APPROPRIATE ANSWER)

YES	
NO	

If YES, i) How frequently do they occur for any one geographical area?

ii) How long do they usually last?

iii) Who are they most often aimed at?

- classroom teacher	
- primary music specialist	
- secondary music specialist	
- other (PLEASE SPECIFY)	

iv) Who usually conducts the courses?

page 10

9. Does your department sponsor any inter-school music activities, such as eisteddfods? (PLEASE TICK APPROPRIATE ANSWER)

YES	
NO	

Do any outside organizations sponsor inter-school music activities , such as eisteddfods?

Which organizations?

YES	
NO	

If YES to either of the above questions:

		Department eisteddfods	Outside organization eisteddfods
i) Are these musical activities for	- primary level?		
	- secondary level?		
	- both?		
ii) What number of	- primary schools.		
	- secondary schools		
are generally represented?			
iii) How many of these inter-school music activities are on a regular basis? (SPECIFY ACTIVITY AND FREQUENCY)			
How many of these are given grade rankings?			
How many of these are awarded standings, such as first prize, second prize, etc.?			

iv) Please indicate which of the following categories are included in the eisteddfods, and at which level of schooling:	Department eisteddfods: Primary	Department eisteddfods: Secondary	Outside organization eisteddfods: Primary	Outside organization eisteddfods: Secondary
- solo vocal				
- choral				
- single instrumental				
- group instrumental				

In case any clarification concerning the completed questionnaire is necessary, please indicate the name and postal address of the person to whom correspondence should be sent.

Is this the person responsible for completing the questionnaire?

YES	
NO	

If NO, please give details of the person completing the questionnaire, as follows:

NAME:

POSTAL ADDRESS:

POSITION:

81/142188. (Z. 30.)

MINUTE

REPUBLIEK VAN SUID-AFRIKA — REPUBLIC OF SOUTH AFRICA

Verw. Nr./Ref. No. 22/3/1 yours: S 3/3 CB. ed

Navrae/Enquiries: Dr. E. F. Woehler

Tel. No. 29251 Ext. 454

KANTOOR VAN DIE—OFFICE OF THE
Senior Adviser (Music)
Education Department P. Bag 13
Windhoek, 17th July 1975

~~Die~~/The Professor of Music
University of Natal
King George V Avenue
Durban
4001

Dear Professor Ballantine,

Your letter 30/6/75 about questionaires to schools etc (Miss Ramsay) has been handed to me.

Could Miss Ramsay please inform us about the general tendency or contents and about the extent of the questionaires?

We should not like our music teachers to be burdened too much.

Yours faithfully,

Woehler.

Dr. E.F. Woehler
Senior Advisor (Music)
Education Department
Private Bag 13186
WINDHOEK, South West Africa

15th October 1975

Dear Sir,

re: Study of Current Developments in Music Education in South Africa

Thank you very much for your reply to Professor Ballantine's request regarding the above-mentioned research.

Enclosed please find two copies of the initial questionnaire, each with a page of explanation about the research. I hope that it will meet with your approval, and answer, at least partially, the questions you posed in your letter to Professor Ballantine.....With regard to the second questionnaire, which is the one intended for the teachers, I don't anticipate that it will take more than an hour to complete. The third part of my study, which involves follow-up visits to some schools, would be purely observational, and would not intrude on the teachers or pupils at all, unless it were to ask a couple of clarifying questions.

I trust that you will find these arrangements satisfactory, and would be most grateful if you would see fit to return one of the enclosed questionnaires to me, in completed form.

Thank you very much for your assistance.

Yours faithfully,

Mary Ramsay (Mrs. A.)

Dr. E.F. Moehler
Senior Advisor (Music)
Education Department
Private Bag 13186
WINDHOEK, South West Africa

26th January 1976

Dear Sir,

re: Study of Current Developments in Music Education

On October 15th, 1975, following preliminary negotiations with you, I sent an explanation of my research, along with a questionnaire inquiring about music in the schools under your jurisdiction.

I have received replies from other Departments of Education, and would therefore be grateful if I were to hear from you at your earliest convenience: I am anxious to carry on with my research, but cannot until all information is in.

May I wish you and your department all the best in this new school year.

Yours faithfully,

Mary Ramsay (Mrs. A.)

UNIVERSITY OF NATAL
KING GEORGE V AVENUE • DURBAN, NATAL
TELEPHONE: 352461 TELEGRAMS: "UNIVERSITY"
DEPARTMENT OF MUSIC

Dear Principal,

Attached is a questionnaire, which is part of an extended study of current practices in music education in South Africa. To date there appears to have been no comprehensive survey of these practices: without such information it will be difficult to assess present needs, and to plan for the future.

Your department of education has given its approval to this study. Therefore, I would be very grateful if you would ask the person who is most responsible for music in your school to complete the questionnaire, and if you would return it to me as soon as possible. If no "music person" exists in your school, I would appreciate it if you would complete the questionnaire.

When the results of this survey are available, a summary will be sent to the schools which have participated. All questionnaires are anonymous, and the proposed report design will indicate broad differences where they exist, but will not pinpoint individual schools or people.

To avoid difficulties in completing the questionnaire, please note the following:

1) To make this a truly comprehensive study, it is important that you return the questionnaire, EVEN IF IT IS INCOMPLETELY FILLED IN. No doubt you will be able to answer all questions, however.
2) If a particular question does not apply to your situation, simply write N.A., meaning "not applicable".
3) Ignore the small numbers in the boxes; they are merely to assist me in the computer tabulation of the results.
4) Where you see "music as an option" referred to, it simply means those music classes which pupils may elect to take as one of their school subjects.

Thank you very much for your co-operation.

Sincerely,

Mary Ramsay

Mary Ramsay

BLAAI ASSEBLIEF OM VIR AFRIKAANS.

MUSIC EDUCATION IN SOUTH AFRICA

Date questionnaire completed: _____

I. a) Are you replying from a

primary school		11	Afrikaans medium school		12
secondary school			English medium school		
combined primary and secondary school			dual medium school		

b) Do you teach

primary school children		13	boys		14
secondary school children			girls		
both			both		

c) What grades are taught in your school?

Grade 1 (also called Class 1, or Sub. A)	15	Standard 5	21
Grade 2 (also called Class 2, or Sub B)	16	Standard 6	22
Standard 1	17	Standard 7	23
Standard 2	18	Standard 8	24
Standard 3	19	Standard 9	25
Standard 4	20	Standard 10	26

d) How many children are in your school? 27-30

e) How many children take music (Please number by grade)?

			Class music	Music option
Grade 1 (Class 1; Sub A)	31-33	Standard 5	49-51	67-69
Grade 2 (Class 2; Sub B)	34-36	Standard 6	52-54	70-72
Standard 1	37-39	Standard 7	55-57	73-75
Standard 2	40-42	Standard 8	58-60	76-78
Standard 3	43-45	Standard 9	61-63	8 11-13
Standard 4	46-48	Standard 10	64-66	14-16

f) How many teachers are there in your school? 17-19

a) How many music teachers are there in your school?

- part-time		20
- full-time		21

ıge 2

b) How many classroom teachers teach music? [ ] 22-24

c) Are you a classroom teacher [ ] 25
music teacher? [ ] 26

d) Do you teach full-time [ ] 27
part-time? [ ]

If you are part-time, please indicate the number of days per week that you teach. [ ] 28

a) Are you male [ ] 29
female? [ ]

b) What is your age? 30

20–30	30–40	40–50	50–60	more (please specify)

c) How many years total teaching experience do you have? 31

How many years music teaching experience do you have? 32

under 5	5	10	15	20	25	30	more (specify)

d) Are you on permanent staff [ ] 33
temporary staff? [ ]

e) What teaching qualifications do you have?

None [ ] 34
Teacher training college [ ]
B.A. [ ]
M.A. [ ]

University education diploma [ ] 35
Other (please specify) [ ]

f) What musical qualifications do you have?

None [ ] 36
Course at training college [ ]
University music - B.A. [ ]
- Diploma in music [ ]
- Bachelor of music [ ]

Piano or other instrumental (please specify instrument, and level attained) [ ] 37,38

Theory (please specify institution studied with and level attained) [ ] 39,40

Other (please specify) [ ] 36

Please indicate your interest in the following:

		Very interested	Average interest	Not very interested
African traditional	41			
African popular	42			
Jazz	43			
Rock	44			
Pop	45			
European music prior to 1600	46			
European "classical" music to about 1900	47			
20th century "classical", eg. Bartok, Stravinsky	48			
20th century "avant garde", eg. Cage, Stockhausen	49			
Folk music of the European type	50			
Indian classical	51			
Indian popular	52			
Other (please specify)_____	53			

What do you regard as the purpose of music education? (Use the back of page 2 if you need more space.) 54

In your teaching of school music, do you

keep to the syllabus laid down by the Department of Education

follow your own ideas

use a mixture of the official syllabus and your own? 55

N.B. IF YOU FOLLOW YOUR OWN IDEAS, would you please write about them on the back of this page. [56-58]

e 4

What do you feel the object of the official music syllabus is? [59-62]

a) In your classes, do you use

- prescribed texts
- your own choice of text
- books which were already in the school when you came
- no texts

63

b) If you do use textbooks, please specify which ones (name, author, date of publication). [64-72]

c) Please list what song books or music you use. (Use back of this page, if necessary.) [73-80]

In column A, please rank the following according to what you feel you spend most of your time in school doing.

In column B, please rank the following according to what you feel you would like to spend your school time doing.

	A	B
Teaching singing, and doing choral work	11	17
Teaching instruments, and doing band/orchestral work	12	18
Teaching theory and history	13	19
Doing group music making - Orff-type	14	20
- creative; experimental	15	21
Other (please specify)	16	22

0. a) How many of the following does your school have?

Pianos	22,23	Film projectors	35
Electronic pianos	24,25	Overhead projectors	36
Silent keyboards	26,27	Flannelgraphs	37,38
Tape recorders	28,29	Scores - for teacher use	39,40
Record players	30,31	- for student use	41-43
Records	32,33	Other instruments (specify)	50-78
Equipment not included in this list (specify)	44-49		

b) If you have pianos, are they tuned

- twice a year
- more often (please specify) _____
- once a year
- less frequently (please specify) _____

_____

79,80

c) If you have other instruments,

i) How many are being used? ____ 9 11-13

ii) Who buys the instruments?

- school
- P.T.A.
- pupils
- education department

14

OR Are they on loan from the education department?

iii) Who pays for repairs and maintenance?

- the pupil
- the school
- the education department

15

iv) Do you do any of your own repairs

OR do you usually send the instruments out for repairs?

16

v) How frequently, for each instrument, are repairs usually necessary?

- twice a year
- more often (please specify) _____

_____

- once a year
- once every two years
- less frequently (please specify) _____

_____

17, 18

11. a) On an average, how much money per year is spent by your school on

records	19-21
music (including scores)	22-24
equipment	25-27
instruments?	28-30

b) Are they housed in

a classroom		33
a music room		
the library- resource centre?		

12. a) Do you have a music room?

YES		34 (If you have more than one, please indicate.)
NO		

How large is it? [ ] 35

b) How many practice rooms do you have? [ ] 36

c) Are the following adequate or inadequate, in your opinion?

		ADEQUATE	INADEQUATE
storage space for music	37		
storage space for records	38		
storage space for instruments	39		
blackboard space for music classes	40		
seating for music pupils	41		

IF YOU WISH TO COMMENT on any of the above, please use the following space, or the back of page 5 if necessary.

13. IF YOU ARE REPLYING FROM A SECONDARY SCHOOL:

What, if anything, are you able to assume about the musical background of the pupils entering from the primary schools?

Non-existant		42
Minimal		
Adequate for entering immediately into high school work		
More than adequate		
Very mixed		

14. a) In your school, how much time per week is devoted to music? (Please tick closest answer.)

	PRIMARY SCHOOL 43	HIGH SCHOOL CLASS MUSIC 44	HIGH SCHOOL MUSIC AS A SUBJECT 45
1/2 hour			
1 1/2 hours			
2 hours			
2 1/2 hours			
3 hours			
3 1/2 hours			
4 hours			
More (specify)			

b) IF YOU ARE REPLYING FROM A PRIMARY SCHOOL:

Please estimate the percentage of time spent on the following.....

	CLASS MUSIC						MUSIC AS AN OPTION					
	Percentages						Percentages					
	0–20	20–40	40–60	60–80	80–100	N.A.	0–20	20–40	40–60	60–80	80–100	N.A.
Singing 46,47												
Instrumental training 48,49												
Listening 50,51												
Theory and history 52,53												
Aural training and sight singing skills 54,55												
Group music making (eg. Orff, or experimental) 56,57												
Other (please specify) 58–60												

Please indicate whether there are examinations, or records of marks of some kind, for the following:

	CLASS MUSIC 61,62		MUSIC AS AN OPTION 63,64	
Examinations	YES	NO	YES	NO
Records of marks	YES	NO	YES	NO

8

c) IF YOU ARE REPLYING FROM A HIGH SCHOOL:

Please estimate the percentage of time spent on the following.....

	CLASS MUSIC						MUSIC AS AN OPTION					
	Percentages						Percentages					
	0-20	20-40	40-60	60-80	80-100	N.A.	0-20	20-40	40-60	60-80	80-100	N.A.
Singing 65,66												
Instrumental training 67,68												
Listening 69,70												
Theory and history 71,72												
Aural training and sight singing skills 73,74												
Group music making (eg. Orff, or experimental) 75,76												
Other (please specify) 77-80												

Please indicate whether there are examinations, or records of marks of some kind, for the following:

	CLASS MUSIC E 11,12		MUSIC AS AN OPTION E 13,14	
Examinations	YES	NO	YES	NO
Records of marks	YES	NO	YES	NO

5. a) When did a group of pupils from your school last attend a concert?_____ [15,16]

b) When was a concert by visiting musicians last presented at your school?_____ [17,18]

c) Please indicate below how often these events occur:

	Attend concert outside school 19	Concert at school by visiting artists 20
once per term		
twice a year		
once a year		
once every two years		
less frequently		

e 9

a) Which of the following does your school offer?

	PRIMARY SCHOOL		HIGH SCHOOL	
	Curricular	Extra-curricular	Curricular	Extra-curricular
Piano tuition	F 11	30	49	68
Cadet band	12	31	50	69
Pipe band	13	32	51	70
Concert band	14	33	52	71
Orchestra	15	34	53	72
String orchestra	16	35	54	73
Woodwind ensembles	17	36	55	74
Brass ensembles	18	37	56	75
Chamber music groups	19	38	57	76
Light music groups (eg. dance band, jazz band)	20	39	58	77
Recorders	21	40	59	78
Guitars	22	41	60	79
Choirs - co-educational	23	42	61	80
- girls	24	43	62	G 11
- boys	25	44	63	12
Madrigal groups	26	45	64	13
Folk singing groups	27	46	65	14
Musical productions (eg. Gilbert and Sullivan; Britten's "Noye's Flood")	28	47	66	15
Other (please specify)	29	48	67	16

b) What are the dates of the last two school concerts in which any of these groups was included? [17 - 22]

c) Please list on the back of page 8 the music which was used at these concerts.

d) When were the last two times a musical group from your school performed outside the school? [23 - 28]

E

a) Do you have school groups which participate in music activities, such as eistedfoddau? [21]

YES	
NO	

b) How often does this occur? [22]

twice a year	
once a year	
once every two years	
other (please specify)	

a) How often does your department of education offer In-Service Training in your region? [23]

once a term	
twice a year	
once a year	
once every two years	
other (please specify)	

b) When did you last attend an In-Service Training course? _____ [24]

c) When did you last attend any other course or convention connected with music? _____ [25]

What was it? _____ [26]

a) How many visits per year do you receive from the music inspector, or supervisor?

one	two	three	four	more (specify)

27

b) When did he/she last visit your school? _____ [28]

c) Do you feel that the visits are [29]

inspections	
for assistance, guidance, or support	
both	

d) In your opinion, what is his/her attitude toward school music? (Please answer in the space below.) [30]

e 11

Please comment briefly on the following: (Use the back of page 10 if necessary.)

a) school music in general [31]

b) music in your school [32]

c) your principal's attitude to music, in general [33]

d) your principal's attitude to music in the school [34]

e) the pupils' attitude to music in your school [35]

1. a) Do you feel that school music, in general,

could be improved	
is satisfactory	
is very good?	

36

b) If you replied that it could be improved, or that it is just satisfactory, do you have any suggestions for making the situation better? (Use the back of this page if you need more space.) [37 etc.]

UNIVERSITY OF NATAL
KING GEORGE V AVENUE • DURBAN, NATAL.
TELEPHONE 352461 TELEGRAMS "UNIVERSITY"
DEPARTMENT OF MUSIC

Dear Sir,

At present I am doing a study of current developments in music education in South Africa. Within that context it is necessary to know what music education training programmes there are. I would be grateful, therefore, if you could supply me with the information listed below: I realize that much of it may be in your syllabus, but would appreciate it if you could check that it is there.

1. How many years does music education training at your university take? What degree or diploma is granted at the end of it?
2. What subjects are required of music education students in each year? (If any of the course headings are rather general, such as Theory of Music, History of Music, Music Education, or Keyboard Harmony, would you please describe briefly what is entailed under each heading?)
3. How many hours per week are devoted to EACH of these subjects? (If you would prefer to express this in number of lectures per week, how long is a lecture-period in your department?)
4. How many students are presently enrolled in each year of the music education course?
5. Do you offer music as an option for B.A. students? If so, would you please outline: a) music prerequisites for those wishing to study music as a B.A. subject
   b) music subjects required for study by B.A. students
   c) how many hours per week (or lectures per week) are devoted to their music subjects
6. Do you plan to follow the same syllabus in 1976? If not, would you please indicate what changes are anticipated.
7. May I please have a copy of all 1975 examinations written by your music education students?

Thank you very much for your assistance.

Sincerely,

Mary Ramsay (Mrs. A.)