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Creating Future Leaders

EXPLORING THE POSSIBILITY OF USING THE OCARINA AS AN
INSTRUMENT FOR TEACHING AND LEARNING MUSIC AT SOUTH AFRICAN
PRIMARY SCHOOLS: A CASE OF TWO SELECTED SCHOOLS IN THE
VHEMBE DISTRICT, LIMPOPO PROVINCE

by

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DECLARATION

I, Joseph Mabhaca Malinga (11585526), hereby declare that this thesis for a Doctor of Philosophy in African Studies at the University of Venda has not been previously submitted for a degree at this or any other university, and that it is my own work in design and execution and that all reference material contained therein has been duly acknowledged.

Signature _____

Date _____

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DEDICATION

This work is dedicated to all the beautiful children whose quest for learning, whose joy at participating in the project and welcoming whenever I entered their schools filled me with all the energy that sustained us all through this truly beautiful experience for a brighter future. Love you all and thank you so much for always reminding me that as an adult, I am a parent.

ABSTRACT

Topical scholarly research has confirmed that music education on the African continent has virtually vanished due to uncoordinated or even total lack of foundational teaching of the subject despite global tendencies to the contrary. The minimal music education in choral form has all but disappeared leaving the general subject teacher with the near impossible responsibility to teach the expressive arts as stipulated in the Curriculum Assessment Policy Statement (CAPS). Expense having traditionally been regarded as the principal cause, this study explores the possible intervention of the ocarina as an instrument that can be utilised to teach and learn music in primary schools within diverse and typical sections of particularly black and underprivileged sections of South African society. This study is qualitative in nature and engages the Grounded Theory Method (GTM) leaning towards Thematic Content Analysis as descriptive presentation of data gathered from participant observation and interviews with research respondents and other identified sources that reflect experientially on the topic of study. I recorded events in the smallest detail from the learners, general class teachers, principals and parents, the Departments of Education and Sports, Arts and Culture. Outcomes of the study can then be utilised by all stake - holders towards achievement of a coherent and informed music education in line with global initiatives to have music a compulsory subject.

Keywords: Music education, ocarina, learners, general subject teacher, primary school, underprivileged, South Africa.

ACRONYMS AND ABBREVIATIONS

CA	Creative Arts
CAPS	Curriculum Assessment Policy
GTM	Grounded Theory Method
MEAE	Music education as aesthetic education
PASMAE	Pan African Society for Musical Arts Education
RPL	Recognition of Prior Learning
SADC	Southern Africa Development Community
SGB	School Governing Body
UNISA	University of South Africa
ABA	A commonly used form in music
AC	Arts and Culture
DoE	Department of Education
LS	Life Skills
NIHSS	National Institute for the Human and Social Sciences
RSA	Republic of South Africa
SABC	South African Broadcasting Corporation
UNESCO	United Nations Education, Scientific and Cultural Organisation

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CHAPTER ONE

INTRODUCTION TO THE STUDY INTRODUCTION

INTRODUCTION

This chapter introduces the study by first explaining my personal and professional affiliation with the topic; preamble; rationale; introducing the ocarina; statement of the problem; aim and objectives of the study. It closes by giving a chapter layout for the entire study.

PERSONAL MISSION STATEMENT

All my life, I yearned to be a musician. Unlike the other arts, music instruction in childhood is virtually a sine qua non. As a black child enrolled in the segregated schools of apartheid South Africa, however, I was deprived of that opportunity and did not come to formal study until I was introduced to it at Waterford, now World College in Swaziland, recently curiously, if not controversially, renamed Kingdom of eSwatini by the monarch King Mswati II. I was a learner at the school when his father, king Sobhuza II named the school Waterford-Kamhlaba¹.

I began formal instruction as one of only two students from the African continent at the Hochschule für Musik und Darstellende Kunst in Graz (now University of Graz), Austria,

¹ Waterford was founded by English national Michael Stern (later Sir Michael Stern OBE (Order of the British Empire) in the Swazi capital Mbabane in 1963 as a non-racial school at the height of apartheid. The king gave the name Kamhlaba (Swazi for “on earth”) to signify that God created people indiscriminately of colour or race.

that incidentally housed the first European Jazz institution at tertiary level, where I majored in saxophone after which I led various groups whilst working with musicians of international stature. These included, amongst others, South Africans Abdullah Ibrahim, Johnny Dyani, Bheki Mseleku, Chris McGregor, Louis Moholo, Makhaya Ntshoko and Dudu Pukwana and internationals Mario Canonge, Walter Gaugel, Jurgen Seefelder, Clifford Thornton and Monty Waters.

Such also as: Miriam Makeba and Hugh Masekela, or even Ladysmith Black Mambazo, the perennial Grammy award winners, have learned music on the road rather than in the classroom and owe whatever success to sheer talent rather than education, and so inspired me. Much as I evolved into an internationally renowned professional Jazz musician, I realised that my good fortune was not shared by others and wanted to develop a programme to reach disadvantaged children.

Based on my years of performance in South Africa and abroad, I have come to believe that a new curriculum can be developed to abolish that disparity and provide universal education in basic Music Theory for all children in South Africa, regardless of their ethnic background and in spite of the huge differences in economic resources to support instruction and to purchase instruments.

This thesis will examine the history of past public school instruction in music and describe the current conditions under which the disparities persist, specifying the obstacles in personnel, training, and availability of inexpensive instruments. I am therefore planning a curriculum of my own design, which I propose be government funded and adopted for teaching as early as Grade 4 in the broad South African primary school arena in an African milieu.

The novel curriculum can be mastered by teachers with conventional normal school training, who yet themselves have no musical training whatsoever. That curriculum can be made universal by providing to all children a musical instrument, which can be learned quickly yet provide a springboard to complex theory – an instrument so inexpensive that the most impoverished school board can make them available to every teacher and learner in the public school system. I will propose that the instrument of instruction be the lowly, absurdly inexpensive ocarina. After arguing the unique occasion this choice of instrument offers, I will demonstrate how the ocarina can fully satisfy the explication of Music Theory to school children and provide appropriate lesson plans for instruction.

In this introduction, I dwell on my own experiences as a youngster and alluded to the obstacles I faced acquiring a formal education in music and international repute as a professional Jazz musician to prepare the reader for the obstacles young, disadvantaged black children continue to face in South Africa and to personalise those obstacles and triumphs when the method I am proposing in this thesis is applied. In addition to the personal obstacles that my own life illustrates, this study must also consider the unique historical issues which will be attended to in the second Chapter.

It is perhaps unavoidable to make the analogy with the abundance of rich land in South Africa and simultaneous prevalence of poverty. Why does one have to wait for the likes of Pretty Yende or Winston “Mankunku” Ngozi, talents way beyond the ordinary to realise that with gradual, systematic training, much can be achieved towards exploiting a massive music industry on the African continent? How long will it take Africa to be a continent of producers particularly with indigenous resources such as a magnificent climate, minerals, plants and of course the arts with music very much in the forefront? I

have personally experienced the pain of not having access to a musical instrument when it mattered the most.

Multiple studies have been conducted towards the abundance of latent musicianship that goes to waste particularly as the African child enters the school system. Succinctly, the situation is exposed by Professor Gatyia, who points out that “By the time the black child reaches the age of five, he [sic] is a fully capable musician. The present school method of music soon knocks this potential out of him [sic]’ (Lucia 1986:197–8). Merriam recognised the “enormous influence of African music in its almost incredible variety of transformations’, as most importantly, ‘it may well be the single pervasive and important musical form the world has yet known (Merriam, 1982:156)”.

Broadly, this study has to consider as well as discuss some of multiple issues or phenomena that cannot be swept aside as they bear relevance on any topic around music education in the South African context such as;

- Use of indigenous instruments as African solution for teaching of music-understandable after prolonged disregard for such under a sustained Europeanised education system. The popularity of interest for indigenous African instruments coming into the fore in music education for the African continent makes theoretical and sentimental sense for a continent whose contributions to civilisation have largely been ignored;
- A well-established choral tradition sponsored for the past forty years by Old Mutual has not translated into orchestral activity probably solely due to expense around teaching, learning and maintenance of music instruments;
- The demise of teacher training colleges;

- The absence of music curricula and
- The absence of teachers that are qualified to teach music as a subject that is also passable at matric in line with global standards.

John Finney (2010: Preface vii) provokingly asks of the music teacher “whose music should I teach? [Children should not be taken for granted that they should be interested in the teachers’s music]; was I teaching a subject or teaching a child? To what extent should I listen to the mind of the child? What authority did I have to declare a child’s musical needs? [Probably none at all considering the fact that geniuses are born with talent that does not exist in their surroundings] To what extent was it my responsibility to infer these needs and might the child be expected to express a different set of needs? Could children be seen as artists uniquely expressing their thoughts and feelings? Were the products of the imaginations sui generis? Whose music education was this (Finney, 2016:Preface vii)?”

This study did not dwell on exposing the present situation in the schools as regards teaching of the arts in general, as such simply does not exist. Rather, it explored as widely as is possible, intervention of the ocarina as early as Grade 4 by which age the learner can comfortably manipulate the instrument. It also made a prognosis based on introducing the intervention by preparing future general class primary school teachers in their last year of study before going into the field. This as a result of the findings that such is indeed possible. Music need neither be elitist nor a reserve of only the talented.

BACKGROUND OF THE STUDY

It is almost half a century since the historic international Music Education Conference was convened in Lusaka, Zambia, in 1971 whereby Resolution No. 3 specifically states that “this international Music Education Conference considers that the effective introduction of African music into the syllabus of schools and colleges is dependent, amongst other things, upon (a) the availability of good text books at all levels of study; (b) the availability of suitably organised audio-visual material and (c) direct contact between students and traditional musicians. In his keynote address at the Pan African Society for Musical Arts Education (PASMAE) conference held thirty-two years later in Kisumu, Kenya in 2003, Prof. A Masoga challenged participants to practice “intellectuality characterized by an open, present, honest critique for, with and in community [because]- it is all about people’s lives and their quality of life” (Masoga, 2005: 7).

This study is positioned on the reality that teaching and learning of music has traditionally been perceived as the most expensive of the CA. Particularly in the area where this study was conducted, there is close to no music education amongst the teaching personnel; and music needs much expertise. The University of Venda is a typical example of the inability to sustain a music programme that had to be phased out. All members of staff that had served on the degree programme had been trained outside the province. During some ten odd years that I taught saxophone and wind instruments, Improvisation, History of Jazz, Arranging and Improvisation at the newly established Jazz and Contemporary Music programme at the University of Venda, all the registered students were through Recognition of Prior Learning (RPL). In South African terms this merely means all the students had not had any formal training whatsoever, Jazz nor classical, until then. At best, they possessed some natural musical talent.

Fundamental aspects involved in music education such as general Music Theory (reading staff notation), music etiquette which includes practising of an instrument (which can be rigorous and involves much discipline), and systematic approach to learning were foreign- all at a late age of around twenty plus. It was then decided that these students should first do a Music Certificate introductory course of one year before embarking on a six-year honour's degree. Even then, our students were not competitive, typically having started formal music at an advanced age (Mapaya, 2008).

An annual student trip to the National Arts Festival in Grahamstown, Eastern Cape that also houses the Standard Bank National Jazz Youth festival exposed this discrepancy when our students were juxtaposed with those from institutions such as were on the favourable side of apartheid. Ironically, it was during one of these excursions, in 2010, that I ran into the ocarina at the flea market at the Village Green where I bought one item as a music toy and totally oblivious of the fact that I was holding what would be the subject of a PhD research and sponsored by the National Institute for Human and Social Sciences (Malinga, 2010).

Having uncovered the multiple idiosyncrasies of the instrument and done research on its applicability in the primary school space for three years, including the actual time enabled by research funding, no other instrument comes anywhere close to what the ocarina can do. This, particularly under the conditions that the schools involved in the study and typical of by far the vast majority in the country in terms of material resources, here considered an important variable, find themselves in.

The actual cost and maintenance of the instrument is amongst the main of many other characteristics that render the ocarina a realistic possibility for use at South African

primary schools for teaching and learning both music instrument and theory. These include as listed below; that:

- It is relatively cheap;
- It is easy to learn for both general class teacher and learners;
- It can be taught in large numbers in class because it is both well-tempered and small in size;
- It can be learned from a very young age (Grade 3 or seven years old);
- With a range of only an octave, it does not crowd the beginner with too much information; and
- It has a relatively low volume.

This study is therefore based on the assumption that with all else in place, the ocarina can be used to teach music at primary school level in South African schools, particularly amongst the poor, rural and previously marginalised.

THE OCARINA AS AN INSTRUMENT AND ITS HISTORY

The Venda ocarina or tshipotoliyo, (Blacking, 1959) was first mentioned in a dictionary by Van Warmelo in 1937 as “a reed flute of herd boys”. It is also called tshiřiringo, a name that resonates “umtshingo” amongst the Nguni (Ndebele, Swazi, Xhosa, Zulu) groups in Southern Africa meaning a wind (blown) instrument that has an obliquely cut embouchure; no finger holes, but a double range of overblown harmonics is produced by alternately stopping and unstopping the lower end with a finger. Such instruments and many others throughout the continent are played singly, but in many areas, flutes are played in pairs or in combination with other instruments (Kubik et al., 1989).

The ocarina is an ancient wind (blown) musical instrument- type of vessel flute (with a closed, spherically shaped body and a blow-hole) and sometimes with finger holes. In Africa many vessel flutes are made from gourds or shells; pottery bodies are found in China and Latin America. Ocarinas are often considered globular flutes. Variations exist, but a typical ocarina is an enclosed space with four to twelve finger holes and a mouthpiece that projects from the body (unlike instruments like the recorder, side flute, saxophones, clarinets, trumpets or trombones whose mouthpieces are independent and separated from the rest of the instrument). It is traditionally made from clay or ceramic, but other materials are also used—such as plastic, wood, glass, metal, or bone. An example of an ocarina made of an animal horn is the medieval German *Gemshorn*.

The ocarina belongs to a very old family of instruments, believed to date back over 12,000 years: Ocarina-type instruments have been of particular importance in Chinese and Mesoamerican cultures. For the Chinese, the instrument played an important role in their long history of song and dance.

The ocarina has similar features to the Xun , another important Chinese instrument (but is different in that the ocarina uses an internal duct, whereas Xun is blown across the outer edge). In Japan, the traditional ocarina is known as the tsuchibue (kanji: literally "earthen flute").

Different expeditions to Mesoamerica, including the one conducted by Cortés (who was part of the generation of Spanish colonizers who began the first phase of the Spanish colonisation of the Americas. Born in Medellín, Spain, to a family of lesser nobility, Cortés chose to pursue adventure and riches in the New World. He went to Hispaniola and later to Cuba which resulted in the introduction of the ocarina to the courts of Europe. Both the Mayans and Aztecs produced versions of the ocarina, but it was the Aztecs who brought Europe the song and dance that accompanied the ocarina. The ocarina went on to become popular in European communities as a toy instrument.

The modern European ocarina dates back to the 19th century, when Giuseppe Donati from Budrio, a town near Bologna, Italy, transformed the ocarina from a toy, which only played a few notes, into a more comprehensive instrument (known as the first "classical" ocarinas). The word ocarina in the Bolognese dialect of the Emiliano-Romagnolo language means "little goose." In 1998, the ocarina was prominently featured in the Nintendo 64 video game The Legend of Zelda: Ocarina of Time, attracting a marked increase in interest in the instrument.

There are many different styles of ocarinas varying in shape and the number of holes:

- Transverse (Sweet potato) – This is the best known style of ocarina. It has a rounded shape and is held with two hands horizontally. Depending on the

number of holes, the player opens one more hole than the previous note to ascend in pitch. The two most common transverse ocarinas are 10-hole (invented by Giuseppe Donati in Italy) and 12-hole.

- English Pendant – These are usually very small and portable and use an English fingering system (4–6 holes).
- Peruvian Pendant – Dating from the time of the Incas, used as instruments for festivals, rituals and ceremonies. They are often seen with designs of animals. They usually have 8–9 holes.
- Inline – These are often called a "fusion" of the pendant and transverse ocarinas. This style is known for being very small and compact, with more holes than the pendant. This allows one to ascend in pitch with the linear finger pattern rather than finger combinations.
- Multi-chambered ocarinas (better known as "double" and "triple" ocarinas) – exist within the three broad categories of ocarina. These ocarinas overcome the ocarina's usual limited range of notes. A transverse double ocarina typically plays two octaves plus a major second, and a transverse triple ocarina plays with a range about two octaves plus a fifth. Double ocarinas for pendant and inline ocarinas also exist. Double inline ocarinas are specially designed to play chords, for harmonic playing.

Several makers have produced ocarinas with keys, mostly experimentally, beginning in the late 19th century. Keys and slides either expand the instrument's range, help fingers reach holes that are widely spaced, or play notes not in the native key of the instrument.

Tone production/acoustics

How an ocarina works:

- 1) Air enters through the windway
- 2) Air strikes the labium, producing sound
- 3) Air pulses in and out of the ocarina, as the vessel resonates a specific pitch.
Covering holes lowers the pitch; uncovering holes raises the pitch
- 4) Blowing more softly lowers the pitch; blowing harder raises it. Breath force can change the pitch by three semitones. This is why ocarinas generally have no tuning mechanism or dynamic range, and why it is hard to learn to play one in tune.

The airstream is directed on the labium by a fipple or internal duct, which is a narrowing rectangular slot in the mouthpiece, rather than relying on the player's lips as in a transverse flute. Like other flutes, the airstream alternates quickly between the inner and outer face of the labium as the pressure in the ocarina chamber oscillates. At first the sound is a broad-spectrum "noise" (i.e. "chiff"), but those frequencies that are identical with the fundamental frequency of the resonating chamber (which depends on the fingering), are selectively amplified. A Helmholtz resonating chamber is unusually selective in amplifying a single frequency. Most resonators also amplify more overtones. As a result, ocarinas and other vessel flutes have a distinctive overtoneless sound. Unlike many flutes, ocarinas do not rely on pipe length to produce a particular tone. Instead the tone is dependent on the ratio of the total surface area of opened holes to the total cubic volume enclosed by the instrument.

This means that, unlike a flute or recorder, sound is created by resonance of the entire cavity and the placement of the holes on an ocarina is largely irrelevant – their size is the

most important factor. Instruments that have tone holes close to the voicing/embouchure should be avoided, however; as an ocarina is a Helmholtz resonator, this weakens tonal production. The resonator in the ocarina can create overtones, but because of the common "egg" shape, these overtones are many octaves above the keynote scale. In similar Helmholtz resonator instruments with a narrow cone shape, like the *Gemshorn* or Tonette, some partial overtones are available.

The technique of overblowing to get a range of higher pitched notes is possible with the ocarina but not widely used because the resulting note is not "clean" enough, so the range of pitches available is limited to a 9th. Some ocarina makers increase the range by designing double- or triple-chambered ocarinas (sometimes simply referred to as double or triple ocarinas) tuned an octave or a tenth apart although some double ocarinas are not made to increase the range, but to play in harmony with the other chambers. These double and triple ocarinas can also play chords. British mathematician John Taylor was the first to recognise, in 1964, the full octave potential of the four-hole ocarina with a range of a 9th and chromatic, and the model that was used for this study (see Fingering Chart under Music Scores section at the end of the study).

STATEMENT OF THE PROBLEM

Effective music pedagogy is doubtless enhanced through use of a musical instrument, as have the piano, recorder and guitar been extensively used to complement the voice. Instruments are, nevertheless, generally expensive, fragile, loud, too large and difficult for small children to carry and play rendering the teaching and learning of music cumbersome and inaccessible. As a result, the vast majority of general class teachers found at primary schools today have not had the opportunity to learn music either at

school as children or at teacher training college. Introduction of suitable musical instruments in music pedagogy, particularly at primary school level, has escaped protracted efforts from the African continent at large. That all children should have access to music education is a very noble idea, yet failure to implement the CAPS for the CA, drawn over the years since the end of apartheid and a new dispensation and endorsed by the Ministry for Basic Education is clearly indicative that this is easier said than done. Music education remains elitist and affordable for the previously advantaged and urban populations. For the poor majority in rural and semi-rural areas it remains inaccessible. Despite concerted efforts by departments of education and scholars across sub-Saharan Africa trying to find indigenous solutions over the years, the situation has remained dire to the extent that in South Africa, the very books designed for the curriculum of CA are written by people who have been on the receiving end of an unjust system and have not the slightest idea about the situation for which the books are intended. One might ask the question if it is indeed possible to effectively teach somebody that one does not even know?

RATIONALE OF THE STUDY

Research has indicated that the black South African child's musical creativity gene is at some stage thwarted, and this due to inadequate facilities to sustain God-given talent critically in the formative stages at primary school. This is regrettable considering the fact that South Africa has always been a global exporter of music. Because of its accessibility from a very young age, the ocarina can capture and thus nurture musical talent that can be the cornerstone of a solid music industry.

AIM OF THE STUDY

This study aims to explore the suitability of the ocarina as an instrument to be used to teach and learn Music Theory and practice at primary school level specific to the South African status quo.

OBJECTIVES OF THE STUDY

The study has the following objectives:

- To investigate the feasibility of introducing the ocarina early in the life of the child (Grade 4)
- To explore methods of involving the general class teacher to be able to teach music using the ocarina at elementary stage
- To establish existing attitudes surrounding music pedagogy amongst the previously disadvantaged South African schools

Through implementation of the objectives mentioned above, this study set out to achieve its aim.

RESEARCH QUESTIONS

The primary research question is if the ocarina is a possible instrument to use in teaching and learning of music in South African primary schools? The following questions will form the basis of an inquiry;

- How is the ocarina a suitable instrument to introduce in the early music education of a South African child?

- How can the general class teacher be involved to be able to teach music at elementary stage through the use of the ocarina?
- What possible interventions can be introduced in the current syllabus to bolster music education specific to the South African situation?
- In what ways can South Africa learn from other countries, if any, that use the ocarina for teaching and learning of music at primary school level?

These and other questions facilitated the thought process for the implementation of the study.

1.12 CHAPTER LAYOUT

The study is structured as follows:

Chapter One: introduces the study by declaring a personal mission statement, the background to the study; the rationale; the ocarina as an instrument and its history, statement of the problem; aim and objectives of the study and research questions. It closes by giving a Chapter layout for the entire study.

Chapter Two: declares the theoretical framework which in turn determines the literature review.

Chapter Three: explicates the methodology and research design specific to the present study.

Chapter Four: concerns itself entirely with presentation of data.

Chapter Five: presents analysis of data and findings of the study by answering the research questions.

Chapter Six: presents recommended Ocarina Method syllabi for 1) Grades 4- 7; and 2) prospective teachers in the last year of their study that I propose for adoption for effective implementation of a plausible primary school music programme.

Chapter Seven: concludes the study and makes recommendations for attention of the Department of Education.

1.11 CONCLUSION

This Chapter introduced the study as stated above in section 1.10 in the CHAPTER LAYOUT for the entire study.

CHAPTER TWO

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

INTRODUCTION

This Chapter declares the theoretical framework which in turn determines the literature review based on the following topics:

- Global music education trends;
- Musical arts education in selected sub-Saharan African countries;
- Overview of music education under colonialism and apartheid;
- South African music education post 1994;
- Use of indigenous instruments and class music for Africa;
- European post World War II Music Teaching Methods and appraisal of the methods;
- Appraisal of Performing Arts (Music) curriculum currently used in South African primary schools and;
- Evaluation of the recorder as a traditionally used instrument for teaching at preliminary level in Western music pedagogy;
- The penny whistle in South African music

Detailed discussion of the above follows.

2.1. THEORETICAL FRAMEWORK

The theoretical framework of a study provides the lens through which the study is perceived which has significance on the theories and philosophies that are engaged in pursuit of the study (Kincheloe & McLaren, 2011). This includes the literature available that might be of interest to and has bearing on the study. Maxwell (2005:33) defines theoretical framework as “the system of concepts, assumptions, expectations, beliefs and theories that supports and informs your research” or according to Merriam (2009), as the underlying structure, the scaffolding or frame of a study.

This study is Afrocentric, seen through the lens of an indigenous African. It is situated in the fields of music and education- teaching and learning. It is influenced/determined by how the richness of musicianship inherent and latent in the African child that is a descendant of a previously disadvantaged background as a consequence of colonialism and apartheid in South Africa, goes to waste the moment that child enters the school system. This is generally a sub-Saharan phenomenon within the African continent (Mfum-Mensah, 2017). Growing up as a child, the only music lessons I ever had were from my parents who were good singers and leaders in the church. I cannot recall anybody in society, both rural and urban black being taught in any other form. Music is not taught but learned through association and participation according to demands of custom.

Moreover, there are no instruments constructed specifically for children and most if not all musical instruments in circulation amongst societies are played by adults, mainly for adult ceremonies. Children grow into them. West African cultures have master drummers (Stone, 2005) who are there to groom younger generations; but there are no records of such in Southern Africa. Under both colonialism and its apartheid protraction, music education favoured the elite and unwittingly, the talented- contrary to modern trends whereby music has been identified as stimulating both sides of the brain and thus

enhancing performance in all other subjects, be it mathematics, physics, geography, history or biology. Hence it is highly recommended as a compulsory subject, particularly at elementary phase or primary school.

African children are physically very active and inventive in open nature where they can express themselves with, in the absence of toys, anything they can find lying around- empty cans, bottle tops, discarded cardboard boxes, wood, stones, reeds, voice and body rhythms- anything. “This inventiveness has produced paraffin-tin guitars, hand pianos, flutes, recorders (pennywhistles), rattles sets of home-made drums and in many cases led ultimately to the emergence of world-renowned musical professionals of all sorts (Coplan, 2019). But in the main, it is thwarted in the classroom where all they hear is “shut up!” They find themselves in a closed and barren room with a commanding adult who is teaching them something from some book when their only association with paper is making kites to fly in the streets.

This adult teacher is most likely from a higher standard of living than their world of a single mother or grandmother who makes do with their sparse social grant and cannot even afford to buy an ocarina, doubtless the cheapest instrument in the market. For this child, the drum, which has remained the primary instrument in music-making, and other indigenous instruments are a reminder of a primitive world that is glorified solely by adults who no longer live in it. It is for this reason that this child is fascinated by the instruments played by “celebrities” such as guitars, saxophones, trumpets or keyboards that they sometimes see on television.

2.2. GLOBAL MUSIC TRENDS

Research has relentlessly investigated the effects of music in education of the child and recent trends are to have music a compulsory and examinable subject as it enhances performance on all other subjects (Hargreaves et al. 2003). Not all the children who want to, and participate in the lessons are necessarily musical as also experienced by Liggins of the Ocarina Workshop in Britain. Naturally whilst some are even excessively disruptive and absent minded, there are those that put much effort into learning and improving. Aristotle made clear distinctions between different types of melody and mode, especially the Dorian and Phrygian, each of which is described as having its own specific character linked to human emotions and mental conditions (Woerther, 2008). Plato argues that each musical element has its own ethos, that, each of its acoustic elements contains some essence of human emotion, feelings or behaviour which triggers off sympathetic responses when humans hear them, affecting behaviour or disposition (Walker, 2007).

It was this line of thought by both Aristotle and Plato that inspired the Renaissance musicians, scientists and scholars to establish the specific characteristics of melody and harmony in the emerging major and minor modes during the late Renaissance. Rational arguments of the Enlightenment firmly entrenched the differing effects of the major and minor scales on our emotions (Ibid).

Walker expresses the broad and significant spectrum of music in the history of human civilisation “Music is a product of specific cultural ways of thinking and doing, and its inclusion in education can only be justified in terms of the importance a particular culture places on its music as a valued art form”. (Walker, 2007: 4) and “the educational world

is changing dramatically and music, as a culturally valued art form, whatever the culture, has an important role to play in its future development” (Ibid: 5).

David Elliott and Thomas Regelski (1995) criticise what they characterize as the grand narrative of Music Education as Aesthetic Education (MEAE) proposed by Bennett Reimer for its failure to account sufficiently for the practices of musicians and music teachers and learners and the social and cultural contexts for their practices. They propose, instead, a paraxial view of music education, a grand narrative of a different sort, regarding music education as a host of socially grounded, multifaceted, divergent, and sometimes incommensurate musical practices (McCarthy & Goble, 2002) “We have inherited from the past a way of thinking about music that cannot do justice to the diversity of practices and experiences which that small word ‘music’ signifies in today’s world” says Nicholas Cook (2000); Rodriguez, (2004:132). Many of the key factors we take for granted in our contemporary musical experience did not emerge until the 20th century.

Regular public radio broadcasts only started in 1906. Advancement from the 78 rpm records of the time until the 33 rpm LP 45 years later to today’s downloadable files meant that a seventy year old at that time had probably heard less music than a seven year old of today (Schippers, 2010). Written for music students, educators, curriculum developers, administrators, policy makers, musicians, researchers and ethnomusicologists with an interest in the processes of change and transmission, it presents a framework to describe, analyse and design music learning and teaching in ways that are in line with contemporary musical realities and with music current thinking on student- centred, competency- based and authentic learning. It aims to contribute to creating stimulating learning environments for people of different backgrounds in the diverse cultural landscape that characterises so many contexts of learning music at the beginning of the 21st century.

From a speech by William Woodbridge we learn that George S. Snelling presented the Primary School Board of Boston, USA, an elaborate report strongly urging the adoption of music as a regular course of study in primary schools (Keene, 2009). A partial experiment was made, but the plan was not fully carried out. It was only much later, in 1864, under the direction of Luther Whitting Mason, that music was introduced into the primary schools of Boston. With the establishment of an academy of music, Mason could launch an offensive on several fronts. An organisation with important people as officers could help promote the political efforts being made behind the scenes- “so important in the implementation of a controversial and perhaps expensive change in the school curriculum (Hodsoll, 1985:120)”.

Schools have little or no idea what their students are learning about the arts. Nowhere in the country is there any systematic, comprehensive, and formal assessment of student achievement in the arts; nor is the effectiveness of specific arts programmes in local school districts generally measured (Hodsoll, 1985; McCarthy & Goble, 2002). Very important questions regarding the teaching of music to children are alarmingly asked by John Finney, “Whose music should I teach? Was I teaching a subject or teaching a child? To what extent should I listen to the mind of the child? What authority did I have to declare a child’s musical needs? To what extent was it my responsibility to infer these needs and might the child be expected to express a different set of needs? Could children be seen as artists uniquely expressing their thoughts and feelings?

Were the products of their imaginations sui generis? Whose music education was this (Finney, 2016)?” Further Finney “It was the discovery of child- centred progressive practice and its tradition manifest in the privileging of children’s expressive thoughts and

feelings that brought about changes in my own identity as a music teacher and which in due course called for serious reflection (Ibid).”

2.3. MUSICAL ARTS EDUCATION IN SELECTED SUB-SAHARAN AFRICAN COUNTRIES

African history has been in political and social turmoil since the beginning of colonisation (Parker & Rathbone, 2007) the ending of which, beginning of the 1960s with the independence of Ghana (Gocking, 2005), brought other challenges. Issues of nation building and identity (Keller, 2014; Thomas, 2002; Orman, 2008) had to be addressed in order to constitute sound educational systems. Southern Africa was dominated by the rule of apartheid whilst other parts of Africa had to determine own identities following French, British and Portuguese dominance of their educational systems (Watson, 2012; Drummond, 2008).

Countries such as Chad, Mali, Niger, Nigeria (North), Somalia, South Sudan and Sudan still find themselves in conflict whereby issues of music education are still a far cry. The Music in Africa Connects Project (MIACConnects) is a multifaceted music development initiative aiming to support the musical sectors of African countries affected by conflict. The project, which focusses on professional rather than educational aspects of musicianship, is implemented by the Music in Africa Foundation together with partners in the seven countries supported by the German Federal Foreign Office and Siemens Stiftung. The broad objectives of the project are to:

- connect music professionals in the focus countries with viable opportunities locally and beyond their borders;

- enhance the creative potential of focus countries' music sectors by raising awareness of their works;
- promote the production of marketable musical works/activities and relevant communities in the diaspora;
- foster the sharing of knowledge and transfer of skills amongst music sectors and the professionals who operate in them; and
- facilitate the establishment of sustainable local structures capable of pursuing the aspirations of the project (associations, networks etc.).

The Pan-African Society for Musical Arts Education (PASMAE) held a conference in Kisumu, Kenya, in 2003 in an attempt to present a holistic picture of the musical arts on the continent. The majority of the participants represented sub-Saharan countries including Botswana, Ethiopia, Ghana, Kenya, Nigeria, Mozambique, South Africa, Tanzania, Uganda and Zambia. The resultant publication *Emerging Solutions for Musical Arts Education in Africa* with articles from representatives laid bare the calamitous reality regarding music education, teaching and learning in the schools, poignantly amongst the indigenous populations that were on the other side of colonialism and subsequent regimes such as apartheid in South Africa.

Akuno refers to the 1985 controversial public education in Kenya based on an 8-4-4 system, with eight years of primary education followed by four years of secondary school and four years of college or university where music education was guaranteed at primary school level offering a framework and opportunity for exposing children to music at an early age. Even though the current curriculum has music as part of arts subjects, it is not on the time table in most schools on account of it being not examinable. The system is

currently unsustainable due to inadequacy of human and material resources. “The Kenyan primary school is hence also a ‘land without music, a strange land” (Akuno, 2005:54).

In a collective study examining factors affecting music education in Zambian government schools and the community Boscow Mubita, Joyce Nyirencia, Justina Nayame, Munalula Kakanda and Arnold S. Muyunda set out to investigate the national position on music education in Zambia that is well expressed in the 1996 national policy document on Zambian Education. On page 5, the following statement appears: “The Ministry of Education has (amongst other things) set for itself the goals of producing a learner capable of appreciating Zambia’s ethnic cultures, customs and traditions, and upholding national pride, sovereignty, peace, freedom and independence” (1996 National Policy document on Zambian Education: 5). The authors agree that music is well placed to meet the foregoing objective. For lower and middle basic education, the aim that reflects more on the arts, and therefore on music, is to facilitate the development of each pupil’s imaginative, affective and creative qualities. This is supported further at the upper basic level, where it is stated that education should ‘create an environment in which pupils can develop their special talents and aptitudes and assist them in doing so’ (Ministry of Education 1996:30–31).

It is acknowledged in the document that the arts have an important role in the life of Zambians as they deepen knowledge and appreciation of the rich cultural heritage of the country. It is appreciated that the arts provide an avenue through which individual and group sentiments can be expressed, thus creating intrapersonal and interpersonal balance. The document further recognises that the arts should be vigorously promoted more than ever before and that their status in schools should be improved because they are important. From the findings of the above study, despite the pronouncements in the education policy

document, Zambian government schools do not have proper programmes for the CA (Mubita et al., 2010).

Investigating musical lives of students from a teacher training college in Botswana, Chadwick, University of Illinois, USA, bluntly, even though correctly spot on, notes that “musics are being created and combined faster than they can be described or pigeonholed by either the recording companies, radio stations or academics (Dimitriadis & McCarthy, 2001:97-98). Whilst it is suggested that these developments in popular music have ‘opened up new avenues for identity and identification,’ Chadwick would argue that this is at the level of the performers/creators of this music and much less so at the level of the listeners, such as her students, who are some steps “removed from the process of appropriation, fusion and creation and the strength of identity it affords to the musicians”. The students may be actively listening to music that gives them some sense of possibilities beyond what they experience, but this is in no way matched by their own practical skills and abilities. It is clear from my students’ writings on the subject that they are experiencing alienation from their music education because it refuses to include these important musical experiences, from both popular and traditional cultures, that they choose to be involved in’ (Chadwick, 2005:72).

From a country relatively well-off such as Botswana is, it is disheartening to establish that there is no music education in place, despite attraction to it by students as is the case with those interviewed. The only flicker of hope is the lingering existence of choirs and choral music in the country whereby those interested in music can affiliate themselves. Because they lack basic musical training, Chadwick challenges the consequences of a flawed curriculum: “how can students/teachers identify the opportunities and develop the skills to question what lies behind the music they are taught and how they are taught it?

How can they be educated about the power relations represented in the curricula and to reassess, challenge and critique their musical education? (Ibid).

Ghanaian James Flolu calls for increased efforts to bring indigenous musics to the fore, especially with the increase in globalisation. There is a clear need for a research dimension initiated from within music education, research which will identify the principles and practices of music-making that are consistent with the socio-cultural environments of African schools. Such research could:

- help teachers to understand the creative principles of ethnic music-making and the attitude of ethnic musicians to the music of other cultures, and how to integrate these with modern conceptions of musical instruction;
- develop in teachers a critical comparative perspective and help them to analyse, master and select the best elements from the available system to develop new and innovative methodologies; and provide a framework within which the development of strategies for teaching African music to non-Africans can be situated. (Herbst, 2005:112).

A publication by South African Christopher Klopper, Centre for Indigenous African Instrumental Music and Dance (Ciimda): ‘Linking African sounds through collaborative networking’ introduces the concept of ‘Music action research teams’ or Matt Cells; the brainchild of veteran music educator and scholar Meki Nzewi. In impressively, if not overly elaborate manner, the document spells out collaborative sharing with and learning by educators that have formed groups of up to six members per cell whose sole purpose is to investigate music education in each country on the continent. The overall topical inclusivity of the document might warrant a place in the appendix of this study.

The Matt Cells aspire to establish an instrument learning programme making use of skilled students. This has in essence been addressed by introduction of the ocarina into the learning programme for both teachers at teacher training institutions and learners at schools.

The Matt Cells further want to motivate all stakeholders to become aware of the positive role of musical arts education through promotion concerts and/or displays and/or talks and create a data bank of local community members who are willing to assist in musical arts education; encourage business to support musical arts education in funding for advocacy, e.g. sponsorship of events. Such issues will remain problems and unresolved if intervention strategies are not devised to address them. As a way forward and having identified and documented intervention strategies, the real test is going to be the implementation and sustainability of the ideas.

The number of cells at the time of the conference in Kimusu in 2003 was 27 and members strongly felt that if these cells execute the planned intervention strategies, this number of cells and country representation will change considerably because a cell in biological terms refers to a living ‘thing’ and, fed with the correct nutrients it will grow bigger, eventually divide and start the growing process all over again. Matt cells should be viewed in the same light: they are living and dynamic groups of people feeding from each other and, in so doing, growing from the experience and enriching many other lives. This concept is linking African sounds through collaborative networking (Klopper 2005: 142).

In “pedagogical implications for the use of African music in developing a contextualised secondary school music education in Zambia” John A. Mwesa highlights a document from the international Music Education Conference on music education in Africa

convened in Lusaka, Zambia, in 1971; 45 years ago, and 24 years before the official end of apartheid in South Africa. Resolution No. 3 of this historic conference specifically states that “This international Music Education Conference considers that the effective introduction of African music into the syllabus of schools and colleges is dependent, amongst other things, upon: (a) the availability of good text books at all levels of study; (b) the availability of suitably organised audio-visual material; (c) direct contact between students and traditional musicians.’

The article recommends that the secondary school music education curricula in Africa be designed in such a way that the learners understand the place of African music in and through culture, and also culture in and through African music as Mwesa bemoans the inability of Africans to set up a music education system that reflects the African way of life, “the consequence of which is often systematic mental subversion and cultural alienation, not only in music and art education, but in ways in which modern Africans perceive social and cultural reality (Mwesa, 2003:178)”. He draws attention to Stig-Magnus Thorsén, in his paper entitled ‘*Swedish mission and music education in Southern Africa,*’ in which the Swede describes graphically how Swedish missionaries in South Africa de-contextualised Zulu music practices by teaching the Zulu converts to sing Swedish hymns. He quotes Sandström (1908:7) as follows:

...and when you see this crowd of blacks, heads bent in confession and prayer or faces raised in hymns of thanks giving and praise, you feel and you understand that the spirit of the Lord is at work, and you are grateful and proud to be part of this missionary work which is carried out at the command of the Lord our God himself, and has his benediction. So to all of you, our dear Christian congregation at home, I say rejoice. Your songs and hymns are being sung in the language of the Zulus, but often with your melodies. The beautiful Swedish liturgy is also ours. And, Sunday after Sunday, your texts form the basis for our sermons.

(Herbst, 2005:179).

More than a century later, the indigenous African is still so proudly Christian that, even more than in Europe where issues of faith and religion in general are sharply in the decline (Olson et al., 2006), Sundays are dogmatically put aside as days of worship. With recent scandals surrounding the influx of foreign preachers into the country, Malawian billionaire church leader asserts that South Africans believe in miracles as they flock to his church and raised from the dead (Mokoena, 2019).

Mwesa continues to quote Lems-Dworkin (1991) writing of Ghanaian Robert Akrofi's dissertation (1983:178) as having a 'token mention of the importance of incorporating African music into the music curriculum,' and she adds, 'but sadly, Ghana, in 1983, still seemed to be structuring its programmes basically on a British model – a great disservice to people for whom music is paramount, and who make such wondrous music of their own'. Unfortunately, this could be said of the majority, if indeed not all, of African countries. Ghana was the first British colony in Africa to gain independence in 1957.

Mwesa argues;

Music education, is the most appropriate and effective means through which African societies can carry out systematic enculturation of values, beliefs, attitudes and habits appropriate to Africa. If the process of enculturation and socialisation is left to happen-stance, the grave consequences will be the churning out of citizens whose world view does not reflect African social, economic, religious and cultural values. Appropriate cultural values should form the basis upon which Africans should develop national development programmes.

(Mwesa, 2003 cited in Herbst, 2005:182).

Unfortunately, and increasingly, African women do not appear to be cognisant of this as they lighten their skins and are doing everything possible to have their hair grow downwards instead of the natural upwards.

Perhaps the most scintillating paradox surrounding Africa and music pedagogy is the acknowledgement that Africa's contributions to world culture and civilisation are not to be found in the sphere of other Western-based disciplines, but in the arts and music in particular.

Merriam rightly points out that:

“From the point of view of Africans, what is truly African about themselves can best be seen and projected in the humanistic aspects of culture. Economics, politics, and the social order are coming more and more to be modelled after the Western, industrialised pattern; but for Africans, African music, dance, visual art, literature, and philosophy remain their own, and essential to them as a personalised expression of who they are”

(Merriam, 1982:34).

In its National Policy on Education (NPE 1981) the Federal Republic of Nigeria recognised that music be taught as a core subject at primary school in order to develop the child's interest in the cultural arts embedded in performance experiences such as music, dance and drama as Oehrle and Emeka (2003:38-51) assert that “music is amongst the most common and widely available cultural expressions in Africa”. Meki Nzewi argues that “in Africa, learning is an interactive performance experience, whilst performance is never-ending learning experience. Knowledge acquisition in the musical arts is then qualitatively regenerative and qualitatively limitless for life (Nzewi 2003:14).

As noted in a later National Policy on Education (1998:13) the general objectives of primary school education should amongst others:

- Inculcate permanent literacy and numeracy, and ability to communicate effectively;
- Lay a sound basis for scientific and reflective thinking;
- Give citizenship education as a basis for effective participation in and contribution to the life of society;
- Mould the character and develop sound attitude and morals in the child;
- Develop in the child the ability to adapt to his (sic) changing environment;
- Give the child opportunities for developing manipulative skills that will enable him to function effectively in the society within limits of his capacity; and
- Provide preparation for trades and crafts of the locality.

Young Sook Onyiuke laments though that “laudable objectives are, however, so often dispassionately forgotten at the level of implementation (Onyiuke, 2005; Ololube, 2013).”

Of all the African countries, Rwanda appears to be an exception in the implementation of a sustained music programme well incorporated into the school system from kindergarten, through primary and secondary school leading up to a degree. Stanley Gazemba and Francis Basatsinda remain optimistic that the government of Rwanda is committed to developing music education in the country as the music education system in Rwanda has experienced numerous positive changes in recent years and looks set to reach admirable new heights in the nearest future (Gazemba & Basatsinda, 2015). In 2008, when the Ministry of Education was launching nine-year basic education strategies, music and art

were added on a weekly timetable of public schools and allocated two hours a week from primary one to primary six. In 2014 the Rwanda Education Board issued its Ordinary Level Music Curriculum, which was recently incorporated into the syllabus making music a compulsory subject. According to that document, early exposure to music has also been seen to affect and improve memory skills, retention and reasoning as well as commensurate advances in math skills, memory, literacy and in general overall intelligence. Music education thrives in both government and private schools. Private schools are also playing a significant role in music education. There are those solely specialising in music education and others having music education programmes incorporated amongst their taught programmes (Ibid).

Ten countries, namely, Botswana, Lesotho, Malawi, Mozambique, Namibia, South Africa, Swaziland, Tanzania, Zambia, and Zimbabwe formulated the collective Comparative Report on the Education Landscape of the Countries in the Southern Africa Association for Educational Assessment, 2011, to provide a platform for test developers and administrators, curriculum specialists and researchers to exchange ideas and good practices of conducting educational assessment within the Southern Africa Development Community (SADC) sub-region. The objectives of the Association are:

- To encourage and facilitate dialogue and debate amongst member states and institutions concerning educational assessment issues;
- To promote cooperation amongst educational assessment agencies within the SADC sub-region; and
- To provide a forum where test developers, curriculum specialists and researchers can exchange ideas and good practices on matters related to educational assessment.

The education landscape report also aims to harmonise educational movement within the member states whilst maintaining individual cultural identities. Whilst some countries have information regarding music education, some, like Lesotho have a backlog, probably due to lack of initiatives in this regard.

Dating back to colonial times, art education in Zimbabwe has a rather negative image usually confined to privileged white urban schools where it was often used as a dumping ground for non-achievers and girls (who had few career options available to them outside of marriage). As a result art was considered an expensive and non-academic subject in former Rhodesia. The situation did not improve after independence. Art still retains a poor image and has not expanded into mainstream education. The government made art compulsory in primary education but have been unable to provide the necessary financial backing to implement the scheme. Only about 80 of the 1,548 (5%) schools who have students sitting 'O' level examinations offer art as a subject (Abrahams, 2018).

In most Namibian government schools, arts have been cut back or in worst cases eliminated completely. "This is a result of tight budgets, a list of state mandates that have crammed the National Curriculum, and a public sense that the arts are lovely but not essential. Now in the 21st century academic abilities are still of great value, but the need for creativity and critical thinking is essential in our ever-changing world. What better way to advocate creativity and critical thinking than through the arts education? Little has been documented on arts education in Namibia, evidentially this is because of its near nonexistence. The Ministry of Education has recognised arts by listing it in the National Curriculum and the syllabi. This unfortunately has not been enough to raise the standard of arts education in the country (Amupala, 2014).

“Focusing on arts education and the education policy and the prevailing situation in the Tanzanian education system, there are no well-articulated pedagogical ways to utilise fully traditional cultural knowledge and skills for youth to foster creativity, critical thinking and intellectual development (Delors, Learning: *The treasure within*, 1998; (UNESCO), *Education for all global monitoring report: Youth and skills putting education to work*, 2012). Although this discussion is specific to Tanzania, the case may also apply to other developing countries (Arts Education and Pedagogy in the Learning Profile in Tanzania: Current Trends; Ruyembe, 2017).

After visiting, in 2016, the University of Swaziland, William Pitcher Teacher Training College and Ngwane Teacher Training College (recently upgraded to university status) and making presentations of the ocarina to relevant staff members that were involved in music at the institutions, it was evident that there is no music taught within the current National Curriculum. Musical skills are transmitted in alternative and often intangible ways through mass participatory cultural events such as *Incwala* and *Umhlanga*, both annual events that involve a large body of polyphonic vocal music and accompanying dances where young boys and girls, respectively learn through participation. Other important platforms are choirs, *umbholoho* (similar to South African Zulu *isicathamiya*), and *sibhaca* dance. The country has recently been officially renamed Eswatini on 19th April 2018 during celebrations marking fifty years end of British colonial rule.

A 27-year civil war that only ended nine years ago resulted in outdated teaching methods that are only a fragment of Angola's education challenges. The millions of people that had moved into cities and provincial towns could not be accommodated in schools that were still functioning in 2002 and had been built before independence in 1975 to cater essentially for the children of Portuguese settlers. The curriculum had scarcely evolved

beyond some Soviet-influenced tinkering. Teacher training had stopped. Angola signed contracts with China, trading oil for infrastructure projects. Roads, railways, hospitals and schools were built. Angolan cities became, and still are, building sites. But the realisation loomed that without teachers, schools are just empty shells (Ololube, 2016).

The development of public music education in Ivory Coast, which has to meet the challenge of a dense population, faces the main obstacles of irregularity and instability coming from the political sphere that structures it. If many decisions have been taken on education, in general, and therefore on music education, in particular, this sector suffers from numerous shortcomings that the state encounters difficulties fixing. Such shortcomings are allayed by the efforts of other institutions in Ivory Coast, which allow access to music education (Ibid).

First, traditional teaching remains active in families, passed on to the younger generation by elders, or by brothers, cousins, neighbours and friends. Second, some private and religious institutions allow their members to acquire some training in music. This comes through private music schools, artists offering private lessons, and also churches that purchase instruments for their worship, therefore allowing their members an entry into the world of music. Third, one must mention the many Non-governmental organisations (NGOs) that, with the help of international funding, work on the dissemination of musical knowledge.

For example, the Action Saint-Viateur Fund, supported by the Embassy of France in Abidjan and UNESCO, has created the St. Viateur Conservatory of Music and Dance that provides both practical and theoretical education. The Goethe-Institute, the German cultural centre of Abidjan, through its Music in Africa project, helps lay the foundation

for a platform for the exchange of knowledge and expertise that is available to all. However, it remains difficult to precisely quantify and qualify the important work done by these actors, and the majority of the Ivorian population today remains excluded from all institutions providing music education, despite the fact popular music does not seem to have stopped playing in the streets of Abidjan (Ibid).

The Senegalese International School of Dakar Music curriculum “aims to prepare students for lifelong intelligent interactions with music by providing authentic experiences that reflect, celebrate and transcend the diversity of our student population. Interpreting, creating and performing music are lifelong skills; students are given opportunities to develop interests and abilities that will, in turn, guide musical pursuits and preferences in years to come. Music educates and inspires: it increases cognitive development and reasoning whilst offering opportunities for students to express ideas and emotions in creative ways”.

Music is not a new-comer in the school curricula in Cameroon. Thorough investigation would reveal that at independence in 1960 and up to the Referendum in 1972, it was evident that the place accorded to music in most primary and secondary schools in Cameroon, particularly in the former West Cameroon, was sufficiently distinguished to justify the above assumption. A particular emphasis was laid on this subject both at primary and secondary levels, even though it never had much to do with final examinations.

The reason for musical training at the time was discernible. Music was taught as a worthwhile subject in the school curriculum as it was seen to be relaxing, uplifting and soothing, civilising and strengthening national sentiments and providing some relief from

more serious studies. But this attitude has evolved with time and today music education in Cameroon has been reduced drastically or almost left out of most schools' programmes due to the domination of classical subjects such as geography and physics.

In the past, the educational system of East Cameroon followed the methods of French model and the West Cameroon's system was based on the British model. In 1976, the two systems merged, forming a stronger, unified learning system, although some differences still remain. Cameroon today has a highly centralised system of education, such that the different Ministries of Education in the capital decide and instruct heads of educational establishments, both public and private, on what is to be taught, when it should be taught and how it should be taught. The resources, curriculum and teaching methods are provided by the state.

The revised syllabi of 1965 published by West Cameroon Ministry of Primary Education and Social Welfare with the addition of some new subjects are still in place for both English-speaking and Franco-phone sub-system schools. The teaching of music in primary schools in Cameroon aims to develop the sensory and motor aptitude of the child and to sharpen his/her auditive perception, structuring time and space, and acquiring rhythm. To this effective, the Ministry of Basic Education, the organ in charge of primary education, has included music in the National Syllabus of English-speaking Primary Schools with a time allocation of 1 hour 30minutes for one-shift systems and one hour for both morning and afternoon shift systems.

It is at this level that greater emphasis is laid on music education for the reasons stated above. Here the focus is on singing; little is learned about musical instruments. The children are taught patriotic songs, colonial songs like 'The Lord Baden Powell', rhymes,

the country's National Anthem, as well as devotional songs. This is a characteristic of the two systems of education that exist in the country (Alemkeng, 2015).

Like Mauritius, music education in Mozambique is under the auspices of private individuals. In 2013, Stella Mendonça and Sónia Mocumbi, both highly qualified and internationally recognised Mozambican Opera singers, founded *Musiarte* with the aim to offer music education from an early age. In 2016, *Musiarte* became the Conservatory of Music and Dramatic Art, creating an educational environment that fosters the artistic, intellectual, and personal growth of its students and prepares them to embark on careers as artists or teachers, as well as to become leaders in their profession.

Courses are offered in piano, voice, violin, guitar, percussion, wind instruments, Music Theory, and ear-training. Since 2000, the teaching and learning of Indian Classical Music in Mauritius has gained momentum with its introduction at secondary schools (both state and private) as an examinable subject up to Form Three (ninth standard). Already in the last century, in 1970s, many Mauritians had completed the Diploma in Indian Music in several disciplines and in 1981 the first cohort of six “Bachelor of Music” degree students graduated in a joint venture between Mahatma Gandhi Institute and the University of Mauritius, formerly School of Indian Music and Dance (Mohadeb, 2015).

Despite rolling out in 2008 by the Ugandan National Curriculum Development Centre of the teaching of music as part of the new thematic curriculum, the subject has not taken off. Uganda has an acute shortage of music teachers that are unwilling to take on the subject because of the complexities of teaching it as it is misunderstood as a difficult and foreign subject. It has been offered as a subject in several schools in the past. However,

it was not examined at primary school level and parents who wanted their children to learn an instrument had to pay extra for those lessons.

John Susi, music director at Kampala Music School, is not positive about the new push for teaching music in primary schools in Uganda saying the subject will not grow without the proper training of teachers at institutions of higher learning. Susi explains that often music is forced upon trainee teachers regardless of whether they studied it in the past. He says the result is that music instruction in schools is very basic and unprofessional. Susi reveals that the teaching of music in secondary schools is being phased out because of very low enrolment. He reasons that the introduction of music as a subject in primary school will be of no value if studies cannot progress into secondary school (Malaba, 2009).

2.4. OVERVIEW OF MUSIC EDUCATION UNDER COLONIALISM AND APARTHEID

Dutch settlers brought with them Western art music and its teaching as early as when they first arrived on the southern shores of Africa in 1652 (Hunt & Campbell, 2005). British rule heavily influenced South African education from 1806 (Niño-Zarazúa et al. 2012) and the English language became the transmission vehicle of education, marginalising indigenous languages and cultural practices (Herbst, de Wet & Rijsdijk, 2005; Vandeyar & Killen, 2003).

Indigenous African music came into contact with American Jazz influences (Walton & Muller, 2005) as early as when the minstrel shows such as McAdoo and the Virginia Jubilee Singers landed in Cape Town in 1890 (Hamm, 1988) thus laying the foundations

for *isicathamiya*, later *kwela* and *mbhaqanga* all of which have remained the main ingredients of what has since been regarded as South African Jazz, today recognised as a global commodity (Mapaya et al., 2014).

The perennial Grammy award winners Ladysmith Black Mambazo, fondly called amaMbazos (Zulu, 2018) by founder and long-time lead singer Joseph Shabalala during the Graceland tour of the 1980s with American Paul Simon, earlier Simon and Garfunkel (Morella & Barey, 1991), are evidence of this. Missionaries came from many European countries to spread the word of God to the “pagan and heathen” from the “dark” continent (Jarosz, 1992): the Rhenish Mission Society from Germany (Oermann, 1999), the Norwegian Mission Society from Norway (Hovland, 2013) the Paris Mission Society from France (Pritchard, 2014), London Mission Society from Britain (Campbell, 1822), and likewise from many other countries like the Netherlands, Scotland, Denmark, Sweden, Switzerland, Ireland and America amongst the main ones (Theal, 1893).

The 19th century is known as the great mission age. Mission stations were founded in the Cape and gradually expanded towards the north and the east (mission-history-in-South-Africa. Pdf- Adobe Pro). Hymn singing, which developed from the missionaries remained probably the single greatest colonial influence on African music (Jacobs, 2010). From the nineteenth century, African composers such as Enoch Sontonga, began to emerge. Heavily influenced by such church music is Enoch Sontonga’s *Nkosi sikelel’i Afrika* (Benson, 1966), composed in 1897 and adapted into the South African National anthem (Muller, 2010), which demonstrates the authentic Africanisation of the style (Bornman, 2006).

The Cape *goumaliedjies* which climax in the yearly carnival of the city of Cape Town- in the style of the Brazilian carnival in Rio de Janeiro; the biggest and grandest in the country has been a common tool of expression against early slavery and the political/social hardships under apartheid where musicians camouflaged their grievances in implied lyrics and double meanings (Shoup, 1997). Other music styles from as early as the 1930s emanated in Queenstown (dubbed Little Jazz Town), District Six in Cape Town and Sophiatown in Johannesburg where musicians from all parts of the country would meet under intercultural surroundings around centres of urban labour (Thorsén, 1997); (Coplan, 1985). Mainly, black musicians were learning their trade on the road whilst some of the coloured and white musicians might have had training in school.

Asian populations settled in Durban and Cape Town in the nineteenth century where they developed their own brand of South African music; eclectic, but related to their characteristic ethnic identity (Thorsén, 1997). From India came folk and classical Indian music that is still important to today's Indian descendants, becoming an acculturated ingredient in other musical styles (Ibid).

In mission schools, special efforts were made in the development of music. Around 1880 the first Xhosa lyrics were set to music and preserved using tonic sol-fa notation, which remains in use to this day, particularly in the Eastern Cape (Ibid) and choirs that remain an important community and university feature around the country. In 1893 Thomas Muir, Superintendent-General of Education in the Cape Colony, established the natural musical ability of the indigenous populations, but saw a need for qualified music teachers (Stevens & Akrofi, 2016). Two experts in school music from England were summoned to assist in drawing up a syllabus and organising courses for teachers. The subject proved popular and the local black population showed an inherent ability for 'part-singing which

was so common amongst Englishmen in the 17th century and only required ‘a little direction in order to produce most astonishing results. Primary importance was attached to ear-training and sight reading (Unknown, 1906: 89)’.

Dr. Muir laid the foundations for the musical competition movement in schools and the high standard of performance at these competitions was noted (Unknown, 1906: 90). The major centre for classical music was Cape Town, but generally music was also well catered for in other towns in the Cape Colony such as Port Elizabeth, Kimberley, Grahamstown, East London, King William's Town, and Queenstown (Unknown, 1906: 91). South Africa continues to excel in the classical genre, probably the leading exponent on the continent with admirable exports such as Pretty Yende gracing the stages of Milan, Rome, Budapest and other European major cities of the classical Hochkultur.

Systematic musical education was implemented in the Transvaal, Orange Free State and Natal (Malherbe, 1976), (the New Encyclopaedia Britannica - 1998: 33). Music as an examinable subject was introduced under the auspices of the then Associated Board circa 1894 and Trinity College London followed soon after when thousands of “white” candidates were examined annually. These examinations are representative examples of how monocultural and content- orientated curricula have dominated music education in the country (Thorsén, 1997). Schools of music were established in Cape Town and Grahamstown, and these subsequently developed into the Colleges of Music attached to the University of Cape Town and Rhodes University respectively. At the University of Cape Town and the University of Witwatersrand chairs of music were founded in 1918 and 1921 respectively. In both universities, courses in music could be taken by arts students as part of their Bachelor of Arts (B.A.) or Masters M.A. degrees (Kirby, 1937:

31). Other schools of music were established, most only accessible to whites, with University of South Africa (UNISA) being a notable exception (Jacobs, 2010:62).

From 1948, the South African school curriculum was shaped by the 'religious fundamentalist mind-set' of Christian National Education (Altemeyer & Hunsberger, 1992). African, Indian or dance music, together with Jazz and rock, were considered unsuitable for school children (Herbst et al., 2005: 262). The introduction of Bantu education meant that black people had very limited or no access to formal music education. Widely regarded as one of apartheid's most offensively racist laws, the 1953 Bantu Education Act brought African education under control of the government and extended apartheid to black schools.

Previously, most African schools were run by missionaries and were attended by many who later became political activists, including Nelson Mandela. The introduction of Bantu education ended the relative autonomy these schools had enjoyed up to that point. Instead, government funding of black schools became conditional on acceptance of a racially discriminatory curriculum administered by a new Department of Bantu Education. Most mission schools for Africans chose to close rather than promote apartheid unwittingly in education.

The white government made it clear that Bantu education was designed to teach African learners to be "hewers of wood and drawers of water" (Seedat, R., & Gotz, G. (2006) for a white-run economy and society, regardless of an individual's abilities and aspirations. In what are now infamous words, Minister of Native Affairs, Doctor Hendrik F. Verwoerd, explained the government's new education policy to the South African Parliament:

There is no space for him [the "Native"] in the European community above certain forms of labour. For this reason, it is of no avail for him to receive training which has its aim in the absorption of the European community, where he cannot be absorbed. Until now he has been subjected to a school system which drew him away from his community and misled him by showing him the greener pastures of European society where he is not allowed to graze.

(quoted in Kallaway, 1984: 92).

It is precisely this kind of attitude towards other races that has led to the continued and growing argument in South African dialogue if black people are indeed capable of such racism, if at all.

Between the apartheid years of 1948 and 1994, school music became increasingly fragmented along racial and ethnic lines. Privilege was given according to the order of priority such as white, coloured, Indian and black- in that order. The very syllabi that were taught in the schools did not favour the indigenous African as they were European based and orientated. In addition, the indigenous African, or black according to classification of the time (which, unfortunately still exists) received little or no class music tuition for a variety of reasons- lack of a timetable allocation for classroom music, a lack of music teachers, a lack of teaching materials, a lack of career opportunities for music teachers and the low status accorded to class music in schools (Cox & Stevens, 2016).

The curriculum for blacks did not include any arts subjects. Music was accordingly only taught and examined in coloured, Indian and white schools. In some cases, non-formal music schools were started with foreign financial support for the benefit of blacks. During the latter part of the apartheid era, buffer groups, namely coloured and Indian,

were given specific benefits, such as the establishment of the University of Western Cape and the University of Durban-Westville, both with music departments of a high standard (Thorsén, 1997). In the 1980s, along with the increasing chaos in education caused by the political unrest in the country, class music education underwent a crisis of its own. Under the fragmented racial system, some education departments offered structured music programmes, whilst others offered no music at all (Hauptfleisch, 1993).

In 1986, the Committee of Heads of University Music Departments in South Africa initiated extensive research to investigate the perceived crisis in music education in South Africa (Jacobs, 2010). The two main areas of concern that emerged from this initiative were inadequately trained music teachers and the irregular provision of music education in most schools. The average teacher taught only parts of the syllabus and some schools made no provision for class music. In some schools the music periods were scheduled irregularly, and these were often used for other non- music activities. There was a lack of suitable teaching material, teacher morale was low, and the standard of instruction was poor (Herbst et al., 2005).

It was agreed that there should be a flexible approach to types of music and methods used in class music. Different styles of music should be taught in the classroom including Western art music, choral music and African music; some kinds of popular music were less well supported (Ibid). There was a distinct difference in attitude between those respondents who viewed music education as part of a general education and those who considered it to have largely a talent-based function- further evidence of elitist attitudes towards subject music education (Jacobs, 2010). An anomaly was also evident between the overwhelming positive support for music to be part of the school curriculum and the demise of the subject at the time of the survey (Ibid).

Problems in music education were identified by the research. Policy regarding financing was described as ‘very incoherent’, and teachers were not involved in policy formulation and the drafting of syllabi. Education departments generally did not have consolidated music policy documents and did not have the resources to function effectively (Hauptfleisch, 1993b: 44). Respondents indicated a need for revision of existing curricula. There were difficulties in financing the education system, particularly in poorer communities.

There was a disparity between the Department of Education and Training and other education departments regarding provision of instruments and facilities. Black students were clearly at a disadvantage regarding access to extra-curricular music instruction due to non-affordability of charges. There was also a difference in per capita subsidisation of teacher education in different population groups. As a result, few schools offered a structured and comprehensive general music education (Hauptfleisch, 1993b: 45). Nationalist education policy did not consider it necessary for black students to obtain education in music and the arts, although coloured and Indian students fared somewhat better. Historically, music education in the Western Cape has always been strong. This is borne out by comparing recent numbers of higher-grade music candidates in the grade 12 examinations in public schools where statistics show that the number of candidates in the Western Cape is more than double the number in Gauteng, which has a far greater population (Perold, Cloete & Papier, 2012).

The Colleges of Education in the Western Cape, such as Bellville College of Education and Wesley College, had different syllabi for two, three or four year courses. Curricula at these institutions centred on the training of primary school teachers, and encompassed the teaching of theory of music, history of Western music, and Western musical notation such

as the tonic sol-fa as well as playing musical instruments relevant to class music, mainly piano, violin, voice and recorder (Rijsdijk, 2003).

Some institutions, like the Good Hope Teachers' College, did not provide instrumental training because they lacked the facilities. Many colleges were closed, and the remaining ones amalgamated, leaving too few lecturers; instrumental teaching was no longer offered. However, until the end of 1999, both the teaching college in Wellington and the Cape Town College of Education included instrumental study as a compulsory component of their music courses. Students learned skills in a variety of instruments, including voice. The Cape Town College of Education also had a full keyboard laboratory which was used for group study and the creation of accompaniment tracks for songs (Herbst et al., 2005: 272).

A degree in music education was introduced at the University of Durban-Westville in 1979. Courses had a Eurocentric basis, although Indian music was encouraged in the subject matter for music education and practical school music. Teaching practice took place in Indian public schools, where, until 1986, the structure and content of the music syllabus resembled that of its white counterparts (Pillay, 1994).

Thereafter a syllabus was developed that included a repertoire of Indian nursery and folk songs, an awareness of both Indian and Western music notation and listening to recordings of authentic and traditional Indian instruments (Ibid). Although Pillay recognises the merits of the syllabus, he believes that Indian music was being used as a tool for political purposes, for 'Indianizing' the image of the Indian school and thus strengthening the government's case for the retention of its apartheid policies (Ibid). He sees this curriculum as being symptomatic of the socio-political situation of the country,

since learning Indian songs gave some credibility to apartheid education and lent a group identity (Ibid).

Jacobs maintains that although would be revealing to examine and compare music syllabi and examination results of different race groups under the apartheid system, this information has proven elusive. Even post-apartheid (electronic) statistics on music education are difficult to access, and then are often incompletely captured (Jacobs, 2010). Even within the white school, music as a school subject has generally been seen as a specialist activity, with only exceptional instrumental talent being recognised (Reid, 1994).

Jacobs further laments that “inequitable distribution of funds and resources has exacerbated the effects of discriminatory attitudes towards an education in the arts. Music, already labouring under an elitist label, has all but disappeared in many schools” (Jacobs, 2010). The fact is, all the schools that have not been government-sponsored under the apartheid regime with subsidised tuition and instruments benefitted, albeit only talented and mostly white students. Whereas reform in music education has been globally recognised and addressed, especially in the first world countries, the challenges that face music education in this country, therefore, are infinitely greater for policy makers and educators alike, given the destructive history of education in South Africa (Ibid).

2.5. SOUTH AFRICAN MUSIC EDUCATION POST 1994

Two decades after formal desegregation, the South African educational system is still class-based with continuing disparities and inequities thereby betraying constitutional

ideals, leaving intact the systemic crisis of education that especially affects the historically disadvantaged and marginalised (Badat & Sayed, 2014).

The CAPS 2011 modified knowledge content by streaming music into three distinct but parallel genres; namely Western music, Indigenous African music and Jazz to be taught in schools; the last taking into cognizance the fact that on the continent, South African Jazz boasts a globally recognised commodity (Mapaya et al, 2014).

Lack of resources on the one hand, and of structured teaching support through continuing professional development, on the other, as well as a need for policy to give clearer direction in the way it instructs teachers to execute the changes demanded of them in the curriculum are amongst the immediate problems facing post-apartheid South African education (Drummond, 2015).

The most notable changes in post-apartheid education system have included desegregation of schools (Drummond, 2008) development of a National Qualifications Framework, adoption of new language policies for education, and introduction of outcomes-based curricula. However entrenched assessment practices appear to be hampering the efforts to transform school education (Vandeyar & Killen, 2007). A rich philosophical tradition and international literature on education reform informs use of three standards of racial equity to evaluate reform: equal treatment, equal educational opportunity and educational adequacy (Fiske & Ladd, 2004; Cross et al., 2002). As evidenced by text books for the CA (critiqued later in the Chapter), questions still need to be asked about the involvement of Africans in determining their own future in education as Mapaya poses serious questions about African scholarship; how far it has come? What it means to be an African scholar in South Africa today and the

responsibilities of African academe towards the African Renaissance or regeneration project (Mapaya, 2016).

Whilst the main focus and preoccupation is on black and white, South Africa has different identities that are represented in various forms of media or cultural production (Steenveld, 2004). The country has large Asian and coloured populations whereby the coloureds have largely preferred an own identity (Jensen, 2010), separate from black African (Goldin, 1987; Lewis, 1987; Adhikari, 2005; Christopher, 2001) Mainly concentrated in the Cape peninsula, the coloured community are subject to organised gangster culture that permeates family members, neighbourhood friends, members of sports clubs, employees (Jensen, 2008;), thus undermining the advantaged position that coloureds as a race had been favoured under apartheid ahead of Indians and Africans, respectively (Posel, 2001; Crankshaw, 2012).

Coloureds have otherwise enjoyed some degree of music education exemplified by artists such as Dollar Brand (aka Abdullah Ibrahim) having studied music in the country during apartheid as opposed to their African counterparts and contemporaries Hugh Masekela or Kipie Moeketsi (Kallaway, 2002). Fataar considers the movement across 'lines of subordination' by children who move from a black African township to schools in adjacent coloured areas (Fataar, 2009). It is still common today that black young musicians practice musicianship with instruments from the church rather than self-owned.

Masekela could only learn music formally when he attended Julliard in New York City, USA, in early exile (Masekela & Cheers, 2005) whilst contemporaries Miriam Makeba never knew the meaning of "where the one is" when asked by non South African musicians during rehearsals in the USA (Makeba & Mwamuka, 2004). "South Africa has

produced the most outstanding choirs and variety-show ensembles on the continent since 1880s, demonstrating how remarkably social suppression and lack of resources have been overcome (Coplan, 2019)". Dating as far back as 1893 with the African Choir and the Zulu Choir performing for audiences overseas in England and America; the musical King Kong in 1959 launched the international careers of Miriam Makeba, Hugh Masekela, Jonas Gwangwa, Caiphus Semenya, Letta Mbulu, Sophie Mngcina amongst others. Similar ventures such as *Ipi Tombi* or Mbongeni Ngema's *Sarafina*, and the Soweto Gospel Choir have continued in the tradition.

The Klipriver High School in Ladysmith, province of KwaZulu-Natal, will be renamed in recognition of world music icon Joseph Shabalala, whose world-famous Ladysmith Black Mambazo *isicathamiya* group is also celebrating its 56th anniversary in the music industry. Mambazo, who have shared the stage with the likes of Stevie Wonder and Dolly Parton and have three Grammy awards to their name, gained worldwide prominence in 1987 after their collaboration with Paul Simon on the award-winning Graceland produced hits such as *Homeless* and *Diamonds on the Soles of Her Shoes*. It is indeed through no coincidence that the ambitious music programme at the University of Zululand was created and taught from this genre by Professor Khabi Mngoma.

In spite of all the success stories, the fact remains that the vast majority of musicians involved in the above-mentioned ventures had no formal music lessons back home as youngsters. Both Hugh Masekela and Jonas Gwangwa were fortunate to have been members of the Huddleston Jazz Band at St. Peter's, Rossettenville, in their matric days

whereby Anglican father Huddleston (Ernest Urban Trevor Huddleston CR KCMG2, 15 June 1913 – 20 April 1998) anti-apartheid activist and author (*Naught For Your Comfort*) from the Anglican church in Soweto encouraged and nurtured young talent from the township community- albeit in his personal capacity.

Whilst the South African indigenous African population have largely shunned Islam, the coloureds have a large Muslim community; particularly in Cape Town (Desai & Vahed, 2010; Desai & Vahed 2013). Two waves of African-Asian migration to the Cape Peninsula, 1652 to 1807, and local conversions to Islam form the present Muslim population of greater Cape Town of approximately 137, 280 out of a total of 1,149,200 (1980 Census, greater Cape Town in Da Costa, 1992). Another dense population of Muslims in South Africa is in KwaZulu-Natal (Khan, 2009). The results indicate a total number of 553,717 Muslims in the RSA, which represents roughly 1.36% of the total population. In the Western Cape the number of Muslims in relation to the provincial population is the highest, at 6.6%, followed by KwaZulu/Natal and Gauteng, both ranging close to 1.5%. In all the other provinces the share is below 1% (Haferburg, 2000). Following the transition to democracy in 1994, Islam played an important role in establishing contacts between South Africans and the thousands of immigrants from other African countries – many of them with an Islamic background – who have been coming into KwaZulu-Natal (Kaarsholm, 2011).

The Indian minority in South Africa, composing one of the highest concentrations of Indian diaspora in the world and 3 percent of South Africa's total population, has found

² The **Most Distinguished Order of Saint Michael and Saint George** is a British order of chivalry founded on 28 April 1818 by George, Prince Regent, later King George IV,^{[1][2]} while he was acting as regent for his father, King George III.

itself in an ambivalent position amid shifting discourses of South African national belonging (Radhakrishnan, 2005) where attention has, perhaps understandably, concentrated on the black majority. Indians have in the main always fallen back on their classical and folk musics that were never seriously threatened by apartheid (Dickinson, 2014); Joseph & van Niekerk, 2007). Various South African Indian conservative religious and cultural associations, formed during the apartheid era system of separate development, are developing closer ties with India through transnational circulations of classical Indian performers, dancers and musicians (Ganesh, 2010; Radhakrishnan, 2005; Ramsamy, 2007; Rastogi, 2008; Vahed & Desai, 2010).

2.6. INDIGENOUS INSTRUMENTS AND CLASS MUSIC

There has been increasing demand by scholars about Africa using indigenous instruments in music education on the continent (Semali & Kincheloe, 2002; Dietz & Olatunji, 1965; Onyeji, 2012; Tracey, 2009), yet it is questionable if such instruments can fulfil the following:

- Be tuned
- Be made to order
- Be child user friendly
- Be popular amongst young children
- Be easily accessible or
- Play a cross cultural repertoire

During an indigenous music competition organised by Prof. Andrea Emberly from York University, Canada doing research on indigenous instruments at the University of Venda

where my Ocarina Ensemble was represented amongst twenty other groups of *malende*, *tshikona*, *domba*; all traditional dances of the region, there was a performer on some metal pipe which produced beautiful overtones when blown into. The performer did not know these were ordinary overtones and was convinced this pipe qualified for a traditional instrument.

African music is fundamentally rooted in tradition and Meki Nzewi maintains that “pedagogic models for the teaching of any aspect of African traditional musical practices should be founded on authentic African musical thinking, and based thereon, develop modern techniques whilst accruing intercultural sensibilities that would enhance modern, world interaction (Nzewi, 1999: abstract). African culture has been infiltrated and dominated by colonial powers since the capitalist offensive (Rodney, 2018). This has resulted in Western civilisation exporting religious, political and to some extent social influence (Fanon, 1963) that infiltrated well into the cultures of the colonized (Satre, 1943).

Hence it has been a longing for African countries to look to indigenous instruments, which Africa has in abundance, as an alternative to replace Western instruments in education. Yet this has perhaps been in oblivion of the fact that European culture and the making of new instruments has been in keeping with the industrial revolution (Campbell, 2004). So called Western instruments are nothing but improvement, and thus evolution of indigenous instruments; be they musical, agricultural or household. A good example is the introduction of the wheel in human civilisation (Bulliet, 2016)- the underlying concept behind evolution from the sledge to the flying machine or aeroplane.

British music educator, Malcolm Floyd, who was working in Kenya says that “the printing of African songs raises questions about pitch and rhythm. Even if we are prepared to adjust our hearing of actual pitch to fit existing notation, the rhythm cannot continue to be squashed” (Floyd, 1987). The yearning for indigenous instruments from an African viewpoint might be sentimental cry for a people whose cultures have forcefully been overlooked and overridden. Indigenous, and especially melodic instruments are made of vulnerable materials such as wood, bone, skin and are as such, difficult to make, tune, and play (Olatunje, 1965) more so for classroom and large numbers.

They are generally difficult to bring to uniformity (Kubik, 1998). Some, because they are not so user friendly to the fragile hand of the child at pre- or primary school, have not been assimilated into the Orff arsenal. They are also not attractive to the young mind as they are not seen on fashionable television and are certainly not played by popular idols such as Beyonce, Michael Jackson, or Justin Bieber. Origin of the marimba is indisputably African (Mutwa, 1999) after whose design Hugh Tracey invented the kalimba (Tracey, 1957). On the other hand, Mugovhani welcomes the transformation of indigenous African music assuming a hitherto unprecedented and unaccustomed performer- listener, instead of the traditionally participatory functionality (Mugovhani, 2015).

EUROPEAN POST WORLD WAR II MUSIC TEACHING METHODS

Whilst the present study is simply focused on the feasibility of teaching and learning of music in the South African primary schools, this Chapter will also investigate the principal European methods introduced to deviate from traditional stringent learner/ teacher relationship as regards the teaching of music. Affordability of instruments and

lack of teaching expertise have long seized to be an issue in both America and Europe. Especially in the 20th century, focus was rather on how to find alternative teaching methods within a system geared principally to produce overly trained musicians to play in the orchestras whose repertoire comprised prominent European classical composers. Musicians had no other ambitions at the time compared to today where new genres such as Jazz, pop and world music are order of the day and promoted by a gigantic music recording, broadcasting, concert, stage production, film and television, dance and management industry.

Music has been taught formally in the European school systems as far back as composers were engaged in the royal courts and their music played for and listened to by a steady informed audience in the concert halls. African music on the other hand, has largely been practised for ceremonial (weddings, funerals, birth, reed dance such as *Incwala* in eSwatini and *Umkhosi woMhlanga* in KwaZulu-Natal) and functional (circumcision, harvesting) communal practices- learned and taught by passive participation rather than in the classroom where it was taught primarily in oral form with the advent of Christianity in the 17th century in South Africa.

Formal teaching and learning of music had its own challenges such as the need to make the whole undertaking learner-friendly and psychologically easier accessible rather than intimidating. Especially with the rising awareness that music should be compulsory at foundation phase, methods to teach the subject to even non-musicians were and continue to be devised. The principal ones are presented in this Chapter with the intention of highlighting the necessity to devise similar methods specifically for the African child and taught around the ocarina as a central instrument for reasons well discussed in Chapter Five of the present study.

This section presents European methods of teaching music that began to find alternative methods to the traditional, stereotyped and elitist methods of bourgeoisie Europe as the centre of modern civilisation (Sobol, (2017); Duke, (2005); Ward-Steinman & Mark, (2009). This observation emanates from the reality that it was countries of central Europe, mainly England, and France that constituted the spearhead of colonisation into other continents and countries of the world rather than the opposite. But especially after World War II, Europe began to search introspectively for alternative methods of doing things, rather than self-righteously. Hence the following methods in music education.

The Suzuki Method

The Suzuki Method was created by Japanese violinist and pedagogue Shinichi Suzuki (1898- 1998). Suzuki believed that good musicians are a product of a music environment parallel to a linguistic environment that creates or produces a native language; and that the same environment would help foster a good moral character. As quoted (in Honda, 1976) “I want to make good citizens. If a child hears fine music from the day of his birth and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart” (Honda, 1986:150).

As a capable student violinist in Germany, Suzuki struggled with the language and noticing how young children learned their mother tongue with ease, concluded that he would teach music along the same lines. Suzuki was in his mid-forties during World War II and consciously experienced all the atrocities of war from his own country. That experience was exacerbated by his stay in Germany itself where he also met his wife. He strove towards production of good musicians and people and did not encourage

production of prodigies and to achieve this, developed a music philosophy around some major components, namely:

- Saturation in the musical fraternity whereby learners should be surrounded by good music both socially and in the home and if possible, from as early as before birth;
- deliberate avoidance of aptitude tests or auditions before music study because of the belief that by teaching only the “talented”, one was teaching those who had already started on their musical journey. Suzuki believed that just as every child learned to speak their language, every child should indiscriminately have access to a music education;
- emphasis on playing from a very young age or ideally between ages three and five, and
- using well trained teachers by training musicians not only to be better musicians but also better teachers.

In the beginning, learning music by ear is emphasised over reading notated music- a direct consequence of the phenomenon that just as children learn to speak before they learn to write a language, the same can apply to music. Daily listening to recordings of the music is expected. Other methods such as Simply Music, the Gordon Music Learning Theory and Conversational Solfege have students playing before reading notes, but may not have the same focus on daily listening and learning by ear.

- Memorisation of all solo repertoire continues even after a student begins to use sheet music to learn new pieces

- The Suzuki Method does not have a prescribed formula for introducing theory and reading of music, in part because all schools in Japan offered this at the inception of the method
- Regular playing in groups and in unison is emphasised

Retaining and constantly reviewing every piece of music ever played is important for raising both musical and technical ability. Review pieces along with “preview” parts of music a student is yet to learn, in place of the more traditional etude books. Traditional etude books and technical studies are not used in the beginning stages which focus almost exclusively on performance repertoire

Regular public performances is encouraged as it makes music-making natural and enjoyable. The Method discourages competitive attitudes amongst players and advocates collaboration and mutual encouragement for those of different ability and level, without eliminating auditions and evaluation of public performances

Parents are expected to attend lessons daily so as to be able to supervise the young player effectively, a prominent exercise that led to a newspaper dubbing the method “Mom-centric” Method.

Technically, Suzuki coined the term “tonalisation” to emphasise the production of a beautiful note in making music on an instrument. This is the equivalent of “vocalisation” by singers when they warm up and “tone production” generally used in instrument playing. Suzuki believed that a student must learn tonalisation in order to properly reproduce and perform music.

The Kodaly Method

Created by Zoltan Kodaly after the first quarter of the 20th century in Hungary, the Kodaly Method is also child-developmental and based on the voice according to the capabilities of the child (Choksy, 1999) whereby new musical concepts are progressively introduced (Landis and Carder, 1972). Children are firstly introduced to musical concepts through experiences such as listening, singing or movement before music notation (Wheeler et al., 1977).

Kodaly was appalled by the standard of singing in his country schools (Houlahan & Tacka, 2015) and vehemently propagated for improvement by having well trained teachers, a better curriculum and increased music hours at school (Dobszay, 1972). His enthusiasm coincided with a new socialist system of government that adopted and implemented his concept so that after a mere fifteen years half the primary schools in the country were not only using his method but were turned into music schools (Weightman, 2010). The concept soon spread outside the borders of Hungary.

Rhythm syllables

The Kodaly method incorporates rhythm syllables similar to those by nineteenth century French theoretician Emile-Joseph Cheve (Houlahan & Tacka, 2015) in whose system note values are assigned specific syllables that express their duration.

Rhythm movement

Inspired by the work of Swiss music educator Emile Jaques-Dalcroze (see below) Kodaly agreed that movement is an important tool for internalisation of rhythm (Landis 1972). To reinforce new rhythmic concepts, the Kodaly method uses a variety of rhythmic movements, such as walking, running, marching and clapping which may be performed whilst listening to music or singing. Some music exercises call for the teacher to invent appropriate rhythmic movements to accompany the songs.

Rhythm sequence and notation

Rhythm concepts are introduced in a child-developmentally appropriate manner based on the rhythmic patterns of their folk music. The first rhythmic values taught are quarter notes and eighth notes, which are familiar to children as the rhythms of their own walking and running (Choksy, 1999). Rhythms are first experienced by listening, speaking in rhythm syllables, singing and performing various kinds of rhythmic movement. Only after internalization of these is notation introduced using, according to the Kodaly method, a simplified method of rhythmic notation, writing note heads only when necessary, such as for half notes and whole notes.

Dalcroze eurhythmics

Successful eurhythmic music lessons have the following attributes in common: “The vital enjoyment of rhythmic movement and the confidence that it gives; the ability to hear, understand and express music in movement; [and] the call made on the pupil to improvise and develop freely his own ideas (Dutoit, 1971). The oldest of the methods, eurhythmics

was created beginning of the 20th century by Swiss Professor of Harmony at the Conservatoire of Geneva after he noticed that his students needed to combine mind and body to enhance and maximise musical expression.

Dalcroze Eurhythmics teaches concepts of rhythm, structure, and musical expression using movement. It focuses on allowing the student to gain physical awareness and experience of music through training that takes place through all of the senses, particularly kinaesthetic. Eurhythmics often introduces a musical concept through movement before the students learn about its visual representation (notation). This sequence translates to heightened body awareness and an association of rhythm with a physical experience for the student, reinforcing concepts kinaesthetically. Eurhythmics has wide-ranging applications and benefits and can be taught to a variety of age groups. Eurhythmics classes for all ages share a common goal – to provide the music student with a solid rhythmic foundation through movement in order to enhance musical expression and understanding. As he began to implement his method, Dalcroze discovered that students with innate rhythmic abilities were rare, just as those with “perfect,” or absolute pitch are.

General education

Eurhythmics classes are often offered as an addition to general education programmes, whether in preschools, grade (primary) schools, or secondary schools. In this setting, the objectives of eurhythmics classes are to introduce students with a variety of musical backgrounds to musical concepts through movement without a specific performance related goal. For younger students, eurhythmics activities often imitate play. Games include musical storytelling, which associates different types of music with

corresponding movements of the characters in a story. The youngest of students, who are typically experiencing their first exposure to musical knowledge in a eurhythmics class, learn to correlate types of notes with familiar movement; for example, the quarter note is represented as a “walking note.” As they progress, their musical vocabulary is expanded and reinforced through movement.

Performance-based applications

Whilst eurhythmics classes can be taught to general populations of students, they are also effective when geared towards music schools, either preparing students to begin instrumental studies or serving as a supplement to students who have already begun musical performance.

Aspects of a rhythmic curriculum

Eurhythmics classes for students in elementary school through college and beyond can benefit from a rhythmic curriculum that explores rhythmic vocabulary. This vocabulary can be introduced and utilised in a number of different ways, but the primary objective of this component is to familiarise students with rhythmic possibilities and expand their horizons. Activities such as rhythmic dictation, composition, and the performance of rhythmic canons and polyrhythms can accommodate a wide range of metres and vocabulary. In particular, vocabulary can be organised according to number of subdivisions of the pulse.

Movement

A key component of a rhythmic education, movement provides another way of reinforcing rhythmic concepts - kinesthetic learning serves as a supplement to visual and aural learning. Whilst the study of traditional classroom Music Theory reinforces concepts visually and encourages students to develop aural skills, the study of eurhythmics solidifies these concepts through movement. In younger students, the movement aspect of a rhythmic curriculum also develops musculature and gross motor skills. Ideally, most activities that are explored in eurhythmics classes should include some sort of kinesthetic reinforcement.

Meter and syncopation

Another element of a rhythmic curriculum is the exploration of meter and syncopation. In particular, the study of meter should incorporate an organisation of pulses and subdivisions. This organisation can be expressed in a “meter chart,” which can include both equal-beat and unequal-beat metres. The study of syncopation, a broad term that can involve a variety of rhythms that fall unexpectedly or somehow displace the pulse, is also essential in a rhythmic education.

Eurhythmics classes can incorporate various activities to explore syncopation, including complex rhythmic dictations, the performance of syncopated rhythms, the exploration of syncopated rhythms in canon, and a general discussion of syncopated vocabulary.

Sample activities

Ages 3–6:

Warm-up activities: The students isolate and shake each body part, each one accompanied by different music.

Notes: Students learn about musical notation through associated movements. For example, quarter notes would be taught as “walking notes”. After familiarity with associated movements, note names are then introduced.

Storytelling: The teacher invents a story or uses a familiar storyline to incorporate rhythmic concepts

Ball games: Students pass a ball around in different ways, exploring naturally occurring rhythm and developing motor skills

Games with sticks: The students jump across a series of sticks on the floor, learning to coordinate body parts and their associated rhythm.

Drum activities: The students participate with small drums, getting to reproduce rhythm in an instrumental context Ages 7+ (activities can be adapted to different age groups)

Swings: The teacher plays music improvised in a present metrical pattern. The students use prescribed body motions to determine the pattern.

Rhythmic dictation: The teacher plays a number of measures of music repeatedly, the rhythm of which the students dictate.

Rhythms: Students clap or step a predetermined rhythmic pattern. The teacher can experiment with augmentation and diminution.

Small group activities: Students work together in small groups to accomplish rhythmic tasks, encouraging cooperation.

Tempos: Students work to discover different tempi that can be applied to classical repertoire, familiar songs, or everyday movements. The teacher can also lead in experimenting with tempo relationships and adjustment.

Polyrhythms: The teacher establishes two rhythms to be performed at once, one in the hands and one in the feet.

Cross rhythms: Students produce one even rhythm in the hands against another even rhythm in the feet. The teacher prompts them to switch which rhythm is produced in each body part.

Cosmic Whole Note: Students listen to a slow pulse (an example would be 6 beats per minute), subdivide the space between sounds, and predict when the next pulse sounds by clapping.

Canon: Students listen to rhythmic vocabulary performed by the teacher and step this vocabulary in canon. This activity can be executed in a variety of metres.

Micro beats: Students learn syllables to represent 1-9 subdivisions of a beat. Associated activities could include performing micro beats in prescribed patterns, at varying tempi, in canon, or as sight reading.

The Orff Approach

The Orff Approach of music education uses very rudimentary forms of everyday activity for the purpose of music creation by music students. The Orff Approach is a “child-centred way of learning” music education that treats music as a basic system like language and believes that just as every child can learn language without formal instruction so can every child learn music by a gentle and friendly approach (Campbell, 1983). It is often called “Elemental Music-making” because the materials needed to teach students are “basic, natural, and close to a child’s world of thought and fantasy” (Shamrock, 1997).

For effective of the Orff Approach teachers must create an environment similar to that of children naturally at play whereby teachers act as guides to encourage the children to feel comfortable, free from being judged and discourage uncalled for competition. Children are spared the stress of evaluation by both peers and teachers. Children are made to feel equal even when soloing. They are encouraged to enjoy both solo and group performance. Other adults and parents are encouraged to participate. The Approach requires each performance to be broken down into fragments before it is put together and realised as complete. In the Orff Approach “all concepts are learned by ‘doing’” (Nash, 1974). Students of the Orff Approach learn music by experiencing and participating in the different musical lessons and activities.

These lessons stimulate not only the paraxial concepts of music like rhythm and tempo, but also the aesthetic qualities of music. “Orff activities awaken the child’s total awareness” and “sensitise the child’s awareness of space, time, form, line, colour, design, and mood- aesthetic data that musicians are acutely aware of yet find hard to explain to musical novices” (Banks, 1982; Ponath & Bitcon, 1972; Pritchard, 2013; Sing, 2016).

Unlike Simply Music or the Suzuki Method, the Orff Schulwerk approach is not a method. There is no systematic stepwise procedure to be followed. There are fundamental principles, clear models and basic processes that all intuitive and creative teachers use to guide their organisation of musical ideas (Miranda, 2004; Thomas, 1980).

Music

The Orff Approach is largely improvisational whilst using original tonal constructions that encourage confidence and enthusiasm in the process of creativity. Students of the Orff Approach sing, play instruments, and dance alone as well as in groups. Songs are usually short, contain ostinatos, are within singing range of the children which is normally within the octave and can be manipulated to be performed in a round or ABA form. Music is chosen with strong nationalistic flavour, being related to folk songs and music of the child’s own heritage (Finkelstein, 1989). Whilst most of the music can be drawn from nursery rhymes, the children are encouraged to make up and contribute music of their own. Orff Schulwerk music is largely based on simple but forceful variations on rhythmic patterns that are easily learned and remembered by children.

The music is largely modal, beginning with pentatonic (both major and minor) scales. The drone or *bordun*, is quickly established as the ground bass that supports most melodies and melodic ostinatos add energy and colour.

Instruments and tools

Orff considered the percussive rhythm as a natural basic form of human expression. Carl Orff and colleague Gunild Keetman co-composed much of the music for the five-volume series, *Music for Children*. These volumes, first published in 1950, are still available and used today. Music played on Orff instruments is often very simple and easy to play even for first time musicians. Some of the instruments within the approach include miniature xylophones, marimbas, glockenspiels, and metallophones; all of which have removable bars, resonating columns to project the sound, and are easily transported and stored.

Orff teachers also use different sized drums, recorders, and non-pitched percussion instruments to round out the songs that are sung and played (Anderson & Campbell, 1989). The Orff Approach also requires that children sing, chant, clap, dance, pat, and snap fingers along to melodies and rhythms (Ibid).

Spread

In 1923 Carl Orff met Dorothee Günther whilst working at a theatre in Munich, Germany. Günther believed that most students did not get enough chances to do art and music and movement activities (Gray, 1995). Because of her extensive background in gymnastics and the arts was able to open the Günther-Schule in 1924. Even though Carl Orff never

worked with the students of the Günther- Schule directly, this was the first institution to teach what would later be known as the Orff Approach.

The Günther -Schule originally only taught older students; however, Keetman later worked on developing the ideas of the school to teach younger children as well. Together she and Carl Orff created the five-volume series “*Music for Children*” which is still used by teachers today. The Günther-Schule ran until 1944 when Nazis confiscated its building and in 1945 destroyed all materials in an Allied bomb attack (instruments, costumes, photographs, and its library and archives) (Ibid).

After the war, two serendipitous events brought Orff’s approach back into the educational field. A series of radio programmes aimed at children was broadcast in Bavaria, South Germany. Orff wrote the music and re-united with Keetman to work on these broadcasts. The second event was the Mozarteums’ request to have Keetman teach classes to children between 8 and 10 years old. Traude Schrattecker who was also a graduate of the Günther-Schule, joined Keetman in running this school (Ibid). There are Orff Schulwerk associations in different countries across the world including Germany, Canada, the United States, Australia, Korea, the United Kingdom, South Africa, France, Finland and New Zealand. All of these organisations promote the teachings of Carl Orff and Gunild Keetman and the spread of the Approach. Through all of these organisations teachers interested in teaching the Orff Approach can become certified in the Approach.

The Orff Schulwerk Society of South Africa

The Orff Schulwerk Society of South Africa was founded in 1972 by Hazel Cunnington (nee Walker) and Janet Hudson in Johannesburg. The main aim of the Society is to promote creative music education, with an emphasis on the teaching and learning philosophies of Carl Orff. This is achieved through annual workshops and courses and, until recently, through the publication of an annual magazine, *The Orff Beat*, which contains articles of interest and teaching ideas for music educators in South Africa. This portfolio will now be taken up by a new and vibrant website, which will be updated regularly to keep members informed, encouraged and inspired.

Over the years, several internationally renowned Orff pedagogues – including Verena Maschat, Jos Wuytack, Doug Goodkin, Ulrike Jungmair, Christoph Maubach, Gerard van de Geer, Janet Greene, James Harding and Sofia Lopez-Ibor – have presented workshops and courses to enthusiastic music teachers in Johannesburg, Cape Town and East London. Trained committee members and local guest presenters have also conducted workshops, many with a distinctly African feel. This is in line with Orff’s view of his work as a plant which would take root and flower in many different environments; as a living organism which would draw vitality from its surrounding climate. The society is proud to be one of over 40 Orff Schulwerk Associations around the world and trust that they will continue to explore and adapt the Orff Approach to reflect a contemporary South African culture.

APPRAISAL OF THE METHODS

The conditions under which an African child from a milieu such as the present study is located distinguish themselves substantially from those that gave rise to the methods under appraisal. Amongst the most prominent and pertinent are availability of resources required for learning and teaching of music within the school system, social environment and effects of climatic conditions.

Resources required for learning and teaching

The children involved in the study are from an environment where music instruments are seen and heard only in the fashionable, populist Pentecostal churches that are literally littered around at which amateur musicians learn on the job. These are mainly keyboards, guitar, electric bass and trap drums. Less fashionable churches such as the Zionists use self-made skin and wooden or tin drums. It is commonplace that even grownups from the community have not seen any of the instruments in an ordinary orchestra, let alone heard them and be cognizant of their sound.

In the main it is boys that will construct a guitar from tins and strings or wires that are found lying around or discarded. From the most rural areas herd boys also experiment with different dried fruits, reed and metal pipes to construct blown instruments similar to the *tshipotoliyo* or Venda ocarina (Blacking, J. 1959).

Other than that, musical activity is entirely in form of songs from the radio or television and of course the various traditional folk songs and hymns that are sung either at play or during the actual ceremonial occasions. As a result the study has unveiled that the learners

are not accustomed to finger activity and struggle to have control of each finger. But children are trainable.

Social environment

Social intercourse is much more pronounced in the African context compared to its European counterpart. Availability of open space, an outdoor friendly climate and poverty all combine to enable spontaneous communal activity.

Availability of open space

In Europe children play in the park, and in Africa they play everywhere. The semi-rural areas where these schools are situated are typified by wide, largely uninhabited open spaces that have hitherto been untouched by any form of cultivation. This is, for instance, in sharp contrast to the Netherlands where every square inch is cultivated³. There is very little in the form of commuter traffic of any sort to hinder children at play. There might be the occasional car but because of the absence of tarred roads or streets, the traffic is slow. From as early as walking age toddlers are thrown in the company of older children from the neighbourhood who assume the role of babysitting for day long activities in the streets as Willett et al., (2013) observe “children may invent new dance routines to popular songs.....drawing on the repertoire of movements learned from the media or older performers (Willett, Richards, Marsh, Burn, & Bishop, 2013).

Outdoor friendly climate

³ Due to shortage of land, the Dutch have traditionally and ingeniously won land from the sea through the dyke system

Customarily, children spend very little time, and do not play indoors. It is common to hear the command for children to “go and play outside”; which is for the most part of the year hot (even extremely), including daytime winter.

These children are consequently exposed to inexhaustible body movement and develop a high rhythm sensitivity so that they do not have to do such exercises as “walking”, “running” or even “marching” on command to enhance body movement as recommended by some of the Methods. One spring day after my first long winter in Graz, Austria, I was shocked to realise that the movement of someone gesticulating by lifting their arms in the air is uncommon during the winter months when one is covered in a heavy coat and gloves to keep off the cold. During the entire period, people use only the mouth, and that sparingly, to communicate.

Poverty

Because they have no toys, these children are prone to improvise everything to satisfy the basic childhood need of play. They will turn any discarded object into a useful rhythm instrument- empty tins, boxes, containers, dried fruits seeds, and wood. They will even dig holes into the ground itself (*ndode* for girls selecting stones from a hole whilst throwing and catching a ball in the air with the same hand) to mark and play multiple games for different ages that are absolutely essential for both physical and cognitive development, singing, skipping and multiple kinds of ball games such as Venda *duvheke*⁴.

Saturation in the musical fraternity

⁴ An elimination outdoor ball game for boys and girls

The African landscape is flooded with music, but whether it is always good music is highly debatable. It is indeed true that the African child is no stranger to lullabies from the moment of birth, during breastfeeding, on the mother's back, music at play with other children from the neighbourhood and as a community member participating in church, work (particularly in rural life in the fields), harvest, circumcision, lobola, traditional weddings, and burial ceremonies. But in the case of South Africa, there is also the most disturbing and devastating bass from school transport blasting the defenceless child every day to and from school. The neighbourhoods are also an endless drone of popular hit music from persistent sources such as beer taverns and churches; the former particularly around month end.

If there is any regulation concerning noise levels in residential space, it is totally ignored since the end of apartheid during which era expression of any kind was strictly monitored. Cars compete with installed sound systems; the louder the more widely appreciated. It is common practice that when clients are having a drink outside a beer tavern a car will pull in and open the boot wherein sound speakers are normally installed. This intrusion never seems to annoy the present guests who might be in conversation and might not appreciate the music.

Ad hoc church services pitch up tents and attract congregations by playing loud music, anywhere by amateur bands into the early hours of the morning. Thohoyandou has a large Islam population with two prominent places of worship (the tallest buildings in the entire district) from which an amplified muezzin calls to Islam prayer from the top of a minaret before each scheduled prayer.

Obviously, some of the tenets of the Suzuki Method are determined for a society that could be deemed middle class in South Africa. The idea of a parent, whether mother or father attending lessons with the child is utopic. Parents such as are involved in the study are too busy grappling for the next meal rather than be bothered with music lessons. They cannot even afford to buy as simple an instrument such as the ocarina. Other than that, all other tenets of the method are recommended for the South African child.

APPRAISAL OF PERFORMING ARTS CURRICULUM (MUSIC)

This section presents an appraisal of the performing arts curriculum music, currently meant for use in schools as follows:

GRADE 4

1st Term

Week One: *No activity*

Week Two: *Body percussion/Page 14: clapping hands, feet stamping, chest or thigh slapping, rubbing hands together, and rubbing head with insides of hand.*

Week Three: *Rhythm patterns- definition of a note; crochet, minim, rest/ p. 18*

Week Four: *Singing in unison, long notes on mmmmm, nnnnn, zzzzz.*

No activity until:

Week Eight: *Singing in unison*

Week Nine: *Rhythm patterns*

2nd Term

Week One: *Making instruments from found objects*

Week Two: *Nothing*

Week Three: *Nothing*

Week Four: *Rhythm patterns- Quavers, Bar, Meter (2/4 ¾, 4/4); Time signature – PAGE 76*

Week Five: *Interval definition. The major scale and exercises in tonic sol-fa. Page 80*

Week 6- *African melodic instruments- mbira, marimba, makhoyane, wind and string instruments definition. Page 84*

3rd Term

No activity until:

Week Ten- *sound quality of musical instruments. Definition of TIMBRE*

4th Term

Nothing until:

Week Nine- *Reading musical symbols. The stave; treble clef; C major scale; reading music; rests.*

GRADE 5

The programme is no longer divided into weeks and opens with rhythm revision of material from Grade 4- Definition of rhythm- and clapping of simple rhythms made up of semibreves, minims, crochets, quavers and their rests. PAGE 41.

Recognition of different instruments (5) - drums, violin, piano, trumpet and self- made guitar. PAGE 47.

Exercises on quavers and rests. PAGE 101.

Introduction of staff notation. The treble clef. The bass clef. PAGE 104.

Pages 154 and 198

GRADE 6

Introduction of tempo in context of a song 'Thula, thula'. PAGE 35.

Introduction of the drum as the most popular instrument in Africa and drumming on a drum or 'any flat surface'. PAGES 41- 42.

'Twinkle, Twinkle Little Star' as a traditional song with a chorus. PAGE 88.

Introducing the Treble and Bass clefs. Music notation, singing and notation of 'Shosholoz' 'Sarie Marais', and 'Imith'igoba kahle'. PAGES 146- 150.

GRADE 7

UNIT 1- Music literacy; UNIT 2- Music Listening; UNIT 3- performing and creating music including music literacy:

1st term

Week One- Two: Revision- Note names of the treble clef and note values.

Rhythm note values- Semibreve, minim, crochet and quaver.

Weeks 1- 9: Music listening-Radetzky march (Straus), Soldier march (Schumann), Dolly's funeral (Tchaikovsky), The bear (Rebikov).

Singing simple tunes in 2/4 and 4/4 in tonic sol-fa within range of an octave.

Rhythm exercises on above note values and introduction of 4/4 and 2/4. Introducing the semiquaver.

2nd Term

UNIT 1- Music literacy /The dotted minim and crochet; the dotted quaver and introducing $\frac{3}{4}$: Jupiter 'The Planets' (G Holst), The New doll (Tchaikovsky), Minuet in G (Bach), 'I vow to thee my country'; tonic sol-fa singing within one octave including dotted notes.

Weeks Six- Seven- African drumming and polyrhythm- Introducing the djembe and playing technique.

Week 8- Melodic repetition.

Week 9- Call and response.

Week Ten- Assessment.

3rd Term

UNIT 1- *Music literacy- Weeks 1- 4 note names in the bass clef, revision of rhythms.*

Polyrhythm and rhythmic improvisation.

Week 3- *Singing to tonic sol-fa within 1 octave using all learned note values, dotted notes and rests.*

Treble and bass clef singing

Week Ten: *Assessment*

4rth Term

UNIT 1- *Music literacy- revision of note names and rhythms*

Listening to 'Edelweiss'

Song from 'Sarafina'

Formative and Continuous assessment

UNIT 6

ASSESSMENT

(Efforts to acquire a copy of the whole assessment to evaluate the whole 4-year programme have been unsuccessful).

Summary and appraisal

Throughout the whole year of Grade 4 the learner is not introduced to any musical, beyond self-made instruments.

Grade 5 introduces note values and staff notation

The first five songs (sung and not played on any music instrument) appear in Grade 6. Three are in Zulu; one in English (Twinkle, Twinkle little star) and one in Afrikaans (Sarie Marai).

Grade 7 introduces listening to music and the entire repertoire is limited to Mbongeni Ngema's Sarafina, Jupiter 'The Planets' (G Holst), The New Doll (Tchaikovsky), Minuet in G (Bach), 'I vow to thee my country', Radetzky march (Straus), Soldier march (Schumann), Dolly's funeral (Tchaikovsky) and the bear (Rebikov).

Throughout the entire four year programme, the learner is introduced to five music instruments: drums, violin, piano, trumpet and self- made guitar.

*It must be noted that the entire curriculum is taught during Life Skills and Life Orientation under CA, Music.

THE RECORDER AS IN WESTERN MUSIC PEDAGOGY⁵

All across America, for decades, a strange cultural ritual has been enacted. Students at the end of elementary school are herded into rooms and handed a simple, hard white plastic instrument called a recorder that seems pathologically incapable of creating any complex music. Learning to play the mass-produced wind instrument is an integral part of the curriculum of most elementary school music programmes in the United States. Screechy, hesitant, clumsy, it is hard to imagine anyone actually playing the instrument seriously. But this disposable educational toy is a relatively new Chapter in the

⁵ A satirical essay by Dan Nosowitz (December,17, 2015) neither meant to undermine nor overlook the significant role the recorder has played in music education.

instrument's long, storied history. Its journey to U.S. classrooms involves a passionate German composer and a plethora of suddenly cheap plastic.

There's much more to the recorder than butchered renditions of "Mary Had A Little Lamb." "The recorder is very old, almost as old as notated Western music," writes John Everingham, the owner of Saunders Recorders, a specialist dealer in recorders in Bristol, England. Instruments that are immediately recognisable as recorders have been discovered dating back at least 700 years. (One particularly famous example is the Tartu recorder, found in an ancient Estonian latrine and dated to the 14th century. An archaeologist actually played it.)

But what really is a recorder? The recorder is a type of flute; in fact, it's probably the original kind of flute, and technically the flute that we all recognise as a flute, the one that's played by blowing into the side of the instrument, is called a "transverse flute." The English name "recorder" is kind of an oddball; in most other languages its name positions it as some sort of flute. It's *flute à bec* in French, meaning "beaked flute" and referring to the shape of the mouthpiece, which sort of looks like a bird's beak. In German it's *Blockflöte*, with "block" referring to the part of the recorder that constricts the breath of the player—a block of wood. (In English that block is called a "fipple," which is a fun-sounding word.) The English name dates from an obsolete meaning of the word, which was more like "practice."

There are similar flute-type pipes around the world, but the recorder, says Everingham, is generally assumed to be a Western European creation. Other flutes, like the Japanese *shakuhachi*, look much like a recorder but are constructed and played differently. (The *shakuhachi* is played by blowing air over the surface of the mouthpiece, like a beer bottle.)

“The design has changed over the centuries, but the distinguishing feature of the recorder is the hole covered by the thumb at the top of the instrument, and a hole for the little finger at the bottom,” says Everingham. Without those bottom holes an instrument would be more accurately described as a whistle.

The recorder is a very direct instrument; unlike most others, the sound comes not from the vibration of any other material (like a string in a guitar or a reed in a saxophone) but from the constriction of the breath (Rowland-Jones, 2005). It is, basically, a whistle, and changing the path of the air by covering up holes in the body of the recorder changes the notes. That makes for an easy instrument to play but also a strange one. Because there’s no modulation of the player’s breath, it requires a lot of concentration to keep the tone steady. “If you’re nervous it comes through, laughing it comes through, you have to be pretty focused,” says Susan Burns, the administrative director of the American Recorder Society.

There are many varieties of recorder; like other woodwinds, it comes in sizes that are roughly pegged to the human vocal range. The recorder that we all learned to play (sort of) as kids is the soprano recorder. The recorder can be as large as the sub-contrabass recorder, which is about eight feet tall and requires a long tube-shaped mouthpiece trailing downwards from the top because no human can actually stand and play it. On the other end of the spectrum is the *garklein*, a teensy, high-pitched variation. “It’s about six inches long and makes my dog howl every time I play it,” says Burns.

In modern musical culture, the recorder has two very distinct purposes: as a teaching aid and as a revival instrument. “The Baroque era was kind of the golden age of the recorder; Bach wrote many pieces, Vivaldi, all the big guys,” says Burns. It was not a solo

instrument, but usually used with many other recorders of varying sizes. Its heyday was short-lived, though. The transverse flute (which we would recognise today as the “normal flute”) arrived from Asia in the 14th century and steadily supplanted the recorder until it essentially replaced it by the mid-19th century. “You don’t find it too much in a modern orchestra after 1850,” says Burns.

But the instrument was rediscovered in the early 20th century and quickly put to use as a revival instrument. Soon enough its plaintive, childlike tone branched out from there; some rock and pop acts used it (Paul McCartney was a fan, using it in some Beatles songs like “Fool on The Hill” and some of his solo work), and it was also snagged by some more contemporary and even avant-garde composers.

But where it is most recognisable is as a teaching tool. It has a few key advantages in that capacity. For one thing, ever since the 1960s, it is been manufactured in insanely cheap plastic, which is near-indestructible and can actually sound quite good. “Some of the very cheapest recorders can produce sounds very close to the very best, but at a hundredth of the price,” says Everingham. It is an accessible instrument. Unlike, say, a saxophone, or even a guitar, no real technique is needed to actually make sound come out. You simply blow, which gives young students a big step up in the learning of the recorder. And the soprano recorder is a perfect size for a small child’s hand, so there’s no need to make a smaller version for younger players.

The soprano recorder came into being as a teaching tool in the early to mid-20th century thanks to the efforts of one Carl Orff, a sort of revivalist German composer. He is best known as the creator of *Carmina Burana*, the name of which may not ring a bell but which we can absolutely guarantee you have all heard, most likely in the trailer of an action

movie. Aside from his compositions, Orff was perhaps the most influential and important architect of music education theory in the 20th century. His Orff Schulwerk was an approach to teaching music that relied on rhythm and creative thinking above rote memorisation. It also called for an array of simpler instruments, largely those that mimicked the vocal range of a child. The rationale: if a child can sing it, he or she is more likely to understand it. The instruments should also be inexpensive, simple to understand, and easily stored. That is where the soprano recorder comes in, along with other common teaching instruments like the glockenspiel.

Not everyone is thrilled that the recorder is most often associated with elementary school. “[I] tend to the view that the recorder is not so very suitable for children to play in their formative years. Indeed, its use in schools throughout the world has made it more an instrument of torture than an instrument of music, and it must have turned generations off music-making for the rest of their lives,” writes Nicholas Lander, the proprietor of the very useful Recorder Homepage site, in an email.

Even Susan Burns, who in our phone conversation showed nothing but gleeful joy in talking about the recorder, defended it from this characterisation: “It is a professional instrument in its own right. Everyone says, oh, it is so easy to play, but it takes a lifetime to master (Nosowitz, 2015)”.

THE PENNYWHISTLE IN SOUTH AFRICAN MUSIC

That the pennywhistle was an instrument that did not need going to the white shops in town for any repairs, if it ever needed any, probably added to its popularity as a township instrument. As a small boy growing up in the mid- 50s, it was common to come across

bands of older boys jamming under the street lights engrossed in *kwela* music played on the pennywhistle, acoustic guitar and a tea box one string bass. Each and every homestead had a turntable called gramophone playing pennywhistle music by maestros such as Spokes Mashiyane, Lemmy Mabaso or Jack “Big Voice” Lerole amongst the most popular.

The pennywhistle which “has played a massive role in the emergence of South African black musicians and music onto the national and world stages for the better part of a century. There are numerous scholarly and popular works attesting to this (Coplan, 2019)”. Indeed, the pennywhistle is well researched (Allen, 1993; Lucia, 2005, 2009; Shepard, Horn & Laing, 2003; Schalk van der Merwe, 2017) as an instrument of British origin that gave rise to South African *Kwela* music in the 1950s, characterized by an upbeat, jazzy tin whistle lead. *Kwela* is the only music genre worldwide, created around the sound of the tin whistle. The low cost, easy assemblage and portability of the tin whistle, or jive flute, made it an attractive instrument in the impoverished apartheid era townships.

But probably because of its reputation as a street instrument and associated with lawlessness, the whistle never made it into the classroom. My assessment is also that it would not be advisable to utilise amongst small children who might not hesitate to use it as a weapon. Compared to the ocarina, it is also too technical for children in Grade 4 or eight years old.

CONCLUSION

This Chapter stated the theoretical framework which in turn determined the literature review for the study by reviewing the following topics:

- Global music education trends;
- Musical arts education in selected sub-Saharan African countries;
- Overview of music education under colonialism and apartheid;
- South African music education post 1994;
- Use of indigenous instruments and class music for Africa;
- European post World War II Music Teaching Methods and appraisal of the methods;
- Appraisal of Performing Arts (Music) curriculum currently used in South African primary schools and;
- Evaluation of the recorder as a traditionally used instrument for teaching at preliminary level in Western music pedagogy;
- The penny whistle in South African music.

CHAPTER THREE

RESEARCH METHODOLOGY

INTRODUCTION

This Chapter presents the research instrument by providing the research design: population, sample and sampling technique, instrument for data collection and validation of the ocarina as a musical instrument.

This study is predominantly qualitative and seeks to involve primarily learners from Grades 4- 7 in their natural environment at school where they can be administered music lessons using the ocarina. The research provided detailed narrative descriptions and explanations of phenomena investigated, with lesser emphasis given to numerical quantifications. The basic method used to collect qualitative data was the ethnographic practice of observing as regards the learners and interviewing their teachers, principals of schools, parents and the Department of Education. The research was designed to yield practical results that are immediately applicable to the specific situation or problem of teaching and learning music specifically in the impoverished, historically black communities in South African society.

3.1. RESEARCH DESIGN

Research design is the plan that guides how data of any research project is collected, analysed and presented. It provides the procedural outline for the conduct of any given research project by furnishing the necessary components of the framework such as

- Population
- Sample and sampling technique and
- Method of data collection and analysis
- Limitations or delimitations of the research project

Polit and Hungler (1999:155) describe a research design as “a blueprint, or outline, for conducting a study in such a way, that maximum control will be exercised over factors that could interfere with the validity of the research results”. The research design is the researcher’s overall plan for obtaining answers to the research questions of the study. Burns and Grove, (2001:223) and Babbie and Mouton (2010:74) maintain that designing a study helps researchers to plan and implement the study in a way that will help them “obtain the intended results, thus increasing the chances of obtaining information that could be associated with the real situation”.

BASIC QUALITATIVE STUDY

Merriam insists that

...one does a qualitative research study, not a phenomenological, grounded theory, narrative analysis or critical or ethnographic study... whose central characteristic is that individuals construct reality in interaction with their social worlds. Constructionism thus underlies.... basic qualitative study where the researcher is interested in understanding the meaning a phenomenon has for those involved. Meaning however, is not discovered but constructed. Meaning does not inhere in the object, merely waiting for someone to come upon it. The overall purpose of a basic qualitative study is to understand how people make sense of their lives and their experiences.

(Merriam, 2009:23)

“Meanings are constructed by human beings as they engage with the world they are interpreting (Crotty, 1998: 42-43).”

GROUNDING THEORY

This study has the additional dimension in that it “seeks not just to understand, but also to build a substantive theory about the phenomenon of interest - grounded theory (Merriam 2009. 23)”. It will adopt Charmaz’s (2005) suggestion of combining a critical stance (critical research) towards social justice with the analytical tools of the grounded theory research method in order to be able to develop a theory which offers an explanation about the main concern (teaching and learning of music) of the population of the substantive area and how that concern is processed and resolved (Charmaz & Mitchell, 2001; Charmaz & Belgrave, 2007; Holton & Walsh, 2016).

Grounded theory is simply the discovery of emerging patterns in data. It is the generation of theories from data (Glaser & Strauss, 1967; Holton et al, 2015; Birks, M., & Mills, J. 2015;). Grounded theory is a research tool which enables one to seek out and conceptualise the latent social patterns and structures of the area of interest through the process of constant comparison. Initially using an inductive approach to generate substantive codes from data, and later the developing theory will suggest where to go next to collect data and which, more focused questions to ask. The theory is grounded in data- hence- grounded theory.

Since, according to Professor Cathy Urquhart, there is no one way to do grounded theory and no single adaptation of the method should be prescriptive, this study will use certain basic techniques of the method to be able to conduct an own grounded theory study with

own adaptations and exploration in grounded theory (Urquhart, 2013). This will be done by categorising and synthesising data and, moreover interpret them and identify patterned relationships within them. Begin with a topic or general research questions to explore. Then build a theoretical analysis from what you discover through your research. In this study, I began by asking generic questions regarding teaching and learning of music in the primary schools sampled for the study. I moved on to develop more refined ideas about who should participate in the lessons, number of participants, what kind of lessons, time involved and outcomes.

The distinguishing characteristics of grounded theory methods (see Glasser 1992; Glasser and Strauss, 1967) include:

- Simultaneous involvement in data collection and analysis phases of research
- Developing analytic codes and categories from data, not preconceived hypothesis
- Constructing middle-range theories to explain behaviour and processes
- Memo-writing, that is analytic notes to explicate and fill out categories
- Making comparisons between data and data, data and concept, concept and concept
- Theoretical sampling, that is sampling to theory construction to check and refine conceptual categories, not for representativeness of a given population and
- Delaying the literature review until after forming the analysis

“Grounded theory methods demystify the conduct of qualitative inquiry- and expedite your research and enhance your excitement about it (Smith, 2003:82).

Melanie Birks and Jane Mills (2012) conveniently list a set of essential grounded theory methods as follows:

- **Initial coding and categorisation of data**
- **Concurrent data generation or collection and analysis**

This is fundamental to grounded theory research design whereby the researcher collects or generates data with an initial purposive sample. The data from these initial encounters is coded before more data is collected or generated and the process of analysis repeated. This concept is unique to grounded theory and sets it apart from other research designs that require the researcher either initially to collect and subsequently analyse the data, or to construct a theoretical proposition and then collect data to test their hypothesis (Glaser & Strauss, 1967).

- **Writing memos**
- **Theoretical sampling**

Theoretical sampling is used to focus and feed researchers' constant comparative analysis of data. During this iterative process, it will become apparent that more information is needed to saturate categories under development. This often occurs when you want to find out more about the properties of a category, conditions that a category may exist under, the dimensions of a category or the relationship between categories (Strauss & Corbin, 1998). To sample theoretically, the researcher makes a strategic decision about what or who will provide the most information-rich source of data to meet their analytical needs. Writing memos is an important technique to use in this process as it allows mapping out possible sources to sample

theoretically, whilst simultaneously creating an audit trail that will be important for later decision- making process (see Chapter Four). Theoretical sampling does two things:

- it enables researchers to build up justification for concepts in the theory by finding more instances of a concept and
- it allows researchers to follow an emerging storyline suggested by the data

- **Constant comparative analysis using inductive and abductive logic**
- **Theoretical sensitivity**

Most vital to the present study is the concept of theoretical sensitivity, first cited in Glaser and Strauss's seminal text, (1967) as a two-part concept. Firstly, a researcher's level of theoretical sensitivity is deeply personal; it reflects their level of insight into both themselves and the area that they are researching. Secondly, it reflects their intellectual history, the type of theory that they have read, absorbed and now use in their everyday thought. Researchers are a sum of all they have experienced. The concept of theoretical sensitivity acknowledges this fact and accounts for it in the research process. As a grounded theorist becomes immersed in the data, their level of theoretical sensitivity to analytical possibilities will increase.

- **Intermediate coding**
- **Identifying a core category and**
- **Advanced coding and theoretical integration**

Grounded methods consist of systematic inductive guidelines for gathering, synthesising, analysing and conceptualising qualitative data to construct theory (Charmaz 2001). You start with individual cases, incidents or

experiences and progressively create more abstract conceptual categories that explain what these data indicate. When we say that grounded theory is inductive, what we mean is it reasons from the ground up- from specific instances in the data to more general conclusions.

OBSERVATIONS, INTERVIEWS AND QUESTIONNAIRES

This study will adopt various theoretical stances and methods including the use of observations, interviews and questionnaires. Further, a powerful source of analysis, qualitative research is contextual, being conducted in a natural ‘real life’ setting. Also, instead of giving a mere snap- shot or cross- section of events, it can show how and why things happen whilst incorporating people’s own motivations, emotions, prejudices and incidents of interpersonal cooperation and conflict (Charmaz, 1995).

QUALITATIVE DATA COLLECTION, PRESENTATION AND ANALYSIS

The process of data collection and analysis is recursive and dynamic and hence, according to Merriam “data that have been analysed whilst being collected are both parsimonious and illuminating (Merriam, 2009:171). This section outlines the methodology or research instrument used for the study with definitions of its various components which are research design, research method (qualitative, quantitative or triangulation), population, sampling, data collection and presentation, data analysis, conclusion, recommendations, limitations, delimitations, validation, reliability and ethical considerations.

POPULATION AND SAMPLE OF THE STUDY

A sample is described as units drawn from the population that are characteristically representative of, and is used to gain information about, the entire population. According to Fink, ‘a good sample is a miniature of the population, just like it, only smaller’. (Fink, 2002:1). The units of analysis, or sample shall be primarily school children starting at Grades 4 as the age deemed to be suitable for a child to be able to benefit utmost as a beginner. The schools will be chosen using typical ‘purposive’ (Chein, 1981) or ‘purposeful’ (Patton, 2002) non- probability sampling methods which are “ logical so long as the fieldworker expects mainly to use his data not to answer questions like ‘how much’ and how often’ but to solve qualitative problems such as discovering what occurs, and the relationships linking occurrences”. (Honigmann, 1982: 84). According to Patton, a typical sample is “specifically selected because it is not in any major way atypical, extreme, deviant, or intensely unusual.” (p. 236.)

I concur with Merriam that “to have any effect on either the practice or the theory of a field, research studies must be rigorously conducted; they need to present insights and conclusions that ring true to readers, practitioners and other researchers (Merriam 2009: 210). Further Merriam “in qualitative research, a single case or small, non-random, purposeful sample is selected precisely because the researcher wishes to understand the particular in depth, not to find out what is generally true of the many (Merriam 2009: 224).”

This study involved learners from one private and three public (government) primary schools, their teachers of CA, principals and parents in the Vhembe district of Limpopo Province, South Africa. Also involved were the Department of Education; circuit

managers; four research assistants and a video photographer. Four music specialists were also consulted for validation and reliability of the study.

Once the schools were selected and established that I would be the only person to conduct the study (in view of the absence of research assistants), the next challenge was to establish a modus operandi regarding selection of a working and dependable sample from each school. There was no particular system that could be utilised to determine the exact number of learners per class. The situation at each school was unique depending on various factors such as the number of learners that were interested and availed themselves; tenacity, discipline and interest for prolonged participation shown by each individual learner and participation by the CA teacher/s. There was at no point any favouritism from myself towards choice of learners due to personal preference, musical talent, natural IQ or gender: non-probability snowballing sampling.

The Department of education

Initially, I approached the Department of Education for permission to go to primary schools and introduce to them the idea of the ocarina following the impression it had made on me personally given its potential use within the school system. It had not occurred to me at this stage that this could be a PhD project. After several attempts to secure an appointment with the Senior District Manager, Dr. Rambiyani, DoE, he finally referred me to Mr. Fungisani ME, who showed much enthusiasm and support for the idea. I was given a letter of introduction (see Appendix) to the circuit managers and principals of schools following which the project was formally welcome as an extra-curriculum activity, albeit within school hours. This was in the month of August 2015, officially my first year as a registered PhD candidate. I spent the rest of the year and the entire 2016

consolidating all necessary elements for commencement of the study: who were the stakeholders? Who was teaching music in the schools? How much music was being taught? What type of music? Was it examinable?

The learners

Primary school learners beginning from Grade 4 (age eight) were conveniently given access to the study. This was the age that I deemed suitable in terms of the muscular readiness of the hand to manipulate the ocarina. It was also early enough in the life to give the child an entire nine years of playing an instrument until matric. By all standards, enough foundation for a career in music, should a child decide upon such. It was common practice at the University of Venda to admit students for a music degree only through the compromised RPL, done by all South African universities whose learners come from the social backgrounds such as the present study.

Early attempts to teach an entire class were fruitless simply because the numbers were too large; over fifty learners in the norm amongst public schools. Fortunately, it was the learners themselves who reduced numbers to manageable less than twenty per class. Through multiple voluntary and involuntary elimination, I finally settled for a sample of not more than 15 learners per class or school. This decision was necessitated by me not having sufficient time to bring a whole class into manageable readiness, given the fact that the study was not part of the curriculum and in instances still misunderstood within the school fraternity and perceived with suspicion.

Some more than others, generally children will follow a stronger character; and so was characteristically the behaviour throughout the study. A domineering learner would

attract many fellow learners from their class at the introduction of the lessons when the ocarina would still be a novelty. The same group would then follow that particular learner when he or she was whimsically interested in football, netball, and cricket or dancing. Much as this was disarming in the beginning, I later settled for, and even welcomed the fewer learners when it became clear that anything more than fifteen per class was unmanageable in terms of childish distractions, noise and interruptions.

In the rule, classes did not exceed fifteen and those learners have indicated admirable tenacity throughout the study and beyond as shall be demonstrated in the data analysis. In some cases, it was difficult to accept the fact that children are not yet capable of realising and choosing what is good for them. Since the learners were selected through non probability sampling, in the end, a noticeable mix of fast and slow, musical and less musical learners took part in the study which was welcome in view of global tendencies to have music a compulsory subject in the school curriculum. To put the entire study into perspective, I have to mention that the actual stage of doing PhD research for introduction of the ocarina into the school system came after I had already started visiting the Department of Education and schools out of personal research interest.

After visiting eighteen primary public (Mañiini, Mvuđi, Muleđane, Jim Tshivhanelo, Makwarela, Mbaleni, Christ the King, Ngudza, Tshifhañani, Tshiluvhi, Nyahanelani, Tshedza, Kubvi, Jim Masindi) private (New Nation, Progressive, School of Tomorrow, Little Flower) and special (Tshilidzini) schools within Thulamela municipality I selected four instead of two specifically for the population of the study. I have done this to broaden my perception of the realities that prevail in the schools so as not to be unfairly judgmental. Justification for deciding on the final four was based on a combination of enthusiasm from the principals, accountability, accessibility and similarity enough with

the rest of other schools in the region to represent a valid sample. Some schools such as Tshiluvhi in Thohoyandou P East had overly large classes where a Grade 5 class had 85 learners with three sharing a single desk (at the time of selection) as told by a learner and later verified.

Despite the distance of about 10 kilometres from my place, one public school, Dzingahe, rendered itself ideal, special credit to the principal who displayed immediate understanding for the potential significance of the project way ahead many of her counterparts. To make things even easier, they became a valued next door neighbour with whom I could leave my house keys whenever I was out of town for the entire duration of the study. The second school to which I had stress-free access was a private school, New Nation Primary that, in spite of some twenty-five kilometre distance away in Kubvi was run by a reliable long-time personal friend. Both schools provided the main sources of data.

The other two, Jim Tshivhanelo and Maṇiini I have kept as secondary sources- security, in case something came up to discontinue my relationship with the main sources and, as it turned out, also for additional data that would substantiate and supplement accumulated data. Where, for example, suitable general class teachers who could be of interest for the objectives of the project were not available in the two principal schools, they were found in one of the additional two. It must also be pointed out that, according to my knowledge, this project has not previously been conducted anywhere in the country and as such, has no precedence. Its execution was through trial and error and involved much improvisation. The only stable factor has been the element of surprise. Before the study, I had already started contacting schools with the idea of introducing the idea of the ocarina

in teaching music, something that would ultimately prove too futuristic for the present status quo generally in the schools.

The final sample for each school at the last phase (two terms) with all the above having been considered was as follows:

Dzingahe primary school

+/- 15 multigrade learners for 1 hour per lesson, 2 times per week on Tuesdays and Fridays at 13H00. Learners could take instruments home.

The principal of Dzingahe was the first to suggest acquisition of the instruments as property of the school. Prior to that, it was tedious to ask principals to persuade learners to ask parents to buy instruments. Other schools have followed suit and, as a result, it has become easy to establish a working base with and evaluate the commitment of individual schools. Several schools have given up after realising that they have to go through meetings with the respective School Governing Body to introduce something new to the school. From the first day that I met her, I found much insight by the principal at the beginning of the project when she remarked that parents from her school would not buy instruments as they “did not know the meaning of education (Matse, 2016)”.

Lessons

I began by giving lessons to an entire class of sixty plus learners for an hour once a week after normal classes which finish at 13H00. I would be assisted by somebody from the

school who would help hand out the instruments and maintain order. Experience had taught me that an entire class was unmanageable.

The next strategy was to select early adopters until realisation that this was discriminatory if music were to be a compulsory subject, according to global tendencies. Then I divided the class into three groups of twenty learners per session whilst the rest would be expected to participate passively. After a whilst this also proved unproductive considering time spent keeping order. Primary school children in South African schools are alarmingly chaotic, with the majority of teachers pointing to the suspension of corporal punishment as the cause. Finally, I, with help of the AC teacher who gradually and increasingly participated, left it to the learners to form an interested multigrade group of around twenty to attend one hour sessions twice a week.

It was the AC teacher who suggested that the learners could take instruments home and I am convinced that was the turning point:

- I was amazed how more than ten learners could fluently play C Major scale within the shortest time of no more than four sessions.
- Two members of staff from the school independently remarked that enthusiasm and results were noticeable as the learners were heard playing melodies during recess
- The principal mentioned that judging from the standard of playing that she could hear, the learners could have been sent to represent the school at a recently held arts and culture event in Thohoyandou
- Learners were bringing in friends that they had shown how to play whatever they themselves had just learned on the ocarina

Interesting at this point was how learners from all the participating schools were enjoying the rhythm lessons, probably also because they were more group orientated, and incorporated the element of play.

New nation primary school

9 multigrade learners for 1 Hour per lesson, once per week on Fridays between 11h00 - 13h00.

Learners owned instruments, attended lessons regularly and generally showed interest. There is at the time of writing, an Ocarina Ensemble that has crystallised over the last three and a half years (except for the first term, 2017) consisting of nine multigrade learners who have attended lessons regularly and consistently. The periods allocated for music are two hours, once a week involving Grades 4- 7. At the time of writing, the project had been running for three consecutive years at the same private school.

I made the following observations:

There was no teacher assigned to teach the CA. Some of the children had been going to the same school since earlier Grades and had thus been used to the ocarina through association, observation and passive participation. One learner had an elder brother who had been playing the ocarina for the third year. I had noticed earlier on that this particular learner had an insatiable desire to learn how to play.

A week after I had been told that she was the younger sister of the brother who was the best player in the school, she followed me after the lesson trying to play a melody. The

brother passed by on the way to the school transport and remarked that ‘ach, this one is too slow and very small’ (sic). Within a couple of weeks, I noticed that the younger sister was quicker to learn a new melody than the elder brother, despite much limited technique.

At the beginning it was not clear that the four classes to attend music lessons were released simultaneously. This meant that whilst teaching each Grade for 30 minutes, the other Grades were loitering and making highly irritating noise inside the school yard. This would attract the learners in class who would incessantly sneak out (enormously entertaining to the others) to join the party. It took an entire year to realise and rectify this.

Then there arose the chance to participate in the annual Mapungubwe heritage festival, 2016; not only a major event in the province but significant as a morale booster and outing for the learners. Initially the learners were overwhelmed by the prospect, and were fiercely contesting to be accommodated. It was with a heavy heart that I had to devise an elimination audition that reduced the numbers to a manageable twenty. Unfortunately, not only did this coincide with examination time, but there was a shortage of teachers at the school who had left for greener pastures. The following week only managed to attract the naturally very ambitious, because even some of the very talented found it more interesting to be chasing one another in the school yard. This was very unfortunate because the numbers dwindled to a meagre twelve, which, on the other hand, turned out to be the ideal number to fit in the taxi hired for the occasion.

The school has officially (as of second term 2018) incorporated music as a compulsory subject in the curriculum. A school meeting was held on 4th May 2018 to formalise this- and as a result Grades 4 and 5 are scheduled for 11h00- 12h00 and Grades 5 and 6 for

12h00- 13h00. Classes are running smoothly, and challenges are only of natural rather than disciplinary nature.

Jim tshivhonelo primary school

+/14 learners for I hour per lesson, once a week on Thursdays at 12h00.

Learners could take instruments home and attend lessons regularly. The principal was very enthusiastic about music activity at the school where a keyboard, an electric guitar, two or three recorders, a drum kit, and some percussion instruments that were randomly accumulated, were played by the learners. The class teacher was under the impression that my presence, together with the research assistants, meant live performance with him behind the microphone crooning gospel orientated church music. It was only later that the principal understood that the project was about teaching music as an academic subject practical instrument and theory using the ocarina. The teacher was initially confused and would not come to class. After some time, he would come and just sit and be marking work from the learners that had nothing to do with the music period.

At this particular school there was much needed support staff (not a class teacher) who would occasionally attend lessons and was solely responsible for safe keeping and maintenance of the ocarinas. Some of the incidents that emerged are listed below:

- The school had secured some 60 ocarinas;
- Much as I tried to impress that ideally, learners should own an instrument that they would be able to take home, not a single learner came forward to acquire an instrument;

- Much time (up to 20 minutes) was spent trying to disengage instruments;
- The responsible teacher did not attend regularly;
- The support staff suggested and organised some learners to rinse the instruments with water after use. [This was the first time I saw this done and needed to be routine with each and every school];
- After trying without success, to control the entire class, I decided to select ten learners (early adopters identified through an audition) and conduct lessons in a secluded space which was available in the form of an empty classroom;
- The following week, during which period I could not attend, the support staff indicated that she would allow all ten learners to take an instrument home! This was very welcome and the results were soon obvious judging from some of the learners that came to the following lessons having made some remarkable progress;
- As it stands, there is a consistent Grade 5 group of +/- 17 that have attended lessons since Grade 4 and have formed a formidable prospect for the study.

Maṅiini primary school

+/- 15 learners for 1 hour per lesson, once a week on Mondays at 12h00.

Learners from Grade 5 can take instruments home. Attendance not as regular as in the other schools.

I always felt Maṅiini primary had to be part of the project as it was in the area where I live. Involvement with the local school would afford me the possibility to be in touch with the community. So after I introduced the project to the school principal and indicated

what significance that would have for me as a community member, I was humbled when he and, as it later turned out, one of three teachers responsible for the subject CA, came to my house after 19H00 in the evening to let me know that they were interested in being part of the project. I regarded this with great appreciation.

The school acquired 30 ocarinas that were used during lessons. One of the CA teachers soon suggested that the learners take instruments home after I had expressed the need. One teacher bought an instrument for herself, but disappointingly never indicated that she would like to have lessons which I would have been prepared to give. This was also the only school that actually had vocal music lessons conducted by one of the teachers who prepared the learners for school competitions. At my introduction to the learners, the teacher who had come to my place announced that I was not only coming to teach them, but the teacher himself, much to their amusement.

Some of the scenarios that emerged are listed below.

- Learner numbers exceeded one hundred per class.
- Three teachers took turns to painstakingly organise sitting arrangements and miraculously seemed to have control.
- General classes were discriminately divided between slow and fast learners, e.g. Grade 4A, 4B and 4C.
- The large numbers seem to have created a problem that needed serious attention to improve teaching music to the learners. These were, on the other hand, some of the challenges that needed to be confronted and solutions found to be able to teach these learners who found themselves in an unfortunate predicament.

The School principals

Endless questions such as: what classes were to be involved in the study? What criteria were going to be used to select learners for the study? How many learners were going to participate per lesson? This was not an easy task partly due to the fact that I was not expecting to find a situation whereby there practically was no teaching and learning of music at all at primary school, at least not in any structured form. Could either the DoE or the principals have the answers?

Some principals were overwhelmed and welcomed the study and afforded me all the assistance I might have needed. They were the main contact persons and very enthusiastic regarding anything that seemed likely to contribute towards advancement of the learners.

Those that deviated

- were sceptical and thought I came to sell instruments and would not allow me time to explain the nature of my mission, namely, that I wanted to conduct a study that would not cost the school anything;
- promised to call but never did;
- said they were going to consult with the School Governing Body (SGB) but never came back to me;
- thought I was coming to help their school band as they had some hand-picked instruments; and
- thought I could help them win choir competitions that still exist even though there are neither trained music teachers nor conductors. These are organised through the Department of Arts and Culture.

What I valued the most was the liberty they gave me in dealing with the learners, allowing me ample and necessary latitude.

Teachers of CA

The CA teachers were doubtless the most challenging part of the study as the data collection section will reveal. A summary of their experience can be presented as follows:

From all four schools that were involved in the study not a single teacher was trained to teach music. Without exception, all were, at best, naturally musically talented, albeit to the normal expected standard that suffices for traditional, popular and religious purposes, typically and expected from all members of the surrounding community. Any person in the community is at some time or another involved in church singing in form of internal choir competitions amongst congregations of the same church; traditional weddings (which are attended by everybody and need no invitation), *Mahosi* crowning (installation of royalty), funerals, community meetings, male (*murundu*) and female (*domba*, *vhusha*, *musevhetho*) circumcision, work songs (including *mathuwe* when females are grinding maize in the open yard and communicating a message through song), family entertainment around the fire at night; or sheer children songs at play.

There was the case of two interested teachers (Nyahanelani Primary) that were eager to learn, but in seclusion from the learners. Much as this could have been desirable, the school was too far away from Thohoyandou (20 kilometres) to justify the effort. Also. They were too slow to learn the instrument as their hands were already too big and more difficult to train than those of a small child- especially on an instrument as small as the ocarina- an observation made during the course of the study. Time could not be invested in them as their participation was not guaranteed for the entire duration of the study. There had not been any agreement entered into for them to participate for the entire duration of the study, and no other teachers from other schools had shown similar interest which

might have triggered an arrangement being made to accommodate them all together in form of a workshop.

Research assistants

After unsuccessfully training three assistants over a period of four months and working with one pianist from the church circuit that was technically very gifted, they had shortcomings in Music Theory and proved to be inadequate to carry out the study especially in view of young beginners.

During the entire course of the study I was unable to identify somebody from the music fraternity; be they professional, practising or academically qualified musicians that was willing to explore the ocarina steadfastly and seriously in the manner that I did. A most positive reaction was from Meisie Madzivhandiḽa, a former music student from the University of Venda whose face lit up when I showed her a video of learners with whom I was conducting a lesson when she proclaimed “Ah Bra Joe, you are very creative!” But even she did not realise that she could have embraced the initiative and been part of it. My involvement with the ocarina has more to do with basic understanding of the fundamental philosophy behind music education and teaching generally than individual creativity. In the end there were no research assistants involved in the study.

The parents

Except for New Nation Primary where I have been teaching continuously for the last three and a half years, I have not been in contact with any parents from the other schools- in whatever form. Since introduction of the ocarina and as a private school, New Nation

Primary has adopted music as a subject for all learners, Grades 4- 7 within the curriculum. As a result, I have taught not only during the research period of one school term, but before and after. I attend parental meetings, school closing ceremonies and parents are constantly involved in music activities by the learners in and outside the school. This will be evident in data collection.

The videographer

A well- travelled artist, Humbulani Singo brought much needed experience to document the project and make edited videos that remain invaluable for recurring presentations at study workshops and conferences provided by the National Institute for the Humanities and Social Sciences. I have used these whenever there is need to demonstrate to any stakeholders such as other schools, teacher training institutions and government as to what I do in the schools. These are available as part of data in my possession.

3.7. ETHICAL CONSIDERATIONS

Research ethics place an importance on the humane and sensitive treatment of respondents who may be placed at different degrees of risk by research procedures (Bless & Kagee, (2006); Reddy et al., (2006). Research ethics include the following:

Informed consent

Participants have a right to know what the research is about, how it will affect them, the risks and benefits of participation and that they have the right to disagreeing to participate if they choose to do so (Ibid).

Confidentiality

Confidentiality is an important ethical requirement in every intervention that involves protecting information provided by participants, particularly sensitive and personal information (Ibid).

Validity

Lincoln and Guba (2000) highlight the validity and reliability of a study by asking whether a study's findings are "sufficiently authentic...that I may trust myself in acting on their implications? More to the point, would I feel sufficiently secure about these findings to conduct social policy or legislation based on them?" According to Lancaster (2005: 71), validity relates to the degree where the data collecting method or research method defines or measures what it is supposed to define or measure. Validity refers to the correctness and appropriateness of the questions included in a test or questionnaire. It is advisable to test the correctness, relevance and lucidity of the questions in pilot investigations. Duplication of questions can thus be avoided. The results of a pilot investigation will also help determine whether or not the questions included are relevant to the research problem (Brynard, Hanekom & Brynard, 2014). The term validity means that the measurements are correct, i.e. the instrument and what it is intended to measure, and that it measures this correctly (Goddard & Melville, 2004).

LIMITATIONS AND DELIMITATIONS OF THE STUDY

The limitations and delimitations of the study describe situations and circumstances that may affect or restrict methods and analysis of research data.

Limitations are influences that the researcher cannot control. They are the shortcomings, conditions or influences that I could not control and that placed restrictions on methodology and therefore, conclusions. Marilyn Simon and Jim Goes point out that qualitative researchers must understand the nature of the limitations relevant to the paradigm and make design and logistics-based decisions that will ensure quality data within the boundaries of what is possible to explore in the level of depth required (Simon & Goes, 2013).

The present study had the following limitations:

- Presence of research assistants would have provided richer data instead of all experiences in the study resulting from one person. I was sometimes too emotionally involved in the study when neutrality could have been preferable.
- Attendance by learners was left almost entirely to their own initiative, so children being children, attendance was not always consistent.
- Presence of somebody from the school, in form of the CA teacher could have been useful especially in view of the fact that I had been almost three decades outside the country and therefore unfamiliar with general behavioural etiquette. The behaviour of central European children is quite dissimilar to South African black children from an ordinary public school. Several occasions, such as when I would go to the school and find that learners were away or busy with another activity, could have been avoided.
- Even after it was decided that the schools could, and they did, buy their own instruments, much time was wasted untangling instruments whilst some learners would always leave their instruments at home. Only one school, New Nation, had developed a culture of learners buying their own instruments.
- Once per week for lessons was probably not sufficient; two would most probably have borne better results.

- That classes were held after normal school hours contributed to the learners being exhausted and therefore mischievous. Retrospectively, and had the teachers of CA worked closer with me, the music lessons should have been held during the normal CA periods as provided for in the curriculum.

Delimitations are clearly explained reasons for choices that I made describing the boundaries (things that I did not do, literature that I did not review, reasons for excluded population and omitted methodological procedures). Delimitations define the parameters of the investigation. In educational research the delimitations will frequently deal with such items as population/sample, treatment(s), setting, and instrumentation. Shirley Kuiper and Cheryl Luke assert that even though delimitations and limitations are not required in all research plans, they should be included where relevant as this tends to clarify and refine the scope; stating limitations and delimitations demonstrates that the researcher understands and is willing to acknowledge the weaknesses of the study (Luke & Kuipers, 1988; Labaree, 2009). Following are delimitations of the study:

- Even though twenty-five kilometres from my home, Thohoyandou, a private school and with numbers in class much less than the usual 50+/-, I decided to work with new Nation Primary school because the principal is a personal friend known to me for longer than five years before the study.
- I also selected Dzingahe Primary School (fifteen kilometres from Thohoyandou) because the principal not only came up with the idea of schools buying instruments for the project long before I decided to work with a limited number of not more than twenty learners per lesson, per school, but became a valued neighbour early at the beginning of the study.
- Much as the system whereby the schools would buy instruments as property of the school was highly innovative and commendable, there arose issues such as learners taking instruments home and forgetting or losing them. Others, on the other hand, became so attached to the instruments that they continued carrying the instruments

in their school bags even when these had their strings torn off.

VALIDATION OF THE OCARINA

The ocarina as a legitimate, tuned musical instrument was presented to staff members of the Music Department, University of Venda and two visiting professors. Various appearances of the Ocarina Ensemble revealed in the study bear validation of the instrument's use to perform a given repertoire in front of an audience. All repertoire assigned to the learners used at least five different notes of the major scale.

CONCLUSION

This Chapter presented the research instrument by providing the research design: population, sample and sampling technique, instrument for data collection and validation of the ocarina as a musical instrument.

CHAPTER FOUR

DATA COLLECTION AND PRESENTATION

INTRODUCTION

Presentation of data refers to the organisation of data into tables, graphs or charts, so that logical and statistical conclusions can be derived from the collected measurements. Data may be presented in (three methods): - Textual (as in the present study) - Tabular or – Graphical.

Data collection is the process of collecting information from all the relevant sources to find answers to the research problem, test the hypothesis and evaluate the outcomes. Secondary methods of data collection and primary methods of data collection form the two categories of data collection methods.

SECONDARY DATA COLLECTION METHODS

Secondary data is gathered from published books, newspapers, magazines, journals or online portals; a specially designed website that brings information from diverse sources, like emails, online forums and search engines, together in a uniform way. Therefore, application of appropriate and relevant set of criteria to select secondary data to be used in the study plays an important role in terms of increasing the levels of research validity and reliability.

These criteria include, but are not limited to date of publication, credentials of the author, reliability of the source, quality of discussions, depth of analyses and the extent of contribution of the text to the development of the research area.

PRIMARY DATA COLLECTION METHODS

Primary data collection methods can be divided into two groups: quantitative and qualitative. Qualitative research, such as the present, is closely associated with words, sounds, feeling, emotions, colours and other elements that are non-quantifiable.

Qualitative studies aim to ensure greater level of depth of understanding and require data collection methods that include interviews, questionnaires with open-ended questions, focus groups, observation, game or role-playing, case studies amongst others.

I have throughout the study sequentially recorded each visit to a school in accordance with the constant, inductive comparative nature of grounded theory and in so doing have kept an audit trail, a useful technique about which Merriam points out as “describing in detail how data was collected, how categories were derived and how decisions were made throughout the inquiry (Merriam and Tisdell, 2015:252). This might seem too elaborate at times but the smallest detail that might have been forgotten, has proven to have enormous significance in adding authenticity to the overall data collection; an exercise applauded in some areas of research (Anney, 2014). The audit trail also establishes confirmability of the study (Guba & Lincoln, 1982; Tobin & Begley, 2004)

AUDIT TRAIL

This section of data collection should be perceived as an attempt to bring the reader as much as possible closer to the conditions under which the study was conducted, and that should be considered when introducing music in the curriculum using the ocarina. For reasons explained in the next Chapter, I continued to conduct lessons in both Dzingahe and New Nation Primary Schools long after the study.

SESSION ONE

21/10/2016

DZINGAHE PRIMARY SCHOOL

I decided to do Grade 4. The class is much bigger than accustomed- 65. Absolute chaos with learners consuming chewing gum, chips, the floor a sea of dirt from the consumables, noise and darting in and out of class. The instruments are hopelessly tangled up. One teacher attempts to disengage them, to no avail. Only a dozen or so can be separated. Thus, it is impossible to do the session as planned. We then do exercises on the fingers that are used to play the ocarina; left- and right hand index fingers, left and right hand middle fingers and the left thumb. The learners seem to enjoy this and are participating with much enthusiasm. Some learners have genuine problems identifying left or right sides of the body.

25/10/2016

DZINGAHE PRIMARY SCHOOL

The instruments are still hopelessly knotted and cannot be used. The usual chaos with some learner's chewing gum in class, probably about ten that I intermittently ask to dispose of it in the rubbish bin outside the classroom instead of hiding it somewhere in their pockets as some try to do. Some learners are doing funny antics outside the classroom with no intention to participate.

The chaos is unbearable, and I have a problem controlling my temper. I then decide to do finger exercises and am surprised by the positive engagement of the vast majority of the learners, who are regardless, far too many to engage simultaneously. I then split the class into three groups. Some learners, all girls, volunteer to note down the names from each group in preparation for subsequent lessons. On completion, I decide to take a first group outside, but they all follow. I notice the enthusiasm, so I engage all those participating outside the classroom under a tree in the shade. We do rhythm exercises such as counting in and clapping on different beats of 4/4 bars on and off the beat. Noticeably quite challenging for some kids, but the enthusiasm is evident.

It is at the end of this session that one learner from a lower grade approaches me to find out if what I am doing is for Grade 4 only as he is also interested in Grade 3⁶. I promise to do his class as well. Will I be able to accommodate them? I pass the staff room where

⁶ As it later turned out, Selokelo was the most dedicated learner in the school throughout the study; he is definitely the reason why I kept going to the school and sometimes having to teach him alone in the company of his younger brother (passive learning) who would always patiently be waiting so they could go home together.

a teacher promises to have the instruments disentangled by Friday. On my way to the car, I notice how dusty my shoes are, and I am on my way back to university campus where I have been allocated study space. Is this how I was going to look after each session?

On arrival at the office, I tried to type out the three lists prepared by the learners, and noticed that I was too tired to continue; I will have to do it some other time so long it is ready by Friday during which period I intend to do each group for 20 minutes and hope for the best. End of the year examinations were approaching, and this gave me time to reflect and organise myself for the following year, where, as the tables will show, the numbers had been drastically reduced to a manageable +/-20 for a lesson. This is the school whose principal came up with the idea that the school could buy instruments, which it later did.

18/04/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 20

Learners took instruments home for the first time

Class subject content- *rhythm- scales- repertoire- Rhythm exercises on the four beats of the 4/4 bar stamping with the feet and clapping with the hands- clapping either on or off the beat (the &)*

CA teacher in attendance- Yes

Passive listeners- None

After spending the rest of 2016 and the first term of 2017 working with the entire class of Grade 4 rather unsuccessfully because of the large numbers, I decided to work with five from each grade to make a total of twenty. I also engaged the CA teacher and explained to him that he should come with me through the entire schedule of 18 sessions until end of second term, June 20th. He agreed and was excited. We started the first lesson after rather randomly selecting learners roughly on the basis of the ability to sing a given simple three- note melody in tune. I explained to the learners the importance of what we were about to do; namely:

- Form an Ocarina Ensemble (I had shown them videos from New Nation Primary)
- Work hard as a group with the possibility to participate in competitions
- Build a repertoire and
- Participate in festivals and other festivities and functions in and outside the school

Pursuit of these goals would also provide immediate and tangible results for the learners whilst enabling assessment material for the study. We did rhythm exercises on the four beats of the 4/4 bar stamping with the feet and clapping with the hands- clapping either on or off the beat (the &).

I soon realised that some learners were going to slow things down and were relegated back to the class where they would attend with the rest of the class alternatively on Fridays and not with the “elite” group (elite only in terms of commitment). We also decided to

allow the elite group to take instruments home so as to maximise time spent on them. The learners were excited. I am still going to report this to the principal.

We also appointed a volunteer, Thebu, to be responsible for the instruments so that they are ready by the time I arrive. Excitement is palpable.

20/04/2017

JIM TSHIVHONELO PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 20

Number of learners coming late- None

Class subject content- *Rhythm- scales- repertoire; Initial rhythm and introductory ocarina exercises*

CA teacher in attendance- None

Passive listeners- From outside

I took my group of five (who were readily available) to engage with twenty, five from each class. I took them through the initial rhythm and introductory ocarina exercises. I am experimenting with having the five develop some leadership skills when they are assigned to lead a group to show them this and that. The daughter of the caretaker lady

was not around. Apparently, the mother has a new born son and has also not been around, probably on maternity leave. She had been my contact person at the school.

21/04/2017

NEW NATION PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 8

Number of learners who left instrument at home- 2

Class subject content- *Rhythm- scales- repertoire. I introduced Bb and hinted the scale of which we should do the following week.*

CA teacher in attendance- Yes

Passive listeners- 5 from Grades 6 and 7

The principals 70th birthday. Muruñwa and Ompha (who always have their ocarinas) quickly practised and could perform Happy Birthday on the spot in F. Ompha is dubbed Rhythm Queen due to special talents in this regard. Later the rest of the ensemble joined after I gave them my ocarinas, and everybody could play Happy Birthday on the spot. They could also all play *Thoko ujola nobani?* After practising they were sounding really good and confident. Later in class some started writing staves on the board and I was reminded that they should have some theory lessons. I asked the one boy (amongst eight

girls) to bring some other boys. I introduced Bb and hinted the scale of which we should do the following week.

A small boy (pre-school) came nudging me from behind saying something about wanting to buy an ocarina, with R3.00 in the hand. Others around him were watching and joined to tell him the instrument is R50.00. I was tempted to give him one for the three Rands.

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 22

Class subject content- *rhythm- scales- repertoire. The entire class could sound C, some more confidently than others. Everybody could finger D, then E. It took some time for five learners to adjust to fingering F with the right hand exaggeratedly flung out. We moved up to G.*

CA teacher in attendance- Yes

Passive listeners- Always

Thebu was getting ready with the instruments when I arrived. Enthusiasm is very high and the rest of the class are cooperative by willingly vacating the class. I am still figuring out how to involve as many learners as possible. All learners can sing in tune. I notice that some are not aware that they should play exactly the notes that they sing.

The entire class could sound C, some more confidently than others. Everybody could finger D, then E. It took some time for five learners to adjust to fingering F with the right hand exaggeratedly flung out. We moved up to G. Just as some learners are quick to grasp what is happening, some grapple. I had to send one boy away because of lack of concentration and slowing down everybody else. Doing this I also realised that there is too much discrepancy amongst learners and I probably have to decide if I should send the slow ones away. Maybe I should talk to the principal and the CA teacher who was also ready when I arrived and was a very active and willing participant. I should involve him more; convince him to play the ocarina.

I decided at this point that much as the study should ideally include all learners irrespective of talent or even willingness, I would not have the time to tolerate those that were not putting a 100% effort into the lessons. I also did not command sufficient control regarding discipline as I could not understand some of the utterances in Tshivenda, not an easy language for the Swazi that I am. Another drawback was that at this stage the learners did not regard music, and in this case, instrumental music, as a subject to be taken seriously.

SESSION THREE

25/04/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 22

Class subject content- *Rhythm- Scales- Repertoire. Rhythm and beat. Exercises up to G and none but one could do it ascending and descending until I made some graphics, but it was still a challenge.*

CA teacher in attendance- Yes but not for the period

Passive listeners. Always

When I called to make sure if I should come as it was raining hard (for the second day running), the principal told me that the contact teacher was waiting for me already. It was 12H30 when I arrived for the lesson at 13H00 and so I had a meeting with the principal about:

Nature of lessons- The principal said she was going to have a meeting with the relevant teachers if we are to have five learners from each class Grades 4- 7 as this would affect the entire phase instead of just one class. I also voiced the possibility of forming a multigrade performance ensemble instead of formal lessons, but I think she wanted the latter as she is very progressive minded in terms of academic achievement. From outside the classroom I could hear the sound of ocarinas! What a wonderful sight to find all the selected learners already with instruments and waiting for me, all by themselves with the CA teacher! Thebu had done his job! And the rest of the learners had cooperatively moved to other classrooms. Wonderful!

I introduced rhythm and we did exercises and impressively almost all learners could clap on any of the beats. We even tried clapping on the off beats, and they were equally responsive. We did exercises up to G and none could do it until I made some graphics indicating which notes, but it was still a challenge. Only one learner could do it ascending and descending without any mistake. It will be interesting to see how they will perform after 6 days not playing because of holidays. The contact teacher had a ride with me until Sibasa where his wife was waiting for him.

28/04/2017 – HOLIDAY

SESSION FOUR

02/05/2017

DZINGAHE PRIMARY SCHOOL

Only two learners from Grade 7. On enquiring, the principal informed me that the rest were attending a sports meeting at the neighbouring school. She had forgotten to remind them about the lessons. We did fingering exercises up to A.

05/05/2017

I did not attend as I was attending Roundtable on *Myth, Music and Ritual* at UNISA, Pretoria where I read a paper on my PhD topic and performed with pianist Noel Khumalo at the gala dinner on 4th 5th May, 2017. Other papers were presented by Prof. Sibusiso Hyacinth Madondo (UNISA) and Prof. Adele La Barre (Columbia University, NY, USA).

MAÑINI PRIMARY SCHOOL

08/05/2017

Finally started again with the new concept of multigrade selected learners. I did the selection based roughly on music aptitude where most learners could sing the correct pitch. Great enthusiasm with learners eager to participate.

SESSION SIX

SESSION FIVE

09/05/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 22

Class subject content- *Rhythm- Scales- Repertoire*. Majority could play up to G and we tried to get everybody to play the scale up to C.

Number of learners who stayed and took notes for homework- None

CA teacher in attendance- Yes

Passive listeners- Always

Majority could play up to G and we tried to get everybody to play the scale until A. I was assisted in this by some learners for about ten minutes. I introduced the letters of the alphabet used in staff notation and singing the major scale in tonic sol-fa. I wrote out the notes used in *Twinkle, twinkle, little star*. Not a single learner could play it without a mistake. They should all be able to play it by the next lesson as I indicated that those who will not be able to will have to make way. This is partly in preparation for an ensemble that will represent the school in a competition involving twenty schools towards end of

the year, 2017, an idea that I introduced and was approved by both the principal and the CA teacher.

The CA teacher promised the learners to take instruments home for the weekend. I gave him a ride home and dropped him in Sibasa, thus cultivating a bond between us.

11/05/2017

12/05/2017

NEW NATION PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 8 Grade 4s and 4 Ocarina Ensemble

Number of learners who left instrument at home- Some do not have

Class subject content- *Rhythm- Scales- Repertoire- Conducted the initial rhythm and instrument fingering exercises engaging the ensemble to give support*

CA teacher in attendance- Yes

Passive listeners- None

Decided to do all of Grade 4 alongside the established Ocarina Ensemble, most of whom were writing a test. There seems to be no strict accommodation for the ocarina lessons.

Some of the learners did join in later, except for Mashudu and Murungwa. As to be expected, some of the Grade 4 learners were familiar with the ocarina as they had been going to the school in earlier Grades. Tshilidzi is back! She has the tendency to sneak out and not be serious when she should. Very playful. I gave out my ocarinas to learners that did not have any and conducted the initial exercises engaging the ensemble to give support.

JIM TSHVHONELI PRIMARY SCHOOL

NO CLASSES

12/05/2018

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 22

Class subject content- *Rhythm- Scales- Repertoire- Playing up to A and Twinkle, twinkle, little star*

CA teacher in attendance- Yes

Passive listeners- Always

I brought my alto saxophone with and played with the learners. This I did to introduce them to another instrument, new to all of them. We had the session in the secluded hall. Out of the twenty only two could play *Twinkle, twinkle, little star*. The rest were not far off. They took the instruments home for the weekend. They can all play the scale up to A. The one girl was missing. I must try to find out what happened as she had appeared to be a little absent minded during previous sessions. Class teacher was in attendance and drove home in his own car this time.

16/05/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 20

Class subject content- *Rhythm- Scales- Repertoire- The scale of C*

CA teacher in attendance- Yes

Passive listeners- Always

Thebu scurried to collect the instruments as soon as he saw me. When the class did turn up, only one learner could play *Twinkle, Twinkle little star* which I found wanting and accordingly dismissed almost the entire class in show of dissatisfaction. About six, and a new learner who could play just as good as the usual lot (I was told that he had been

taught by one of the present learners) started to practice up to B. I did finger exercises with them and they seemed to do quite well. They should be able to play the entire scale by the next lesson. I had asked the group that I dismissed to bring in replacements which they did. We did rhythm exercises and practised C and D. The group was getting larger. I wonder if the scare would work for the rest of the group that I anyway intended to recall by the next period. I informed the class teacher about this and he found it amusing.

18/05/2017

JIM TSHIVHONELo PRIMARY SCHOOL

Was met by Big Boy and asked him to fetch the ocarinas but he did not return. I was then met by First Girl who dashed to fetch the instruments struggling to keep pace with other learners but finally managed and assembled in class with some 15 or so others, mostly girls; only five boys. (I later realised that this was the group that stuck together and remained until the end of the study).

They were probably Grade 4. We did rhythm exercises and C, D, E, F, G. and they begged to take the instruments home to which I agreed and reported to the principal. She asked if I had noted the names.

25/05/2017

JIM TSHIVHONELo PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 20

Number of learners coming late- 5

Number of learners being called to come to class- 5

Class subject content- *Rhythm- Scales- Repertoire- Shadow play the whole scale without an instrument and then with an instrument*

CA teacher in attendance- None

Passive listeners- Always

The original group seems to have disappeared. Big Boy showed up but immediately disappeared. Same as Miss Sure whom I met at the entrance and that was it. The previous lesson she was playing netball. I confronted the learners who had left their instruments at home rather harshly and sent them away. They must have been very disappointed because they lingered around and ended up being the leading learners as I brought them back in the fold to participate without instruments. This seemed to work very well as the one girl could shadow play the whole scale without an instrument and then with an instrument. Very impressive. She was very pleased too. Again, I allowed them to take the instruments home.

19/05/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 20

Number of learners who left instrument at home- Some that I did not record and Thebu gave out from the school instruments which were always replaced

Class subject content- *Rhythm- Scales- Repertoire- The entire C major scale, Twinkle, twinkle, little star and Jojo Chilambe*

CA teacher in attendance- Yes

Passive listeners- Always

I called to let Pat, the principal, that I would be some ten minutes late. There was a lot of activity at the school with dancers practising. My stalwarts were ready with new enthusiastic recruits. The class teacher advised us to have the lesson in the classrooms further away from the hall because of the noise. The stalwarts could all play *Twinkle, twinkle little star* and *Jojo Chilambe*, a Venda traditional children's' song to much excitement. The CA teacher was to get the expelled lot back in the mould with the story that he had negotiated with me to have them re-join. We will see after the other activities. Some might have been lost for good, which could be a pity. They are just about ready to do the entire C Major scale, all of them. It was very encouraging to see them being the

last to leave the school premises, busy practising *Jojo Chilambe*, to great excitement. Thebu was busy taking the names of those who were taking instruments home.

Pat, who recently and conveniently had become my neighbour gave me two parcels to take home. When I arrived, she and Phumudzo, her twelve-year old son was not in having taken the little newly born grandson to the doctor because he was crying abnormally, but the doctor had assured it was normal.

23/05/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 22

Class subject content- *Rhythm- Scales- Repertoire- Counting in and playing consciously in time*

CA teacher in attendance- Yes

Passive listeners- Always

Ten learners can play C major ascending and descending confidently plus *Jojo Chilambe* and *Twinkle, twinkle, little star*. I am very impressed. Counting in and playing consciously in time needs work and more rhythm exercises generally. The enthusiasm is wonderful

and this time it is the boys who are working hard and enjoying it. I assigned some of the older kids to show the little ones fingering of the scale.

26/05/2017

Pat called whilst I was at New Nation that the learners were off early today and so there would not be any lesson. Bad luck. She later told me on Saturday that she regretted not sending the learners involved in the ocarina classes to represent the school during Arts and Culture competitions that were held on Africa Day or Month.

28/05/2017

It is Sunday evening and I am watching videos that Humbulani had downloaded into my laptop. Wonderful stuff and I called him to let him know-how wonderful I found his work. A very pleasant surprise and I am looking forward to the work that he recorded on Friday.

30/05/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 22

Class subject content- *Rhythm- Scales – Repertoire: Most of them can play the major scale ascending and descending. We did the exaggerated way of moving the right hand*

away from the instrument for F, A, and C ascending and descending. We did rhythm exercises with clapping on and off beats on all four beats of the bar.

CA teacher in attendance- No

Passive listeners- Always from the lower Grades

The kids came running with excitement when I finally came five minutes late. The first one was showing me how they can play *Yiza nezembe* the song I had shown them the week before. I immediately decided to listen to each learner individually and was overjoyed when ten of them could play quite fluently. It was all boys. The one girl was reported sick and the other could just about play the major scale fluently.

Most of them can play the major scale ascending and descending. We did the exaggerated way of moving the right hand away from the instrument for F, A, and C ascending and descending. We did rhythm exercises with clapping on and off beats on all four beats in the bar. A teacher passing by remarked that the learners are very excited; they practice at recess and are beginning to play very well. The CA teachers was not attending.

06/06/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 16

Class subject content- *Rhythm- Scales- Repertoire- C Major scale with the exaggerated movements on F, A and C and some learners were beginning to grasp the intention. We did exercises tapping and clapping on crochets, quavers and semiquavers.*

CA teacher in attendance- Yes

Passive listeners- Always

Group of sixteen could just about all play the last piece I gave them. Some are impressively fluent on the scale but all need rhythm tapping with the foot to go with it as obligatory exercise. This is one of the good habits that if grasped well right from the beginning, will not only be automatic, but invaluable for the rest of one's musical life. We did C Major scale with the exaggerated movements on F, A and C and some learners were beginning to grasp the intention. We did exercises tapping and clapping on crochets, quavers and semiquavers. Some two or three younger learners have newly been brought in and need extra attention.

First harmonisation. Little Girl sharp as usual as she came from being sick last Tuesday. CA teacher was in and excitedly remarked that "we could easily have won" some competition recently held from the Department on hearing the new piece with first steps in three- part harmonisation. They can now play four pieces- *Twinkle, twinkle, little star, Yiza nezembe, Jojo Chilambe and Happy Birthday.*

09/06/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 12

Class subject content- *rhythm- scales- repertoire I assigned them Happy Birthday*

CA teacher in attendance- No

Passive listeners- Always

I was supposed to collect Humbulani on the way but when I called him, he was on his way to Gauteng and would be back on Monday.

The learners were ready, though not complete. I assigned them *Happy Birthday* which they were learning with enthusiasm. Some of them do not forget to play F, A, C with the exaggerated positions. CA teacher was not present. The other teacher attended and promised that she would join the classes. She needs follow-up.

13/06/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 22

Class subject content- *Rhythm- Scales- Repertoire- Practising scale ascending and descending in whole, half and quarter notes. We also went through Happy Birthday in parts. We went through the entire repertoire- Twinkle, twinkle, little star; Yiza nezembe, Venda traditional song and Happy Birthday which I think is enough for the term break.*

CA teacher in attendance- No

Passive listeners- Always

To avoid more disappointment, I called Humbulani just to see if he was back from Joburg which he was and said he would be free to join me on Thursday. I also called Pat to make sure the learners were available which of course they were. Even though it was much too early, I drove there straight away and found the kids ready as soon as they saw me.

I asked them to practice until 13H00 but of course they do not know what that means. I had made them play *Happy Birthday* individually so I could control whatever technical problems they might have. I attended all of them individually showing how to practice the scales ascending and descending in whole, half and quarter notes. We also went through *Happy Birthday* harmonising in parts.

I attended to some of the younger members going through the scales and fingering and they were doing quite well, and I expect them to have improved after the term break.

We went through the entire repertoire- *Twinkle, twinkle, little star, Yiza nezembe, Venda traditional song and Happy Birthday* which I think is enough for the term break.

16/6/2017 - HOLIDAY

19/6/2017

Humbulani called as I had indicated that I would like us to sit and discuss a way forward. We met at the Arts and Culture Centre, Thohoyandou and I invited him for lunch which we went to fetch at Spa. We returned to the centre and invited Avhashoni to join us. I explained to Humbulani that I would like to engage him as a research assistant after consulting with my promoter whereby I would give him a stipend for a month, and he agreed. I explained to him that I would like to involve all the schools on the project; that we could engage South African Broadcasting Corporation (SABC) Cutting Edge; and suggested he could stay with me in Mañiini as a tenant.

He later called me in the evening showing interest. I called Linda and suggested to initiate contact with First Degree and she sounded enthusiastic. I called Pat in connection with the Tuesday session at Dzingahe and she suggested I come the following week.

25/07/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 22

Class subject content- Rhythm- Scales- Repertoire- Teaching new recruits

CA teacher in attendance- No

Passive listeners- Always

Not only were the kids enthusiastically all there and ready for the lesson but had brought new recruits. This brings some challenges as the new recruits need special and separate attention. I tried assigning some of the original kids, but they naturally cannot provide the professional assistance required at this stage.

The CA teacher was not in attendance. I had spoken to another teacher who promised to attend lessons.

28/07/2017

NEW NATION PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 8

Class subject content- *Rhythm- Scales- Repertoire- Rhythm exercises and repertoire of Jojo Chilambe, Twinkle, twinkle, little star, Happy Birthday* and one learner playing an own composition to which I improvised much to his amusement.

CA teacher in attendance- Briefly

Passive listeners- Yes

The principal from New Nation joined me to Dzingahe where she was impressed by the performance of the learners (only about a third of the class and a group of onlookers, I could not quite understand where the rest were; probably doing some cleaning. The popularity of the sessions is evident. We established that these kids had only been playing since April!

They went through rhythm exercises and repertoire of *Jojo Chilambe, Twinkle, twinkle, little star and Happy Birthday* and one learner playing an own composition to which I improvised much to his amusement. The CA teacher made a short appearance as he had to attend the meeting at the school. The lady teacher also excused herself to attend the meeting.

01/08/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 10

Class subject content- *Rhythm- Scales- Repertoire- Systematic, controlled and conscious counting and playing to the five note values- Semibreves, Minims, Crochets, Quavers and Semiquavers. Individual practice*

CA teacher in attendance- A few minutes

Passive listeners- Always

The learners came in impressive enthusiasm blowing their instruments on the way to class. There were about half in attendance apparently because some were being punished and had to remain behind. This is detrimental to progress in the class as the learners that were present made enormous progress in terms of systematic, controlled and conscious counting and playing to the five note values- Semibreves, Minims, Crochets, Quavers and Semiquavers. About ten of them seemed to really understand how counting functions.

Another important thing was the issue of practising- individually. Once they had understood what they were supposed to do, I ordered each learner to face the wall separated from the rest and practice that particular aspect. This needs to be done regularly. Particularly in instances such as this is it regrettable that some of the learners were not in class. This is a recurring incident at all the schools and should be attended to. Perhaps I should introduce an attendance register.

The CA teacher came and regrettably disappeared (after a few minutes) whilst I was busy with the learners. The other one lady did not even show up even though we had spoken about this before recess. After mentioning this to the principal later in the evening, she pointed out to the fact that the one teacher was officially assigned to work with me from the beginning.

15/08/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 14

Class subject content- *Rhythm- Scales- Repertoire- Khwela phezu kwendlu*

Number of learners who stayed and took notes for homework- 1

CA teacher in attendance- No

Passive listeners- Always

Enthusiasm as usual but some learners had to be called after we had started. There is a disturbing tendency to take things lightly such as disappearing before end of the lesson whilst I was busy with individual attention having asked other learners to go and practice outside. We were rehearsing *Khwela phezu kwendlu*. Interestingly one boy was serious and wanted me to write out the whole piece on the black board so he could take it home to practice, which I did, and I expect the rest of the class will copy and do the same as nobody seems to use the black board in the hall. The little brother to the boy was waiting for him all the whilst and was definitely learning in the process. A repetition of Godwin and Prudence of New Nation, I hope.

11/08/2017

No classes

15/08/2017

DZINGAHE PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 5

Class subject content- *Rhythm- Scales- Repertoire- The learners demonstrated encouraging ability to count and play knowing whether a particular beat was on or off the beat. They now have a sense of the meaning of this concept and were using it throughout. I was very pleased about this.*

Number of learners who stayed and took notes for homework- 1

CA teacher in attendance- No

Passive listeners- Always

The boy that went practising *Khwela phezu kwendlu* was first to come to class already showing me how he could play the song, especially after going to look at the blackboard and refresh his memory. Four others joined and we practised the piece. I was told that the rest of the class was playing rugby. When I asked if the girls were playing rugby as well there was no definite answer; so, we continued practising. The learners demonstrated encouraging ability to count and play knowing whether a particular beat was on or off the beat. They now have a sense of the meaning of this concept and were using it throughout. I was very pleased about this. I started to teach them *Bheki's Song* but soon realised they

were not ready yet, so we did *Nans' inswempu* vocally and practised the last part individually. CA teacher nowhere in sight.

Subsequent visits have shown divided interest from the learners, with the girls disappearing indefinitely and rumours that some of the boys were no longer interested. It was at this point that I decided to tell the principal that I should rather conclude my sessions. I attended one more session where just the one boy (Selokelo) showed up and I spent the whole time with him going through the scale, in different note values, accenting, tonging and counting. We did a repeat of *Bheki's Song* which he was struggling to play but making progress. Four other learners had joined. When I announced that I would no longer come on Tuesdays, he asked why not with visible disappointment.

My scholarship had not been released then and it was financially impossible for me to drive to the school. It was time and just as I was leaving, Selokelo whisked out a piece of paper asking me to write down *Bheki's Song* so he could learn it at home. He told me the others would be asking for his notes as if they had not been there to write out the music for themselves. At this point I realised that it was extremely difficult for me to suspend the lessons- at least until the imminent end of the current term in three weeks.

SESSION TWO

SESSION SEVEN

27/7/2017

JIM TSHIVHONELo PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 10

Number of learners being called to come to class- 4

Number of learners who left instrument at home- 10

Class subject content- *Rhythm- Scales- Repertoire- Rhythm routine and scales where I gave attention to individual needs*

CA teacher in attendance- No

Passive listeners- None

Only half the class in attendance as we went through rhythm routine and scales where I gave attention to individual needs. The rest of the class had left their instruments at home.

I went to see the principal and was glad to find her busy disentangling the ocarinas. Coincidentally, I had brought some safety pins specifically for the purpose. I had brought her two, but true to her nature, she grabbed a third.

I showed her the video by Humbulani that featured learners from New Nation.

3/08/2017

JIM TSHIVHONELo PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 14

Number of learners coming late- 6

Number of learners being called to come to class- 6

Class subject content- *Rhythm- Scales- Repertoire- Rhythm exercises and the major scale and general concentration*

CA teacher in attendance- No

Passive listeners- Always

After I realised that only about half the class was in attendance, I asked some of the learners to call the rest and we finally had a class of fourteen. Some learners are already fluent in playing the entire major scale and I assigned these to assist the others in groups of five. I proposed that we should have group competitions starting from the next session. The learners were enthusiastic. It remains to be seen if this is helpful.

In doing rhythm exercises I noticed that this area needs attention. The problem is concentration. The majority of the kids are Grade 4 with one or two Grades 5 and 6. I should put in another day at the school. The assigned CA teacher disappointingly, but kindly and respectfully came to report that he was busy with something else.

10/08/2017

JIM TSHIVHONELo PRIMARY SCHOOL

I was stopped on my way by some learners on their way from school shouting that there was no school today; whereupon I enquired from the principal by telephone who was quick to apologise that she had forgotten to inform me about the arts and culture competitions held at Tshedza Primary School, in Thohoyandou, Block G. She soothed me by saying that following year we would participate in the competitions in a new ocarina category. I thought immediately that it is exactly that kind of absenteeism that will hinder us from entering such competitions.

I decided to go and attend the event and was surprised to see so many schools participating in the most diverse activities such as dance (traditional and modern), speech, and acting- even modelling. Most surprising was to find the CA teacher diligently conducting the competitions and greeting me with the familiar Venda “how are you?” without the slightest sign of wrongdoing. Just a few days before, I had met him in town and explained how he would profit by attending the ocarina lessons, to which he vehemently agreed. After an hour watching some, I was on my way out when I ran into the coordinator, Simon, an old acquaintance who promised me an interview for more information regarding the event.

I drove past Little Flower Primary where I decided to drop in and was humbled by the principal’s warm welcome. She pointed out that she had been trying to get hold of me for a long-time, which was a pleasant surprise as I had thought otherwise having not heard from her after she had been so enthusiastic about the project coming to her school. She asked me to write and bring a letter for presentation to the SGB the following week, which I did the following day.

17/08/2017

JIM TSHIVHONELo PRIMARY SCHOOL

Again, house to let. There was no one at the school save for five or so learners who were preparing to go. One lady teacher insisted that I wait for the principal who was still in the premises. When the latter saw me, she immediately exclaimed that “I wanted to call you yesterday, but then something must have come in between”. She explained that the learners had proceeded to a later stage of the arts and culture competitions “because they keep winning”.

She was going to get the CA teacher to inform me about the following week where things should be back to normal. [Unfortunately, at the time when I am rounding up my data collection.]

I will continue to give lessons whenever possible which should not be difficult for the schools in Thohoyandou. I found out that I no longer have pressure to have things done my way. I go to the schools and work with the learners that are there. They continue to surprise me with genuine progress. We did scales, which everybody seems to have under control to varying tempi and ease. We added *Happy Birthday* to the growing repertoire.

Even though I did not announce my termination of lessons the CA teachers has not showed up.

08/08/2017

NEW NATION PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 4

Number of learners who left instrument at home- 3

Class subject content- *Rhythm- Scales- Repertoire*

CA teacher in attendance- Yes

Passive listeners- Always

In preparation for a possible visit by Councillor Kwindā from the Vhembe district municipality on Friday 11th, I arranged to conduct an extra period for rehearsal. On getting to the school the principal told me she had alerted the learners to bring their instruments for a rehearsal at 10H00 during the break. Only four learners Mashudu, Ompha, Shivambu and Muruᅅgwa were in attendance since apparently, they had not been informed. This was irrelevant as I have always impressed on the learners to carry their instruments every day. The other girls joined in later but the boys just went by and were not to be seen. This was very disappointing for me as I had thought there was renewed enthusiasm at the school.

11/08/2017

NEW NATION PRIMARY SCHOOL

Attendance register

Number of learners attending on time- All Grades 6 and 7 plus Ocarina Ensemble

Number of learners coming voluntarily- 13

Number of learners being called to come to class- 8

Class subject content- *Rhythm- Scales- Repertoire- Music notation*

CA teacher in attendance- Yes

Passive listeners- Always

Today was supposed to be one of the highlights of the study in the sense that the Councillor was scheduled to make a visit to the school at 11h00 and experience first-hand contact with the learners during class and rehearsal of the Ocarina Ensemble in preparation for performances at Mapungubwe cultural festivities gala dinner on 29th September (already finalised) and possible appearance at the Thulamela Annual show 2017. I received a message at 10H45 that the Councillor was attending a memorial service in Nzhelele and was not able to make it. I used the time to refresh the learners from Grades 6 and 7 and the two members from the Ocarina Ensemble in Grade 5 on music notation. Grades 4 and 5 will be done the following Friday.

MANIINI PRIMARY SCHOOL

15/05/2017

I was asked by the class and CA teacher to join choristers led by the music teacher to assist as they were preparing for music competitions on the following Friday. I agreed seeing this as a relationship building opportunity with the school. I then joined my ocarina class where they were enthusiastically waiting and distributing the instruments. We did rhythm exercises and practised C and D with most of the class having success. I offered to do an extra session the following day at 10H00 before Dzingahe.

16/05/2017

When I arrived at 10H15 the teacher who had asked me to come had gone to Thohoyandou. I looked into the class where she had been conducting choral music. Regular class was in progress. I was then asked to join two gentlemen who were “helping” some younger Grades prepare for what was seemingly a large competition involving the DoE and choirs from the region. I was asked to give professional assistance or just listen to the proceedings, which I did. Nobody seemed to know why I was there, but that did not bother anybody either. When Ms Khwashaba arrived, she was carrying some Chicken Lickin’ to which I was invited together with the two gentlemen from the competition. It was soon time to proceed to Dzingahe.

SESSION NINE

22/05/2017

MANIINI PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 22

Class subject content- *Rhythm- Scales- Repertoire- Exercises on C, D, E after making sure everybody was comfortable on the C, counting up to four and holding the notes for a bar.*

Number of learners who left class before time- None

CA teacher in attendance- Yes

Twenty-two enthusiastic participants. We had a lesson outside with chairs for everyone and a table. A very friendly set up with maximum communication levels. We could do exercises on C, D, E after making sure everybody was comfortable on the C, counting up to 4, and holding the notes for a bar. No problem for the kids. They struggle, almost the entire ensemble, with finger coordination; an indication that this was their very first musical instrument. They were all happy at the mention that we would go for a performance outing after completion of five items to Sedzazwau, a nearby local amusement resort with swimming pools and jumping castles. Two volunteered to be responsible for the instruments and taking of register.

The CA teacher promised to participate full time when realising this could empower him. He gave me R100.00 for two bought instruments from my ten that did not belong to the school. I did not remember.

Ms Mashamba, who had taken learners to the competition, reported that it had been difficult. There would be another one beginning of July in which I promised to participate.

We did two hours instead of one and it felt good and productive.

29/05/2017

MANIINI PRIMARY

Attendance register

Number of learners attending on time- 18

Number of learners coming late- Trickle in

Class subject content- Rhythm- Scales- Repertoire- *The learners had problems fingering C-D-E, C-D-E-C. Only two managing. Overall problems with finger coordination. We need to work on the scale.*

Number of learners who left class before time- None

CA teacher in attendance- Intermittently

The session did not live up to what it promised last week. The learners had problems fingering C-D-E, C-D-E-C. Only two managing. Overall problems with finger coordination. We need to work on the scale.

CA teacher was in attendance but would occasionally disappear. Some learners had to leave the session to attend a Tshivenda lesson whereby the teacher brought some other kids who joined and showed interest. I spoke with Mulondo who happens to be in charge

of Grade 4. We agreed to do her class, but a limited number that she would select for next week. She is going to join. I suggested to teach all three CA teachers in a separate session. Will see next time if it will work. Later in the week I met Ms Mashamba in Thohoyandou and introduced the idea of sessions with the CA teachers and she agreed.

All in all, it was clear that the learners need to take instruments home for better results.

SESSION ELEVEN

05/06/2017

MANIINI PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 20

Class subject content- *Rhythm- scales- repertoire- We did C, D, E, F, and G with emphasis on exaggerated movements on the F and G that seemed to capture the attention of the learners*

CA teacher in attendance- Intermittently

Passive listeners- From the lower Grades on their way home

The learners came punctually with chairs and were ready and attentive. We did C, D, E, F, and G with emphasis on exaggerated movements on the F and G that seemed to capture

the attention of the learners. I started to do the exercises with rhythm element by counting and moving the foot to the beat. The learners did not have any problem with this. Overall satisfactory participation and it looks like we could soon introduce some repertoire as attendance has stabilised with the present choice of learners of about twenty (same as with the other schools, Dzingahe and Tshivhanelo). I mentioned this to Mulondo and Ms Mashamba with whom I had a meeting concerning lessons for them on Mondays and Wednesdays as CA teachers. They suggested that other teachers might be interested as well.

I explained to them that I was doing PhD research and if they agreed to be part of it, it should be a commitment for a certain period that we are going to discuss on Wednesday at 13H00. I mentioned that I would give them a certificate of participation at the end of the study and they seemed willing.

SESSION TWELVE

07/06/2017

MANIINI PRIMARY SCHOOL

Attendance register

Number of learners attending on time- None

Class subject content- *Rhythm- scales- repertoire*

Number of learners who left class before time- N/A

CA teacher in attendance- Yes

Meeting with Mulondo and CA teacher (Ms Khwashamba said she would join us when I went to alert her about our meeting but ultimately did not make it) and agreed to meet on Tuesday 11H.45 for first lesson after explaining the nature of my PhD project and their participation as related to one of three objectives of my research. I attended a malende rehearsal where one teacher suggested that the Ocarina Ensemble could participate in yet another Arts and Culture competition due to be held on 28/7/2017. I met some of the learners and arranged to give them eight (to be supplemented) of my ocarinas that are at the school for taking home. We are to meet on Friday 10H00.

09/06/2017

Went to Mañini and met with CA teacher to make sure about learners taking instruments (from mine) home.

12/06/2017

MANIINI PRIMARY SCHOOL

Attendance register

Number of learners attending on time - 8

Class subject content- *Rhythm- Scales- Repertoire - Tonging and the scale up to G.*

Number of learners who left class before time- None

CA teacher in attendance - No

Passive listeners- Always

Had a lesson with some of the learners as there was confusion because of exams. Two learners (a boy and a girl) wanted to join the group and I allowed them much to protests of the others, especially the boys as regards the girl. After some rhythm exercises, we did tonguing and the scale up to G. I allowed them to take instruments home and to practice the scale or part of it. I reminded Mulondo about Tuesday, 11h45.

13/6/2017

MANIINI PRIMARY SCHOOL

Attendance register

Number of learners attending on time- None

Class subject content- *Rhythm- Scales- Repertoire*

Number of learners who left class before time- N/A

CA teacher in attendance- No

Passive listeners- N/A

We practised tonging and the C Major scale up to G.

Mulondo was there when I arrived, alone. She was not ready to have a session and repeatedly saying it was exams time. She was asking me to go to the staff room where I would find the others. I made it clear to her that they should sit and find a most suitable time for us to work, even if it is next term. She said she could see the anger in me, and I corrected her that it was not anger but disappointment. There was another teacher with her who seemed to be following our interlocution. The teacher who is mostly around did not show up and I was somehow dispirited to go and look for him. I left feeling somewhat dejected.

SESSION EIGHT

19/05/2017

NEW NATION PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 10

Number of learners who left instrument at home- None

Class subject content- *Rhythm- Scales- Repertoire- Exercises on division of the crochet using the major scale*

CA teacher in attendance- Yes

Passive listeners- None

I went to New Nation after picking up Humbulani opposite Game Store in Thohoyandou. He seemed professional enough to do a documentary. We were told on arrival by the principal that the majority of the learners did not come to school due to community demonstrations regarding ritual killings in the area. New Girl, Ompha, Dzebu, Murungwa and about six Grade 4s were in attendance. We did exercises on division of the crochet using the major scale. More work needs to be done, but the concept got through. Especially Murungwa needs attention. One of the teachers needed kids to do a practical exam. We need ocarinas for the kids that do not have, otherwise there is no way forward. Two of the new kids have no idea what is going on.

Humbulani agreed to do the work on a mutual agreement that as he is starting a TV station, he could use some of the documentation. There needs to be serious talks regarding rights of ownership. It might be advisable to pay him off. He drove back with me until Dzingahe and I gave him R20.00 transport money which he gladly accepted.

26/05/2017

NEW NATION PRIMARY SCHOOL

Attendance register

Number of learners attending on time- +/- 20

Number of learners coming late- None

Class subject content- *Rhythm- Scales- Repertoire- The whole repertoire and the learners were up to it*

Number of learners who left class before time- None

CA teacher in attendance- Yes

Passive listeners- Always

Humbulani was joining me opposite Game as he was coming from Makhado with all his equipment. He was ready. The whole school turned out for a very lively video recording session which appeared to be very successful. We did the whole repertoire and the learners were up to it. Tshilidzi was back in the fold and participating from the onset. Murungwa was probably playing sick; I am not sure, but the principal comforted her and she later joined in and was the usual self.

We also did some refreshing in theory, just the names of the notes in staff notation. We need to do this next time and the kids were happy to be taught theory. Tshilidzi and Murungwa stayed behind, after two hours, to polish *Thoko ujola nobani*.

We rode back in the Corolla (and paid R100.00 *tshotsho*⁷ instead of being taken off the road) with the new teacher who was doing her last practical exam with UNISA and got a distinction. I asked her to join in the lessons and gave her an ocarina (given by Tshilidzi as a present for passing). She is musical and hopefully she will attend. The two girls will show her fingering. It turned out that Humbulani, the videographer, had studied media

⁷ Bribe commonly paid to traffic officers to avoid an offence

after having enrolled medicine at Wits. He has been to USA, Germany and the Netherlands on different occasions- he is a professional and probably hence the humility.

SESSION TEN

02/06/2017

I had a car breakdown at Unit D on my way and had to return to a mechanic in Block F and cancel both the lesson and Humbulani the video technician.

09/06/2017

NEW NATION PRIMARY SCHOOL

Attendance register

Number of learners attending on time- All Ocarina Ensemble

Number of learners coming late- None

Class subject content- *Rhythm- Scales- Repertoire- Scales and their usage in melody building.*

CA teacher in attendance- Yes

Passive listeners- Grade 4

Met the principal as I entered the school and she requested the learners to play *Happy Birthday* over the phone for her grandchild Malebo. We then had a session with the Ocarina Ensemble who I gave and practised *Nans'inswempu*. I realised that they are now ready to be assigned new repertoire at regular intervals of one week. Work has still to be done on scales especially for some whilst all do not yet understand the idea of a scale and its usage in melody construction. We started lessons (holding the instrument and the first three notes- C, D, and E) with one teacher who wanted to join sessions and I assigned her Ompha, Thakani and Murungwa.

SESSION THIRTEEN

28/07/2017

NEW NATION PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 14

Class subject content- Rhythm- Scales- Repertoire- D Major in preparation for the *National Anthem* that I would like performed at Maphungubwe and Thulamela Annual show

Number of learners who left class before time- None

CA teacher in attendance- Yes

Passive listeners- All the Grades 4s that I would teach regularly from now on

To my big surprise, six learners wanted to join the ensemble, including Ndangi whom I had always tried to rope in. He demonstrated his skills on the instrument to much applause and welcome from the rest.

I tried to teach the group D Major in preparation for the National Anthem that I would like performed at Maphungubwe and Thulamela Annual show who incidentally called me the same day inviting me to a meeting on August 3rd for participation. Pfunzo was in attendance and is establishing herself as a regular member of the ensemble especially as caretaker. She came to my place with her sister on the Sunday to fetch copies of the National Anthem. Driving them home in Mañiini, I invited both of them to be part of the ensemble and they were happy to do so saying that “it means you trust me (sic)”, said Pfunzo.

SESSION FOURTEEN

31/07/2017

MANIINI PRIMARY SCHOOL

Attendance register

Number of learners attending on time- 18

Number of learners coming late- 18

Number of learners who left instrument at home- 12

Class subject content- *Rhythm- Scales- Repertoire- C up to A ascending*

CA teacher in attendance- No

Passive listeners- Always

I could not hide my disappointment from the three teachers who were standing outside close to where I conduct classes with my learners that were nowhere to be seen. I had met some as I drove in but obviously, they were not headed for class. Mulondo was amongst the teachers at whom I spoke out my disappointment. She told me to speak to Ms Mashamba. Yet I was surprised that she had forgotten that we had discussed the issue of three of the CA teachers having lessons with me. One boy had indicated that he would rush home, which was nearby, to fetch an instrument, which he did and came to class with a group of about 18 that finally made it at 12H20 for whatever reason.

Only six of them had their instruments. We did rhythm exercises and I was not impressed. The whole class was way behind even the young kids from Jim Tshivhanelo. As it turned out, those that had brought their instruments could hardly play the scale of C up to A ascending. None of the CA teachers was in sight, save for Mulondo who also did not attend and disappeared. Some of the learners were asking me to come the following day, which might not be a bad idea for the future. One day in the week is definitely not enough. We did rhythm exercises.

Tshipise- 4/8/2017

I had been invited by Tebogo, Coordinator, Special Projects, Vhembe District Municipality to accompany a delegation from the District Office to conduct music competition finals for pre-school learners at Tshipise community hall where I met Councillor Ms Cecilia Kwinḁa responsible for special projects. These competitions are held annually. I had earlier called in at the executive mayor's office to introduce the project hoping that somebody might realise its potential and give support.

SESSION FIFTEEN

07/08/2017

MANIINI PRIMARY SCHOOL

There were no learners for the lesson. I met the principal who informed me that learners had been released because staff were going to attend a memorial service for a deceased principal from another school. Mulondo was there in her car busy on her phone. I expressed my disappointment to her and suggested that I do her Grade 4 class in the future in the hope for consistency. She agreed and mentioned that we first have to consult her time table as allocation for CA, LO and LS had been altered. The CA teacher told me he is no longer responsible for CA. Ms Mashamba was busy rehearsing with a tshikona ensemble in preparation for September, culture month. I was wondering why the ocarina was not included amongst the cultural activities. This needs follow-up.

14/08/2017

MANIINI PRIMARY

Attendance register

Number of learners attending on time- None

Number of learners coming late- 14

Class subject content- *Rhythm- Scales- Repertoire- Singing in Tonic sol- fah and trying to impress that they should play what they hear*

CA teacher in attendance- No

Passive listeners- Always, the younger learners on their way home

The learners took some time to come to class but fortunately this gave me the opportunity to chat with one teacher who was at the table where I normally find Mulondo. When I mentioned the problems I have with discipline and the learners, she confided that some learners fall pregnant at the very primary school so they can get the social grant. When the learners started trickling in, I was amazed by the commitment. Perhaps there is something I am still not getting right. Punctuality is certainly not normal practice here. I am the one that is not normal. We had a very productive lesson with some fourteen learners- all of whom should be able to play the entire scale by next time. This one shy girl can sing impressively well in pitch through the entire scale where some are not so confident of tone.

None of the CA teachers was in sight.

CONCLUSION

This Chapter revealed how data was collected from all stakeholders- the learners, the school principals, research assistants, CA teachers, the parents and the Department of Education from the beginning of the study.

CHAPTER FIVE

ANALYSIS OF DATA AND FINDINGS

INTRODUCTION

This Chapter analyses the data collected throughout the study by answering the research questions which will be presented later in the Chapter. This study can broadly be spread over three distinct periods or phases, namely:

- The preliminary or discovery period during which I was enthused by the possibility of the ocarina assuming what I later began to research as a PhD project
- Two semesters of systematic data collection from the selected schools and
- The spill over period during which I went to the schools because I could not leave the learners hanging after I had ignited the interest of learning music. They did not understand that I had come merely for a short period to conduct research after completion of which I could pack my bags and disappear, for whatever good reason.

This Chapter analyses the accumulative data over these different periods. Each period uncovered specific revelations crucial to a deeper understanding of teaching and learning of music, or lack thereof, in the present South Africa, as is discussed below.

The preliminary or discovery period

I have been involved with music as a performer and teacher for the past forty years and it is with conviction that the feeling I had when I first played a complete melody on the ocarina and subsequently discovered that it was well-tempered and chromatic, I experienced the feeling of Eureka! My experience made me believe immediately that I was on the threshold of something that had eluded African scholarship for as long as there have been attempts at music pedagogy on the continent.

Whilst for me there has never been any doubt about the feasibility of the prospect, rather than sing about this, systematic research would unveil the main findings of the study as listed below. The blight of music being taught and learned at primary school is so evident that it being resuscitated has already faded in the imagination of those that find themselves teaching, or expected to teach the CA in those schools. Schools have become accustomed to the idea that anyone can be appointed to teach the CA amongst staff whereas these have neither the qualifications nor capacity to do so. Different staff members have taken turns teaching the subject more on a voluntary basis rather than expertise. It has become more like being appointed to open and lock the school gates (Matse, 2018).

Much as the principals of schools have been very supportive of the initiative for a project such as the present to take root at their schools, there underlies a sensitivity that reveals a sense of careful treading. There is no emphatic directive from the principals to influence the flow of events and one cannot help but feel that they do not want to appear as though they are forcing the CA teachers to do anything, especially something not specified in the curriculum; and the intervention with the ocarina was certainly not in the curriculum.

As this study has revealed, the CA curriculum itself is not only scant, but directionless and designed by people who could perhaps meet the requirements of a tender⁸ where most probably the people for whose children the curriculum was designed have historically never enjoyed such responsibility. It took America some time before Jazz music as a black art could establish itself in the school system.

I ran, during this period of discovery, to multiple people and institutions to reveal my find. My personal judgement of the reception has been largely of disappointment. A teacher training college in Swaziland have shown so much interest that they expressed the intention to adopt the Ocarina Method and were only working on the logistics of remuneration; but never went beyond that stage. I have, in 2014, met with two people from the premier's office in North West Province who were going to reveal the Ocarina Method to the music loving premier after I made a presentation with two renowned South African pianists, Noel Khumalo and Andile Yenana.

I have thought that perhaps the absence of an academic title in my name makes people not take me seriously and hope this will change after completion of this study. I have consoled myself that, indeed, who would take anything as serious as what I was about to introduce without it accompanied by adequate research, rather than sheer zeal. Yet there might be truth in a New York friend of mine's observation that: " the genius of your idea lies in its apparent simplicity which can overcome despair of progress but which can also provoke a certain contempt because bureaucrats seem to be most impressed by and will

⁸ The tender system is an open system commonly used in South Africa for job procurement issued by the government

provide the most funds for the convoluted obfuscating report that they can neither read nor understand”. (Starensier, 2017).

The study has social implications outside the classroom. Whenever and wherever I go, for walks, in the shopping centres and mall in and around Thohoyandou, children are shouting “Mr. Malinga” or “Ocarina” if not gesticulating as if playing the instrument. One particular incident was when I visited one school that I had never been to and a little boy came up to me excitedly and asked “Mr. Malinga, are you coming to teach us the scales?” I thought to myself, deep in the rural hinterland of Tshidimbini someone is being technical about music and talking the music language! I remembered right then that when I first came here any music instrument was referred to as this or that “thing”. The little boy had attended the neighbouring New Nation Primary School the previous year.

Two semesters of systematic data collection

This is well documented in the last Chapter; and spill over period. The learners did not understand that I had come merely for a short period to conduct research after completion of which I could pack my bags and disappear, for whatever good reason. This chapter, therefore, analyses all the data collected over the different periods mentioned above. The study has revealed certain phenomena that need particular mention, namely that:

- a) It has been impossible to categorically stop contact with the participants, for different reasons. The primary reason is the interest shown by some learners to continue with the lessons, simply because they enjoy them. Some learners will not let me go, even though in some cases it is only one or two. They do not understand

that I had come merely for a short period to conduct research after completion of which I could pack my bags and disappear, for whatever reason.

- b) The extra mural activities such as concerts, competitions, conferences and festivals within the wider community compel one to continue with ocarina activity as part of community engagement.
- c) Whilst visiting Swaziland during the December/ January 2017/18 holidays I invited children from the neighbourhood, six or sometimes seven, to come and have lessons on the ocarina. The response and enthusiasm was so overwhelming that I found myself teaching at least one session per day for an entire two and a half weeks after which the children could play C major scale ascending and descending, *Twinkle, twinkle, little Star* and *Hi twa n̄dlala*. Rather surprising was that during the entire period, the children were always glad when called to come and have a lesson.
- d) At the same time, some serious realities concerning our society at large were exposed such as:
 - The children had no toys to play with as was demonstrated by the way they were heard playing the ocarinas throughout the day, from the moment I allowed them to take the instruments home and later donated when I left.
 - The discovery that the children struggled to play any of the standard nursery rhymes such as *Twinkle, twinkle, little star* not because of technical inability but simply because they did not know the melodies from pre-school because they had not attended such. This has also been the case regarding the South African National anthem that I have given learners at the sample schools. They are technically able to play any individual sections, but because they do not know the entire lyrics in the different languages (none of which is their own)

they are prone to make regrettable mistakes; more so in the case of a National Anthem.

- The children were always accompanied by their much younger siblings (barely walking) who formed the larger numbers and became part of the whole experience and thus passively absorbing the teaching and learning activity and finding themselves “growing up in the tradition”. This fluidity is possibly a most effective way to impart knowledge. This is what also happened in the schools during the study.
- e) Introduction of the ocarina in the area of research has resulted in:
- Sponsorship by the Limpopo organisation, Music Education Centre for the Arts Welfare Registration No. 127-401 NPO for music lessons at a school on Saturdays. There are currently +/- 20 learners that are taking full advantage of this opportunity that allows learners from any school to have theory and music instrument lessons without any charge from the side of the parents and most recently at the close of the present research
 - The NIHSS with a generous six month sponsorship for me to train five local musicians not only how to play the ocarina but to teach it in ten selected local schools (2 schools each with a total of 40 learners) ending with a publicised competition involving all 200 learners.

This Chapter documents as much as possible experiences that were accumulated over the three phases above in an attempt to find meaning and answers to the research questions of the study which are:

- How is the ocarina a suitable instrument to introduce in the early music education of a South African child?

- How can the general class teacher be involved to be able to teach music at elementary stage through the use of the ocarina?
- What possible interventions can be introduced in the current syllabus to bolster music education specific to the South African situation?
- In what ways can South Africa learn from other countries, if any, other than use the ocarina for teaching and learning of music at primary school level?

DISCUSSION OF RESEARCH QUESTIONS

How is the ocarina a suitable instrument to introduce in the early music education of a South African child?

To answer this question, one needs to look at the features of the instrument that render it conceivable for use at this stage of the child's life.

Size

Due to its size, the ocarina is better suited for the small hands and fingers of a small child than of an adult. Quite recently, towards the end of the study I discovered that children, with their tiny hands and fingers, find it much easier to manipulate the ocarina, given its size, than adults. With the size and weight of a normal human ear the ocarina is simply superb.

Psychologically not intimidating through size and sound

If anything, the ocarina is often referred to as “cute”, a much desirable feature for small children. The initial reaction to the instrument is that of “I can play this tiny thing”.

Psychologically, children want to “get the better of” the ocarina, to overcome it and be able to do whatever they want to do; a more desirable feature than it is opposite as an attitude towards a music instrument. A learner was, jokingly showing off playing Twinkle, Twinkle little star by blowing the ocarina through the nose; a clear indication of how the learners are uninhibited by the particular instrument.

Accessibility

It can be taught in a class in numbers exceeding 15- 20. A most distinguishing feature as it addresses accessibility; the ability to address many learners in a class environment. Classes are generally big (around sixty learners), making it a challenge to teach how to play an instrument, an activity that requires the learner to have physical access to both the teacher and the instrument. I have found it practicable and advisable to divide the class into manageable groups of maximum 15- 20 for one hour lessons twice per week.

The ocarina is doubtless the closest instrument to a choir at this level or even better in playing in such numbers in unison compared to even the most musical children voices at this age.

Affordability

It is impossible to think of any other well-tempered wind instrument that is cheaper. The closest other instrument that is traditionally used in teaching young children is the recorder whose shortcomings shall be discussed below. I have recently made the learners an offer that they pay me R5.00 per week from their pocket money until the full amount of R50.00 is paid for an instrument and they were enthusiastic. The first week did already

see five making payments and I want to believe that the rest had simply forgotten about the deal.

Ease of play

With a small range of a 9th only three notes, C, C# and D are duplicated with different fingering. Other instruments have more than three different positions for the same note more so in different octaves. Add to this, all notes are produced with almost the same effort or ease.

No assemblage

The recorder has three parts, the side flute has three; the trumpet two; the saxophone has the neck, the mouthpiece, the reed, the ligature and the strap in addition to the main body of the instrument. The clarinet has all of the above and so forth and so forth.

Accommodative volume

It has been quite noticeable during the course of the study that much as learners are excited and make erratic sounds without know-how on first contact with the instrument, they soon settle to disciplined behaviour as they realise that progress comes only through systematic approach. Ultimately noise levels become bearable and in fact enjoyable as the same learners begin to make discernible melodies or attempts thereof. This is unlike the whistle that is manipulated using the pea effect as was used in Hudson whistles that produced an intense sound travelling over a mile.

No squeaks

This makes it socially more acceptable and friendlier to the beginner.

Durability

In the three years that I have been teaching the instrument, the only damage incurred has been around the string. The body itself is very durable if well looked after.

Well-tempered and notation

Another most distinctive feature as it has bearing on the ability to teach in a class environment. A number of learners are able to play relatively the same note simultaneously without sounding disconcertingly out of tune. This is a feature that distinguishes the ocarina from many an indigenous instrument rendering them unsuitable for teaching in numbers in class.

Cultural versatility

Another most notable aspect of the ocarina is its versatility to lean both on the African societal tradition as on global requirements for musicianship. On it can be played traditional songs that can also be notated on staff.

Harmless

A most significant feature amongst small children who are constantly fidgety with the instrument.

No tuning

Most melodic instruments need tuning; a factor that renders them not so readily accessible particularly at elementary phase. Add to this, most tuned instruments are sensitive and easily put out of tune with the slightest positional interference regarding mouthpiece or strings; a feature that is not so favourable for children who are inclined to play haphazardly with any object with which they come in contact.

Open-ended technique

Above all, the ocarina has an open-ended technique that is transferrable to any other instrument at a later stage and age.

A glance at the above idiosyncrasies of the ocarina highlighted above testify to the suitability of the ocarina as an instrument that could be introduced early in the life of a child.

How can the general class teacher be involved to be able to teach music at elementary stage through the use of the ocarina?

- Just as the above features favor the child at primary school, the general class teacher stands to gain as well. The instrument is easier for a child, simply because of its minute size, but I personally have no difficulties playing it with my more than normally big hands.
- Another advantage for the general class teacher is that, because s/he knows the learners best, they are the best to introduce them to music
- You can stay just one step ahead of the class and use your normal teaching skills

to guide their progress. When children play more fluently than you, get one of them to demonstrate the next tune – using their skills to help you and the whole class.

- Ocarinas are many times easier to play than recorders and other similar instruments. And because the ocarina is so much easier to play, it is easier to teach.
- Finally, the study has provided a comprehensive one year music course/program for introduction at teacher training institutions (see Chapter Six)

What possible interventions can be introduced in the current syllabus to bolster music education specific to the South African situation?

- As is exemplified in the critique of the syllabus in Chapter Two, existing material for music in the current CA is written by people that have no idea as to the conditions in the schools involved in the study. It is, for example assumed that there are trumpets, guitars or violins at the schools, or music equipment such as from which learners can listen to the *Radetzky March* (Straus), *Soldier March* (Schumann), *Dolly's Funeral* (Tchaikovsky), or *The Bear* (Rebikov). The reality is that the vast majority of these learners cannot even afford an ocarina.
- Similarly as with the above question, a syllabus for Grades 4- 6 has been designed and recommended by the current study (see chapter Six).

In what ways can South Africa learn from other countries, if any, that use the ocarina for teaching and learning of music at primary school level?

At the time of writing use of the ocarina had taken root only in Britain through the efforts of the Liggins who have been working at it for the past four decades. Other countries like Germany and the Netherlands are reported to follow suit.

The Ocarina Workshop in Britain

The ocarina has for all intents and purposes escaped the attention of many countries where its use would be most essential. This is most poignantly so in African, South American and Asian countries some of which not only have poverty issues to grapple with but extremely large populations. After having been invented there in 1964 and widely and vehemently promoted by the Liggins, owners of Ocarina Workshop⁹, it is still struggling for wider recognition in British schools. David and Christa Liggins maintain that governments around the world increasingly expect children to play musical instruments at primary school. But who should teach? Many instruments are expensive, complex and require expert musical tuition and have consequently proposed that the ocarina be taught, wherever possible, by the class teacher because:

They believe the person who knows the children best is the best one to introduce them to music (as mentioned above).

The class teacher can stay just one step ahead of the class and use their normal teaching skills to guide learners' progress. When children play more fluently than them, they could get one of the learners to demonstrate the next tune – using their skills to help them and the whole class (as mentioned above).

⁹ **Ocarina Workshop®** is a family business centered in Kettering, Northamptonshire, England. Founded in 1983 by David Liggins and developed from 1989 onwards in partnership with his wife Christa. David and Christa's contribution to industry, education and music has been acknowledged in Parliament, and has been influential in the lives of thousands of young musicians.

Because the ocarina is many times easier to play than recorders and other similar instruments, it is easier to teach (as mentioned above).

Encouraging pupils' brains to develop to the 4th dimension

The Ocarina Workshop adds that educational progress is often measured in a one-dimensional way, from one point to another in a linear direction; e.g. learning the spelling of a new word, memorising a new fact, developing one more skill that takes the student along a line from A to B. Music is a whole new four-dimensional world set in space and time, whereby children begin to understand at how amazing it all is, thrill as they manipulate it for themselves, and share it with others.

This four-dimensional world requires four-dimensional progress and is described through a variety of words such as quantity, quality, understanding and enjoyment. So, with ocarina playing, as children regularly play more notes and tunes (quantity) they should be challenged to play a chosen tune with greater fluency, a more beautiful sound, better tonguing, etc. (quality).

As children's repertoire increases and their style of playing improves, so does their understanding. For example, as the physical requirements of playing become embedded in the brain, muscle-memory develops and enables playing the ocarina to become 'second nature', just as driving a car is for adults. Discovering that music comes from different times and places grows players' historical and geographical perceptions of the world. And reading ocarina music also becomes second nature through playing.

‘Understanding’ is not therefore limited to learning facts. It begins more importantly with a child’s brain developing through active participation and reflection: listening, watching, copying, reading, playing and performing. This understanding may be conscious (e.g. learning a musical note’s name) or unconscious (e.g. the feeling under the fingers of playing that note and its internalised pitch and sound).

Whilst most art can physically be described within three dimensions, music cannot. It happens in time and is audible one minute, gone the next. Our fourth dimension of ‘enjoyment’ relates to this thrill of the performing moment, of creating memorable experiences for the self and their audiences and the pleasure of sharing music with one another.

To sum up, whatever their age, children should regularly:

- play something new with their ocarinas
- improve the performance of something they can already play
- discover something new, consciously or subconsciously, about playing, music or themselves
- create memorable experiences through performing in class and/or the community.

Curriculum ideas for primary music

Programmes of study for primary music in England highlight the playing of tuned musical instruments.

Primary music lessons should be active and involve the whole class – just listening to recorded music or singing together is not enough. Instrumental music-making goes a step further and teaches new skills of musicianship, music reading and ensemble playing.

National Curriculum in England

Purpose

Music is a universal language that embodies one of the highest forms of creativity. A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon. The ocarina gives children an instrumental voice at the earliest opportunity so they can participate fluently in the ‘language of music’. They play tunes straight away, progressing more rapidly and easily than with any other tuned musical instrument. Ocarinas can be introduced by general class teachers as well as by specialists, demonstrating that everyone can be ‘musical’ and that music need not be the sole preserve of highly trained experts.

Aims

The National Curriculum for music aims to ensure that all pupils:

perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians;

learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence

understand that singing together is key to playing the ocarina. The Ocarina is at the same pitch as children's singing voices. Soloists, small groups, whole classes and larger ensembles can perform songs and instrumental pieces to a high standard with voices and ocarinas. Singing each song before playing encourages musicality and music reading;

understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Ocarina players and their teachers learn to read a variety of musical notations from the very first lesson, including staff notation. They experience all the inter-related dimensions of music through actively performing, and they can communicate fluently and expressively at an early stage with the ocarina. This naturally leads to improvising and composing.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

All these targets are attainable through whole class ocarina playing and performing.

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes ocarina materials are designed to sing first. Chanting lyrics rhythmically helps children to internalise rhythms before playing them accurately on the ocarina;
- play tuned and untuned instruments musically. Ocarinas are the simplest and most versatile of all tuned musical instruments; their simplicity makes high quality musical performance possible;
- listen with concentration and understanding to a range of high quality live and recorded music;
- experiment with, create, select and combine sounds using the inter-related music.

Once children have the skills to play the ocarina, they can be encouraged to experiment by asking questions such as “how many parts should a round be played in, and what will it sound like with voices only, ocarinas only, or both together”. They can also make first attempts at individual and group compositions through games, guided choices and their own intuitive experiments on the ocarina. Compositions can be easily notated using ocarina notation;

- sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. Rapid progress is possible in well-taught whole class ocarina lessons. This progress results in confident, fluent performing and high levels

of motivation. Pupils learn how music is put together and develop an acute aural awareness when playing ocarinas. The more they play, the more they can use this skill to improvise and compose;

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Ocarinas are simple instruments that lend themselves to fluent, accurate, controlled and expressive musical performance in solo and ensemble playing;
- improvise and compose music for a range of purposes using the inter-related dimensions of music.

playing a variety of different genres of music on the ocarina opens the way to improvising and composing; the ocarina's portability makes it readily accessible at all times and in all circumstances. Children can notate their compositions easily and effectively using ocarina and staff notation;

- listen with attention to detail and recall sounds with increasing aural memory;
- appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians.

Attainment and music reading

All the pupils in Year 2 learn to play the ocarina and are encouraged to perform in assemblies. This has a positive influence on the pupils' attainment and means that, by the end of Year 2, they all read musical notation.

Motivation

Pupils benefit from a well-planned curriculum with topics chosen carefully to specially interest them. For example, a Year 2 topic linked to the events connected with the Great Fire of London included every child in the age group taking part tunefully and enthusiastically in playing ‘London’s Burning’ on ocarinas.

All children play – all teachers teach

Standards are above average in music because pupils are taught well and because they are given regular opportunities to practise the skills learned, for example in assemblies. Effective strategies are used to involve special needs pupils in whole class sessions and to enable them to succeed. Opportunities for enrichment are good, as are the accommodation and resources. For example, before they transfer to the junior school, all pupils have the opportunity to learn to play the ocarina – and all teachers are involved in teaching them.”

Peer teaching – head teacher leadership

Popular ocarina ensembles – which are led well by the head teacher – complement pupils’ classroom experiences in music. Older pupils help to tutor the younger groups, another excellent example of distributed leadership. The head teacher’s active involvement and expert leadership of these groups gives a very powerful message about the importance of music education.

Skillful, competent, confident

At a lunchtime ocarina club Year 2 pupils were skilful, competent and confident performers. For example, after a short period of rehearsal they practised the tune, harmony and descant of the song Kumbaya and then, divided into three groups, played these parts together.”

Ensemble playing – happy parents

Older pupils rightly say that they would welcome opportunities to play in ensembles. The school is aware of this and has successfully introduced an ocarina group which is welcomed by pupils and parents alike.

Performance

Pupils are given good opportunities to perform publicly through concerts and festivals. For example, a group of pupils participated in an ocarina festival.”

High-quality music

Themed project work, currently pirates, inspires pupils and helps them to make excellent cross-curricular links in their learning. During the inspection the whole school practised ‘Pirates of the Caribbean’ for the end of year play, with high quality music heard from Class 4 ocarina players.

Link subjects

The school participates in local music festivals and pupils learn to play the recorder, ocarina and violin. Creative planning of curricular themes is improving the way teachers' link different subjects together.

Cross-curricular

The work pupils do is varied, interesting and covers all the appropriate areas of learning and subjects. There are many meaningful links between the different subjects and the shared teaching areas and high quality resources are used well. They enjoy learning to play musical instruments such as the ocarina.

AFTER THE STUDY

The learners

The following is a summary of what the learners could do after at least end of a three month period of music lessons using the ocarina. This is the absolute minimum time spent on any of the sample schools. Participation has always differed depending on commitment by each school.

Fingers used to play the instrument

The first lesson was to identify the five fingers that are used to play the ocarina which are- the right and left index fingers, right and left middle fingers and the left thumb. The fact that these happen to be the strongest and most agile fingers of both hands renders the instrument relatively much easier to play. As a result, learners are seldom confronted with technical challenges which might stand in the way of enthusiasm, especially at beginner

phase. Learners at this age are still growing physically, which means they are still nimble. Throughout the study, I did not come across any learner who had challenges with fingering save occasionally for the note B or combinations such as G and E. After one lesson all classes of at least 10 learners were able to identify the five fingers used to play the ocarina.

Rhythm exercises

That the majority if not all the learners are rhythmically adept made this particular aspect of the lessons enjoyable for both the learners and myself. Learners would improvise all sorts of movements to the rhythms thus exploiting the aspect of play which is crucial in child learning. I discovered that whenever there was a learner who had some problems with rhythm independence, they were at least aware of where they needed to put some extra work. I have progressively not allowed the learners to sound any note without a conscious, corresponding rhythmic value to it tapped with the foot, and have realised the immediate results that will stay with them throughout their future music activity.

Recognize all beats of the bar in 4/4

I deliberately conducted all rhythmic exercises in 4/4 time knowing any other signature will settle in at a later stage. These learners would play repertoire in other time signatures from their indigenous repertoire without even realising that such was not 4/4 but $\frac{3}{4}$, $\frac{6}{8}$ or even crochet triads generally regarded as compound rhythm.

It has been very important to have the learners be accustomed to counting to whatever they play- scales or melodies. As young children, there seemed to have been no

difficulties with this; especially given the fact that the learners come from an environment that is rhythmically very prolific; at least compared to a Nguni, and much more so a European tradition. Learners could comfortably count 1 and, 2 and, 3 and 4 and with one foot, and clap on and off any beat in the bar. The rhythm exercises were very popular with the learners.

Recognize semibreves, minims, crochets and quavers

Right from the beginning I made the learners play scales based on the above note value sequence uninterrupted. This is how they would always practice scales especially at the beginning of each lesson solo and in ensemble.

The first note - bottom C; the first five notes; and the scale of C Major ascending and descending

By the end of the trial period, all learners that attended classes regularly could hold and sound an emphatic bottom C; do exercises as illustrated below within the scale of C Major, and play the entire scale ascending and descending without a mistake and to a comfortable tempo in breves, semi-breves, crochets, quavers (and some, semi-quavers).

Twinkle, twinkle little star

By the end of a month or four lessons, all learners could play *Twinkle, twinkle little Star* to a comfortable tempo whilst counting and stamping with a foot and by the end of the study and depending on time and interest invested in the instrument, some learners could play an entire additional repertoire consisting of:

- *Kwela phezu kwendlu*
- *Yiza nezembe*
- *Happy Birthday*
- *Jojo Chilambe*
- *Bheki's Song*
- *Iph'inswempu*
- *Haenschen klein*
- *The South African National anthem*

This repertoire is presented in the Appendices in staff notation. Perhaps the most remarkable observation is the technical ability that the vast majority of the learners exhibit after such a short stint with the instrument.

Some of them have a naturally perfect finger technique that is transferrable to any other instrument. They close the holes well and do not struggle with seemingly demanding technique. Some also have a very musical, rich tone as a result of the technique rather than musical talent.

It is clear that even though the learners could play all the above items taken from traditional and township repertoire, they could not write the rhythms nor the staff notation at this stage of their musicianship. This has been due to limited time allocated for the study. I am convinced that these learners will have no challenge reading staff notation, given the fact that they already have the technique. I have realised earlier in my music career that where I thought I could not read well; the problem was inadequate technique.

Standing and performing solo and in a group

By the end of the trial period, all learners were accustomed to stand and perform solo and in a group.

Standing and performing solo and in a group in front of an audience

By the end of the trial period, all learners could stand and perform solo and in a group in front of an audience. Audiences have gone beyond the classroom and assembly in the local school. Learners have performed at conferences, festivals and competitions (see Chapter 3 section 3.2.5.2.).

Playing in different keys

By the end of the trial period, all learners could play in the keys of C Major, D Major, F Major and G Major using notes within the total range of the ocarina which is a 9th.

Practicing alone

By the end of the trial period, all learners were familiar with the concept of “practising”, especially alone with the intention of mastering a particular fragment of a song. The concept of playing that particular part 5 times without a mistake is an example.

No more “doodling”

Whereas at the beginning learners would blow wildly and squeakily into the ocarina whilst making frenzied movements at first contact with the instrument that kind of

behaviour had entirely disappeared by the end of the trial period making way for systematic and disciplined approach. Learners are progressively searching for melodies knowing that they would find them with continued effort.

No complaints about noise from other classes

As a result of controlled systematic and disciplined playing there has never been a complaint lodged from another class about disturbance emanating from the ocarina.

Teachers of CA

Generally, the teachers were never convincing in their commitment. This could be understandable considering the fact that they are genuinely overworked in most instances and regarded participation in the study as additional and worrisome responsibility. The general class teacher who is assigned to teach the CA occupies a pivotal position for any success of the endeavour to introduce the ocarina in teaching music as all efforts depend on them. They have to teach the CA in their entirety- visual arts, dance, drama and music and, as if that were not enough, all in the space of thirty minutes, or one period per week as a compulsory subject in a class of more than fifty learners; irrespective of talent.

Venda is one part of South Africa that has managed to remain relatively close to some features of indigenous heritage in the form of dance rituals such as malende or tshikona. The wider populace have direct reference to traditional leadership with all its ceremonies parallel to municipal and mayoral constituency. Public dances such as the domba, whereby teenage girls dance bare breasted are still performed without any reference to nudity that if one were to allude to such, they would be considered utterly insane. There

are annual competitions where all these traditional dances are performed, albeit with only the talented participating. Sarafina, derived from Mbongeni Ngema's theatre production of the same name, has entrenched itself as a legitimate dance genre representing township dance, perhaps to the detriment of gumboot, a uniquely and truly South African mine dance. All these are taught in the schools as extra curricula activities conducted by a local connoisseur.

A flashback on the incident when I found no learners at Jim Tshivhanelo on 10/8/2017 explains best the behaviour of CA teacher that one is most likely to find at the schools: "I was stopped on my way by some learners on their way from school shouting that there was no school today; whereupon I enquired from the principal by telephone who was quick to apologise that she had forgotten to inform me about the arts and culture competitions held at Tshedza Primary. She calmed me by saying that the following year we would participate in the competitions in a new ocarina category. I thought immediately that it is exactly that kind of absenteeism that would prevent us from entering such competitions. I decided to go and attend the event and was surprised to see so many schools participating in the most diverse activities such as dance (traditional and modern), speech, and acting- even modelling. Most surprising was to find the CA teacher diligently conducting the competitions and greeting me with "how are you?" without the slightest sign of wrongdoing. Just a few days before, I had met him in town and took time to explain to him the advantages of attending the ocarina lessons with me to which he vehemently agreed.

The parents

For the purposes of this study, I conveniently (purposive sampling) involved only the parents from New Nation. More for any other reason, they had known me over the years teaching at the school and performing with the learners both during parental meetings and end of school year functions.

Acquiring instruments for the learners

Much as the idea of schools buying instruments for use by the learners has been a primary motivation for the study, a most important aspect of musicianship is having and maintaining an own instrument; a personal bond. Some parents have been exemplary by acquiring instruments for their children and in the main these have demonstrated sustained progress.

Allowing the learners to participate in extra mural activities

I have steadfastly believed that the learners should exhaust all possibilities that result from their ability to play the ocarina and have as a result formed an Ocarina Ensemble that has performed an exciting repertoire at the school's (New Nation Primary) annual end of year function which is attended by community leaders, parents and the whole school. They have also participated at the Mapungubwe Cultural Landscape and Heritage Celebration 2016- the first major event for the group and resulted in invitation for the following year especially from the Parks Manager, Mr. Conrad. This is a four and a half hour trip from Thohoyandou and credit must be given to the parents who entrusted me and two teachers from the school to accompany twelve learners. We returned at 2H30 the following

morning dropping each learner door to door. A literal nightmare when some learners, asked where they stayed, would answer “next to my aunt’s “. Credit to the taxi driver who never showed any sign of impatience, whatsoever.

Other appearances have included performing for the Portfolio Committee, Arts and Culture during a visit in Limpopo, 2015; Colloquium on Liberation History, Memory and Contestation Conference, Khoroni Hotel, Thohoyandou, 15- 17 March, 2017; an interview with Univen Radio with three members of the ensemble, two parents and myself, 17 September 2017; Connecting Culture and Childhood, a Heritage Month Celebration of Music and Culture, University of Venda Art Gallery, 29 September 2017 and the newly formed Arts and Culture Renaissance Project (Univen) 13 October, 2017. Quite an impressively busy schedule for a newly formed ocarina group. The Heritage Month celebration event was attended by Thovhele Vho Gole Mphaphuli. Also in attendance were Prof. D. Thram (International Library of African Music) Prof. A. Emberely (York University), Dr. MJ Davhula and my supervisor, Prof. M.G. Mapaya who delivered the keynote address-all involved in validation of the study.

Accompanying learners to performances

On some occasions, particularly in the evenings, some parents have transported not only their own children but other learners to performances or events such as Lira or Selaelo Selota, popular national entertainers or “celebrities” as they are locally commonly known that have made seldom appearances in the Thohoyandou cultural landscape, thanks to a vibrant but unfortunately short-lived concert series organised by the university Music Department under the leadership of Professor M.G. Mapaya. The parents have

volunteered to make sure the learners are delivered at their respective doorsteps (after 22H00), much to my relief as I would have to do this myself or hire alternative transport.

Some parents have been involved in the performances by the learners by driving the Ocarina Ensemble to their performances. One such outing was to the University of Venda Univen Radio on 10th August 2017 where there were live interviews on the ocarina project involving the learners and their parents. The direct involvement of the parents in the initiative was significant in that not only could the parents voice their opinions, but they were able to experience what transporting the learners to and from such performances and dropping them at their doorsteps actually involves. Those parents have remained very close to the project and their children excel as participants. The same parents have expressed their gratitude having been able to attend performances by national idols such as Lira or Selaelo Selota as hosted by the university in recent times under the sponsorship of Arts and Culture Renaissance Project initiated by Prof. M.G. Mapaya, HOD, Music Department.

Flawed invitation to play Maphungubwe and Thulamela municipality annual festival

Invitation to both events were in 2017 cancelled at the last moment. Maphungubwe was falsely announced to be postponed until the weekend of 6th and 7th October, much to the disappointment of the learners who had participated the year before and had thoroughly enjoyed the outing. The Thulamela Show invitation was impossible to honour as it was confirmed less than 24 hours prior to the event and inappropriately scheduled for 10H00, during school hours.

5.4 MUSIC AS A SOCIALIZING AGENT

By the end of the trial period all participants including learners, parents, teachers, the community, taxi drivers had all been involved in activities initiated by the study and based on use of the ocarina. The learners were the main participants. The parents and community have witnessed performances by the Ocarina Ensemble at end of the year school functions and taxi drivers have transported the ensemble to and from their performances at festivals, concerts and conferences.

MY PERSONAL EXPERIENCES

In this section, I will describe my personal experiences over the entire duration of the study as the only teacher, in lieu of the initially intended involvement of research assistants. I assume that my experiences will more or less, to varying degrees, be comparable to those of a general class teacher. Assuming that in the near future and with the implementation of the ocarina in the schools, there will be teachers that are trained at least to the acceptable level to be able to monitor a music lesson. Just like myself, these teachers will progressively gain experience over the entire period of their preoccupation with teaching music through the ocarina.

As I discovered the ocarina, I assumed that I could teach music even at pre- school and took a job at one such school in Unit D, just outside Thohoyandou. The immediate realisation was that the children could not even hold the instrument properly, due to small hand sizes; much to my disappointment. It was then that I realised there was more to teaching music generally, and particularly to children, than meets the eye.

Children

First, as a saxophone player, who had always taught individuals that could already hold an instrument was the realisation that I was now about to teach children who had, in the first place, never been taught music; more so, through an instrument. They were not learning to play the ocarina by choice. I was imposing my hypothetical assumptions about what the ocarina can do, based on my experiences as an already trained, adult and even professional musician and teacher.

Luring attention

I had to come to terms with the fact that children, naturally, tend to be disruptive; lose concentration and must be enticed to lure their attention- at least more than adults would normally require.

The element of play

A most significant feature in child education that might seem trivial or even annoying for adults is the fact that children learn best in the process of playing.

Some learners are not musical

I always had to remind myself that some learners are not musical at all and so had to learn to approach each individual carefully and try to find what might interest them in music; even if it meant teach them in seclusion from the rest of the class. This remains a challenge if music is to be taught as a compulsory subject.

Disregarding numbers

I have, during the study, gradually learned to attend to a one or two keen learners from an entire school. Numbers have unfailingly always increased as soon as other learners realise the success of the few. I cannot count the number of times that I drove to Dzingahe to teach one boy who would also punish me at the end of each lesson by wanting me to write down whatever I had just taught him so he could practice at home. The result has been a growing interest from other learners that have joined him and have become a formidable ensemble that wins music competitions for the school. I have combined the two schools (with New Nation) for an invitation from the local municipality; thus, building genesis of an orchestra?

Going with the flow

I have used unconventional methods at times such as not teaching staff notation in order to learn a song. Some songs have such intricate rhythms if they were to be written in staff (which is a Western concept suitable for that type of music); yet the children play them from ear without any effort. These are not necessarily songs that they know or are from their traditional repertoire; instead some are from far away regions, but the learners play and memorise them effortlessly. This might lead to teaching music entirely without use of scores reminiscent of Big Bands of the Fletcher Henderson (Dixieland) era in the 1920s.

Playing the ocarina

I am now quite a prolific ocarina player, at least always a step ahead of all my learners; of course, not surprising for a saxophonist/ flautist. I have been playing the instrument for four years and carrying it daily on me. I am always thrilled when going for walks in the neighbourhood, or anywhere for that matter and I meet and play for children who always love it. Particularly in my neighbourhood, children either know the instrument's name, my name or both. This is particularly so as a result of South Africa being predominantly an outdoor country with children literally roaming the streets whenever they are out of school. This is something utterly out of question with any larger instrument and a big plus for the ocarina with an accommodative volume as well.

My research on the phone

I am always carrying my research project on my phone because whenever I am asked what it is that I am researching, I simply play a video recording of some of my classes.

CONCLUSION

This Chapter analysed data collected from all participants involved in the project and made corresponding findings. The study is therefore theoretically concluded even though the dynamism of the project has no ending. I continue to teach at both New Nation and Dzingahe Primary Schools for reasons that are explainable due to the very nature of qualitative research. It involves not only human beings, but children which renders it subject to emotion. I have a new Grade 4 class at New Nation which now has music as a compulsory subject as a direct consequence of the study. On arrival at Dzingahe for the

first lesson in 2019, the number one learner apprehended me by proclaiming that “It is taken you a long-time to get here (sic)” referring to the fact that I have, since the end of last year, been trying to “peel off”, so to speak.

CHAPTER SIX

RECOMMENDED SYLLABI

INTRODUCTION

Having worked with learners for the entire period before, during and after the study in the schools and community, I have gathered enough experience to determine what kind of material would be suitable for teachers and learners within the Grades 4- 7 age groups to include in designing two syllabi, namely one for Grades 4- 7 and another for prospective teachers in their final year of study, both for attention of the Department of Education. Attention was given to thorough drilling of counting as a basic element of musicianship, ethnicity in the choice of repertoire and psychologically the element of play whilst simultaneously inculcating discipline working alone and, in a group, and in front of an audience.

THE OCARINA METHOD MUSIC SYLLABUS GRADES 4 – 7 (by Joe Malinga)

This syllabus is intended to be taught at primary school by the general class teacher who would have completed the one year Ocarina Method for Prospective Teachers at training presented above in the present Chapter. It is designed for all learners in class, indiscriminate of musicality based on the theory that music study (activity) enhances performance in all other subjects as it activates both sides of the brain. Timothy Rice explicitly asserts that “all humans, not just those we call musicians, are musical to some degree, and that musicality (the capacity to make and make sense of music) defines our humanity and provides one of the touchstones of human experience (Rice, 2014)”. The syllabus is also based on the findings of the current study that not only can the ocarina be

used as an instrument for teaching and learning music in all South African primary schools, but that it is the best instrument for such use, specifically in the South African black and previously disadvantaged context.

Further, learners who have undergone this programme, that has not been implemented anywhere else in the country or continent, will be appropriately equipped for further music study as an examinable and passable subject using any other instrument of their choice at matric to guarantee a career in the music industry, both commercially and academically.

Based on my observation and assessment, the vast majority of learners that I have come into contact with at all primary schools can play repertoire with rhythms that are much more complex than can be explained at this level. As a result, I have chosen to let the learners play those pieces without them being able to read them in staff notation. This observation additionally highlights the latency of musicianship that goes to waste in the present South African school situation where music is not adequately accommodated.

The syllabus will be clear in terms of:

- What material shall be taught and
- Ensuring that learners are learning what is being taught
- To ensure this, the following will be provided
- Content of the syllabus
- Structure and sequence of activities

Assignments

Identification of outcomes as outlined by Bloom's (1956) six levels of cognitive processing, namely: Knowledge, Comprehension, Application, Analysis, Synthesis and Evaluation

Clear selection of instructional resources (source: Gross, 2009).

Recommendations for implementation

Number of learners per lesson period should not exceed 15

Learners should be given equal chance of participation

Faster learners should be encouraged to assist slower learners without themselves being disadvantaged

Learners should own instruments and wear them everyday

Grade 4

[Pitch, Rhythm, Meter]

To be covered conveniently over two school terms and not to be rushed as learners MUST CRUCIALLY and absolutely be acquainted with correct ways of doing things and avoid bad habits that will later be difficult to discard

Counting and rhythm orientation (daily at the beginning of each lesson)

Right from the beginning learners should be familiarised with counting as follows: 1 & 2 & 3 & 4 & as 8 equal on and off beats.

Learners should stand against the wall facing the teacher who demonstrates how to count properly

On and off the beat (slow tempo emphasised) - last man standing wherever applicable as an element of play (fun).

Gradually introduce clapping on selected beats first on the beat- 1, 2, 3, and 4; off the beat and combined. The teacher should indicate exactly which beat/s to clap on; e.g. clap on the 1 and on the 3; or clap on the 1 and on the 3&; on the 1& and on the 4& and so forth.

All exercises are done to a loud count of the four beats

Introducing the instrument- wearing the instrument; fingers used to play the instrument; the note C

The instrument is played always hung around the neck

Only the following fingers are used to cover the holes and produce all the chromatic series of notes over the entire 9th range of the ocarina, namely:

Right index finger

Left index finger

Right middle finger

Left middle finger

<p>Left thumb</p> <p>These also happen to be the strongest fingers of both hands</p> <p>Only the right-hand fingers are assigned to cover half closed holes</p> <p>The note C: Learners practice alternatively closing all the holes and sounding the note C and dropping the instrument to hang repeatedly faster until accustomed</p>
<p>My first three notes- C, D, E- long notes and short melodies ascending and descending</p>
<p>My first five notes- C, D, E, F, G- long notes and short melodies ascending and descending</p>
<p>My first six notes- C, D, E, F, G, A- long notes and short melodies ascending and descending</p>
<p>My first song- Twinkle, Twinkle, Little Star (first sung with lyrics and then played)</p>
<p>The C Major Scale ascending and descending</p> <p>Learners are made aware that the first seven letters of the alphabet are used for the names of the notes in music as follows: A, B, C, D, E, F, G and A</p>
<p>Scales Chart in tonic sol-fa and staff notation (see Appendix)</p>
<p>The Three Daily exercises in C (see Appendix)</p>
<p>4/4 Time- all exercises in 4/4 time</p>
<p>Repertoire in C Major and F Major- to be sung and played- Jojo Chilambe, Ndina Ndala, Twinkle, Twinkle Little Star, Happy Birthday.</p> <p>Repertoire to be introduced gradually with learners playing as ensemble</p>
<p>Singing of the National Anthem (recommended for assembly)</p>

All repertoire to be played with a count in and tapping of the foot

All tunes that render themselves to dance moves should be played thus

Grade 5

[Pitch, Rhythm, Meter, Dynamics]

The Three Daily exercises in C

Rhythm exercises

The same exercises as in Grade 4 with the tempo increasingly faster where desired without discomforting the learner. Remember, accuracy is essential!

Learners should wear flat shoes during music classes and proper counting should be administered to avoid BAD HABITS!

Simple Scale exercises through the entire octave

C, D, E – E, D, C; D, E, F – F, E, D; E, F, G – G, F, E ascending and descending through the entire scale

Simple Melody Dictation- systematically and increasingly using more notes

Starting on the same note

Ending on the same note

Ascending

Descending

Ascending and descending

Changing rhythms
4/4 and $\frac{3}{4}$ Time
Dynamics- the ocarina does not alter volume without affecting the intonation; so the volume remains constant with the tuning ¹⁰ . Therefore, dynamics should be demonstrated vocally.
Repertoire in C Major and F Major- to be sung and played- Jojo Chilambe, Ndina Nḁala, Twinkle, Twinkle Little Star, Happy Birthday, Yiza nezembe, kwela phezu kwendlu Repertoire to be introduced gradually with learners playing as ensemble
Singing of the National Anthem (recommended for assembly)

Grade 6 [Pitch, Rhythm, Meter, Dynamics, Harmony]
The Three Daily Exercises in C and D Major
Staff notation introduction- The Treble clef, Note names and identification After repeated exercise, learners should be given music to read possibly with songs or melodies that they know without warning

¹⁰ Increased or reduced volume can alter the note to as much as a semi tone

Writing out the stave- exercises
Melody dictation
Simple melodies for reading
Rhythm- Note values, Semi-breves, Half notes, Crochets, Quavers All note values are best practised during the scale exercises first with clapping and then with scales. Attention is to be paid that learners play in a comfortable tempo. REPEATED MISTAKES ARE A WAIST OF TIME!
Dynamics- the ocarina does not alter volume without affecting the intonation; so, the volume remains constant with the tuning. Therefore, dynamics should be demonstrated vocally.
Sharps and Flats Sharps and flats are there to produce the same intervals in all 12 different keys
Musical instruments per categories Indigenous: to the area or location Wind: ocarina, recorder, flute, saxophone, trumpet, trombone String: guitar, violin, bass Keyboards- piano, grand piano, synthesizers Percussion: drums, tambourine
Repertoire- Jojo Chilambe, Venda Song, Ndina Nḡala, Twinkle, Twinkle Little Star, Yiza nezembe, Khwela phezu kwendlu, Bheki's Song, Lullaby, Haenchel und Gretel, The National Anthem, Nans'inswempu, Bheki's Song, the National Anthem Learners performing both in ensemble and solo

All competent learners to belong to a school ensemble
Duets and harmonisation
The National Anthem sung and instrumental (recommended for assembly)
Capable learners should be encouraged to practice and perform the anthem wherever possible which might include official gatherings; hence it must be played without any mistakes. For most learners, these performance sessions might well be the only chance in a lifetime.

Grade 7
[Pitch, Rhythm, Meter, Dynamics, Harmony, Texture, Form]
The three daily exercises in C, D, G and F
Listening Sessions
The sessions serve to introduce learners to different kinds of musics and their brief accompanying histories to be narrated in story form rather than cold historical facts
Different South African music styles- Indigenous, Mbhaqanga, Popular, Township Jive
Rhythm- Note values, Semi-breves, Half notes, Crochets, Quavers, Semi-Quavers
Rests and tied notes
Dynamics- the ocarina does not alter volume without affecting the intonation; so, the volume remains constant with the tuning*. Therefore, dynamics should be demonstrated vocally.
Intervals
Correct Music Writing

Duets and harmonisation

Musical instruments per categories

Indigenous: to the area or location

Wind: clarinet, tuba

String: harp,

Keyboards:

Percussion:

The National Anthem sung and instrumental (recommended for assembly)

Repertoire - Jojo Chilambe, Venda song, Ndina ndala, Twinkle, Twinkle little star, Yiza nezembe, Khwela phezu kwendlu, Bheki's Song, Lullaby, Hanchel und Gretel, The National Anthem

Learners performing both in ensemble and solo with others commenting on the performances

All competent learners to belong to a school ensemble that can be called for performances in and outside the school- community gatherings, weddings, cultural events and annual shows from the Municipality, festivals, competitions and radio broadcasts

THE OCARINA METHOD FOR PROSPECTIVE PRIMARY SCHOOL TEACHERS

(by Joe Malinga)

Introduction

This syllabus is conceived based on the assumption that given the present situation in South African primary schools like the ones involved in the present study, no teachers are adequately equipped to engage in teaching music as a CA subject within the current school syllabus. It is designed to facilitate teaching of music by the general class teacher that is expected to teach music to all learners at primary school that might, just like them, not be particularly musical.

It is a realistic attempt to give the CA teacher some guaranteed training and safeguard against the current situation where teachers are randomly assigned to be in charge. It is my conviction that a year of introduction to music as a genre is at least an effective beginning towards establishment of the ability to teach music at South African primary schools. This does by no means assume that this teacher will be in a position to teach other genres, visual arts, dance and drama.

Naturally, implementation of the course will necessitate trained staff to teach it. Anybody that has formal training in music at tertiary level, regardless of the instrument they play, including voice, should be able to teach the course. This is primarily because the ocarina is an easy instrument to play. The course is a broad, simplified introduction to music based on the ocarina and focuses mainly on building the general musical IQ of the general class teacher rather than expertise.

Aim

To equip the general class teacher with basic skills to teach music at foundation phase using the ocarina- Grades 3- 7

Objectives

- To equip the general class teacher with rudimentary Music Theory and practice through a sound and working knowledge of the elements of music listed below under theory of music
- To enable the general class teacher to stand in front of class with authority
- To teach the general class teacher to play the ocarina (practical musicianship) adequately to be able to teach, guide and encourage learners
- Teach- can fully understand and demonstrate the elements of music- pitch, rhythm, tempo, meter, harmony, dynamics, timbre texture and form through the ocarina
- Guide- must possess sufficient self-esteem to be able to portray themselves as a reliable source of information
- Encourage- must keep abreast with the progress of the learners
- To instil sufficient confidence in the general class teacher to be able to guide and encourage learners who are ahead of them or more musically talented.

History of music

Indigenous music of South Africa

In addition to the music of the oldest inhabitants of the country, the San hunter gatherers and the KhoiKhoi, all other inhabitants easily identified by the twelve official languages of the country, have their distinct music (in alphabetical order)- Afrikaans, English, Ndebele, Northern Sotho, Sotho, Swazi, Tsonga, Venda, Xhosa and Zulu.

Jazz

Recognised as America's most significant cultural contribution of the 20th century

South African Jazz

No other African country has a recognised indigenous Jazz style dating back to the origins of the genre in the mother country beginning of the 20th century.

Classical music

Of European origin. Established in the royal houses and spread throughout the whole world through colonisation

Popular music

Generic term referring to music of the youth

Folk music

Music that originates in traditional popular culture or that is written in such a style. Folk music is typically of unknown authorship and is transmitted orally from generation to generation

World music

Popular music that is based on musical traditions from different parts of the world and that often has a rhythm that you can dance to

House music

Is a genre of electronic dance music created by DJs and music producers that originated in Chicago, USA in the early 1980s?

All other current music including Reggae, Rap, House, etc.

Theory of music

Music theory serves to explain the music that we hear or write which comprises of the following elements:

Pitch (melody, theme)

Pitch is the relative lowness or highness that we hear in a sequence of sound

Rhythm

Rhythm is the beat which follows the rhythmic pulse of the music

Duration- how long a sound (or silence) lasts

Tempo- the speed of the beat

Meter - the organisation of beats into recognisable, recurring accented patterns

Harmony

Harmony is the verticalisation of pitch. Often, harmony is thought of as the art of combining pitches into chords (several notes played simultaneously) as a “block”.

Dynamics

Dynamics refers to the degrees of loudness or softness

Timbre

Timbre refers to the quality of sound or the tone colour that distinguishes the different instruments described by words such as bright, dark, brilliant, mellow and rich

Texture

Texture is the number of individual musical lines (melodies) and the relationship these lines have to one another

Form

Form in Western music traditionally associated with the order of melodic, harmonic and rhythmic events (or the text) in a piece.

WHY THE OCARINA?

Amongst the many reasons why we have chosen the ocarina as the most ideal instrument for the general class teacher to use for teaching music, the following are most important:

- Because of it being easily available, the ocarina makes it possible to have lessons in music under the least equipped circumstances
- It is one of few instruments with which a whole class can be taught with each individual learner having access to an instrument and
- Probably the easiest to play and cheapest given what it can do

Much as the ocarina is well documented as an ancient instrument, its introduction into the school system has evaded music pedagogy, much to the detriment of countries that cannot, by all intents and purposes, afford the expense of teaching the art in its traditionally elitist conceptualisation. If the demands of capitalism were amongst the main reasons for this, ironically, the ocarina could be, eventually the very instrument that will increase the sale of all other music instruments!

Like other ancient musical instruments, the ocarina, dating back 12,000 years, was made out of clay, wood or bone and later glass, metal, ceramic and plastic. It originally had prominence in Chinese and Mesoamerican cultures. It was introduced gradually to European nobility through the Aztecs and became popular as a toy instrument. It was Donati Guisepppe from Bologna, Italy, who transformed the original two-hole Gemshorn (Germany) into a more comprehensive ocarina, or ‘little goose’, in Bolognese dialect. There are different types of ocarinas; traverse, pendants, inline and multi-chambered reflecting varied forms of innovation to fit adult use; but for the purposes of the Ocarina Method, the 5-hole ocarina designed by British mathematician John Taylor in 1964, shall be the instrument used.

What the Ocarina Method can do for the prospective teacher

The Ocarina Method is specifically designed for prospective teachers who have no previous formal training in music and cannot play any melodic music instrument. It is designed to equip the student with at least a working knowledge (transferrable to any other instrument) of the ocarina to enable them to teach all the elements of music.

On leaving the institution, the teacher should be able to say, ‘I can play a music instrument, the ocarina!’ They will, after all, have completed a year of formal music lessons. Fingering chart (see Chapter One);

Abbreviations:

TM- Theory of Music

PI- Practical Instrument

FIRST TERM

FIRST TERM (10 lessons)

[Pitch, Rhythm and Meter]

Introduction to the instrument (PI)

Counting and counting in (TM)

4/4 time (TM)

The first six notes of the major scale (TM)

The treble clef and notation/ reading music (TM)

Semi-breves- Minims, crochets (TM)

My first tune and other tunes using first 5- 6 notes of C Major (PI)

The Major Scale- C Major – ascending and descending ((PM, TM)

Definition of Pitch and Rhythm (TM)

LESSON ONE

Counting loud to 1 & 2 & 3 & 4 & with the stronger foot of the student (PI)

The ability to count properly is a most crucial starting point in musicianship.

Students should stand against the wall facing the teacher

The initial lessons should be in 4/4 and deliberately slow and comfortable

LESSON TWO

Wearing the instrument (PI)

Introducing the fingers used to play the ocarina, incidentally the strongest fingers of both hands thus facilitating more agility

Right index finger

Left index finger

Right middle finger

Left middle finger

Left thumb

Instrument is slung around the neck and tucked under the shirt when not in use. Should ideally be carried at all times

Improvise finger exercises without playing the instrument as yet

Rhythm- exercises with clapping (PI, TM)

Clapping first on 1 and progressively on other beats in the bar on the beat

LESSON THREE

Staff notation (TM)

Music is written on five horizontal lines known as the staff or stave, hence staff notation.
[TM]

A clef is inserted at the beginning of the stave [TM]. Students should practice writing the treble clef by following the teacher writing out it slowly in front of the class

The first seven letters of the alphabet are used to name all notes used in music, namely: A, B, C, D, E, F, and G written in capital letters.

The first and lowest note on the ocarina is C written as follows: [PI]

The note should be blown with increasing confidence repeatedly with the instrument starting from the down position (hands off).

Gradually, the note should be played following a count in after exercises in counting grouped into fours e.g.: 1 & 2 & 3 & 4 & BLOW C for four beats and repeat

Rhythm- clapping on the offbeat

LESSON FOUR

My first three notes C, D, E in staff notation [TM, PI] and played ascending and descending

Clapping on the offbeat on different beats. Long notes held for a bar, whole notes or semibreves

Ascending and descending

Rhythm- clapping on the offbeat on different beats in the bar

Learners should enjoy the rhythm lessons especially when done with last man standing!

LESSON FIVE

My first five notes C, D, E, F, G [TM, PI]

Long notes held for a whole bar

The F played with the whole right hand exaggeratedly away from the instrument to the extreme right. Ascending and descending played in half notes or minims

LESSON SIX

My first song Twinkle, Twinkle little star (with the 6th note A)

Always played to a tempo counted in!

Students should be given Twinkle, Twinkle, little star in written form and should figure it out themselves at home as a surprise!

After this, they should write out the melody themselves

Introducing crochets or quarter notes (written in 4/4 bars) (TM)

LESSON SEVEN

Meter and its writing on the staff [TM]

4/4 and how it is written out in the bar, with the bar divided into two independent parts [TM]

Students should write out the music so as to be familiar with writing

LESSON EIGHT

Reading exercises using the first five notes

Introducing C Major scale

Students should take turns coming to the front to read melodies written out on the board in front of the whole class

All music will only use note values learned up to now

Students should be given tasks to do as home work to ensure that they practice after school!

Exercises on the whole C Major scale with emphasis on F, A and C- all notes that are played without the right hand fingers

Emphasis on playing correct to the right tempo

Definitions

Pitch (melody, theme)

Pitch is the relative lowness or highness that we hear in a sequence of sound

Rhythm- the beat which follows the rhythmic pulse of the music

LESSON NINE

Assessment on everything done in the first term

LESSON TEN

Discussion of assessment

How many lessons should be given per week?

A barometer of interest- CRUCIAL!

This should give students and teacher a platform to evaluate all work done including difficulties some students might have encountered

Methods of approach including interpersonal dynamics

Remember the majority of students are not musicians

SECOND TERM (10 lessons)

SECOND TERM (10 lessons)

[Pitch, Rhythm, Meter, Dynamics and Harmony]

Quavers and semi-quavers (TM)

Rests (TM)

Dotted notes (TM)

Accidentals (TM)

D Major (TM, PI)

Repertoire in C and D Major (TM, PI)

Definition of meter, harmony and dynamics

LESSON ONE

Quavers and semi-quavers [TM]

Rests [TM]

D Major scale

Rhythm- Foot exercises done to loud counting and clapping

LESSON TWO

Dotted notes with practical exercises involving crochets, quavers and semi-quavers [TM]

LESSON THREE

Accidentals- Introduction to the concept of # and b illustrated on the instrument (TM)

Students should be taught which notes can be sharpened or flattened- C, D, G, A, (flattened and sharpened); B and E (flattened only); and F (sharpened only)

LESSON FOUR

Harmony- singing in harmony

Exercises with the Major scales to sharpen technique (PI)

More repertoire (PI) Ndina Nḁala

Students should sing in groups songs that can be harmonised

They should play simple melodies on the ocarina in ensembles with harmonised parts

LESSON FIVE

Khwela phezu kwendlu

LESSON SIX

Definitions

Meter- the organisation of beats into recognisable, recurring accented patterns*

Harmony- the VERTICALISATION of pitch. Often, harmony is thought of as the art of combining pitches into chords (several notes played simultaneously) as a “block”

Dynamics- Degrees of loudness or softness

Students to clap different metres whilst keeping a steady beat with their feet

Students should sing in different voices

LESSON SEVEN

Texture- Music instruments and families:

Wind, string, percussion

Students should be encouraged and familiarised with making their own instruments and playing them

LESSON EIGHT, NINE, TEN

Assessment and evaluation

THIRD TERM (10 lessons)

[Pitch, Rhythm, Meter, Dynamics, Harmony and Form]

G Major, F Major- through the entire range of the instrument to the lowest and highest notes in the scale (PI)

Listening sessions/ Indigenous musics of South Africa (TM), Jazz and South African Jazz

Repertoire in all covered scales (PI)

Harmony (TM)

At this stage students should be encouraged to play any of the repertoire available in the book- CRUCIAL

Definition of Timbre and Form

Crucial at this point that students are comfortable with their repertoire that they should present in class as often as possible. Each lesson should start with presentation of repertoire

LESSON ONE

Scale exercises and repertoire in F Major. Next to C, F Major is the most accessible key on the ocarina due to its central position on the instrument

‘Yiza nezembe’ and many other tunes that are best played on F Major

LESSON TWO

Indigenous musics of South Africa

Delineation: Music that is geographically native to South Africa

Listening of two songs from each of the languages. Videos with dances should be made available

Two songs from each of the languages to be played on the ocarina

LESSON THREE

Dixieland and New Orleans Jazz- an introduction and listening session- Louis Armstrong, the trumpet, clarinet, tuba.

Delineation: Jazz is a music genre that originated from African American communities of New Orleans in the United States during the late 19th and early 20th centuries. It has since been, played and enjoyed by people from all over the world. Its main characteristic is the element of the art of creating new melodies spontaneously over a given schema or chord structure.

Videos and pictures should be made available

Listening sessions to the music of Louis Armstrong, regarded as the father of improvisation

LESSON FOUR

Swing, Big Bands and Be Bop- the saxophone and the double bass

Listening sessions to the music of

Bennie Goodman, Duke Ellington, Count Basie, Charlie Parker, Dizzy Gillespie, Miles Davis

LESSON FIVE

Avant-garde and Free.

Listening session to the music of John Coltrane, Ornette Coleman

LESSON SIX

South African Jazz- Zakes Nkosi, African Jazz Pioneers

LESSON SEVEN

Miriam Makeba, The Dark City Sisters, Mahlathini and Mahotella Queens

LESSON EIGHT AND NINE

Assessment and evaluation

FOURTH TERM

FOURTH TERM (10 Lessons)

[Pitch, Rhythm, Meter, Dynamics, Harmony, Form, Timbre and Texture]

$\frac{3}{4}$ and $\frac{6}{4}$ time (TM)

Introduction of Combined Practicals (PI)

Timbre- music instruments- families (TM)

Listening sessions Jazz, South African Jazz, Classical, Folk, World and House (TM)

South African National anthem

Definition of Form, Timbre and Texture

LESSON ONE

Notation in $\frac{2}{2}$ and $\frac{3}{4}$ time

Students are familiar with these metres, they just need to be made aware of what they really mean and can be transferable to other metres such as $\frac{4}{6}$, $\frac{5}{4}$.

Clapping exercises in these metres

LESSON TWO

South African National anthem

Classical Music- a general overview of selected operas, Bach, Mozart etc.

Delineation: Classical music is art music produced or rooted in the traditions of Western (European) music, including both liturgical (religious) and secular music.

The National Anthem is a must for both combined practicals and as an examination item

Listening sessions and repertoire including, Ode to Joy (Beethoven, 1770-1827), Cradle Song (Johannes Brahms, 1833- 1897), Adante Grazioso, Eine Kleine Nacht Musik, Ein Madchen order webchen from die Zauberflote (Wolfgang Amadeus Mozart, 1756- 1791), Minuet in G (Johann Sebastian Bach, 1685- 1750)

LESSON THREE

Folk, World and House

Folk -is music transmitted orally, music with unknown composers, or music performed by custom over a long period of time

World Music-Traditional music from the developing world, sometimes incorporating elements of Western popular music.

House- A style of electronic dance music typically having sparse, repetitive vocals and a fast beat:

‘DJs specialising in techno, garage, and house’

Listening sessions

World music should include music from other countries in Africa, Asia, South America

Students have enough examples of House.

LESSON FOUR

Combined Practicals

Where else lessons can be individual or smaller groups combined practicals must involve the entire class

Students are expected to present their repertoire in front of the class solo and in ensembles

Listeners are expected to make remarks over the performance and give marks

This will give the students the chance to be able to give academic appraisal of performances and the music in general- specific elements such as tone, tempo, dynamics, body language of the performer, introduction of items, recognition of applause etc.

Remarks such as “I like it” or “Nice” will not be considered and will categorically be discouraged.

LESSON FIVE

Combined Practicals

Continued to give everybody a chance in preparation for a class presentation with invited guests at the end of the year

Invited guests will be the rest of the school, all teachers and the principal, members of the community and Department of Education

LESSON SIX

Combined practicals

LESSON SEVEN

Combined practicals

LESSON EIGHT

Combined Practicals

Definitions

Timbre (tone colour, range, instrumentation). The quality of sound or the tone colour that distinguishes the different instruments described by words such as bright, dark, brilliant, mellow and rich

Texture- number of individual musical lines (melodies) and the relationship these lines have to one another

Form- in Western music traditionally associated with the order of melodic, harmonic and rhythmic events (or the text) in a piece.

LESSON NINE

Assessment

LESSON TEN

Evaluation

Combined Practicals

Definitions

Timbre (tone colour, range, instrumentation). The quality of sound or the tone colour that distinguishes the different instruments described by words such as bright, dark, brilliant, mellow and rich

Texture- number of individual musical lines (melodies) and the relationship these lines have to one another

Form- in Western music traditionally associated with the order of melodic, harmonic and rhythmic events (or the text) in a piece.

LESSON NINE

Assessment

LESSON TEN

Evaluation

CONCLUSION

This Chapter presented the recommended Ocarina Method syllabi designed by me for 1) Grades 4- 7; and 2) prospective teachers in their final year of study, both for attention of the Department of Education.

CHAPTER SEVEN

CONCLUSION AND RECOMMENDATIONS

That the ocarina is both well-tempered and chromatic are doubtless the principal features that give the instrument the potential for use in class music. The instrument has kindled potential talent, initiated a crucial activity in the school space, and involved all that stand to benefit from it indiscriminately of talent, socio economic background or gender. For me as a music teacher, I have experienced immeasurable joy seeing those learners enjoying what they were being taught and proud to show off to their counterparts both at school and to the community at large.

This study has resulted from years of knowing exactly what the problem is, and where the gap in music teaching and learning, or even broadly speaking education, lay but probably because the solution was so simple and achievable, it has been elusive quite to the detriment of an entire continent. Personally, for me it has been one of those situations where one thinks a problem can be solved until one start trying to- much like chasing a mirage. The study has revealed alarming realities regarding music as a subject in the poor and majority of South African primary schools- some of which will be highlighted here.

First and foremost is that it does not exist. The reality is probably even that it never has- music has existed only as an extra mural activity amongst the black and indigenous African sectors of society under apartheid and over two decades of majority rule have not been sufficient to rectify this. Forty years of Old Mutual sponsorship in this direction has been for choral music. Is it coincidence that children were not sponsored to have ocarina competitions and ultimately other instruments and be globally viable?

The teachers entrusted with the massive responsibility of teaching not only music but the CA in general are grossly incompetent. This important responsibility is bundled together with Life Orientation and Life Skills whereby the teachers have had no training at all. Perhaps the hardest thing to come to terms with was the realisation at the end of the study that there was no one to continue with the work that I individually and long overdue, had initiated. All the learners that had been involved would not be able to access any help in case they wanted to continue with music. Not in any formal way.

Much as there was enthusiasm for music lessons in all the schools involved in the study, there was never a case of any school making an effort toward continuation. It was precisely this realisation that made me apply for funding so as to be able to teach at least five local musicians to continue with the work. Credit must be given to the NIHSS for their support towards this endeavour.

There exists an abundance of latent musical talent amongst almost the entire population of learners involved in this study that is to some appreciable extent preserved but only within the *malende* and *tshikona* traditions. Much work has to be done to use instruments similar to the ocarina to enable an early, integrated and comprehensive music education in the school system. The abundant latent talent has to be captured and nurtured to build a proud music industry with an informed listenership and audience for good music in the country, which certainly does not exist in the communities such as the one in which the study was conducted.

Obviously not much will be achieved if government is still vulnerable by funding organisations that do not have the education and development of the country and its future generations at heart. I have recently interviewed musicians for training to continue the

work that I have started in the schools and am already battling with the mentality of complaining about how little money is available as remuneration; when in fact I will be teaching and empowering them to be employed in the formal sector.

INDIRECT OUTCOMES OF THE STUDY

Amongst other outcomes, the experiment has yielded the following:

- Formers learners that were part of the study and have graduated to secondary school want to continue with music lessons (community outreach with children from other schools in the community).
- The learners in the schools want and continue to have music lessons making it difficult to stop with the study, and
- The study has attracted children from the greater community outside the schools that were part of the study

With the introduction of Saturday lessons at New Nation and Dzingahe, the learners are diligently attending with the parents supportive by giving money for transport. I teach a total of three hours with some breaks in between and some learners refuse to take these due to sustained willingness to improve

The model school

New Nation Primary School, by virtue of it being a private school, has found it easier to adopt music as a compulsory subject since the first term of 2018. Consultation for this establishment did not need to go through the hierarchy of SGB and the DoE but the

parents directly through a parental meeting. Also, the school has convenient numbers (for class music lessons) per class that do not exceed twenty; fifteen is deemed ideal.

The study began in 2014, whereby learners were, as they are today, expected to buy their own instruments; a tedious exercise as some parents were either not interested, ambivalent or could genuinely not afford to do so. Some learners found it more interesting to run around the school yard than take lessons.

As a result of continued teaching and learning past and present members of the now institutionalised Ocarina Ensemble participate in activities in and outside the school; the local university conferences; music festivals such as Maphungubwe, 2015 (some four hours away); music competitions involving other schools in the region; the visiting Department of Arts and Culture Portfolio Committee (2015) or even requests to perform the National Anthem for local government functions (Thulamela Annual show gala dinner 2018).

Lessons are allocated one hour per combined Grades 4 and 5; 6 and 7 each once per week. Younger learners from lower Grades are beginning to “grow into the tradition” of playing the ocarina as and when they reach Grade 4. 2018 has seen almost an entire new class, some of whom had elder siblings that had earlier taken lessons at the same school, enthusiastically and voluntarily having lessons. Also, the parents now need no motivation to buy instruments for the children. Besides, I have playfully reached an agreement with the learners that they can pay me in whatever instalments from their pocket money and I will record it until the full amount is paid. We have also agreed that should a learner forget their instrument at home, they can borrow one for the lesson or day (in case of an outing) at R2.00. This has minimised the tedious task of having to penalise learners who do not

have an instrument for class. And besides, the learners do not appear to have any problem with it.

I continue to be greeted joyfully whenever I arrive at the school; much to the envy of the other teachers who are quick to remark that the learners are happy to see me because they do not want to do “school work”; implying that music is not. I have suggested to the principal that capable learners should play the National Anthem at assembly and she has confided in me that you can hear a pin drop on the ground as the rest are solemnly observing silence in appreciation and envy. The results are testimony judging from the fact that learners no longer run wildly and notoriously around during break but are scattered all around practising on their instruments.

We have established a relationship with the local Thulamela municipality for the learners to be called upon whenever the necessity for the National Anthem at official occasions arises. Hence the performance at the Annual show gala dinner, 2018 and an invitation to the Indigenous Music Legacy Project at Phalaphala studios, Thohoyandou. For the last event, the municipality released a 70 seater bus to transport learners, with catering, from and back to the school during school hours and in time for them to return for their daily school transport. Participating were the entire Grades 3- 7 together with their class teachers. This event also marked the first time that learners from four different schools came together to perform as a united Ocarina Ensemble consisting of present and former learners of the school who have graduated to secondary school. They were quite a spectacle wearing their newly acquired uniforms imprinted- the Ocarina Method (front) MUSIC at my SCHOOL (back).

The Department of Social Development is also inviting the ensemble to participate during its events in the adjacent communities. An additional venue for learners, past and present, all teachers from the school, the community of largely parents and invited guests including the royal representatives or vhaMusanda, is the annual end of year graduation day held at a local church nearby. Members of the ensemble have been performing here since inception and some have been active for the entire duration of the project, the standard of performance is quite admirable. This year promises to be quite an event and much anticipated.

RECOMMENDATIONS

This study can make the following recommendations regarding use of the ocarina in South African primary schools for teaching and learning of music:

- Both the Ocarina Method for Prospective Teachers and syllabi Grades 4- 7 (included in the previous Chapter) should be adopted. This will ultimately lead to a situation such as everybody in the province will not only have heard of the ocarina but have played it as well.
- Workshops should be organised by the Department of Education and Arts and Culture to train musicians with a university degree how to teach the method which should be attainable for any musician irrespective of the instrument (includes voice, drums or percussion) that they majored in. One of the attributes of the ocarina is that it is, by all standards, relatively easy to play.
- This can be implemented regionally until the entire province is involved.
- Continuous assessment strategies should be put in place before implementation and strictly adhered to.

- A body comprising the Ocarina Method as a non – profit organisation and government should be set up to monitor progress.

Finally, and perhaps most importantly, the study also recommends that only the ocarina be used as a melodic instrument at primary school level amongst schools such as were involved in the study. Other instruments are utopic as they necessitate much more care and maintenance that these schools simply cannot afford. The ocarina could become the next pennywhistle in the life of South African music, only this time, with an academic instead of a purely commercial significance. Jazz pianist Andile Yenana once remarked about a street public sign in Cuba reading “No trumpets allowed!” signifying the popularity of the instrument in the ghetto back streets of that country. The same could be envisaged of South African streets with the ocarina, the difference being that it could never make that much noise.

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APPENDIXES

Music scores

Fingering Pattern

To play this note: (B) tilt the ocarina upward at approximately 20°

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Fig 1. Fingering Pattern

Twinkle, twinkle little star

Arrangement copyright © 2009 Chris Schuermans

Fig 2. Twinkle Twinkle

Bheki's song

Bheki Mseleku

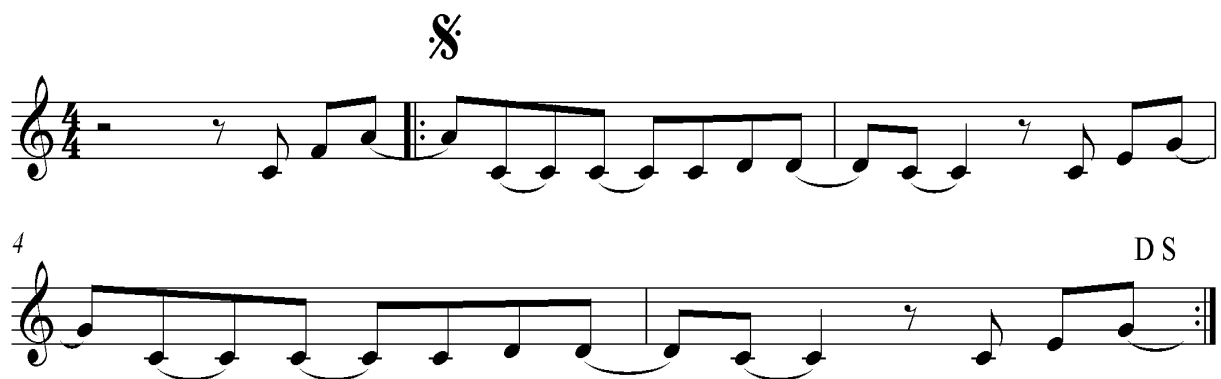


Musical score for Bheki's song, written in 4/4 time and B-flat major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a melodic line with a repeat sign. The second staff starts at measure 6 and includes a first ending bracket labeled '1st time' and a second ending bracket labeled '2nd time'. Below the second ending is the instruction '1st'. The third staff starts at measure 11 and continues the melody. The fourth staff starts at measure 15 and ends with a double bar line and the instruction 'D C'.

Fig 3. Bheki's song

Yiza nezembe

Traditional



Musical score for Yiza nezembe, written in 4/4 time and B-flat major. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a melodic line with a repeat sign and a section marked with a double bar line and a repeat sign. The second staff starts at measure 4 and continues the melody, ending with a double bar line and the instruction 'D S'.

Figure 2: Traditional

Khwela phezu kwendlu

Traditional arranged by Joe Malinga



Musical score for 'Khwela phezu kwendlu' in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a repeat sign. The melody is written in a single line. The second staff starts at measure 5, the third at measure 9, and the fourth at measure 14. The fourth staff ends with a double bar line and the instruction 'D S'.

Figure 4 Towship song

Hi twa ndlala

Traditional



Musical score for 'Hi twa ndlala' in 2/4 time. The score is written on a single staff with a treble clef. The melody is written in a single line. The score ends with a double bar line and the instruction 'D C'.

Figure 3: Traditional

Nans' inswempu

Traditional



Figure 5: Traditional

Jojo Chilambe

Traditional



Figure 6: Traditional

Lullaby

Joe Malinga



6

11

14

D C

Figure 7: Zulu traditional

SA National Anthem

Lyrics (Enoch Marikay Setongo (1860-1904)
C.J. Lagerheven (1673-1932)

Music by Enoch Marikay Setongo (1860-1904)
Marthina Lourens de Villiers (1885-1977)



3 Nko - si Si - ke - le - li A - fri - ka
5 Ma - lu - pha - ka - nyi - swu pha - nda lwa - yo
8 Yi - zwa i - ni - tha - nda - zo ye - thu, Nko - si
11 si - ke - le - la Thi - na lu sa - pha - lwa - ya.
13 Ma - re - na ba - la - ka Se - cha - ba sa he - so
15 O fe - di - se di - ntwa le ma - tshwe - nye -
ho, O se ba - lo - ke O se ba - lo -

31

Arrangement copyright © 2009 Chris Schuurmans

2



17 ke. Se - Cha - ba sa he - so. Se - Cha - ba
20 sa. South Af - ri - ka, South Af - ri - ka, Uit die
23 blou van on - se he - mel. Uit die diep - te van ons
26 see Oor ons e - wi - ge ge - berg - tes waar die
29 kron - se ant - woord gee. Sounds the call to come to -
32 ge - ther, and u - ni - ted we shall stand, Let us
35 live and strive for free - dom in South Af - ri - ca our land.

32

Arrangement copyright © 2009 Chris Schuurmans

Figure 8: South African National Anthem

PICTURES



Figure 11. Some of the most enthusiastic of the latest Grade 4s from New Nation Primary School (Singo H)



Figure 9. Some of the boys grouped together and always unwilling to participate (pic by Singo H)





Figure 16. The researcher explaining a point (Singo H)





Multigrade class doing the scale in symbols without the ocarina (pic by Singo H)

A very useful method for beginners on the ocarina as all notes in C major can be mimicked in hand signs or symbols.





Figure 11. Regular pleyer of Jim Tshivhelo primary school. (pic by Singo H)





Figure 13. Somebody has left their instrument at home and so can only watch enviously from the side (pic by Singo H)





Figure 15. An outing for the morning with learners and teachers from Dzingahe and New Nation Primary schools invited to perform at the Indigenous Music Legacy Project on 6 September 2018, Phalaphala studio, Thohoyandou. Pic by Malinga J)



Figure 16. Hard at concentration while playing the scale during daily exercises (pic by Malinga J)



Figure 17. Grade 4 class playing the note G. (pic by Singo H)



Figure 18. Young Grade 4 members attending the Indigenous Music Legacy Project, Phalaphala studios, Thohoyandou, proudly wearing their Ocarina Method/ Music at my School uniforms (pic by Malinga JM)

Appendix 1



TO WHOM IT MAY CONCERN

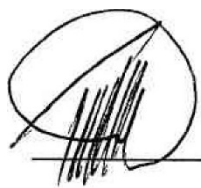
This letter serves to confirm the existence of the Non-Profit Organisation, Ocarina Method based in Limpopo Province, Vhembe District, Thulamela Municipality.

Figure 19: Children from the backdoor neighbourhood in Nhlalango, Swaziland having lessons with small passive participants that are never left behind (pic by Malinga JM)

The organisation is well known to the Department through its exciting projects/programmes aimed towards the preservation, promotion and development of arts and culture in schools.

It is recommended that the organisation be granted the opportunity, platform and any form of support to advance the envisaged projects and programmes.

Regards



20/01/2016

MR TV NETSHIVHODZA DATE

Website; <http://www.limpopo.gov.za>

The heartland of Southern Africa — Development is about people!

Appendix 2



Maniini Primary School

Emis : 930350422

Private Bag X 2261

Enq : Rasilingwane F.M Sibasa

Cell : 071 189 6679 0970

Email: maniiniprimaryschool@gmail.com

15 May 2018

Email :

To whom it may concern.

Dear sir/ Madam

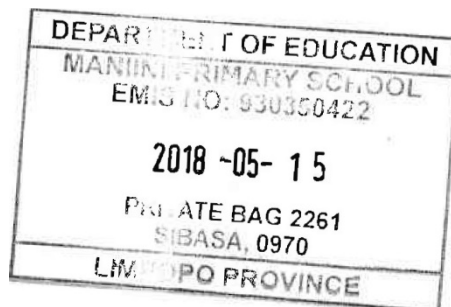
May this letter serve to certify that Mr. J.M Malinga has been conducting the Ocarina Method teaching music at our school for the past two years. The projects is a great help for CA, music, and we would like it to continue.

Yours truly

Rasilingwane

(Principal)

Rasilingwane F.M



Appendix 3

Declaration of consent

I, **Mr Ntshiheni MM! Principal** of Jim Tshivhanelo Primary School hereby give permission to voluntarily participate in this research study with the following understanding:

The student, Malinga Joseph, from University of Venda is conducting the research.

The research forms full requirements for Doctor in Philosophy, African Studies

Information will be collected by means of observation

My rights as the participant:

- I cannot be forced to participate in this study.
- I have the right to withdraw from the study at any given time.
- I have the right to decline to answer any question (s) I am not comfortable with.
- I will remain anonymous and my name and identity will be kept from public knowledge.
- Any information I reveal during the process of this study shall remain confidential, shall only be used for the purposes of this research and for publication in Malinga Joseph's thesis.

I grant permission for any information I reveal during the study, with the understanding that data collected will remain in possession of the interviewer, Joseph Malinga and his supervisor.

The identification particulars such as surnames and names will be kept securely safe in Joseph Malinga's office and thereafter the list will be destroyed.

Signature Participant



Appendix 4

Five year quantitative projection of implementation of the Ocarina Method in the study as follows:

Based on findings, conclusion and recommendations of the study, it is projected that 100 prospective teachers will do the Ocarina Method in the final year of their study, Bachelor of Education (B.Ed.)

Each will teach an initial 50 Grade 3 learners in their first year as qualified general class teachers with a one year music study

They will effectively be teaching 50 x 100 learners which equals 5,000 in the initial year. The following year remains the same for Grade 3- namely 5000 learners in 100 schools and 100 new teachers. The learners who were in Grade 3 in the initial year will have moved to grade 4 and still doing music. This makes for a total of 10, 000 learners.

After a repetition of the same process for 5 years, the initial group of learners will be doing Grade 7 and still doing music

From the learners' perspective, the total observation of the 100 schools for the duration of the project that is 5 years- 5,000 learners in each class from Grade 3 to Grade 7, i.e. 5 classes at 5,000 learners each, which yields 5,000 x 5 which is equal to 25, 000 learners.

From the teachers' perspective, it will be 100 teachers in 100 different schools for 5 years which will yield a total of 500 teachers.

These figures exclude passive participants who do not actively play the instrument but are cognizant of its existence.

25th October, 2016

Appendix 5

Comments from external examiners

The following comments from external examiners have been duly attended and included in the document in recognition of the value they add.

- Moving all methodological information from Chapter One to Chapter Three.
- Mention of the pennywhistle as an important instrument in South African music.
- Clarifying the issue of Hugh Masekela and other South African musicians that were involved in father Trevor Huddleston's band of the 50's not having been exposed to any formal music education at the time.

Prof. David Coplan is also herewith acknowledged as having made the following comments which appear in the text “ the pennywhistle has played a massive role in the emergence of South African black musicians and music onto the national and world stages for the better part of a century. There are numerous scholarly and popular works attesting to this (Coplan, 2019)”

- Limitations and delimitations have been modified and moved from Chapter One to Chapter Three.
- That the ocarina is both well- tempered and chromatic are indeed amongst the crucially important features of the ocarina that render it appropriate for teaching and learning music.
- Chapter four might indeed have given the impression of a mixed method study due to the quantification regarding attendance and absence of learners but this has been done to illustrate some of the obstacles one needs to consider for any meaningful intervention towards teaching and learning of music in the

schools. Equally, delving into the smallest details about conditions in the schools will lead to better understand of the problem that the study set out to determine.

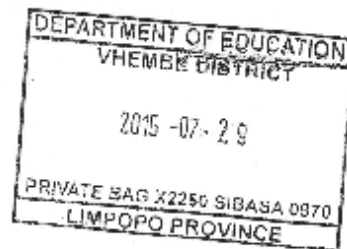
Appendix 6



LIMPOPO
PROVINCIAL GOVERNMENT
REPUBLIC OF SOUTH AFRICA

DEPARTMENT OF
EDUCATION
VHEMBE DISTRICT

REF: 13/3/2/9/3/1/R
ENQ: FUNGISANI A.E
082 300 0251

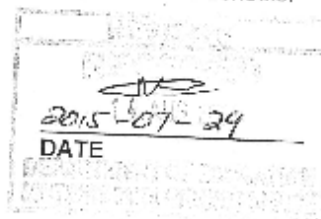


TO: JOE MALINGA
UNIVERSAL ACCESS TO MUSIC EDUCATION (UAME)

SUBJECT: REQUEST TO INTRODUCE THE OCARINA METHOD TO SCHOOLS.

1. The above matter refers.
2. You are hereby informed that your request to approach our schools for the purposes of introducing the OCARINA METHOD is granted.
3. Kindly note that the Department is not compelling schools to buy your product. The decision lies with the School Governing Bodies and School Management Teams.
4. As a Department we encourage efforts to keep our learners meaningfully engaged during their free time.
5. Please inform Circuit Manager and School Principals prior to your visit to schools.


DISTRICT SENIOR MANAGER



Tlocheneu Government Building, Old Parliament, Block D, Private Bag X2250, SIBASA, 0970
Tel: (015) 962 1310 or (015) 962 1331, Fax: (015) 962 6035 or (015) 962 2288

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