

M U S I C

in

S C H O O L S.

A dissertation on the modern approach to the  
teaching of music, with special application  
to South African conditions.

by

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*Ph.D. (C.U.) 1938*

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O.D.W.

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FORWORD.

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South Africa suffers from a form of cultural dyspepsia induced, as all forms of dyspepsia are, by an unbalanced diet.

It is economically impossible to maintain a sufficiency of good orchestras, operas, ballets and legitimate theatres throughout this country with the result that the public has very little outside cultural stimulation. There is, furthermore, little or no heritage of song, dance and folklore. The public feels the need of some emotional outlet and gropes in the dark to find it. To offset this deficiency and, fearful of their cultural ignorance, people clutch at safe conventions, frenziedly clinging to them as a drowning man to a straw. Our children must learn to play the piano or violin, take dancing lessons, learn to recite and play games. These little mites have emerged from infancy with no background of legend or tradition peculiar to them to stimulate them to expression and are compelled to struggle tearfully with some form of art, usually in the shape of a piano. The foundation upon which to build this experience is lacking and they give up in despair, having formed a lifelong repression in regard to the arts.

Our colleges of music are trying to develop an ever-increasing brilliance of performance which is not backed up by a general background of culture in the homes and schools of the mass. Like most other things/.....

things in this country, we suffer from maldistribution, one section of the population being over-fed with only one ingredient of a diet, while the masses starve on.

It is impossible to "culture" a population of adults and the only way to remedy matters is to attack the children. This for obvious reasons cannot be done in the homes and must perforce take place in the schools.

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

It is a fact to-day accepted by most thinking teachers, that the education of the child must be complete, homogeneous and co-ordinated. By this is meant education physical, mental and cultural for the development of this whole personality - body, mind and soul - and the inter-relation of all the subjects as opposed to the watertight compartments system where each subject was taught by itself with no relation to the others.

The subjects of the curriculum have been so chosen that all three sides of the child's personality are catered for; not only this, but the syllabuses are so planned that each of them in the hands of an intelligent teacher can be made to develop all three sides of the child. Arithmetic, as an extreme example, is mainly mental development, but becomes physical when actual weights and measures are handled, and cultural when the child is playing "shop-shop".

In the ideal school these three facets of personality would receive equal treatment and care would be exercised that none should become more highly developed than the others. The final product - all other things being equal - would be boys and girls alert and logical in thinking, developed and controlled in muscle as well as balanced and cultured in judging values. This Utopian state would be attained by the  
correct/.....

correct presentation of actual classroom material, sufficient physical culture and games and much scope for emotional expression through music, art, drama, literature and the other subjects which allow of such expression.

The extraordinary strides made in the world of science to-day, testify to the efficacy of our intellectual training, while the continual raising of records in the world of sport, testifies to efficiency in that direction. On the other hand, it must be evident to every thinking observer that cultural development, if it has not actually been retarded, has not progressed in the same ratio as the above. There have been no greater geniuses than Beethoven, Shakespeare and Rembrandt since their day. Instead, the nations stand opposed to each other in a chaotic welter of toppling thrones, civil war, revolution and religious persecution and culture has to struggle to maintain its place in the world.

The blame for the present state of affairs is generally attributed to economic factors and the hidden forces of governmental intrigue. On the other hand, it seems hard to believe that such a state could be possible if the masses of the nations were capable of sane, balanced and cultured judgment. If such  
were/.....

were the case, the powers would be compelled to seek other measures to combat the present evils; conferences and conventions could not break down if all signatories approached them without petty jealousies and with the desire to understand points of view other than their own; the need for power and greatness would disappear if the nations embarked upon a policy of mutual economic assistance instead of cut-throat competition.

It would seem that economic necessity in the present-day world looms so large that educators have been at pains to prepare our youth for the battle of survival which follows the attainment of the adult stage. In this effort, cultural education has been pushed to the background because it is of no immediate commercial value, and the result has been a population of experts and technicians, highly specialised in particular branches and possessing very little general knowledge. Failure to provide the boy in the school with a means of expression has made the man in the street a creature of repressions and inhibitions, lacking in sound judgment of the cultural values. The man in the street, lacking sane judgment, has played his part in making the nations what they are to-day.

Many schools realise the important part they can play in the general scheme of things and lay increasing stress on cultural development. Art and handwork have received powerful impulses and are better taught/.....

taught now than ever before. In many schools the powerful influence of music has been felt and an attempt made to put its teaching on a good footing. It must be admitted, however, that this subject in the schools for the masses has been grossly neglected, its objects distorted and its method confused.

This thesis proposes to lay stress on the cultural aspect of education particularly in regard to the teaching of music; its purpose is to crystallise the very hazy and conflicting ideas about its object and to provide material for its method; it is directed to the teaching forces of this country in general and to school music teachers and education authorities in particular.

It becomes necessary at this juncture to define culture. A cultured man has variously been described as one with a rich background, of wide reading, having a broad general knowledge, or with a liking for the arts. These definitions are generally "pet" ones held by people with a spurious culture in which the person concerned has a slight and superficial knowledge of the arts and a good deal of small talk. The superficiality of their culture can be discovered very easily when an attempt is made to develop the small talk. This thesis assumes that a cultured person is plainly and simply one having wide interests and good taste in whatever he does, says or thinks.

This/.....

This then is the aim of these cultural subjects. They should create in the child a spacious background of general knowledge of ancient and modern times, and of other countries as well as his own; they should train the child's taste, showing him how to recognise and like that which is beautiful and dislike that which is not. History, literature, art, dramatics and music have this object mainly in view as long as the scholar is not faced with the exigencies of an examination. In that case the teaching of the subject is reduced to a mere cramming of a certain amount of prescribed knowledge to be known parrot-fashion before a certain date.

Of the subjects mentioned, I regard music as the one which, if properly taught, can be made the most effective in creating in the child a spacious background and good judgment or taste. It is very closely allied to the folklore, legend and tradition of its people; it illuminates and is illuminated by the literature of the people; it is interwoven with the costume, dance and customs of its period; it is found in many different forms which call for a general knowledge of the instruments; it depicts our emotions and ideas and its rhythm is part of our life.

That, then, is the manner in which it should be taught and the syllabus should be devised accordingly/.....

accordingly. It should be elastic and should merely lay down broad principles which stress its ultimate cultural object. There should be no petty pinpricks and restrictions. The trees should not be unduly emphasised lest the wood be obscured.

In most schools, music is being taught by a general teacher who happens to have some knowledge of the subject and some ability in playing the piano. It would be impossible for such teachers, however heroic their efforts and altruistic their motives, to carry out the principles embodied in this thesis. It is necessary, therefore, for teachers possessed of musical ability to undertake a special course of training for the teaching of this subject.

Others of our present school music teachers are trained as pianists, singers or other instrumentalists and the difficulties arising in the teaching of music in schools are due to the difference in technique between teaching individuals and teaching classes. Such teachers have a wide knowledge of their subject, are excellent musicians and spare no efforts. Their lack of success is due to the fact that they cannot "get it across". Many a teacher with but the vaguest notions of music is far more successful in his work than the people mentioned above. A school music teacher should be first a teacher and then a musician.

The/.....

The whole idea of specialised music teachers has been contrary to the policy of South African educational authorities, but the main body of this thesis will make it abundantly clear that school music, if it is to come into its own, will have to be taught by properly qualified and comprehensively trained teachers.

Let me state immediately, in order to dispel the erroneous conclusions which inevitably are drawn from the above, that I do not propose the introduction of "subject-teaching" into the primary school, or that every school should have a music specialist whose sole work is to teach music. The first is even now a debatable point and one with which I heartily disagree, while the second would entail expense wellnigh impossible to meet under the present system of educational finance. The teacher of music should be one of the ordinary class teachers, qualified to teach any or all of the usual subjects in the primary school. In the secondary school he should likewise be a member of the staff with some routine work to do. Such teachers will have attended a further one-year course of training (outlined later in this thesis) subsequent to the completion of their ordinary professional courses.

The general function of this teacher would be  
the/.....

the raising of the cultural level of the school. In addition to some routine class work he would take, or possibly supervise, the music lessons and be responsible for the training of taste through listening and expression, bands and orchestras, social functions, concerts and the like. Much of this work would be extramural in the same way as is the work of other members of the staff in connection with sports, games and outings.

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CHAPTER I.

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EXISTING CONDITIONS.

A. THE SYSTEM.

It is necessary here to examine conditions as they exist to-day. I shall confine myself to conditions under the Cape Education Department under which all my South African experience has taken place.

DEPARTMENTAL INSTRUCTORS:

The Department has two Instructors in music, one for the Western and one for the Eastern Province. The function of these instructors is to supervise the teaching of music in all schools falling within their areas. They are to visit as many schools as possible, examine the singing, report to the Department and offer advice to the teachers. In addition to this, they have to examine students entering for the Teachers' Diplomas at the training colleges falling within their areas as well as examine the students offering music for the Junior and Senior Certificate. It is unnecessary to enlarge upon the number of schools falling within the jurisdiction of each of these Instructors or upon the distances which they are expected to travel. It is obvious that it is not humanly possible to do the task set them with any degree of thoroughness.

TEACHING STAFF:

The teaching of music may be delegated by the  
principal/.....

principal of the school to any member of the staff<sup>x</sup> and in some schools it is taken by each class teacher while in others a more talented member of the staff is responsible for it. In some of the city schools a part-time teacher, usually a professional musician, is appointed to undertake the work. All student-teachers at training colleges under the Department have to take a course of music<sup>z</sup> which is to all intents and purposes the same as that presented for the primary school.<sup>y</sup> It consists of a course in elementary theory, some sight reading from staff and tonic solfa and a little choral singing. The principal of the training college must submit towards the end of the course a schedule of marks to the instructor, who examines certain of the students at an oral examination and moderates the marks submitted by the principal. Forty per cent is regarded as a pass mark and these marks have no bearing upon the passing or failing of the candidate in the final examination, but merely go towards his aggregate and count towards the grade in which he passes. No mention is made in the syllabus of voice production or other singing technique; only a vague hint as to appreciation of music is given while nothing is said of presentation of material or technique of teaching. The syllabus is also strangely silent in regard to such very important matters as percussion bands, school orchestras, concert production/.....

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x: See Schedule H.  
y: See Schedule B.  
z: See Schedule C.

production and proficiency in piano playing.

SYLLABUSES:

In the primary school a syllabus<sup>x</sup> for each standard is laid down with no hint as to presentation. This syllabus consists of a certain amount of theoretical knowledge necessary for elementary sight-reading and a minimum of four, five or six songs per class per year. In the secondary and high school nothing is laid down at all. There are two optional courses in Theory of Music and Aural Culture, and Instrumental Music<sup>y</sup> for the Junior Certificate and one in Music<sup>z</sup> for the Senior Certificate. The result is that, except for those students electing to take the courses mentioned above for the examination,<sup>z</sup> there is little or no music in the majority of secondary and high schools

The syllabus for the primary school still approaches music from the old-fashioned analytic standpoint. The whole field of education has altered its approach and to-day subjects are studied with the necessary theoretical knowledge as an adjunct. Grammar to-day, has ceased to be a department of study by itself and has become an investigation into the structure of a language in order to illuminate and explain its phenomena. In the same way music in schools should consist of the singing of songs and hearing of music in order to develop in the child a love for and interest

in/.....

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x: See Schedule C.      y: See Schedule D.  
z: See Schedule E.      z: See Schedule I.

in the subject. The theoretical study should only be that which is necessary to render comprehensible what the child hears and sings.

The study of music in the schools is still a matter of learning a sound called "doh", then another called "soh" and thirdly one called "me". The importance lies not in the notes but in the relation to one another. Tunes are not laboriously built with these notes, but a knowledge of the notes as the unconscious ingredients assists people to appreciate the tune.

Sight-reading now takes its proper place in the scheme of things. It is not an end in itself and as such is less important. It is only a means of learning new music easily and quickly. A knowledge of sight-reading is more important in South Africa than in most other countries owing to the lack of traditional folklore and music. Our children do not reach the adult stage, as for instance in Wales or Germany, with a large number of traditional songs a part of their being as it were. Thus it becomes necessary for them to acquire some ability in sight-reading in order that this deficiency may be overcome as far as possible. In any case the conventional approach to sight-reading is faulty and is discussed in detail at a later stage.\*

B./.....

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\*: See page 39 et seq.

B. THE PRIMARY SCHOOL.

The system outlined above has resulted in necessarily poor supervision of the work in the schools. The majority of teachers, although it is admitted that they do their best, cannot be expected with the training they have had<sup>x</sup> and with the demands made upon them, to have a clear conception or a comprehensive view of the subject. In most cases a number of songs in the traditional style is taught. Very often such songs do not interest the pupils at all and as often they are beyond the range of their voices and capabilities. No method of teaching sight-reading is employed; the pupils are expected to learn sight-reading incidentally by actually sight-reading. Aural culture or ear-training is a vague term conveying little meaning to the teacher, while appreciation of music is confined, (and that in the more fortunate schools), to the playing of a few haphazard gramophone records or the hearing of a little wireless music.<sup>x</sup>

Very few primary schools are equipped with adequate halls and none with gramophones, wireless sets, records, percussion band sets, song books and other necessary equipment. Such articles must be bought out of privately collected funds.

A course in music for primary schools is given in detail later in this thesis.

C./.....

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x: See Schedule H.

C. THE SECONDARY SCHOOL.

The secondary school has of latter years unfortunately become dominated by the Junior and Senior Certificate examinations and as a result the tendency is to neglect those subjects which carry no marks for the examination.\* The whole system of examinations at the completion of the secondary course, coupled with public and commercial opinion, has a definite bearing upon music in the secondary school and tends to freeze it out of existence.

An excellent course in Aural Training and Theory of Music<sup>†</sup> as such is provided for the Junior Certificate, the drawback being that it is examined in a dreaded public examination at the end of the course. It is unfortunate, too, that the course is theoretical and academic and that general musical culture has no place in it at all. I have prepared students for this examination who have never played on any instrument in their lives and who, even after passing the examination, still know nothing of general music, hardly know the names of any composers and have very little appreciation. They were students who proved on test to have keen aural perception and some latent musical ability and who were seeking an extra subject to fill in the Junior Certificate course.

There/.....

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\*: See Schedule H.  
†: See Schedule D.

There is, too, a course in Instrumental Music<sup>Ⓔ</sup> for the Junior Certificate which aims at a certain standard of proficiency in the playing of an instrument - usually the piano or violin. It is possible for scholars to pass the examination in this subject without any theoretical knowledge beyond what is necessary to read the score and without any general musical knowledge, aural culture or training of taste.

It would be far better if these two courses were combined so as to ensure that the scholar, in addition to certain powers of execution on an instrument, had a fairly keen ear and some general knowledge of musical theory, elementary harmony, the great composers, elementary form, instruments and their sounds, etc.

The music course for the Senior Certificate<sup>Ⓝ</sup> is more to be commended in that it is impossible to take this course without a fairly thorough grounding in the elements of musical culture.

The whole difficulty with such courses is the fact that they are cursed with set examination papers at the end of the course. Teachers are, therefore, forced strictly to limit themselves to the matter laid down in the syllabus and to see that that is thoroughly comprehended, ready for regurgitation at the examination. In matters of culture of which music is but one facet, there are no absolute norms by which to judge the quality, so that an examination, if it pretends to examine the artistic merit, merely boils  
down/.....

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Ⓝ: See Schedule E.  
Ⓔ: See Schedule D.

down to the personal opinion and taste of the examiner.

A general course in music for secondary and high schools is outlined later in this thesis.

D. TRAINING COLLEGES.

It has already been stated that all students at training colleges are obliged to undergo a course of training in music. No regard is paid to the wishes or the ability of the student in this respect. Even tone deaf students as well as those with very weak aural perception or little musical ability must undergo this course - to the intense boredom of the students themselves and waste of time of the teacher. Others who have had an extensive training in music at the conservatoires or colleges of music are often obliged to attend these lectures. The result of this system is that those with little talent are given an even stronger distaste for music than they had before, while for the more proficient students it is a waste of time.

We have thus a vicious circle starting with weak teaching in the schools due to conditions outlined above and producing poorly prepared scholars with a distaste for music. Of these scholars a certain number pass on to the training college, after a dormant period in the secondary school, carrying their distaste with them. An ill-defined and compulsory music course there turns them into ill-prepared and haphazard teachers of music, unsuccessfully trying to cope with that which they have come to fear.\*

The universities of Cape Town and Stellenbosch  
have/.....

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\*: Cf. Malford Davies' "First Steps".

have been conscious of the lack of properly qualified school music teachers and have attempted, through their respective College of Music and Conservatorium van Musiek, to fill the need. There is, for instance, at Cape Town a course leading to the Teachers' Licentiate Diploma.\* It consists of three years of intensive training subsequent to the Matriculation or equivalent certificate, and aims at providing a teacher who is an expert at his instrument as well as one who has a fairly extensive musical knowledge and culture. The course is well-planned and in theory should produce excellent results. In practice, however, such teachers are not very highly successful in spite of their very extensive knowledge of the subject, their obvious zeal and their long training. The difficulty arises from the fact that they are first and foremost musicians and the matter of their subject is to them of far greater importance than the teaching of it. This is readily to be understood because they have been recruited from the ranks of the students at the College of Music rather than from the Faculty of Education and their subsequent training has been almost exclusively within the precincts of the same College of Music. They have never really been brought up against the practical difficulties of teaching as they would have been had they passed through the Faculty of Education. In the school, too, they are regarded by the scholars as being somewhat different from the ordinary teachers who partake of their daily life and rub shoulders with them in the usual subjects. This subtle difference in attitude is/.....

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\*: See Schedule G. and p. 141.

is of great importance in that it makes it very difficult for such teachers to become intimate with their scholars. This intimacy is of the highest value to the proper teaching of music. Openings for such teachers are necessarily rare owing to the limited number of schools large enough to afford a specialist not qualified to take any but his own subject.

Since 1932 I have advocated, through the South African Teachers' Association, the training of school music teachers by means of a one-year course subsequent to the successful completion of the ordinary professional certificate.

The two Universities mentioned have instituted such courses,<sup>x</sup> but they do not go far enough. From the rather meagre information provided by the prospectuses, it would appear that the course consists of elementary harmony, rudiments, form and acoustics and such practical work as the Director shall approve. It would be impossible for teachers with this training to carry out the principles embodied in this thesis. The course would be highly effective if the entrance qualifications were made high and the ground covered by the course considerably extended.

The inadequacy of the school music teachers up to the present time appears to have been felt, too, by the Department of Public Education for the Cape Province. A post-primary certificate music course<sup>g</sup> has been designed and came into operation at the  
Wellington/.....

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x: See Schedule G. and p. 143.  
g: See Schedule F.

Wellington training College in January 1938. The entrance qualifications for this course are high and the ground covered is more extended. It, however, still falls short of the ideal as it omits any study of harmony and counterpoint to allow of special classes and circumstances. It does not provide the teacher with very extensive equipment for the musical appreciation class, as the only things mentioned which seem to have this in view, are a knowledge of the lives of great composers and an elementary knowledge of form. The latter, from the syllabus, would appear to have been included more for the purpose of explaining the structures of melodies to be taught than for the musical appreciation class.

A proposed course of training for teachers of school music is outlined later in this thesis.

It is thus not surprising to find that the results of the teaching of music in the schools do not appear to be commensurate with the amount of energy and talent expended. Our young men and women as well as a number of our adults seem unable to progress beyond the stage of wallowing in a hazy slough of crooning and secondgrade jazz. If and when they do extricate themselves, it is only to find that they are now devoid of all interest in music for its own sake.

CHAPTER II.

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MUSIC IN THE PRIMARY SCHOOL.

THE FUNCTION OF MUSIC IN THE PRIMARY SCHOOL.

In 1935 there were approximately 92,000 children in European primary schools, almost 92,000 in Non-European schools and over 168,000 in native primary schools, making a grand total of about 252,000 children undergoing primary education.\* It may be assumed that not more than half of the European primary population would be drawn from homes of a fairly high social status where through the medium of such aids as wireless and gramophone, a certain amount of culture may be derived. All the others, including the coloured and native children, come from depressed classes where culture is practically non-existent. These facts go to show that but a very small minority of our primary school children may be expected to gain any culture from their homes and, more exigently than in almost any other country, compel the introduction of cultural elements into the primary school. Only at school can the cultural requirements and the means for emotional expression be provided.

The provision of an outlet for emotional expression, the training of taste and the supplying of cultural activity to fill in leisure would do away with many of our social evils which to-day are merely the result of either having nothing to do or of unnecessary repressions. Increased stress laid on  
cultural/.....

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\*: Education Statistics, 1935.

cultural work at the school undoubtedly improves the tone and discipline in the institution. It also has a very definite influence on the quality and output in all the other subjects. Dr. Dorothy Brock, Principal of the famous Kary Datchelor School, in a preface to "Music throughout the Secondary School" by Margaret Donington, says

"Music ..... is giving to this school .... something of real worth. I value it for its training in concentration, mental alertness, and the power of quick analysis; as a means of self-expression, ..... as an introduction to a whole range of new experience; and as one of the 'humanities' ..... through which girls may find that standard which is needed more urgently than ever in these days of gramophones and wireless.

"Most of all I value it for the ideal combination it affords of the individual and the community ..... and for the joy and vitality it brings into the school."

Mabel Chamberlain in her book "Ear Training",  
says

"..... young children, endowed as they are naturally with a strong rhythmic sense, can easily be trained to appreciate and understand the message of Goodness, Truth, and Beauty which music can so subtly and appealingly convey to the listener."

Having arrived at the conclusion that as much culture as possible must be introduced in the primary school, let us proceed to examine the various agents. It is pleasing to note that these have been  
greatly/.....

greatly increased in number during the past two decades. Such subjects as history and geography have been given an increasing cultural bias and their teaching to-day forms a very vivid contrast to that of twenty years ago. New subjects such as handwork, various forms of art work, civics and the like have been introduced. "Drawing" has changed from the mere copying of a few geometrical objects, plants and animals, to an alive expression of what is passing in the child's mind; music has developed from a mere exercise of the vocal cords to a live cultural agent of great variety and immense potency. Unfortunately, this development in music teaching is only the privilege of a very few schools in this country, the development having taken place overseas, particularly in Great Britain.

Of the cultural subjects on the time-table, music and art are the most important because their appeal is direct to the emotions through the senses of hearing and sight. The teaching of art has undergone a tremendous revival during the past decade. No educational conference or gathering of teachers is complete without its Art Exhibition, and we have had visits from people of the calibre of Mr. Lismer. Music, unfortunately, has not yet experienced this renaissance in South Africa.

Previously I defined culture as being wide interests coupled with good taste in thought, word and deed/.....

deed. It becomes necessary now to define taste. For the purposes of this thesis, taste is that capacity or power which discriminates between that which is beautiful and that which is not. This definition is applied in its widest sense to any stimulus from without, or idea from within affecting the senses, intelligence or emotions. This capacity provides a feeling of pleasure in certain cases and one of displeasure in others. The quality of the taste is dependent upon that stimulus or idea which occasions pleasure.

If a stimulus or idea which is commonly accepted by society as good or beautiful occasions pleasure in the subject, then we say that his taste is good, but when the subject experiences pleasure from a stimulus or idea which society commonly regards as bad or ugly, then we say that his taste is bad.

If this capacity is to be trained, then it must learn to provide feelings of pleasure for the accepted good stimuli or ideas. This means that countless progressive stimuli must be presented and that the subject must have countless new ideas to which this capacity can react. Then, by comparing his own reactions with the reactions of those whom he respects, the subject makes the necessary adjustments to bring himself into line as it were. This

adjustment/.....

adjustment may be conscious or not.

In the initial stages there are reactions only to those stimuli which appeal to the senses. Later, with the dawning of reasoning powers, he experiences reactions to stimuli which appeal to the intelligence as well and still later, with adolescence, to those which appeal to the emotions in addition to the others.

From observation in the schools where I have taught, I am inclined to believe that the mere experiencing of many stimuli to this capacity for discrimination or taste suffices for its training. I do not think that the comparison of the reactions of the subject with those of another is very necessary, although it undoubtedly accelerates the process. In this case we are faced with the danger of following a possibly bad example. I am of opinion that people with poor taste are merely those who have not had their attention consciously drawn to this capacity which they command, or who have not had the opportunity of exercising it sufficiently.

It will thus be seen that part of the work of the school, if it attempts to raise the child's level of culture, must be planned along these lines.

stimuli/.....

Stimuli must be presented through the senses for the child's capacity for discrimination to react upon. As the child enters school shortly after it has attained the age of reasoning power, the appeal should be mainly in that direction and later - particularly in the secondary school - the stimuli should have an increasingly emotional bias in their appeal.

The usual media in the school for this purpose are history, literature, art, handwork and music. It will be seen that these have their approach mainly through the senses of sight and hearing. It must be remembered, however, that these are not the only subjects which are cultural. Any of the others can be cultural in the hands of an intelligent teacher. They become cultural as soon as they call the child's sense of discrimination between the beautiful and non-beautiful into play, or as soon as they allow the child free rein for expression, or as soon as they create in the child an interest in other correlated general knowledge.

I have come to the conclusion based upon many years of close observation, that it does not matter which of the senses or which of the subjects is utilised as the medium for the presentation of the stimulus to be reacted upon. If the child's taste has been improved through training in music by means  
of/.....

of aural stimuli, then I believe that that improvement must manifest itself, for example, in his reaction towards the colour, outline and composition of a picture which presents a visual stimulus, but still to that same capacity of taste. In fact, I incline to the belief that his reactions to everything in life where this capacity comes into play is likely to be affected by the improvement.

A visit to Sidney Street Coloured Primary School, Cape Town, will convince anyone who is doubtful of this statement. Particular stress has been laid upon art teaching at this school and despite the fact that it is situated in the midst of Cape Town's worst slums, and draws its pupils from the most depressed and uncouth section of the community, the general tone and attitude of the pupils towards their work, play and fellows is comparable with anything to be found in our best primary schools. I have found the same to hold for those schools where music is well taught and, in fact, have experienced it myself. If one of these subjects, well taught, can produce these results, what could be said for the proper correlation of both?

Music performs a further very important function. Sir Walford Davies, in his "First Steps

in/.....

in Music", says:

"Music is truly an ideal school subject:  
it gives the children unique outlet for  
initiative and teamwork."

It is this idea of co-operation which I wish to stress. Choral singing above all other forms of co-operative work, induces that profound feeling of satisfaction and mutual pleasure derived from working together with others. In schools where combined singing is well taught, there is an amazing absence of petty jealousies and uncouth competition.

Music plays an important part in giving children mastery over their vocal cords, a developed sense of rhythm and a keen feeling for harmony. These three are not lacking in our South African youth, whose peculiar aversion to singing even en masse is merely due to the fact that there has been no development. It would be wellnigh impossible to imagine a group of South African boys and girls, no matter how carefully selected, indulging in the joyous abandon of song and dance as, for instance, the Austrian student group which recently toured this country. It is not due to a difference in temperament or ability, but firstly to the lack of traditional folklore and secondly to a sense of inferiority, set up by lack of control over their vocal cords, and  
confidence/.....

confidence in their sense of rhythm and harmony.

Music teaching in its broad cultural sense, and in the hands of a careful teacher who is himself a lover of music, would break down the taboos which our young people, particularly our young men, have built up round it. There has been so much of mere vocal drill and conventional song teaching beyond the range and comprehension of pupils, that music has come to be regarded as not being a natural mode of expression for the ordinary everyday boy and girl. Its teaching should never be incomprehensible or sentimental, should be closely correlated with other subjects and should always aim at the gradual improvement of background by knowledge of folklore, songs, dances and customs of other lands as well as our own. Taught in this way, children will come to regard music as something which they like, trust and wish to pursue.

A CURRICULUM OF MUSIC FOR THE PRIMARY SCHOOL.

A. ITS DISTRIBUTION ON THE TIME-TABLE.

In most schools it has been found convenient to allot two half-hour periods per week to music teaching. An average<sup>of</sup>/ten weeks per term would provide twenty lessons per quarter and eighty per year. A more ideal arrangement is three shorter periods of approximately twenty minutes each per week which would amount to thirty lessons per term and one hundred and twenty per year. This arrangement is recommended both by Sir Walford Davies<sup>x</sup> and Mabel Chamberlain<sup>Ⓢ</sup>.

The scheme of work for the year should be planned at the beginning so that each lesson follows logically upon the previous one, thus avoiding waste of time and repetition. Most authorities lay down an arrangement of a singing lesson which they recommend as a standard plan for each lesson throughout the year. I have found this arrangement not very satisfactory for the reason that lessons tend to become stereotyped. Hilda Parker in "The Teaching of Class Singing" recommends the following plan, for a thirty minute lesson:

INTRODUCTION/.....

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x: Walford Davies: "A Four Year Course in Music."  
Ⓢ: Mabel Chamberlain: "Ear Training".

INTRODUCTION: (a) Breathing exercise. (2 mins.)  
(b) Voice training exercise. (3 mins.)

PRESENTATION:

Step 1. Time. (5 mins.)  
Step 2. Tune. (5 mins.)  
Step 3. Ear-training. (5 mins.)  
Step 4. Song. (10 mins.)

The following is Sir Walford Davies' twenty  
minute lesson plan:

1. Singing a known Song. (3 mins.)  
2. Toning, Tuning and Timing. (3 mins.)  
3. New song. (4 mins.)  
4. Special lesson of the week. (6 mins.)  
5. Writing out a tune. (4 mins.)

Mabel Chamberlain suggests in three periods  
a week the following arrangement:

1st period: Ten minutes ear training, ten minutes  
voice training and songs.

2nd period: Twelve minutes sight singing, eight  
minutes voice training and songs.

3rd period: Eight minutes voice training and songs,  
twelve minutes rhythmic movement.

I do not care for Hilda Parker's arrangement  
because it is so stereotyped. On the other hand it  
is a plan which is far more than the majority of music  
teachers in the primary schools to-day employ.  
Sir Walford Davies' plan is far better in this respect  
as No. 4., the special lesson of the week, and the  
longest/.....

longest part of the lesson, may be altered ad libitum. My own arrangement, arrived at after many years of experiment, and given below, resembles this arrangement. Karel Chamberlain's plan has several advantages in that the time allotted to each part of the lesson is not quite so meagre. Its disadvantage, however, lies in the fact that she has separated the parts of the music lesson into more or less watertight compartments. This may be said in a greater or lesser degree of the other plans too.

My own plan is only partly conventional. Most normal children like law and order with little surprises thrown in, and for this reason my plan commences with formal voice drill and after that allows the teacher some latitude. After the formal voice drill, the children sing a known song, partly for purposes of practice but more for enjoyment. The lesson then proceeds to two inter-related parts which we may call, (a) Practice and preparation, and (b) Body of lesson.

These two together should take up at least half of the lesson, which should then be rounded off with the singing of another known song. The suggested duration of the various portions of the lesson should not be slavishly adhered to, but should vary with circumstances. The times suggested are merely indicative of the

relation/.....

relation of one portion to another.

The plan may be summarised as follows:

- |    |                               |           |
|----|-------------------------------|-----------|
| 1. | Voice and breath drill.       | (3 mins.) |
| 2. | Known song.                   | (3 mins.) |
| 3. | (a) Practice and preparation. | (4 mins.) |
|    | (b) Body of lesson.           | (8 mins.) |
| 4. | Known song.                   | (2 mins.) |

The curriculum will include three rough divisions as given below. I should like to make it clear, however, that the separation of music teaching into parts is anything but ideal, as these parts are so inextricably interwoven and dependent upon one another that partition is of necessity unhealthy. These rough divisions are:- Sight-reading, which presupposes and includes ear-training, the learning of songs, which in turn includes sight-reading and a certain amount of appreciation, and thirdly, musical appreciation which I propose calling the training of musical taste.

On the assumption that there are thirty lessons per term, the body of the lesson (No. 3(b) in my plan), would be directed towards ear-training with its attendant sight-reading in say eight of them; towards the training of musical taste which would include the singing of and listening to songs and the giving of planned gramophone and wireless recitals/.....

recitals in say seven of them, while the remainder of the thirty, i.e., fifteen lessons, would be devoted to the learning of as many new songs as can possible be fitted in.\*

The practice and preparation portion of the lesson (No. 3(a) in the plan), would naturally vary with the body. In the event, for instance, of the teaching of a new sound, say fe, this particular portion of the lesson would include the singing of the semitone doh te and practice in pitching the doh in passages sung or played by the teacher in various keys. If, on the other hand, the body of the lesson is devoted to the teaching of a new song, the learning of which is to be by sight-reading, the practice portion would be sight-reading exercises containing the leaps, phrases or rhythms which might prove to be of difficulty during the learning process. If the song is to be taught by ear, the general background, by which I mean for example the composer, nationality, atmosphere and etc., might be discussed.†

This plan results in a logical and nicely rounded main portion of the lesson. Children are prepared for it by the enjoyment of singing an old favourite beforehand, which at the same time divides it off from the rather formal voice drill with which  
the/.....

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\*: See Schedule A.

†: See Schedule A, Lesson 1.

the lesson commences. The plan has been extensively tried out by students in training at the Wesley Training College, Salt River, Cape Town, during the past five years and has given excellent results. It is of course assumed that the three main types of lessons outlined in the previous paragraph would be appropriately alternated with one another and conveniently spread out.\*

B./.....

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\*: See Schedule A.

B. THE TREATMENT OF EAR-TRAINING AND SIGHT-READING.

The term "ear-training" is surrounded with an aura of vagueness, and looked upon with a certain amount of apprehension and mistrust by the majority of class teachers responsible for music, and I propose here to clarify the meaning. In the first place, it is necessary briefly to examine the function of the ear in singing. Physiologically it is a mechanism for converting vibrations in the atmosphere into stimuli to the brain. Its function in the act of singing is tremendously important and requires a brief glance at the vocal cords. These are capable of producing sounds of various pitch, loudness and duration. The pitch is governed by the speed or frequency at which the vocal cords vibrate.<sup>§</sup> This speed, in turn, is governed by muscular tension placed upon them and the shape into which they are formed. The loudness is governed by the intensity or force of the vibrations<sup>§</sup> which in turn is governed by the force of breath expelled by the muscular action of the lungs. It is clear from this that pitch and loudness as well as duration are eventually determined by muscular manipulation. Absolute control over these muscles is, practically speaking, impossible although a measure of control may be gained by years of laborious practice. The amount of muscular energy required for a sound of a certain pitch or loudness is determined by the ear. Practice will/.....

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§: See "Text Book of Psychology": James pp. 54 et seq.

will give a sound approximating the required one but it is the ear which causes the final minute adjustments to make the note exact.

I do not wish to labour this point, but so many class teachers responsible for music have failed to realise the important controlling function which the ear exercises over the voice, that I feel I must drive the point thoroughly home. A man born deaf is invariably mute as well, not because there is any physical deficiency in the vocal or speech organs, but merely because the ear is not able to direct and control. For this reason the sounds taught them mechanically are unnatural. If a deaf-mute by some miracle of surgical operation could suddenly be made to hear, he would be able to speak very soon afterwards. The ear in the act of singing functions in exactly the same manner as the eye in drawing. The cleverest artist in the world who has never seen a cat either in life or in representation, could never draw one even with the fullest verbal or written description. The function of the ear is further elaborated in that part of the thesis dealing with statistics of aural perception.

If then the proper function of the voice depends entirely upon the controlling influence of the ear, it is reasonable to suppose that in order to gain accuracy of pitch and loudness the ear must be trained accurately to perceive them. Thus accuracy

of/.....

of tuning, or pitching notes depends entirely upon accuracy of pitch perception of the ear. On page 175 et seq., graphs are given which compare students with some systematic ear-training with others without such training. These graphs show that accuracy of aural perception in regard to pitch, rhythm and harmony can be developed by training of a proper kind. I have included these graphs because so many people are under the mistaken impression that they have "no ear for music" and that nothing can be done about it. I am inclined to believe that such people have fairly good aural perception at their command but have never learned to listen properly. They may, for example, never have been taught to distinguish accurately between pitch and loudness, or may never have realised that rhythm is not part of a melodic phrase. Sir Walford Davies, in a letter to me dated 28th February, 1937, says:

"Our percentage (of tone deafness) over here is very small, though aural perception is often weak simply through limited stimulus of this faculty. In fact, supposed 'tone deafness' and weak aural perception are more often due to want of exercise than to defects in hearing."

The Department of Public Education for the Cape Province, in its "Suggestions for the Consideration of Teachers",

on/.....

on page 308, states:

"The children's ability to sing depends directly on ear-training."

The term "ear-training" itself presupposes that the ear, i.e., aural perception, is capable of training, i.e., an improved degree of accuracy.

I have confined my attention thus far to pitch and tone perception, but the same holds true for rhythmic and harmonic perception.

The statistics in regard to perception which I present elsewhere, show that perception of pitch, rhythm and harmony differs in various types of communities<sup>x</sup>. In England the emphasis has been on pitch and rhythmic perception while harmonic perception has been rather neglected. Good music, after all, depends upon a perfect blend of good melody, rhythm and harmony and it will be necessary in a well regulated syllabus of music to lay stress on that particular branch of aural perception which is weak in that particular community. The point I wish to emphasise here is that not only is accurate tuning of the voice dependent upon aural accuracy in pitch perception, but the accurate timing or rhythm of the music is dependent upon accurate rhythmic perception. Just so is good part-singing/.....

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<sup>x</sup>: See p. 169 et seq.

part-singing dependent upon harmonic perception.

Sight-reading consists of the translation into sound of certain symbols printed upon paper. Certain of these symbols represent pitch, while others represent rhythm. In part-songs, still others represent harmony. If these are to be accurately translated into sound, and if the ear does all the controlling of the pitch, rhythm and harmony produced by the vocal cords, then surely accurate sight-singing presupposes an accurate ear. Driven to its logical conclusion, this would mean that it is unnecessary to teach sight-reading at all. All that is necessary is (a) voice exercises to give confidence in the vocal cords and (b) ear-training or aural culture to give accuracy to that which the cords produce. It is for this reason that I stated previously "sight-reading which presupposes and includes ear-training."

From the above it becomes clear that sight-reading must be directed not at the vocal cords but at the ear. Children, should, therefore, not be taught to sing new sounds, rhythms or harmonies, but to hear them. If they hear them accurately and can retain an aural image of their shape, then they can reproduce them accurately with sight-reading.

It must not be supposed that I do not

advocate/.....

advocate the singing of that which the scholar is trying to perceive aurally. The singing forms the practical execution of the aural image he has formed and would tend to fix and clarify it. Sir Walford Davies in his "A Four Years' Course of Music", on page 4 recommends the use of ear, voice, eye and hand simultaneously. He stresses the importance of the correlation of all these sensory organs and says:

"The five acts of listening, singing, reading and ..... picking out ..... on the keyboard will begin actually to fortify one another....., will tend to clear up difficulties by reinforcing one another's appeal."

The teaching of sight-reading in this country has suffered from confused ideas as to the place, function, object and mutual relationship of tonic solfa and staff notation. They are generally regarded as two separate and unrelated media for the transcription of music. This is not the case; nor was it the intention either of the inventors of tonic solfa or of the present day School of Tonic Solfa. Tonic solfa is intended as a crutch for those people with weak aural perception in regard to pitch, just as the French time-names were invented as a crutch for weak rhythmic perception. These two systems co-ordinate the muscles controlling the vocal cords and the muscles controlling the speech organs. The latter through constant usage have been brought under  
very/.....

very strict control and can by proper co-ordination with the muscles controlling the former, be made to be of material assistance to them in developing accuracy. I have found tonic solfa and in some cases the French time-names to be of very material assistance, but I have never developed their teaching beyond the stage of being a mere crutch to staff notation. I have found that staff notation can be very successfully taught through the medium of, and side by side with, tonic solfa. The method is perfectly simply and will be elaborated in the pages following immediately.

G./.....

C. AN EAR-TRAINING AND SIGHT-READING SYLLABUS  
AND ITS PRESENTATION.

The syllabus of work which follows is almost exactly that which was planned by a committee of the Music Group of the New Education Fellowship (of which I was a member) some years ago. It has been somewhat condensed and a section on the teaching of harmony, which I consider necessary, has been added. The syllabus as now presented differs also from the official syllabus of the Cape Education Department published in the Education Gazette of the 4th November, 1937.\*

In the first place, the official syllabus treats solfa and staff notation as two separate instead of as two complementary media; ear-training is a section by itself which only mentions pitch perception, consideration of time and harmony being omitted; song teaching suggests a minimum of four songs each for standards I and II, five songs each for standards III and IV and six songs each for standards V and VI! Ear-training is, further, confined to recognition of notes of the scale and no suggestion is made as to the copying and repetition of phrases and rhythms, nor of any other form of aural activity at all. It suggests that staff notation is "the ideal towards which should be striven" and states that where the  
teaching/.....

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\*: See Schedule C.

teaching of staff notation is found to be not practicable it might be postponed until standard IV. "Musical appreciation must be fostered, and occasional talks on famous composers are recommended. Whenever possible, a gramophone and a library of records should be acquired and used." The very form of the syllabus points to the fact that even the Education Department has lost sight of the true cultural aim of music in the primary syllabus as outlined earlier in this thesis. The syllabus suggests the teaching of 2-time and 4-time in standard I, while 3-time is left to standard II. Even to adults with fairly well developed ears the distinction between 2- and 4-time is difficult and I consider the teaching of these two times in standard I, without the contrasting 3-time, to be confusing. Compound duple time, according to this syllabus, must be taught before triplets when it is obvious that compound duple time consists of 2-time in which each beat has been divided into triplets. The syllabus further demands the singing of fe and ig in standard III, while their recognition is left to standard IV. It can never be emphasised strongly enough that ear-training, i.e. recognition, should precede singing, i.e. execution. It is clear to me that the introduction of this deplorable syllabus in our primary schools will do nothing towards placing music teaching on a proper footing, but will rather tend to add to the confusion.

The/.....

The work of each standard in the syllabus which follows, has been divided into time, tune and harmony. These should not be regarded as separate entities and care must be exercised that children do not gain that impression. Time exercises, when comprehended, should be clothed with a tune and coloured with harmony to show its proper function.

STANDARD I.

- TIME: 2-, 3- and 4-time, (recognition and discrimination only by tapping and rhythmic movement). (pp. 51-54).
- TUNE: Doh, me, soh, doh', soh, the first three placed on a three-line staff with the others placed above and below it respectively. (pp. 54-56).
- HARMONY: Recognition of the sound of the doh-chord as quite distinct from any other chords. (p. 56).

STANDARD II.

- TIME: Time signatures of the times learnt in standard I; notes, 1, 2, 3 and 4 beats in length and corresponding rests (U, D, D, O, F ———) barring of these times and the singing of simple phrases on one note containing only the times and notes learnt. (p. 57).
- TUNE: Soh, te, ray', ray, fah, lah on a five-line staff; the scale stepwise. (pp. 58-62).
- HARMONY: Discrimination between doh, soh and fah chords (i.e., 5/3 chords on tonic, dominant and sub-dominant). (p. 62).

STANDARD III/...

STANDARD III.

- TIME: Half-beats ( $\text{♪♪}$ ),  $1\frac{1}{2}$ - and  $\frac{1}{2}$ -beat rhythm ( $\text{♪. ♪}$ ), and  $\frac{1}{2}$ -beat rests ( $\text{⏏ ⏏}$ ). (p. 62).
- TUNE: The more common leaps of a third, fourth, fifth and sixth consisting of notes already learnt; the introduction of fe and ta. (pp. 64-68).
- HARMONY: The recognition of a change of doh by the introduction of fe in the dominant seventh chord on ray and the introduction of ta in a similar chord on doh; recognition of two-part harmony, i.e., duet. (p. 68).

STANDARD IV.

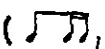


- TIME: Triplets ( $\text{♪♪♪}$ ); compound duple time. (p.69).
- TUNE: The introduction of key signatures; the staff notation representation of fe and ta in the more common keys; the singing of simple one remove transitions. (p. 70).
- HARMONY: Recognition of doh in more advanced transitions; listening to two- and three-part harmony, i.e., duet and trio. (p.72).

STANDARD V.

- TIME: Quarter-beats ( $\text{♪♪ ♩}$ )( $\text{⏏⏏⏏⏏}$ ). (p. 74).
- TUNE: The introduction of se; the recognition and singing of the phrase me fe se lah. (p. 74).
- HARMONY: The recognition of minor chords; listening to accompaniments and hidden melodies. (p. 76).

STANDARD VI/.....

STANDARD VI.

- TIME: Other pulse divisions ( , ,  etc.)(p76)  
other unusual time signatures  
( $\frac{2}{2}$ ,  $\frac{3}{8}$ ,  $\frac{4}{2}$ ,  $\frac{4}{8}$ ,  $\frac{3}{2}$ ,  $\frac{3}{8}$ , etc.).
- TUNE: The introduction of other accidentals in the scale. (p.77).
- HARMONY: The recognition of very elementary harmonic progression, particularly in cadential phrases; improvised accompaniment. (p.77).

I propose now to elaborate the sketchy syllabus given above and to outline the method of presenting the material. It will be noted that never is the teaching directed to the voice, but always to the ear and thence to the voice. The sub-standards have not been mentioned for the reason that there should be no sight-reading and very little formal work done there. The kindergarten syllabus should consist of rhythmic movements, tapping and handclapping to various kinds of times, viz., march, waltz, running and skipping, or 2-, 3-, quick 4- and 6-time. Children should learn to recognise and designate various kinds of music, viz., jolly, sleepy, sad, angry, martial, etc. This naturally should be in addition to their song work which I mention later. It will be noted that the sub-standard work is pure ear-training. It is unnecessary here to elaborate the sub-standard work as it is being reasonably well taught.

In/....

In large schools it is often possible to obtain the services of a teacher of eurhythmics. I do not, however, propose to go into detail in regard to this branch of rhythmic training as it falls without the scope of this thesis; but it should be borne in mind that it is of very material assistance to the teacher of music who should work in collaboration with the teacher of eurhythmics. This form of training interprets musical rhythm in terms of bodily movement and forms a close association between the two. Bodily movements are mentioned in the pages following and the intelligent teacher will find many opportunities of consolidating rhythmic feeling in his pupils by amplifying the hints given below.

DETAILED PRESENTATION OF ABOVE SYLLABUS.

STANDARD I.

TIME: The time work for standard I might be taken in the following stages, appropriately spaced with the song work and appreciation work throughout the year.

(a) Revision of the rhythmic work done in the sub-standards with particular emphasis on 2- and 3-time. If the children are told to go across the room in step with  $2/4$  time, they will march like soldiers, and in step with  $3/4$  time they will turn round and round. If space will not permit they may be allowed to do arm movements/.....

movements at their desks.  $2/4$  Time will result in jerky up and down movements while  $3/4$  time will result in swaying or circular movements.

(b) The next stage is to analyse these two times into their strong and weak beats. The teacher sings a phrase in  $2/4$  time consisting of one-beat notes and asks the children to listen for the strong beats. On repetition the children are asked to tap the strong beat on the floor with the foot. Teachers should not be dismayed if the first few attempts at this result in noisiness and unseemly hilarity. Little children very quickly work this off and become very keen on picking out rhythms in this way. The next step is to repeat the phrase while the children tap out the weak beat with their finger on the desk in addition to the strong one on the floor. The whole process is now repeated with  $3/4$  time and at the conclusion the children themselves, if the lesson has been properly handled, will tell the teacher what the difference in the two times is. The terms 2-time and 3-time, or any other term which the teacher is accustomed to using, should not be introduced at this stage. The children themselves will arrive at the correct names at a later stage without any help. They should merely be called marching time and turning or waltz time.

(c)/.....

(c) The children should now be encouraged to invent similar phrases, preferably on one note. Those who find this very easy might be encouraged to use more than one.

(d) Analysis as above of 2/4 and 3/4 phrases, starting on weak beats and containing occasional 2-beat notes.

(e) Invention by children of similar phrases as above.

(f) 4/4 Time should now be introduced with extreme caution. It is easy to mistake the medium third beat for a strong one and thus to confuse it with 2/4 time. The first examples of 4/4 time should be at fairly quick tempo so as to force children to trot in time to it. It can thus be contrasted with 2-time which they feel to be a soldierlike march.

(g) 4/4 Time should now be analysed by tapping as outlined before. I suggest that the strong beat be tapped on the floor with the foot, the weak beat on the desk with the finger of one hand and the medium beat with the knuckles of the other. There will be some confusion and difficulty, but if the children have had sufficient experience in tapping out times prior to the introduction of 4/4 time, they will grasp  
the/....

the rhythm fairly quickly.

(h) The invention of 4/4 time phrases by the children.

TUNE:

(a) The first step should be the inculcation of a feeling of tonality, i.e., the recognition of doh. This should be done in the following manner. The teacher proposes to play a game of catch-catch with the children with the sound of doh as the "den". The doh chord is played strongly and firmly in, say, the key of E flat. Then doh is sounded and the children made to sing it. One child is "on" and tries to catch the others. On catching one, the victim must sing doh. If he sings it correctly he is allowed free, but if he cannot get it then he is "on". The teacher should repeat the doh fairly often and let the children hear it and sing it over and over again during the game. This game, if impracticable for reasons of noise or space may be amended as follows. The "on" child stands in front of the class, counts ten slowly and then points suddenly to any one of the children who must then sound doh. The next step is the singing by the teacher of phrases ending on doh, and the children individually picking out the doh. Later doh should appear in the middle of the phrase and still later it might be left out.

(b)/.....

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(b)/.....

(d) This stage should consist of sight-reading and the invention by the children of little phrases made up from the notes learnt.

(e) "Little doh" (doh') is now introduced using the same method as above, and after that "great soh" (sch,).

(f) The reading and invention of phrases containing these five sounds. Doh' and soh, should be written respectively above and below the three lines. Later, doh should be placed on the space, sometimes above and sometimes below the first line, while the positions of me and soh are correspondingly altered.

#### HARMONY:

Harmonic training in standard I should consist of the recognition of the firmness and finality of the sound of the doh chord. This chord should be designated "the home chord" or "the safe chord" and children should learn to pick it out from amongst random chords played by the teacher. At first the top note of the chord should be doh and the chord should appear at the end of the progression. Later its position may be shifted, and still later, the top note varied to me or soh.

STANDARD II/.....

STANDARD II.

TIME:

At some convenient time during the year the time signatures 2/4, 3/4 and 4/4 might be fitted to the rhythms already known by the class. This is a piece of purely theoretical knowledge and might be taught as such. It would form quite a pleasant break in the usual run of singing lessons.

The semibreve, dotted minim, minim and crotchet should now be presented as the 4-, 3-, 2- and 1-beat notes. The presentation should be exclusively aural and only after the majority of the class can recognise these notes sung in phrases by the teacher should any singing of them be attempted. At a later stage during the year the corresponding rests should be taught in a similar manner.

Staff notation notes should be used on a single-line staff for all such time phrase work. Although I do not consider it necessary at this stage to introduce the tonic solfa equivalents to these note lengths, or the time setting-out of this medium for these rhythms, I have taught and advised my students to teach them so as to fall within the demands made by the official syllabus. Any name might be used for the notes placed on the single-line staff. I have made it a  
practice/.....

practice to call the note doh in order to impress upon pupils the inter-relation of the two media.

The time work for standard II may be divided into any number of lessons at the discretion of the teacher depending upon the ability and rhythmic talent of the class. The actual presentation should be spread out over the year and the material presented at each lesson might be consolidated and practised during part 3(a) of the lesson/<sup>as</sup>suggested on page 36.

TUNE:

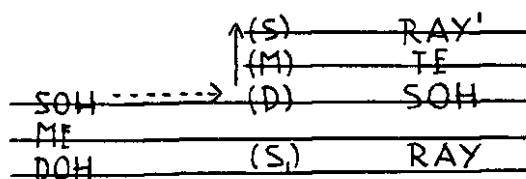
The soh chord should be introduced in one lesson in the following manner:-

- (a) Practice of doh chord upwards starting on various dohs, using a three-line staff.
- (b) Fix on a doh, say middle C; repeat several times; sing doh chord to soh; repeat <sup>soh</sup>/several times; change the name of the sound to doh.
- (c) Sing a new doh chord starting on this new doh.
- (d) Repeat original doh chord and ask class to compare. The change will be noticed by them, and they will say that it is higher.
- (e) Ask them for the original name of the first note of the new chord. They will call it soh. Add two lines/.....

lines above the three-line staff to accommodate the two new sounds and write in their names, viz., te and ray'.

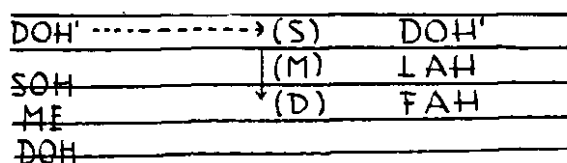
(f) Repeat this process in abridged form in various keys, always approaching the soh chord through a new doh chord starting on the sound of soh. Later the intermediary doh chord may be left out, the children proceeding straight to the soh chord.

Ray must be introduced as soon as te and ray' are thoroughly known. In the intermediary doh chord, ray corresponds with soh.



When this is known, the position of doh' on the space between te and ray' should be fixed.

The fah chord is introduced in the same manner only starting from doh', changing its name to soh and singing the doh chord downwards. The two new sounds will be lah and fah. This should be practised and consolidated in the same way as before.



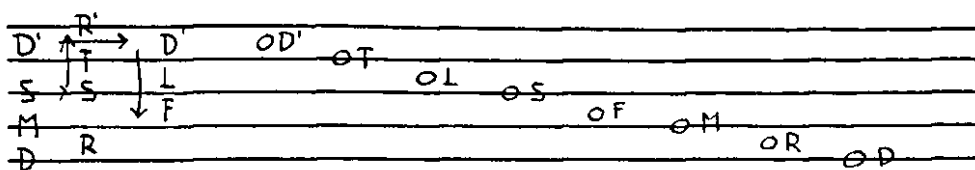
It/

It must again be emphasised that if the ear is taught to recognise these sounds then the voice will be able to reproduce them automatically. Many devices may be employed by the intelligent teacher for the recognition of each of these sounds. One which I have frequently used and found very successful in standard I is to divide the class into three groups, each representing a note of the doh chord. The teacher sings the notes in various orders and the group whose note is being sung stands up. In standard II, the class may be divided into five groups, viz., doh, me, soh, te and ray'. A sixth group for doh' and a seventh for soh, may also be introduced when the sounds are fairly well known. These groups should be alternated so that one group does not always represent the same sound. The fah chord may be dealt with in the same way.

At the beginning the names of the notes should be written on the lines and spaces. These can very soon be left out as the children quickly learn to associate the various notes with the various lines and spaces. Care should be taken to change the position of doh as soon as practicably possible in order that children may learn to associate the notes <sup>not</sup> with fixed lines and spaces, but in relation to the position of doh.

Comparatively late in the year the stepwise  
scale/.....

scale may be built up from the three chords by means of the following diagram:



The children by this time can recognise and reproduce each of the sounds of the scale and they have now only to be arranged in ascending or descending order. Very soon the names of the notes may be left out and the children will be enabled to sing the complete scale starting on any line or space. Leger lines may with advantage be introduced by placing doh on the second space (A) and asking the children to suggest where to put doh'.

Ear-training should take the form of playing or singing progressions of notes, some of which are in diatonic major progression and some of which are not, asking the children to pick out the diatonic one.

Phrases should be sung, strictly stepwise, first starting on doh, later on me and soh, both upwards and downwards. Let the class write down the names of the notes by picking on the first, naming it and then working out the others by remembering the number and direction of the notes sung or played by the teacher.

Phrases/.....

Phrases starting on other notes and in which the direction of the notes varies, may be employed later.

HARMONY:

The work should be similar to that of standard I (p.56). The children should be taught the "anticipating" feeling of the soh chord and the "restful" feeling of the fah chord in contrast to the finality of the doh chord. It is extraordinary how quickly the majority of children will learn this discrimination.

STANDARD III.

TIME:

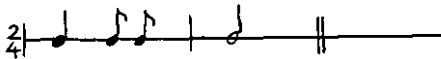
Half-beats (♪♪) should be introduced early in the year as follows:- The teacher monotonises a four bar phrase in 2/4 time, consisting completely of crotchets and ending with a minim. Children must tap out the time and write down the phrase on a single-line staff, or it may be written up on the blackboard. The teacher repeats this phrase replacing one of the weak crotchets by two quavers. The children must point out where the change has been effected. At subsequent repetitions various other crotchets are dealt with in a similar manner, the children each time saying where the change was made. They should be questioned on the nature of the change and when it is thoroughly comprehended, should/.....

should repeat the phrase as a class and individually putting in the quavers at points specified by the teacher.

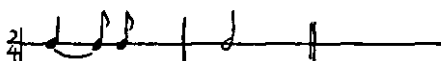
A  $\frac{3}{4}$  and a  $\frac{4}{4}$  phrase should be dealt with in a similar manner. At subsequent lessons this work should be consolidated in the "Practice and preparation" part of the lesson. The quaver should be taught as the half-beat note.

At this point the French time-names might be introduced where a sense of rhythm is not highly developed. If rhythm has been taught along the lines suggested, I do not consider this essential and as a matter of fact try to avoid teaching them in order to save time.

The dotted crotchet followed by a quaver rhythm should be tackled during the third quarter on the following lines:- The teacher sings this phrase in monotone:



The class taps it out and writes it down. The teacher now repeats the phrase in this manner:



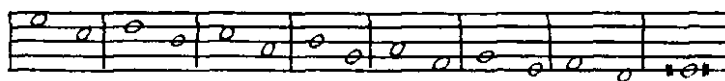
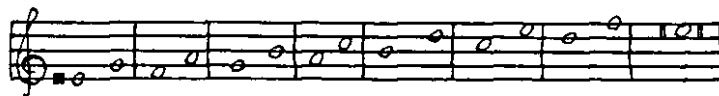
The/.....

The class is asked to point out the note which is left out and what was done instead. The same process should be repeated with  $3/4$  and  $4/4$  time and there should be short practice of this rhythm, sometimes sung by the teacher and tapped by the children and sometimes sung by the children themselves at subsequent lessons. The quaver rest may be introduced by first singing a dotted crotchet followed by a quaver rhythm, and then a crotchet followed by a quaver rest and a quaver, the teacher asking the class to listen for the difference.

TUNE:

Leaps of thirds, fourths, fifths and sixths commonly found in songs should be taught as far as possible to the ear by making children think of the sounds omitted between the two given notes. Children with weak pitch perception will find the naming of certain of these intervals difficult and for such children I have devised exercises which are in the nature of pitch drill. I have found them a very useful aid and they are analogous to the multiplication tables which children are expected to know in this standard.

To practise leaps of thirds:-



To/.....

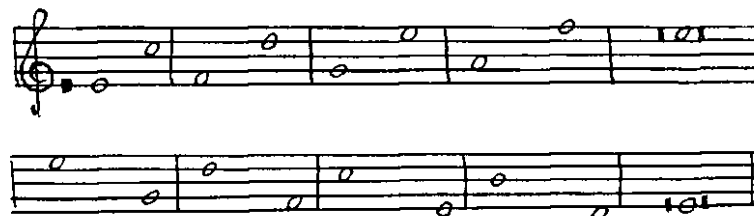
To practise leaps of fourths:-



To practise leaps of fifths:-



To practise leaps of sixths:-



The exercises should be sung flowingly with a pause for breath on the long doh' in the middle. The tonic solfa names (doh marked by .) should be used while the teacher points to the staff notation notes. They may be taught by ear and after some practice they may be started at various points instead of always at the beginning.

Before the notes fe and ta can be introduced,

a/.....

a preliminary lesson on tones and semitones in the scale should be given. I have done it by calling the sound B flat soh, letting the class sing soh fah starting on this sound, then changing B flat to doh and singing the phrase doh te. They realise at once by this comparison that the distance from doh to te is smaller than that from soh to fah. The semitone me fah may be taught in the same way and the point well driven home that the scale consists of notes placed in the order - tone, tone, semitone, tone, tone, tone, semitone.

The first introduction of fe should be in the phrase soh fe me ray. The note soh should be called doh' and the phrase doh' te lah soh sung. The diagram suggested should be built up on the blackboard as the lesson proceeds. The children will realise for themselves that the te of the phrase doh te lah soh is higher in pitch than the corresponding fah of soh fah me ray. The word sharp should be introduced now as designating "raised in pitch" and the word fe, with the sharp sound of its vowel, should be given to this new sound.

Ta should be treated in exactly the same way, the doh' being called soh and the phrase soh fah me being sung, starting on that sound. The new fah is found to be flatter than the original te, and the new sound is called ta.

For/.....

For teaching fe:-

SOH → D  
FE ← T  
FAH  
ME L  
RAY S  
DOH

For teaching ta:-

S ← DOH'  
TE  
F → TA  
M LAH  
R SOH

Recognition of fe and ta should be practised and tested at frequent intervals. Various methods might be employed such as dividing the class into groups, allotting each group a sound including fe, and making the respective groups stand as the teacher sings their sound. I often let the children put down five dashes in line to represent five notes which are to be sung by myself. One of these notes is fe and they indicate which of the five dashes it was.

It is of course assumed that occasionally combined time and tune tests are written up on the blackboard and sung by the children. These should be in addition to the time tests and the tune tests. All of these tests should take place at rather rare intervals as they merely indicate the progress made

by/.....

by the ear in its development of accuracy. . . .  
Placed at frequent intervals they tend to take the place of the actual ear-training which I have been outlining and which is so very much more important. Ear-training implies eighty to ninety percent of listening and answering compared with ten to twenty percent of testing.

HARMONY:

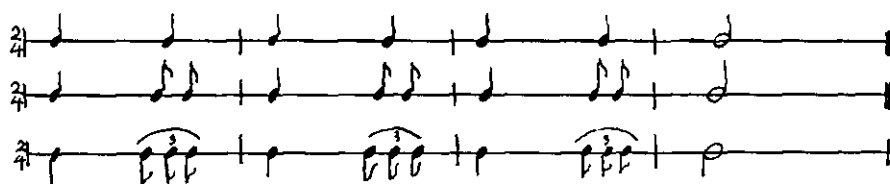
The children have learned to discriminate between the doh, soh and fah chords and in standard III the dominant seventh chord built up on ray, the third of which is fe, should be introduced as a new aural experience. At first it should only be picked out from the previously learned chords and later its function, which is the changing of the feeling of the soh chord from that of anticipation to that of finality, should be pointed out. Sequences of chords should be played by the teacher with the children humming the doh at the end of each sequence. On the introduction of this dominant seventh chord the children soon begin to feel the original soh as being the new doh.


Other aural harmony activity should be the listening to a second part played by the teacher or sung by a choir of other children in thirds or sixths. Short phrases in thirds should be played and pupils encouraged to pick out the lower part. These phrases should be progressively arranged starting with two-note ones.

STANDARD IV.



TIME:

The recognition of triplets is very easy for children when contrasted with quaver doublets in a 2/4 phrase monotoned by the teacher. The three phrases given below should be monotoned by the teacher while the children tap out and write down the first, say what change they hear when the second is sung, and say how this change differs from the change in the third.



Later the same process is repeated with 3/4 and 4/4 time, the children being encouraged to copy and introduce triplets at points specified by the teacher. Their representation in staff notation () should be taught and occasional tests of recognition as well as reading should be given.

Compound duple time should be introduced by taking a four-bar phrase of 2/4 time in quaver doublets and repeating it in triplets. The children will still call it two-time, but will feel that its nature has been changed from that of marching to that of skipping or hopping. Only afterwards when this type of time is fully comprehended and easily distinguished by the class, should/.....

should its representation in staff notation be pointed out. The inconvenience of continually slurring together three little quavers with the figure 3 in the slur (  ) should be explained and contrasted with the much easier 6/8 representation (  ).

The development of 3/4 time in triplets into 9/8 and 4/4 into 12/8 should also be undertaken, and their use in the English country dances shown in the gramophone lesson.

TUNE:

It is now expedient to introduce key signatures. I have found the method suggested in Curwen's Dual Notation to be sufficient for the purposes in mind. The child should be taught that the last flat, i.e., the one furthest to the right is on the fah line or space, while the last sharp is on the te line or space. From here the position of doh and hence all the other notes of the scale may be fixed.

The staff notation representation of fe must be tackled very carefully as confusion often results from the fact that it is represented by a natural in the flat keys and by a sharp in the sharp keys. I have found myself to be fairly safe in telling children that anything placed before a note on the fah line or space represents fe. The chance against the failure of this empirical direction is enormous.

I/.....

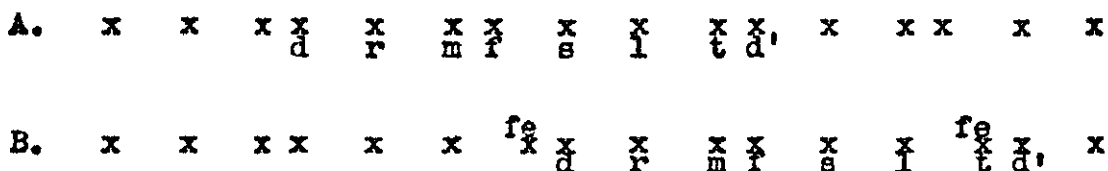
I have made extensive use of Curwen's Dual-Notation Course, Book III, by Professor L.C. Venables for the teaching of one-remove transition. Unfortunately the method suggested puts the cart before the horse in that it teaches the singing of the transitions and not the hearing. The following is Example 48 in the book:

Key F (Transition into the first sharp key).

S M F R  $\overbrace{\left\{ \begin{array}{c} \text{D}' \\ \text{S} \end{array} \right.}^{\text{T}} \text{FF} \overbrace{\left\{ \begin{array}{c} \text{D}' \\ \text{S} \end{array} \right.}^{\text{S}} \text{R} \overbrace{\left\{ \begin{array}{c} \text{L} \\ \text{M} \end{array} \right.}^{\text{T}} \overbrace{\left\{ \begin{array}{c} \text{T}' \\ \text{S} \end{array} \right.}^{\text{S}} \text{L S F R } \hat{\text{D}}$

The teacher should sing the first five notes and ask the children to sing doh at the end. They should memorise the sound of this note and then the teacher should sing the next seven notes and ask them whether the same note still feels like doh. The new doh should then be sung. All the teacher's singing should be to "la" so that the children are automatically seeking the doh and pitching the notes mentally. The last five notes should now be sung when it will be discovered that the original doh has come into its own again. The children should be asked to pitch correctly the seven notes of the new key and with blackboard work it will be discovered that the original soh has been changed to doh. Several other examples should be similarly treated and practised in that lesson as well as at subsequent ones and only then should the children attempt/.....

attempt to sing the transition. Later a lesson might very usefully be devoted to the reason for the changing doh after the introduction of fe. I have done this by means of a number of crosses to represent sounds placed at larger and smaller distances apart to represent tones and semitones. The children have to find the note which precedes the diatonic progression. This note of course is doh. When all the fah's are changed to fe's, it will be found that a different note, namely, the original soh, is now at the beginning of the diatonic progression.



The above may be adapted for the teaching of ta and its function, namely, the changing of the original fah into the new doh. It should be shown by means of the above diagram that changing te to ta/<sup>when</sup>we go backwards from B. to A. is merely the changing of fe back to fah so that the fah of B. becomes the doh of A.

HARMONY:

The work in standard IV should be merely a development of the work in standard III. Sequences of chords and suitable pieces of music may be chosen and played/.....

played to the children on piano or gramophone and they should listen carefully. The music should be stopped whenever the doh changes and the children asked to sing it. The examples should become increasingly difficult until the children can feel even quite unrelated transitions and pick out the doh. I consider it unnecessary to teach them the names of the keys and the names of the new keys into which the transitions are made. It is quite sufficient for them to feel and recognise the new doh, no matter what its name or how far removed it be from the original. That, after all, is all that composers require of us when we listen to their music.

By constant listening and numerous examples, the children will gradually come to realise that sharp transitions tend to brighten the music, while flat ones tend to depress the mood. Numerous good examples of transitions may be found in any good hymn book.

Listening to two-part music should be developed by providing more advanced examples, and the different quality of three-part songs and trios as contrasted with duets, recognised.

STANDARD V/.....

STANDARD V.

TIME:

Quarter-beats ( ♪ ♪ ♪ ) may be introduced in exactly the same way as quaver doublets, and triplets, were introduced in previous standards.

The dotted quaver followed by semi-quaver rhythm on the other hand, will occasion some difficulty as it is very easily confused when repeated over and over again (as, for instance, in Dvorak's "Humoresque") with the crotchet followed by quaver rhythm in 6/8 time. It is possible, however, by constant repetition of the rhythm and constant listening by the pupils, and by contrasting it continually with this 6/8 rhythm, for the children to distinguish the one from the other. The discrimination is a fine one and in my opinion it is a moot point whether it is so very necessary for young children accurately to be able to sing the one as totally distinct from the other.

TUNE:

The note se is taught by an adaptation of the same method used to introduce fe. Lah is sung and its name changed to doh'. The phrase doh' te lah soh, starting on this note, will now give lah se fe me. The whole process can be exactly the same as the approach to fe and a diagram constructed along the same lines/....

lines. This introduction is as usual followed by many lessons in which a few minutes is spent on its consolidation and an occasional test given.

Attention should be drawn to the peculiar difference in the quality of me fe se lah. It seems to have a harsh feel and yet sad. This should be the introduction to the singing by the teacher of the minor scale lah, te, doh ray me fe se lah, in the upward direction and lah soh fah me ray doh te, lah, in the downward direction. These scales should be sung or played in contrast to the major scale, so that children learn to distinguish one from the other. Song work in standard V should of course introduce as many songs in the minor mode as possible.

The representation in staff notation of se should not be forgotten. Just as in the case of fe, I have found it expedient to prevent confusion by telling the children that anything placed before soh turns it into se.

I have found that the terms me fe se lah give eminently satisfactory results in the singing of the minor mode. As the use of the tonic solfa in my teaching has always been supplementary to staff notation, I have studiously avoided the note ba, especially in view of the controversy surrounding its use, function and pronunciation.

HARKONY/....

the method outlined in introducing previous rhythms. A few lessons may be spent on peculiar times like 2/2, 2/8, 3/2, 3/8, 4/2 and 4/8. Examples of music on the gramophone, wireless or piano should be played as illustrations.

TUNE:

The other common accidentals in the scale may be introduced. As I stated previously, I have avoided ba. Other accidentals which are just as easily avoided for the reason that they are hardly ever found in normal songs, are le and ra. There remains then de, re, ma and la which may all be introduced by calling the note a semitone higher doh and singing doh te. The te gives the sound of the note required. The staff notation representation of these notes by means of sharps, flats and naturals may now be more fully explained.

HARMONY:

I have found that "vamping" is of great assistance and much interest and benefit to the senior pupils of a primary school. With the knowledge they have gained of chords, it is easy to teach them the conventional chordal progression doh fah soh doh. They may be taught individually to "vamp" on the piano or harmonium, or even chorally. In this case the boys with breaking voices sing the root notes of the chord on the strong beat, while the other children sing the other two notes on the weak and medium beats. The melody is given either to

a/.....

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a/.....

a good soloist or to selected children.

More difficult examples of part music and hidden melodies should be played to the children so as to develop facility in listening to and picking out such parts.

D. SONG TEACHING/.....

D. SONG TEACHING.

(I) THE APPROACH AND PRESENTATION:

Bearing in mind the ultimate object of music in the primary school, and further remembering that more time is spent in song teaching than on any other part of music teaching, it is evident that particular care must be exercised in the choice and presentation of material. So much of the song teaching in our schools is haphazard in its choice and incomprehensible in its matter, and so many of the actual songs chosen are taught with the ulterior motive of performance at a concert, competition or inspection, that it would be well to pause for careful consideration of all the factors.

I have stated previously that the ultimate object of music in the primary school is the raising of the general cultural level of the child.\* I defined culture as being wide interests coupled with good taste.\* It is obvious that a multitude of songs dealing with a multitude of subjects can, by intelligent presentation, be made to create wide interests and there is no need to labour that point now. At a later stage I shall have more to say in this connection.

The training of taste is a matter, as stated previously, of the presentation of countless stimuli  
through/.....

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\*: Vide p. 4 et seq.

through the senses in order to produce a sensation of pleasure or displeasure.<sup>x</sup> I also stated that these stimuli should be progressive and never incomprehensible. If they are incomprehensible, the faculty of taste does not function and the child merely passively received the stimulus, not knowing why, more or less under protest and simply because he is told to do so by a superior power. Under these circumstances the stimulus reaches the organ of sense, proceeds along the nerve to the brain and stops there. If there is any reaction at all it is one of boredom and later, if such stimuli are repeatedly presented, one of active dislike. The music, words and atmosphere of all the songs we teach provide such stimuli and for this reason it is essential that the song material presented should be well within the range of the child's comprehension. A similar process takes place when the stimulus presented falls short of the child's level of development. For these reasons it is ridiculous to teach boys of twelve and thirteen years of age "The Dustman" composed by Brahms, or girls of eight or nine "Drink to me only with thine eyes". The former is a lullaby introducing the idea of a mysterious legendary figure putting the baby to sleep by strewing dust in his eyes. The latter is purely a love song. These very examples are not infrequently found in schools, at any rate in the Cape Peninsula.

Songs/.....

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x: Vide p. 27.

Songs should be chosen according to a very carefully graded plan, devised in such a way as to be in line with the psychological development of the child. The syllabus of ear-training and sight-reading in the previous chapter should also be borne in mind in choosing songs.

It is commonly accepted that the child from infancy to about three years of age is learning to gain command over his limbs so as to walk, run, jump and perform other physical feats. In addition to this, he is gaining command over language so as to enable himself to satisfy his needs. This stage does not interest us from the point of view of a primary school.

From the age of about four to about the age of seven, he passes through a period of very quick growing during which time he is continually adapting himself to a physical world containing objects which, to his mind, seem to be growing smaller and more easily handled. He is faced with the power, both physical and mental, of the adult and, feeling his own powers to be inadequate to cope with his environment, retires into a world of fantasy in which he is always the powerful being. In the case of girls the child is the mother of dolls, the queen of the fairies or the beautiful princess. In the case of boys he is the king, the robber chief or the driver of a racing car.

Between/.....

Between the approximate ages of eight and twelve, the process of physical growth is appreciably retarded, thus allowing the child a period for good co-ordination of mind and muscle. Such co-ordination gives him a sense of power and balance and causes him to attempt to pit his power against that of the adult. It is the age of self-assertion and mischief. At this age the child normally passes out of the primary school and his further psychological development will be sketched in a later chapter.\*

Song teaching and the training of taste, then, if it is to be logical and if it is to provide stimuli for the child to work upon, should be based upon this psychological development. In the earliest stages of kindergarten life there should be a great deal of physical activity, gradually combining with and developing into full expression of the fantasy. Fairies and legendary persons should figure largely in the song work and the child should be encouraged to impersonate his imaginary world. This would imperceptibly merge into songs of power in the lower standard classes, at first fictitious and gradually becoming more and more real until the activities of every day predominate in the upper standard classes.

The/.....

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\*: See p. 115 et seq.

The following plan is the result of many years of close observation and is developed along the lines suggested:

- KINDERGARTEN: Acted nursery rhymes, song games and simple action songs.
- STANDARD I: More involved song games, action songs in which the children play the rôle of fairies and legendary persons.
- STANDARD II: More advanced action songs in which the children play the rôle of powerful people, ballads of a legendary type and dramatised versions of period songs.
- STANDARD III: More advanced ballads of more modern times, folk songs of other countries and easy rounds as an introduction to part singing.
- STANDARD IV: More difficult rounds, easy two-part and more difficult unison songs of a national and patriotic type, and appropriate folk music.
- STANDARD V: More advanced part-songs as well as unison songs dealing with social activities, foreign life and adventure.
- STANDARD VI: More difficult songs dealing with life in all its facets, operatic airs and choruses, humorous songs and selected parodies.

It has been stated repeatedly that the training of taste and consequent development of culture depends upon countless musical experiences. In order to gain this end, the child should learn as many songs as it possibly can as well as listen to as much interesting music as possible. In the past it has been the  
practice/.....

practice to teach a few "classical" songs, each to be perfectly learned by heart, the words to be memorised, the execution to be stereotyped in the conventional manner and the song then to be performed in public. By "classical" the teacher meant a standard generally adopted by trained musicians whose taste could not be called into question. Unfortunately such music, although acceptable to a trained musician, certainly is not acceptable to a child in a particular stage of psychological development and the paucity in number of such songs through the year, due to the necessity of constant repetition and practice, certainly does not tend to create diverse interests or provide countless stimuli. Moreover, constant practice will breed in the child familiarity, which in turn breeds contempt. For this reason the number of songs taught per year should not be, as suggested in the official syllabus, a minimum of four, five or six per year, but the largest possible number which the child can digest.

It has been suggested that the particular object of approximately fifteen lessons per quarter should be devoted towards the learning of new songs. It is also reasonable to suppose that, if the songs selected are to coincide with the psychological stage of development of the child, the songs would be short and simple ones so that they may be taught in one lesson,

or, /.....

or, at most, two. It is not suggested that the words be memorised, or that the children fully digest the song and make it part of themselves in the eight minutes set aside for this purpose. It is merely suggested that they make acquaintance with the atmosphere, melody, rhythm and harmony. Digestion takes place at subsequent lessons in the periods set aside for the singing of known songs or in the "Practice and preparation" portion of the lesson. In this manner it is possible to teach eight or ten songs per term, amounting to a total of thirty or forty per year. It is necessary to stress the fact that the songs should not be perfectly taught for performance in public. This tends to destroy the very object of their teaching. Nearly all songs should be taught to pupils for their own enjoyment.

In selecting songs, the teacher should not only bear in mind the psychological development of the child, but should also choose them in accordance with a definite plan. There should be at least one song per term which may be sung as an example or model of good choral work. This model would be used chiefly for demonstration to the children themselves of good choral work, but might also serve for public performance. Other songs should be chosen as a practice for the sight-reading and ear-training work which has been done during that quarter or previous ones. The other songs should be learned in the easiest and quickest manner possible/.....

possible and should be purely for enjoyment. Of the eight songs, thus, one has the ulterior motive of performance, while say another two that of sight-reading practice. The remaining five are altruistic in their motive.

The learning of thirty or forty songs per year in about sixty periods of eight minutes each, would be impossible unless the learning process were shortened to the utmost possible limit. The object of teaching a song is, after all, the singing of that song and not the learning. The latter is only a means towards an end and should be as expeditious and interesting as possible. A long and involved learning process is extremely boring and will be recalled with distaste by the child every time he sings the song. The learning process has become difficult, distasteful and boring because teachers have insisted upon teaching songs by compelling children to sight-read them first. This sight-reading process is based upon the faulty approach to ear-training and sight-reading outlined previously in this thesis. Added to this is the unnecessary insistence upon memorising a number of verses as well as the music. If the children like the song, they will soon automatically memorise the words. It has been said that memorising is the compliment paid by the understanding to the appreciation. I have repeatedly suggested that sight-reading is merely a test of aural development/.....

development and, therefore, the two songs chosen for sight-reading practice are sufficient. The method to be used in teaching children a song should be that which will teach them the melody, rhythm and harmony in the quickest possible manner. It does not matter what that method is. Usually it will be found that songs contain leaps or rhythms which have not yet appeared in the sight-reading syllabus. Such portions should be patterned for pupils to copy. This process is commonly known as "learning by ear". It should be noted that it is a form of ear-training. Other portions of the song which will entail no difficulty may be read at sight.

A good song is the perfect blend of poetry and good music. It seems strange in these circumstances that so little correlation between poetry lessons and music lessons takes place in our schools. There seems to be no reason why the words of certain songs to be taught should not be presented at the poetry lesson and, if memorising is essential, be memorised there. The teaching of such words in an appreciation of poetry lesson would deepen the child's interest in the song and give him an inkling of the manner in which composers interpret the ideas behind the poem.

In presenting a new song it must be borne in mind that the melody, rhythm, harmony and words are not the end in view but merely the means towards that end.

In/.....

In writing a song the composer tries to render explicit an emotion which is implicit in himself. In folk and country music, likewise, the components mentioned above are merely the mechanical devices used to portray the atmosphere and the background of the folk whence the music came. It is important, therefore, that the children should experience these emotions and this atmosphere and background. Accuracy of singing is of secondary importance. If, then, the children are to experience this atmosphere, it is necessary for them to find it out for themselves. The presentation of a song, therefore, should never be didactic, but rather should the required information be obtained by question and answer. I have generally adopted the procedure of reading, or allowing the children to read the words of the song first and then by judicious questioning elicited all the information possible about the people, place, mood and general background. Visual examination of the key and time signature, notation, expression marks and tone and tempo directions will inform the children further as to the nature of the song. All this information is essential for the correct interpretation of the song and should be thoroughly discussed before any attempt is made to teach the music. Some of this work will of course be done in poetry appreciation lessons, English oral lessons, history lessons and geography lessons by co-operation with the respective teachers. Words with slight  
dialectic/.....

dialectic deviations may be correlated with grammar lessons, while songs about flowers, plants, trees, birds and animals with nature study. The intelligent music teacher will find many opportunities for such correlation. This general linking up with everything possible within and without the school is vastly important in that it introduces music as something tangible, something which the children feel they can comprehend.

The tune, rhythm and harmony should be taught as expeditiously as possible in an almost offhand manner so as not to give them undue importance. If the sight-reading and ear-training have been properly taught, the learning of a short song will occasion the children no difficulty whatsoever. I have taught the sixteen-bar tune of "The animals went in two by two" to a strange standard III class in the space of two minutes, after six or seven minutes discussion with the children on Noah, his ark, hippopotami and the other animals. This was in the nature of a demonstration to students in training.

The song to be taught should always be presented as a whole and not split into sections, each to be learned separately. After playing or singing the song several times, with discussions on details interspersed, the children should try to sing the whole song at once. Many will have no difficulty and the others will/.....

will listen and join in as soon as they can. If the song be too long, it should be heard as an entity several times before being presented in suitable sections. After each section has been dealt with, the song should again be heard as a whole. Modern trends in education all point to the principle that a totality should be presented and subsequently investigated by a process of eductive examination.

Teachers accustomed to the traditional and conventional teaching of a few exhibition songs may find it difficult to believe that thirty or forty songs can be pressed into the short space of one year. They may also be surprised to hear that singing should not be confined to singing lessons only. In the schools I have served, the scholars have made a practice of singing a favourite between lessons or when teachers are changing classrooms. I have not only encouraged this "lawless indiscipline", but actually joined in with the class, or suggested a song when they have not thought of it themselves. The effect of such an interlude is often electrifying. It should be noted that the songs I have in mind are very simple and short so as to fall within the child's psychological scope. Additional time is saved by not memorising the words or the melody in the singing lesson, and the child's cultural development is better served by the teaching of many songs in far less detail than by  
teaching/.....

(II) A SYLLABUS OF SONGS:

I do not intend to elaborate a full syllabus of songs to be taught through the primary school. The choice of songs is subject to so many factors which influence the type that it would be foolhardy for any person to suggest a hard-and-fast syllabus. In the first place, the taste of the class has to be considered even before that of the teacher. I have found two standards IV in the same school, of approximately the same age, choosing widely differing syllabuses which they wished to learn during their year. I have found it a good plan to discuss the songs to be sung during a quarter with the class at the beginning of that quarter. The children are, naturally, not allowed full liberty of choice except in the songs to be learned for enjoyment. The sight-reading and exhibition songs should be very carefully selected by the teacher after due consideration of all the facts. The type of song will also be very strongly affected by the type of community the school caters for. From the chapter on aural perception, for example, it is obvious that "enjoyment" songs in schools of a higher grade European society will be those which are strongly melodic, because of the better pitch perception in such schools, while in schools catering for Moslems or Asiatics, the songs would be strongly rhythmic.<sup>x</sup> Weak harmonic perception in the former and weak pitch perception in the latter would be stressed in the ear-training work.

The/.....

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x: See p. 175.

The following list, then, does not pretend to be comprehensive; it merely suggests a plan which might be followed in selecting the songs for the quarter's work, and gives examples of the types of song suggested previously for the various standards. It is designed for a normal European primary school. The letters in brackets refer to the books in which they may be found and which are given below, while those unlettered may be found in any good collection of songs such as "The Scottish Students' Song Book" or "The Community Song Book", edited by Gibson Young. In each case the first song is suggested as sight-reading practice, the second as an exhibition song and the remaining two for enjoyment.

STANDARD I/.....

STANDARD I.

1. Breeze Gently Blowing. (A)
2. The Stately Lady. (A)
3. The Scarecrow. (A)  
Hush-a-by Baby, on the Tree-top.

STANDARD II.

1. Three little Kittens. (B)
2. The Pied Piper of Hamelin. (B)
3. The Dustman (Brahms).  
The Animals went in two by two.

STANDARD III.

1. The Huntsmen. (A)
2. Die Lorelei.
3. Ridderliefde. (D)  
In Good King Arthur's Day. (C)

STANDARD IV.

1. Rio Grande (Shanty).
2. All Through the Night (with descant).
3. John Brown's Body.  
The Harp that once.

STANDARD V.

1. Die Tortelduif. (D)
2. Simon the Cellarer.
3. Swing Low Sweet Chariot.  
Cockles and Mussels.

STANDARD VI/.....

STANDARD VI.

1. Blow, Blow, Thou Winter Wind (Arne).
2. Song of the Volga Boatmen.
3. Funiculi, funicula. (E).  
Sherlock Holmes, (E).

- (A) Macmillan's "Song Book for the Infant School."
- (B) "Ear Training", by Mabel Chamberlain.
- (C) "Community Song Book", edited by Gibson Young.
- (D) "Liedere van baie Nasies", uitgesoek deur  
Helen Roberts.
- (E) "Scottish Students' Song Book".

E. THE TRAINING OF TASTE.

(Appreciation of Music).

Like the term "Ear-training", the term "Musical Appreciation" is regarded with apprehension and distrust by many teachers. Many seem to think that it implies a learned outlook upon music and the power to talk authoritatively on its forms and composers. In any case the term is ambiguous and I infinitely prefer the expression "Musical Taste". Appreciation of music, or rather, good taste in music, merely implies the power to like and therefore to enjoy that which is beautiful and good in music. What, then, we might ask, is good music? I do not intend to go into the question of the aesthetics of music as that would be beside the point and altogether outside the scope of this thesis. It suffices to say that good music is the translation of some beautiful idea or emotion in terms of beautiful sounds arranged into an architecturally sound form or shape or pattern. It is exactly analogous to good poetry in that good poetry is the translating of a beautiful idea or emotion into beautiful words arranged in a satisfactory form. The beauty of the words when read aloud lies in the modulation of the voice in reading, the quality of the vowels and consonants and the rhythm or metre in which they are arranged. In the same way, the beauty of the sounds in music lies in the melody, harmony and rhythm of the music.

Many/.....

Many musical forms have been accepted as beautiful. We have, for example, the sonata, concerto, symphony and opera, to mention some of the more complicated ones, and the rondo, round, canon, gigue and folk song, to mention some of the simpler ones. The content of music is sometimes abstract and sometimes concrete. When the content is concrete, we speak of programme music or music which describes some idea such as marching, running, cannons, a breeze, sleeping or water bubbling over the pebbles. When the content is abstract, the composer is endeavouring to render explicit some emotion or idea which is implicit in himself.

In order that the capacity for the expression of taste may function, it is necessary for the subject to comprehend these three facets of music. He must first realise what the rhythm of the music is, how the melody rises and falls and the quality of the sound from the combination of various parts. The trained ear, then, would react to each of these things, and the combination and interweaving of all these reactions would make up the content of the music or the message which the composer is trying to impart. The form of the music would shape the structure into a homogeneous and satisfactory whole, so that, when the end approaches, there would be a feeling of completion.

I do not pretend to suggest that everybody

listens/.....

listens to music in this rather schematic way, but I do feel that intelligent listening to music functions more or less along lines similar to these. The whole process may be altogether unconscious and the subject may arrive at his final reactions without knowing in the least how he has done so. Many people, on the other hand, do not arrive at any final conscious reaction at all, but only become entranced by the wonderful concatenation of sound which fills the room and at the end of the music feel themselves vaguely stirred, or uplifted, or depressed. I consider this type of listening to be not intelligent in that it is a sort of seance in which only part of the person has functioned. Intelligent listening should entail a complete reaction of the whole personality, physical, mental and emotional, depending of course upon the quality of the music heard. I feel that an intelligent listener to Beethoven's Ninth Symphony is physically, mentally and emotionally tired after a good performance.

It is, however, impossible to cause everybody to listen to music in this ideal way by a course of training in musical taste. Many people are quite incapable of listening in this manner and music of a more abstract type will always be incomprehensible to them. But it is obvious that teaching them to listen to the rhythm, melody and harmony and to recognise the simpler/.....

simpler forms will open up worlds for them of which they would otherwise have been completely ignorant. Moreover, I have found it possible to teach even the most "unmusical" child to hear these fundamentals and enjoy what they mean.

Good taste in music, therefore, implies the ability to listen to music intelligently; conversely, the ability to listen intelligently does not imply the capacity for discrimination between good and bad music, but certainly makes it possible.

I have stated previously that the training of musical taste is a matter of musical experience and the repeated functioning of conscious or unconscious criticism by the child in the shape of liking or disliking.<sup>x</sup> The method of training the taste, then, becomes the teaching of children to listen to music in an intelligent manner. If the child is listening intelligently, he must have some sort of reaction to the stimuli provided by the sounds, and his reaction will most probably be one of pleasure as soon as he finds that he can understand what it is all about. The teacher should never suggest what the reaction should be. The teacher's function is to show his pupils how to listen. He should start with the most obvious and most easily understood ingredient of music  
and/.....

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x: See pp. 27 et seq.

and gradually work up to the more difficult matters of content later in the pupil's life.

Song teaching provides the material for much of this experience while ear-training facilitates the analysis of the sounds of music into time, tune, harmony and its other components. The training of taste is the tactful, and never didactic, rendering explicit of what these components mean. The stimuli provided by the teaching of songs, however, is not sufficient and the child must be provided with a mass of further experience in the shape of pure listening. Such experience may be provided by the singing of exhibition songs by other classes in the school, by gramophone records, by wireless, by concerts inside and outside the school, percussion and other bands and sound films. I do not think that it matters very much whether the music heard by the child is liked or disliked, provided that there is a balance between the two, preferably in favour of the former.

It now becomes clear that the training of musical taste is really a part of song teaching and ear-training. I dislike the idea of dividing music up into little compartments and setting aside a lesson labelled "Ear-training" or "Musical Appreciation" or anything else. All lessons should be music lessons and should be homogeneous. The lesson might have a  
song/.....

song bias, or an ear-training bias or a listening bias, but none of these should be treated as a subject in itself. When a song is being taught, the implications of the rhythm, harmony, melody, form and words should be realised in order that the fullest possible enjoyment may be extracted from it.

In the song "Old Farmer Buck", for instance, the delicious nonsense of the words will cause endless amusement to the children, while the dialectic deviations are most useful in a lesson on the old English farmer with his rugged good humour, peculiar clothes and mannerisms. The rhythm of the song suggests his measured and slightly awkward gait, while the whole structure of the chorus suggests a halt, a pushing back of the hat and a rather bewildered scratching of the head to seek an explanation for the silly actions described in the verse.

The taste of the child in whom these things have been rendered conscious by judicious questioning and tactful hints, and who recalls this atmosphere each time he hears or sings the song, has undergone far more development than the taste of another child who may have been merely taught to sing the song with perfect expression and diction.

This is the training of taste. In addition, there are the listening lessons in which more attention  
is/.....

is paid to the actual content of the music. It must not be forgotten, however, that the content is incomprehensible to the child until he has realised the meaning of the compositional devices of tune, time, harmony and form. I am sure that the failure to make children "musically-minded", in spite of musical appreciation lessons, is due in part to stressing of the content of the music before the child has been taught to comprehend these devices. These two types of lesson should go hand in hand and they should follow a definite plan.

In the kindergarten, the child is too immature to be able to analyse, and the training of taste should be a development of the ear-training work suggested. Gramophone records and pianoforte pieces should be played and the children encouraged to decide whether the music is happy, sad, sleepy, fast, slow and so on or whether it suggests fairies, trains, storms, giants or other concepts.

In the lower classes the uses of the devices of tune, time and harmony which fall within their ear-training syllabus should be treated,<sup>x</sup> and illustrated in the listening lessons by means of gramophone records and pianoforte pieces of very easy descriptive or programme music. The story should be told by the teacher beforehand and the devices used by the composer explained.<sup>g</sup>

The/.....

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x: See Schedule A., Lesson 2.  
g: See Schedule A., Lesson 26.

The record should then be played without any interruption, and at the conclusion there should be further questions and a discussion to ascertain whether the children have comprehended the music and whether they individually liked or disliked it. The teacher should not comment upon whether the music was good or not or whether the children should like it or not. That would be a piece of refined bullying of the worst kind and a relic of the Victorian idea of moulding the child.

In the middle classes there should be an attempt at simple analysis of the music heard. The various types of voices - soprano, contralto, tenor and bass - should be heard and recognised and the method of combining them into a choir explained and heard. The orchestra should be separated into its strings, woodwind, brass and percussion and each of these later into its soprano, alto, tenor and bass parts. All the above should be copiously illustrated by means of gramophone records. The more common instruments should be displayed and, if possible, the manner of playing them demonstrated. The children should learn to recognise the timbre of each and the group to which it belongs. Only a limited amount of "instrument spotting" may be allowed as this practice, if unchecked, leads to undue importance being placed on the instrument rather than on the music. Occasional stories about composers which would interest the children might be told; the  
important/.....

important effect of transitions taught in the ear-training lessons should be demonstrated by means of suitable records: old English country dances in compound duple, triple and quadruple times should be the illustrations of the time teaching.

In standards V and VI, simple lessons in form should be given. Binary and ternary form should be analysed on the piano and uninterrupted examples played on the gramophone. The rondo is a simple form which has especial appeal for children; there are, moreover, excellent records for purposes of illustration. Old dance forms like the gavotte, bourée, gigue, minuet and pastoral dances such as "Shepherds Hey" should be treated, and at the same time the actual steps might be taught in the physical culture or dancing lessons. The importance of the minor mode should be emphasised by suitable records and I have found that playing a melody in the major mode and repeating it in the minor mode is very effective in bringing home the atmosphere of each. After some listening, children are able themselves to turn a simple major melody into the minor without any difficulty. Various types of works - suite, sonata, concerto, symphony, opera, operetta, cantata, oratorio - should take up a number of lessons but should not be treated in too detailed a manner. The details should be left for the secondary school. There should also/.....

also be further talks on composers with suitable illustrations of their works. Such talks should always be illustrated, not only with the music, but also with pictures of the composer.

In connection with biography, it should be remembered that details of the life history of men are only interesting and useful in so far as they are a reflection of the times and circumstances in which they lived, or show relationships between events and developments. For young children, judicious stories have the added advantage of imparting a sense of reality to what often appears to them to be no more than a nebulous and intangible name. Such reality tends to be transferred to the composer's music.

For the benefit of teachers who are in search of material for this type of lesson, I would like to recommend a code issued by a committee of the Middlesex Education Department entitled "Music in Schools". I consider it to be one of the most valuable contributions to the teaching of music I have seen. In Appendix I. of this code, there is a list of gramophone records which is comprehensive, well tabulated and sufficient to meet all demands. In addition to this valuable book, His Master's Voice Gramophone Company has published a good set of pamphlets edited by Alex Robertson and Peter Latham. The pamphlets are entitled/.....

entitled "The Gramophone in School". For interesting stories about composers there are Boosey's sixpenny biographies and Percy Scholes' "The complete Book of the Great Musicians". This book also contains a great deal of other useful material for musical general knowledge. It is well written and the language is simple, fascinating and non-technical.

The training of taste should be largely incidental to the other music work and the listening should be in the nature of illustration of points raised at other lessons. In this way it is possible to avoid giving the pupils the odious feeling of having to listen to something which is "good for them".

An important aspect of this branch of the work is the general correlation with other subjects. Period music should be linked with art and physical culture where costume and dances are treated. I have already mentioned correlation with other subjects.

In many schools it is the practice to play gramophone records during drawing and sewing lessons. I do not recommend this practice as the tendency to-day seems to be to make music a sort of comfortable background for other activities such as tea, bridge, eating and even in some cases conversations. Music should be played for its own sake and not as a means of filling in awkward silences/.....

silences or to provide companionship while one is reading, sewing or drawing. When the gramophone is being played to children, they should be actively listening for something the teacher has suggested and to decide whether they like the music or not.

I do not intend going into a detailed syllabus of training of musical taste as that would be superfluous. It is sufficient to point to the works mentioned where the intelligent teacher will find all the material he can possibly require as well as excellent hints as to its presentation. The point which should be borne in mind is that every lesson should be a lesson in training of taste. Every music lesson should be vital and interesting; there should always be something fresh to present even when old and well known songs are being sung; children should look forward to the music lesson; they should be so busy expressing their emotions in terms of singing and activity that there simply is no time for mischief and consequently no need for annoyance on the teacher's part and the meting out of punishment. I make this statement because I have seen a teacher take out his cane for the music lesson and use it, putting it away once more at the conclusion of the lesson!

A number of excellent books have been published on the percussion band, and sets as well as scores are now obtainable in most good shops. There

seems/.....

seems, however, to be a tendency in certain schools to overrate this form of musical activity. A percussion band is an excellent thing in the sub-standards and lower standard classes. It is a means of developing rhythmic perception and should be used as such. It is not, however, the alpha and omega of youthful musical education and pitch and harmonic perception must be given equal importance. The rhythm of music is the easiest to perceive and for this reason is stressed in the lowest classes. After standard III the percussion band should be left severely alone except in special cases of retarded rhythmic perception. In schools for coloured children, for instance, the percussion band is quite unnecessary as these children have a naturally developed ear for rhythm. I have found it useful for purposes of enjoyment, but have never had to teach such children how to use their instruments. The percussion band is further particularly useful in developing facility in reading the time from a score. Even if a child has learned to read a time phrase fairly well individually, he finds himself lost when later in standards III and IV he has to read the time of a part which might differ from that of another part. He learns in the percussion band to concentrate upon his own part and is taught when to play and when to be silent, how to count his silent beats and join in again at the right moment. The band may occasionally be used in the higher standards for purposes of testing rhythms which have been presented.

It/.....

It is unnecessary for me to go into the details of method, material or presentation as these are admirably treated in numerous books on the subject.

I recommend the formation of a recorder or "penny whistle" band in standard II to work in conjunction with the percussion band. In some schools pipes are made from bamboo by the children themselves, but the difficulty of properly tuning such pipes and the damage which can be caused by bad tuning, does not, in my opinion, balance the good which is derived from their making. Excellent "penny whistles" of varying sizes and pitches are obtainable very cheaply. A band of this nature is of as much importance and benefit to pitch perception as the percussion band is to rhythm. If the two be developed together and combined band practices held once a week, in which the same music is played by both, there will be a proper balance between pitch and rhythm. These pipe bands may further be utilised in developing harmonic perception. Passages in thirds and sixths may be given and the doh, soh and fah chords practised. Three-part music is beautiful when played by a well-trained "penny whistle" band. There are very few difficulties of technique in the playing of such instruments. In fact, most children know or will soon find out, how to play them even if they have never been taught.

Children/.....

Children should be encouraged to join the violin class after standard III. These classes have proved very successful in London and I had the privilege of attending several excellent concerts given by little orchestras formed from such classes. It is possible to give lessons in violin playing to a class of about ten at a time and extraordinary strides will be made by children, given the correct attitude to music. This violin class replaces the whistle band<sup>oL</sup> in the lower classes and may be made infinitely useful in the development of musical taste. In many schools the formation of a brass band is preferred. I would like to suggest the formation, in the larger primary schools, of both. The best from each may be chosen to form an orchestra which may be of great potency in the cultural development of that school.

Another facet of music teaching in the primary school is the arrangement of, and attendance at numerous concerts, recitals and entertainments. Performance in school entertainments has a three-fold object. In the first place, it provides for the performer further musical experience; secondly, it gives him an insight into and an added interest in what goes on "behind the scenes"; and thirdly, it provides him with further opportunities for expression. In addition to actually performing in school concerts, there should be recitals, talks and entertainments by outside people in order to provide/.....

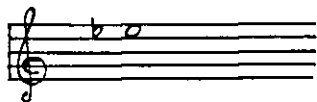
provide a cultural link with the outside world. There should also be co-operation with other schools in music festivals and competitions, and attendance at outside orchestral concerts, entertainments and recitals should not only be encouraged, but actually arranged by the teacher. I have made it a practice to have one musical concert per year in which as many of the pupils as possible take part, and a "penny pop" at the end of each quarter, the programme of which is arranged and carried out entirely by the pupils themselves. In addition to this, I have tried to arrange a recital at least once per quarter by outside musicians and have accompanied pupils to "Saturday Pop" or Sunday evening concerts, or to visiting companies giving performances in Cape Town as often as possible.

I have not touched upon the technique of voice production, correct breathing or diction, because innumerable books have been published on them and all the necessary information may be obtained concisely and clearly set out in them. I should like to recommend for the lay teacher who is anxious to improve the tone quality of the children's voices and is not sure how to set about it, Maskell Hardy's excellent book "How to Train Children's Voices".

The main difficulty in regard to voice production in our schools seems to be the fact that the voice is produced far back in the mouth due, probably, to the influence of Afrikaans and the South African pronunciation/.....

pronunciation of English. This leads to an undue use of the chest or deep register. Combined with this faulty production, there is a strange immobility of the lips while speaking and singing.

Maskell Hardy in his book, gives excellent exercises for correcting these faults and I would like here to stress the use of the vowel sound "oo" sung to notes arranged in descending order. It is impossible for children to sing a fairly high note, say



to "oo" in the chest register, and a descending scale or other progression tends to accustom the vocal cords to the singing of lower notes without strain. If, in addition, the vowel sound "oo" is preceded by a labial or palatal consonant, the voice is further forced to the front of the mouth.

Control over expiration can be obtained by causing children to sing a sound to "oo" slowly and softly while the teacher counts, quietly and deliberately, from 1 to 8. This exercise may be varied in the middle and higher standards by singing a crescendo or diminuendo note instead of a steady one.

Mobility/.....

Mobility of lips and other speech organs may be obtained by substituting words with diphthongs like "bough", "view", "boy" etc. for the vowel sounds. These words should be sung very deliberately with slight exaggeration of lip, tongue and jaw movements on one note while the teacher counts steadily.

Correct singing and good voice production are good habits and for this reason habitual voice, diction and breathing exercises should precede each and every music lesson. They should, on the other hand, not be allowed to assume undue importance because the object of music lessons in schools is not the production of a number of good vocalists. That is the province of the individual singing teacher at the conservatorium. The school music teacher is mainly concerned with using every possible means to make the child like music, and his voice exercises are only there to prevent bad habits and to make the child's singing as beautiful as possible without boring him with formal drill.

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CHAPTER III/.....

CHAPTER III.

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MUSIC IN THE SECONDARY SCHOOL.

THE FUNCTION OF MUSIC IN THE SECONDARY SCHOOL.

Music teaching in the secondary school is complicated by the onset of a large number of outside factors which exercise a profound influence upon its method and material. In the first place, there are the psychological complications of adolescence which appear to drive expression inwards. This, in turn, has a strong influence over the singing of the scholar, tending to make it conventional instead of free. In the second place, there is the problem of boys' breaking voices. The sudden growth in the size of the vocal cords causes the boy to lose temporary control over them and until he has regained this control, he is diffident about using them for purposes of singing. This problem is a very real one in mixed secondary schools where the exigencies of time-table and staffing entail the attendance at singing lessons of boys and girls together. In the third place, the ogre of the Junior Certificate and Senior Certificate examinations looms ahead, with the result that all "frills and furbelows" tend to be frozen out, especially during the second and fourth years of the course.

The most important of the complications mentioned above is that of adolescence. I do not propose to make a detailed study of adolescent  
psychology/.....

psychology, but would like to point to the two stages of adolescent development which affect the secondary school in general and the teaching of music in that school in particular.

The earlier stage is one of very fast physical growth in which particularly the hands, feet and limbs are affected. In the case of boys there is also a quick muscular development. This abnormally fast growth results in a difficulty in muscular control over the limbs and leads to the typical gawky and clumsy attitudes of children in their early teens. Such children feel themselves to be gawky and clumsy and are very self-conscious as a result. They covet the muscular control and easy attitudes of adults but are not yet able to emulate them. Children at this age are intensely loyal to their contemporaries because of their lack of confidence in younger children and in their seniors. It is the age when girls whisper secrets to one another and boys form secret societies. The approximate age limits of this stage are twelve to fifteen years.

From roughly the age of sixteen there is quicker mental and emotional growth. In the initial stages of the former, the child tends to become argumentative. This is a result of the super-imposition of social conventions upon his newly awakened rationalism. He was not aware of such conventions before, feels that

he/.....

he is growing up and will, therefore, have to accept them. Accompanying this mental development is an emotional instability, due to newly awakened sex awareness and resulting in an extreme reserve. Girls are inclined to giggle at this age, but in a different way from the giggling in the primary school which is only due to a crude sense of humour. The giggling in the secondary school is a result of emotional instability as mentioned above, and requires very careful handling. At this stage children require very tactful treatment, simultaneously wishing to be regarded as adults and needing the sympathy due to a child. There is a development of interest in the opposite sex which is perfectly normal. This should be fostered, provided the conditions are favourable. By this I do not mean that they should be spied upon, but encouraged in the home and schoolroom and thus not be driven into the streets and dark corners.

The greatest difficulty which the teacher of music has to face in his teaching of singing as distinct from music, is the above-mentioned problem of the breaking voice. This difficulty, of course, does not arise in schools/<sup>for</sup> girls but is a very real one in mixed schools and schools for boys.

Norman Mellalieu of the Royal High School, Edinburgh, in a book called "The Problem of the Boy's Changing Voice", has evolved a plan for dealing with this/.....

this trouble in schools for boys. His plan is to group together boys with voices of a similar range for purposes of singing lessons. It is assumed that the majority of boys' voices gradually deepens in tone from a high treble of pre-adolescence through a number of intermediary stages to the deeper natural singing voice of the adult. Every boy is individually tested at intervals and moved from group to group according to the change which takes place in his voice. Each class is thus grouped and, in the earlier years, will consist of second sopranos, altos and occasional tenors, while in the later years, of tenors, baritones and basses. Part songs are suggested with melody varying from part to part so that some will have descants and others a two-part accompaniment above the melody.

The plan is an admirable device for circumventing the difficulties of this period, but can only be made to work at all easily in a secondary or high school for boys where there are sufficient numbers in each class to make grouping practicable. Furthermore, it is only possible if it can be built upon a good foundation in the shape of a well regulated and culturally sound primary course. It would be difficult to carry out the plan in most of our secondary schools where there are mixed classes. This would entail time-table complications for the necessary grouping together to provide sufficient numbers for satisfactory groups.

In/.....

In schools for girls, the position is of course different as this difficulty does not crop up. Formal singing of carefully selected songs in accordance with the psychological development of the girl in this stage is not only possible but very desirable. I have found, too, that girls in the secondary school are naturally fond of singing and become very interested in part singing.

The most convenient arrangement is to have little formal singing of songs during music lessons in the mixed secondary schools which predominate in South Africa, and to form one choir for girls and another for mixed voices. These choirs would take the form of choral societies having their practices and meetings out of school hours. The formal singing of songs is thus provided for all the girls and for those boys whose voices are sufficiently under control to give them confidence to sing. In lieu of formal song teaching, I recommend community singing at a convenient time once or twice per week.

It is assumed that scholars reach the secondary school, having undergone the course outlined for the primary school under the guidance of a well-qualified and careful teacher. The scholar will then have a fairly wide background of general musical culture, and will be able to read at sight a piece of music containing

no/.....

no abnormal difficulties. He will be conversant with musical notation and will have a fairly comprehensive repertoire of folk and traditional songs. This general level of cultural development must be built upon, fostered and developed in the secondary school. If left to itself, it will be cast aside as something belonging to the childish stage which the adolescent is so pleased to leave behind him. I am certain that the attitude taken up by the average adolescent and young man towards music, even in cases where he has been well taught in the primary school, is due to the fact that the secondary school has, as it were, cast out music from its time-table, thus giving scholars the impression that it belongs only to childhood, and to girls. This attitude is also partly due to the remaining vestiges of the Victorian era where music was one of the "parlour tricks" of the so-called well brought up young ladies. It is significant that girls who have passed through the secondary school where music has its place on the time-table, do not attempt to adopt this rather contemptuous attitude towards the subject.

In the secondary school the general language and number work learned in the primary school is applied in more widely divergent directions. In the same way the general fundamentals which the children have been taught in the primary school must now be given a particular direction.

Coupled/.....

Coupled with adolescence is the development of emotions, the consolidation of habits and attitude of mind, all of which go towards the determination of personality. One facet of a man's personality is the direction which his taste has taken and it is the business of the secondary school to provide a point from which he may start and indicate the various directions which exist, any of which he may follow. I wish it clearly understood that I do not intend the teacher actively to attempt to develop the child's personality or to interfere with his emotional development. Such action would only defeat its own ends and set up repressions which would manifest themselves in other directions. It is the business of the school to provide material upon which the child during these years can work unhindered.

The importance of this material cannot be sufficiently stressed as the child is in a state of mental and emotional fluidity, groping in the dark for values upon which he can fasten his standards. The material presented thus must be of the very highest quality and yet carefully selected so as to be within the mental and emotional range of his comprehension.

I have suggested that there should be little formal song singing in schools affected by the boy's changing voice and that its place should be taken by informal community singing. The music curriculum should

be/.....

The first years, then, deal with such theoretical material as the physics of sound, the instruments of the orchestra, form and interesting tales from the biographies of famous composers. Later, further examples of more developed operas are given and references to ballet, sonata, symphony and concerto are made and developed only in the fourth year when modern impressionistic and definitely emotional, as opposed to formal, music is presented.

THE CURRICULUM OF MUSIC IN THE SECONDARY SCHOOL.

A. ITS DISTRIBUTION ON THE TIME-TABLE.

The following more detailed curriculum of work to be followed is designed for the type of secondary school which predominates in South Africa, namely, the mixed secondary school of from two to three hundred scholars. The time-table should allow for two periods of forty minutes each per week and a period for community singing at a convenient time once a week. This community singing period should be an informal one in which scholars are allowed as much latitude as possible. The programmes, which might be chosen partly by themselves, should consist of shanties, ditties, old favourites, parodies and suchlike songs. The work in the two periods aforementioned is detailed below, but a proper alternation of "talking" and "music listening", with the emphasis on the latter, should be maintained; in other words, a series of lessons on a theoretical subject such as vibration, should be alternated with the playing of gramophone records.

The extra-mural work in the secondary school is as important as the other work and should consist of the formation of a choral and orchestral society as distinct from mere choir and band practices. I make this distinction because scholars in the  
secondary/.....

secondary school like to feel (and their psychological stage of development demands that right) that they have some jurisdiction over their extra-mural activities. Membership of such a society should be voluntary and looked upon as an honour not to be restricted to active members only. Other members should be encouraged to join to assist in the work of administration, to act as audiences and criticise constructively. This society should be on a par with the usual debating, literary and dramatic societies.

I have suggested that two choirs be formed, one for girls and the other a mixed choir. Practices for each should be held twice a week, possibly on the same afternoon or evening, the one choir acting as an audience for the other. Another branch of the society's activity should be its orchestra whose rehearsals should take place once a week separately and once a week combined with the choirs. The work of all the branches should be co-ordinated so that combined performances might be given at least once per quarter.

The material for singing by the choirs of such a society may be selected from the vast literature of glees, madrigals, negro spirituals and other part-songs, both humorous and serious, published to-day. The songs should be chosen by a committee of the society in collaboration with the teacher.

Other/.....

Other extra-mural musical activities undertaken, perhaps, by the music society, would be the encouragement of scholars to attend at least three or four outside entertainments per quarter, preferably with a bias towards music; the arrangement of recitals and talks by outside people to the scholars, and the arrangement of "pop" concerts by the scholars themselves under the very tactful guidance of a self-effacing teacher.

B. A SYLLABUS/.....

B. A SYLLABUS OF MUSIC.

I propose now to detail the work to be done during the two lessons per week set aside on the timetable. I have divided the course into four years each of eighty lessons and have suggested the approximate number of lessons I would devote to each series. I do not suggest that this division of time should be slavishly adhered to; each teacher should use his discretion and plan out the syllabus in accordance with the particular conditions of his particular school.

FIRST YEAR.

- (a) The elements of vibration and sound, illustrated as comprehensively as possible. i.e., stone dropped in a pool of water; graphical charts showing differences of pitch and degree of loudness and actual demonstration on a cello C or G string.  
(4 lessons).
- (b) Methods of producing sound from musical instruments, i.e., the vibrating string and its resonance chamber, the vibrating lips and the bell of the brass instrument, the vibrating reed and its wooden bell; Methods of altering pitch and degree of loudness, i.e., tension and length of the instrument as opposed to force of breath or bowing; the percussion instruments, i.e., simple instruments producing one sound as the drum, triangle etc. and compound instruments/.....

instruments producing many sounds as the piano, xylophone etc.

(4 lessons).

- (c) The individual instruments of the orchestra and their characteristic sounds, comprehensively illustrated by means of gramophone records (H.M.V. C1311-12, ref. also "Music in Schools", page 82 et seq.); characteristic music written for the more common solo instruments, also illustrated by gramophone records.
- (12 lessons).

- (d) Revision of form as taught in the upper standards in the primary school, illustrated with new examples.
- (6 lessons).

- (e) The various types of voices, i.e., coloratura, lyric and dramatic soprano, mezzo-soprano, contralto, operatic and lyric tenor, baritone, light bass and basso-profundo, with new examples on gramophone records or wireless.
- (6 lessons).

- (f) The lighter Italian and French operas, i.e., their stories with excerpts from the music, the meanings and examples of overture, aria, chorus, recitative; ballet, acts and scenes.
- (12 lessons).

- (g) Interesting tales from the biographies of great/.....

great composers (ref. "The Complete Book of the Great Musicians").

(12 lessons).

(h) There are variation, i.e., the form explained with excerpts on the piano and uninterrupted records played afterwards. ("The Harmonious Blacksmith" by Handel and "Air with Variations" by Mozart).

(4 lessons).

(i) General listening to music played or sung by the teacher or by other scholars, to records selected by the teacher and others selected and brought by the scholars themselves. This listening should take place with very little comment from the teacher. It is intended for the development of personal preferences by the scholars. I consider this part of the teaching of music in the secondary school to be of paramount importance. The series outlined above indicates various directions along which individual tastes might develop, and this final section provides the material upon which the capacity for taste can function. The diversity of records which scholars will bring in these circumstances is extraordinary. The records themselves form a useful guide to the psychological make-up of the scholar.

(20 lessons).

SECOND YEAR/.....

SECOND YEAR.

- (a) More advanced examples of binary and ternary form leading on to great works built on them.  
(6 lessons).
- (b) More advanced rondo form leading to the value of sequences and repetitions in music.  
(4 lessons).
- (c) The sonata, i.e., its general form with examples, analysis of the first movement of the earlier Mozart sonatas.  
(8 lessons).
- (d) Further examples of Italian and French opera, their stories, composers and ballets.  
(12 lessons).
- (e) The cantata and oratorio as opposed to opera, illustrated with simple examples.  
(8 lessons).
- (f) Further interesting biographies.  
(12 lessons).
- (g) The organ, its structure and method of functioning, types of works specially written for it with examples, the difference in technique between organ and piano playing. A visit to the organ of the local church is an excellent manner of illustrating part of this series.  
(8 lessons).
- (h)/...

- (h) General listening as in section (1) of  
First Year.

(20 lessons).

THIRD YEAR.

- (a) Easy examples of German opera, other Italian  
and French opera treated as suggested above.

(16 lessons).

- (b) The ballet, including its relation to opera,  
illustrated with music and pictures of corps de ballet,  
and biographies of the great dancers.

(8 lessons).

- (c) An introduction to simple chamber music,  
i.e., the instruments, the purpose of such combinations,  
the clear cut beauty of such contrapuntal music,  
illustrated by simple examples.

(6 lessons).

- (d) An introduction to symphony, i.e., its general  
form and purpose, its monumental nature, illustrated by  
the "Toy Symphony" and "The Surprise Symphony" of  
Haydn.

(6 lessons).

- (e) The prelude and fugue, illustrated with the  
more comprehensible examples from Bach and other  
composers.

(6 lessons).

(f)/.....

(f) An introduction to the concerto, its form and purpose compared with those of the symphony, with illustrations.

(6 lessons).

(g) Further Biographies.

(12 lessons).

(h) General listening.

(20 lessons).

FOURTH YEAR.

(a) Modern music, its disregard for the conventions of scale, mode, melodic and harmonic progression and its consequent complete freedom of expression, illustrated with excerpts from "The Firebird" of Stravinski and other examples from the works of Ravel, Rimski-Korsakov and others.

(12 lessons).

(b) The development of the symphony with more advanced examples.

(12 lessons).

(c) The development of the concerto with more advanced examples.

(12 lessons).

(d) Further examples of prelude and fugue.

(6 lessons).

(e)/.....

- (e)                   The more difficult Wagnerian operas and the  
more modern ones.  

(12 lessons).
  
- (f)                   Further biography.  

(6 lessons).
  
- (g)                   General listening.  

(20 lessons).

The reading of notation should not be forgotten in the secondary school. It is assumed that scholars have been taught to read both tonic solfa and staff notation with fair facility in the primary school. I do not suggest that every scholar will be proficient in sight-reading, but that the majority will have a fairly good conception of the implications of time and key signatures, the rhythm, rise and fall of the melody and the tempo at which the piece will proceed.

This knowledge should be used at the community singing period every week when new songs are presented, and fostered at the listening lessons when, as far as is practicable, the scores of the works heard might be followed while the piece is being played. It is extraordinary how this practice will stimulate interest in the music and how much more easily the content is followed and comprehended by the scholars. Tonic solfa should/.....

should be avoided as far as possible in order that the scholar may realise that it is a means towards staff notation and not a generally acknowledged method of musical transcription. I have found that scholars with no idea of staff notation very soon gain a working knowledge of it merely from watching the score while listening to the piece and at the same time find that their interest in the music is very considerably stimulated.

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CHAPTER IV/.....

CHAPTER IV.

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THE TRAINING AND CERTIFICATION OF MUSIC TEACHERS.



A. THE FUNCTION OF THE SCHOOL MUSIC TEACHER.

It will have become clear by now from the principles enunciated in the foregoing pages that music in the school, be it primary or secondary, is not a subject to be undertaken by the layman. It would be well to pause here and consider the duties of the music teacher, first in the primary school and then in the secondary school, in order to co-ordinate the disjointed references to him.

Let us consider the position in an average primary school with an enrolment of about three hundred pupils. Such a school would consist of six standard classes and two kindergarten classes. It is not necessary to take the sub-standards into consideration as the work there should be taken by the class teacher, who is well qualified to do it. There are then six standards each of which is to have three periods of twenty minutes each per week set aside on the time-table for ordinary music lessons. This makes a total of six hours. In addition to this, there are half-hour periods for percussion band practices for the juniors and seniors, a pipe or "penny whistle" band practice, a violin class practice and a combined percussion, whistle and violin orchestra practice. This increases the teacher's time to  $8\frac{1}{2}$  hours. I recommend the practice which has been adopted by more enlightened principals/.....

principals of primary schools, of setting aside one half-hour per week for gramophone recitals and/or community singing for the senior children and another for the juniors. If this is done the teacher's time would be increased to  $9\frac{1}{2}$  hours of formal music teaching on the time-table. This leaves the teacher with  $15\frac{1}{2}$  hours in which to do ordinary class work. I have already stated that other activities such as concert preparation, extra band practices and attendance at public concerts and recitals, form the extra-mural duties which every teacher should be willing to undertake in connection with the physical, spiritual and mental development of the child.

In a secondary school of about 200 scholars and a staff of about eight, the time-table might allow two forty minute periods per week for music teaching and half an hour for community singing. There would be two standards VII, two standards VIII, one standard IX and one standard C, making a total of six classes and  $8\frac{1}{2}$  hours teaching time. Another half-hour per week might be devoted to listening to gramophone music or actual recitals. In addition to this, the teacher should be allowed free time during school hours in order to take the orchestras, bands and choral societies out of hours to the extent of about three hours per week. The music teaching time now amounts to twelve hours, leaving thirteen hours for class work. The objection  
might/.....

might be raised that teachers on the staffs of secondary and high schools are specialists and that it is expecting too much to require a teacher to specialise in music as well as in another subject. I should like to point out in reply to this that standard VII does not require a specialist teacher and that it is quite possible for a properly qualified music teacher, possessed also of a professional certificate, to take some of the general class work in this standard. At the Wesley Training College at Salt River, the music specialist was responsible for the music in the upper primary standards, five secondary stand<sup>ards</sup>ards, five training college classes and, in addition, the Afrikaans and arithmetic in four secondary standards.

The teacher's work presupposes an extensive general knowledge of music and all the outside factors which affect it. This wide general knowledge includes acquaintance with all types of orchestral and band combinations and their instruments and the better known works written for them, choirs and choral music, form in music with examples, folklore and traditional, pastoral and peasant music and dances of all countries, theatricals, stage management, costume and decor, speech training and production. In particular the teacher must have studied voice production, technique of class singing and piano playing to be in a position to train children's voices and play the accompaniments; he must have a knowledge  
of/.....

of harmony, counterpoint and part writing in order to arrange pieces of music for singing or performance by one of the bands; he must understand elementary orchestration for the same reason and must be able to improvise accompaniments, conduct an orchestra, teach the violin and possibly other instruments. Above all, the music teacher must be a tactful and careful practical psychologist, possessed of a vivid imagination and a keen power of correlation. I consider that the music teacher's work is the most important in the primary school, not for the reason that every specialist considers his own subject the most important, but because in large schools of the type we are now considering, one bad class teacher on a staff of ten or twelve only really affects the children under his or her special care or that one subject which he or she teaches. The music teacher, on the other hand, comes into contact with every child in the school and it is possible for a bad music teacher to ruin the taste and spoil the attitude of the whole school in regard to music.

I have stated before that the ultimate object of music in the school is the raising of the general cultural level of the scholar and I have indicated the method whereby this may be attained. The proper execution of the method I have outlined demands the qualities I have stated in the foregoing paragraph.

On/.....

On the assumption, then, that the school music teacher must be specially trained, it will be necessary now to consider the form such training should take.

B. EXISTING/.....

B. EXISTING COURSES OF TRAINING.

The College of Music in Cape Town and the Conservatorium vir Musiek in Stellenbosch each provides a well designed three-year course for the training of school music teachers. The candidates for this course are usually drawn from their own music students. A high standard of execution on one musical instrument is demanded and the course includes harmony and counterpoint, form, appreciation of music, ear-training, method and technique of teaching, teaching practice and studies in voice production, breathing, diction, language and other necessary appurtenances to good teaching.<sup>x</sup> Teachers who have undergone this course of training are seldom successful in their work from the point of view of this thesis.<sup>z</sup> I do not mean to suggest that they are badly trained or equipped or that they are not imbued with a sincere desire to make a success of their work. I am confident that the difficulty arises, in the first place, because throughout the lives of such people the emphasis has always been on performance on an instrument rather than on general musical culture; in the second place, because they have not been trained as general class teachers, with the result that their attitude is not sufficiently directed to the child; and in the third place, because they are trained in a college of music and not in a faculty of education or training college.

This/.....

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x: See Schedule G.

z: See p. 20.

This third point results in lack of proper orientation between teacher, school and child. I have stated before that the good music teacher should be able to correlate his music teaching with other subjects. The importance of this correlation cannot be too highly stressed and teachers who have undergone this three-year course of training can never be expected to correlate thoroughly. I should like to emphasise again that lack of proper correlation results in an attitude of mind which regards music as a subject different in some inexplicable way from the other subjects. Haphazard teaching and the lack of a scientifically planned syllabus, coupled with confused ideas as to why music should be taught at all, has completed the havoc, leaving the child with the idea that, not only is music different from other subjects, but that it is something intangible and quite beyond the comprehension of the ordinary Rugby-playing boy.

These teachers, trained at the colleges of music, under the careful guidance of a wise principal are extremely useful in large schools catering for the children of the upper social classes. Such children come to school with some cultural background obtained in their homes and would not be too liable to the disabilities I have outlined. With the necessary experience they would, further, be useful on the staffs of training colleges and faculties of education presenting

a/.....

a one-year post professional music endorsement.

On the other hand, the universities of Cape Town and Stellenbosch, through their faculties of education, offer a one-year Higher Primary Certificate Endorsement in music.<sup>x</sup> A similar endorsement is now offered at the Wellington Training College as from January, 1938.<sup>y</sup> This form of training school music teachers is far more in accordance with the principles laid down in this thesis.

The difficulty is that, although three centres are provided where this endorsement may be obtained, they are within a few miles of one another in the South Western corner of the Cape Province. The number of candidates presenting themselves for these courses has been small for several reasons. Firstly, the contiguity of the centres splits the number of candidates; secondly, the renaissance of school music has not yet taken place in South Africa with the result that authorities have not yet realised the necessity for specialised music teachers and there is little demand for them; thirdly, it is economically impossible for students in distant places who are not well off to come to Cape Town for the endorsement; and fourthly, promising students in the colleges of music are being encouraged to follow their own three-year course.

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x: See Schedule G. and p. 21 in "The System".  
y: See Schedule F.

I am anxious to see a development of this endorsement system of training teachers of school music. It cannot be denied that, of necessity, such teachers are able to play their parts in the activities of the school and gain the respect and confidence of the pupils more naturally and readily than those trained by the colleges of music. The latter have spent their complete student careers in an atmosphere of pure music and are specialists in music and nothing more. It is only natural that they come to be regarded by the pupils as people somehow different from the ordinary teachers on the staff. This attitude quite naturally is applied to their subject too.

It is, of course, obvious that all the theoretical and practical knowledge, in addition to the rich background of general musical culture necessary for the successful teacher of school music, cannot be digested or even presented in a one-year post professional certificate course. For this reason the entrance qualifications for a course of this nature would have to be high. I suggest that the candidate must have reached a standard of piano playing equivalent to the Final Examination of the University of South Africa, must have a knowledge of the elements of harmony and counterpoint and an elementary skill in violin playing.

Proper co-operation between colleges of music,  
education/.....

education faculties and training colleges would result in the diverting of promising music students to the primary or secondary teachers' courses, to be followed up by the one-year post professional certificate course I propose to outline below.

C. THE COURSE/.....

C. THE COURSE OF TRAINING.

The course of training should be divided into three parts, (i) Theory, (ii) Method and (iii) Practice. It is of course assumed that the student has undergone eight or ten years' instruction in piano playing, and has some elementary knowledge of violin playing. In addition, he has command over the elements of harmony and counterpoint. If the candidate has no knowledge of a stringed instrument, a provisional endorsement might be allowed until such time as the student satisfies his examiners in regard to the necessary proficiency. The course in theory would provide the candidate with all the necessary information and material for his future teaching; the lectures in method would show him how this material is to be applied, while the practice would give him facility in the practical execution of what he has learned in lectures.

The general content of each of the three parts is outlined below and, later, I have drawn up a table which shows clearly the distribution of the work and how it may be fitted into the year. The number of lessons which should be devoted to each facet of the work is also indicated.

(1) THEORY:

Lectures in harmony and counterpoint would  
be/.....

be given to a rather advanced standard and developed during the second and third quarters to actual composition of simple musical forms like the elementary dance forms, round, rondo, imitation and canon. Arrangement of songs in two, three and four parts, as well as the writing of piano accompaniments, must be introduced in the third quarter, while the fourth quarter would be devoted to elementary orchestration with particular reference to scoring for such instruments as the teacher would be likely to teach in school bands and orchestras.

The history of music course would include a general survey of the historical development of music with some reference to the drum, pipe and lyre stage, the music of the ancient classical cultures, and the music of the middle ages; early English music of the Tudors and Stuarts; a more detailed study of the birth and development of the opera and oratorio; the progress of instrumental music during the seventeenth and eighteenth centuries, with particular reference to Handel, J.S. Bach, Haydn, Mozart and Beethoven; the romantic school of Schubert, Schumann, Berlioz, Chopin and others; the growth of national tendencies in music as exemplified in the works of such composers as Borodin, Rimsky-Korsakov, Tchaikowsky, Liszt, Dvorak and Grieg; the modern school of Ravel, Debussy, Stravinski, Elgar and others; the popular school of music of Gilbert and Sullivan, Richard Strauss and Coleridge-Taylor; biographical sketches of the great musicians/.....

and their relation to art.

A short course would also be given on costume and decor, stage management, lighting, making up of performers and general production.

(11) METHOD:

The initial lectures would treat the physiology of the ear:- its structure, the outer and middle ear and the cochlea, the canals of balance, the auditory nerve and the eustachian tube: its function - the translation of vibrations in the atmosphere into auditory stimuli, its controlling function over the vocal cords and hence its importance in the teaching of sight-reading. The vocal cords would be treated in a similar manner:- their structure - the larynx, the cords, the controlling muscles: their function - speed and intensity of vibration as controlling pitch and loudness, the registers. The lectures would proceed with the function of the breath and that of the controlling muscles, the pharynx, mouth, speech organs and nasal cavity as affecting the sounds produced.

Proceeding from this groundwork, the next part of the method work would deal with the subdivision of the lesson into its components as suggested on page 36. This would lead to the proper alternation of lessons to be devoted to listening, ear-training and sight-reading, and to song singing.

The/.....

The method course would include a series of lectures on voice, breath and tone control as applied to classes, the registers and their range with exercises for their development, the function of the breath and exercises for the development of control over inspiration and expiration for degrees of loudness, and exercises for the improvement of tone.

The lectures would now proceed to the more important work of the presentation of ear-training material and the testing thereof by sight-reading; the ear-training syllabus as outlined in the chapter dealing with the primary school and its presentation also as outlined, the whole to be comprehensively demonstrated.

These lectures would be followed by others on the psychological development of the child from the age of three or four to the age of sixteen or seventeen, with emphasis on the importance of the particular stages and their effect upon the types of song chosen. In this series the method of song teaching would be dealt with fully:- the relative importance of "by ear" and "sight-reading" methods, the importance of proper correlation, the treatment of the words in the same or preferably in the poetry lessons, the choice of song material, the treatment of part singing and the place and treatment of community singing. The importance of creative activity on the part of the child would also  
be/.....

be stressed and the methods of encouraging this by means of melody making, rhythm tapping and free harmonising in the higher standards treated.

The course would conclude with the method of conducting listening lessons: the use of the piano and gramophone, a suggested library of records, methods of presenting programme music and the compositional devices of time, tempo, mode, instrumentation and degree of loudness, the presentation of the orchestra and its instruments and the treatment of composers and their biographies.

The above course would have to be richly and comprehensively demonstrated with actual classes and I would suggest a minimum of two such demonstration lessons per week.

(111) PRACTICE:

The student should be given as much opportunity for actual practice as possible. There would be one practice lesson per week during the first quarter, prepared and given under the direct supervision of the method lecturer, three in the second and five in the third and fourth quarters. In addition to this, the student would be expected to take over the complete music teaching in a selected school for one week in the third and a fortnight in the fourth quarter.

It/.....

It is assumed that the student has reached a fairly high standard of performance on the piano and one lesson per week would, therefore, be sufficient. The material of this lesson should be confined to improvisation, transposition, interpretation, sight-reading, improvisation of accompaniments, accompaniment, the leading of community singing and general dexterity in the manipulation of the keyboard for purposes of illustration.

Two lessons per week should be devoted to lessons in violin playing and, if possible, a further two to a wind instrument (preferably a trumpet). It is, however, likely that few students would be able to cope with a third instrument so that the time set aside in the time-table suggested below for the study of this instrument, may be allotted to one or more of the other subjects. On the other hand, a knowledge of a wind instrument is of great importance to the school music teacher, not only for the purposes of starting a brass band, but also for the command and background it provides.

Opportunities for and instruction in conducting choirs and small combinations of instruments would be provided and concert attendance at least once per week would be compulsory. The student would, further, be expected to produce, preferably with pupils from a practising school, one short cantata and a school concert containing a children's operetta.

Individual/.....

Individual lessons in singing and speech training would have to be taken by each student, unless the authorities are satisfied as to his proficiency.

At first glance this course may appear to be too long and involved to be within the capabilities of students in the short space of one year. It must, however, be remembered that any course which has pretensions to the equipping of a specialist in any subject within one year must be a weighty one and must take into consideration everything which will affect the teaching of that subject, either directly or indirectly. This course may be fitted into a year of four quarters, each consisting of approximately nine weeks. It is proposed that the student should devote thirty hours to the work per week.

The following is a plan showing how the work may be distributed over the four quarters and giving the number, in brackets, of hours per week to be devoted to each facet.

FIRST QUARTER/.....

FIRST QUARTER:

Theory: Harmony and counterpoint (5): history of music (5): instruments of the orchestra (5).

Method: Physiology of and interrelation between the ear and vocal cords (5): demonstration lesson (1).

Practice: Piano lesson (1): violin lessons (2): wind instrument lessons (2): practical teaching (1): conducting (2): gramophone recital (1).

SECOND QUARTER:

Theory: Harmony and counterpoint and composition (5): history of music (3): score-reading (3).

Method: Lesson arrangement and alternation (5): voice and breathing exercises (3): demonstration lessons (2).

Practice: Piano, violin and wind instrument lessons (5): gramophone recital (1): practical teaching (3).

THIRD QUARTER:

Theory: Composition and arrangement (5): history of music (2): compositional devices and programme music (2): form (2).

Method: Ear-training and sight-reading (5): psychology (2): song teaching (2): demonstration lessons (2).

Practice: Piano, violin and wind instrument lessons (3): practical teaching (5).

FOURTH/.....

FOURTH QUARTER:

Theory: Orchestration (5): history of music (2):  
form (2): elementary aesthetics (2):  
costume, decor and production (2).

Method: Ear-training and sight-reading (3):  
psychology (2): song teaching (2):  
demonstration lessons (2).

Practice: Piano, violin and wind instrument lessons (3):  
practical teaching (5).

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CHAPTER V/.....

CHAPTER V.

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AURAL PERCEPTION IN SCHOOLS.



In Chapter II, the importance of the ear in the act of singing has been stressed. I have pointed out that the main factor in successful sight-reading is aural proficiency<sup>x</sup> and methods of accomplishing this have been suggested. The intelligent teacher of music, however, will require some guide as to the capacity of the ear to perceive pitch, rhythm and harmony to base his work upon a sure foundation. In order to provide this foundation, I devised a series of tests and applied them to a number of school children. I propose here to present the results gleaned from them.

The particular purpose of the tests is to show whether there is any difference in aural perception (a) between children in the primary and secondary areas, (b) between boys and girls and (c) among the racial groups making up our school population. The racial groups tested were

- |                    |   |
|--------------------|---|
| EUROPEAN           | (Boys from Rondebosch High School for Boys and girls from Wynberg High School for Girls),   |
| CAPE COLOURED      | (from Wesley and Zonnebloem Training Colleges and Practising Schools, Salt River and Cape Town, and St. Luke's School, Salt River), |
| MALAYS AND INDIANS | (from Kipling Street Moslem School, Salt River, Rahmaniye Institute and the Muir Street Moslem School of Cape Town), and            |
| NATIVES            | (from the Osborn Primary and Secondary Schools, Mount Frere).   |

For purposes of convenience I shall refer to the Malays and Indians as Asiatics.

I/.....

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x: See p. 39 et seq.

I have tested two hundred pupils from each group, subdivided as follows:

	50 boys over twelve yrs.
FOUR GROUPS (i.e., European,	50 boys up to twelve yrs.
Cape Coloured, Asiatics,	50 girls over twelve yrs.
Natives), each	50 girls up to twelve yrs

Pupils over twelve were in most cases taken from secondary departments and those up to the age of twelve from primary.

The pupils forming the native group were taken from a school at Mount Frere in the Transkei in order to obtain results which would be as far as possible free from outside influence. Unfortunately, these pupils had, for the most part, been instructed in their mother tongue so that their inability to understand English properly compelled me to make use of an interpreter for the tests. Then, too, very few of the scholars had any accurate ideas of their ages; hardly any had ever seen or heard a piano which was perforce used for the harmony tests, and the rhythm test contained rhythms which, although common enough to Western music, seemed to be totally foreign to the fairly "raw" native's ear. The average age, as far as it could be ascertained, is considerably higher in such schools than it is in the schools of the three other groups. This means that the standard of scholastic attainment of the native pupils forming the age groups tested, is much lower than/.....

than that of the others. Over half of the pupils tested had never used a pencil before as all their writing in school is done upon a slate with the result that the printed forms used in testing the other groups had for the most part to be discarded.

All the two hundred children were tested simultaneously and were accommodated in a large church building with excellent acoustic properties. They were divided into eight groups each under the supervision of a teacher who checked the correcting of the tests. Those pupils above standard IV were given printed forms while the others were allowed to use slates upon which the necessary numbers and headings had been copied prior to the taking of the test.

In view of the disabilities mentioned above, I do not think that any scientific value should be attached to the results obtained from the natives and I have, therefore, omitted them from the graphs following. Later there is a graph which shows their perception of pitch, rhythm and harmony as compared with each other and as compared with the general average of all four the groups.

The test for pitch perception was the same as that applied by the Department of Psychology at the University of Cape Town. The apparatus consisted of

a/.....

a set of tuning forks, eleven in number, carefully graded in pitch from the standard A. of 435 vibrations per second, through a series of ten forks, respectively,  $\frac{1}{2}$ , 1, 2, 3, 5, 8, 12, 17, 23 and 30 vibrations per second faster than the standard. The forks were fitted to a resonance box and struck with a felt-padded hammer. There were ten tests (numbered from A. to J.) to each of which there were ten answers.<sup>x</sup> Test A. consisted of fitting the standard A. and the fork differing from it by 30 vibrations per second to the resonance box and striking them ten times one after the other, in differing orders, while the pupils had to put down on paper whether the fork struck second was higher or lower than that struck first. For test B., the higher fork was taken out and replaced by the next, which differed from the standard by 23 vibrations per second. These were struck in the same manner. In this way the series of ten forks were each compared ten times with the standard, the higher fork in each case being replaced by the next highest, giving a total of one hundred answers.

In the test for rhythmic perception I tapped twenty pairs of rhythms. The components of ten of these pairs were identical, while they differed in greater or lesser degree in the other ten. The pupils were required to write an "S" if the components of a pair were identical or a "D" if they differed. At the completion of this test it was repeated, but in a different order, thus giving a total of forty answers.<sup>x</sup>

The/.....

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x: See Schedule J.

The test for harmonic perception consisted in striking a series of chords on the piano and repeating the series with one of the chords slightly changed. This process was repeated twenty times. The children were required to put down which chord had been changed. In the first five series two chords were used, while for nos. 6-10, 11-15 and 16-20, series of three, four and five chords were used respectively. This test was also repeated at its completion, thus giving a total of forty answers.\*

Details of the tests, with the correct answers, will be found in Schedule J. attached.

The tests were corrected by the pupils themselves under the supervision of members of the staffs of the various schools. The answers were read out by the tester and the pupils ticked or crossed them accordingly. A short period of rest (4-5 minutes) was allowed after each series of tests and conditions were made as similar as possible. The tests were applied to groups of between fifty and one hundred pupils simultaneously.

In each group a larger number than was actually required was tested so as to allow for spoilt papers and other eventualities. The papers were afterwards carefully scrutinised and those showing definite signs  
of/.....

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\*: See Schedule J.

of copying, or those which were incorrectly filled in were discarded. In the Asiatic group, for instance, I noted one little girl who bore every characteristic of the European. Her name, too, was a European one. Her paper was afterwards found to differ very markedly from the average in that group and was discarded. In the primary group the ages were restricted to ten, eleven and twelve years, and in the secondary group, to thirteen, fourteen and fifteen years.

Each test had only two possible answers and, therefore, in order to obviate the possibility of obtaining 50% by guessing, the usual procedure in such tests of subtracting the number of wrong from the number of correct answers was adopted. On the same principle, each pitch difference which yielded less than eight correct answers, was deemed to be below the threshold, while those yielding eight or more were deemed to be above. Thus it was possible to establish the threshold of pitch perception of each pupil, and the total score out of forty for rhythm and for harmony. These thresholds and scores were then tabulated and the graphs following constructed from the tabulation.

For purposes of facility and clarity, I have grouped the results as follows:-

PITCH/.....

	PITCH	RHYTHM	HARMONY
	Threshold in v.p.s.*	Score out of 40.	Score out of 40.
A. Good perception	$\frac{1}{2}$	40	40
	1	38	38
	2	36	36
B. Fairly good perception	3	34	34
	5	32	32
	8	30	30
C. Medium perception	12	28	28
	17	26	26
	23	24	24
D. Fairly weak perception	30	22	22
	none	20	20
		18	18
E. Weak perception		16	16
		14	14
		12	12
		10	10
		8	8
		6	6
		4	4
		2	2
		0	0

Thus a pupil showing a threshold of 2 for pitch perception, and scores of 6 and 18 for rhythm and harmony respectively, would be classed as having keen pitch, weak rhythmic and medium harmonic perception.

The averages for the groups have been calculated by adding the scores together and dividing the total by the number of subjects. In the case of pitch perception, I awarded the following scores for each threshold:-

Threshold in v.p.s.*	$\frac{1}{2}$	1	2	3	5	8	12	17	23	30	none.
Score out of 40	40	36	32	28	24	20	16	12	8	4	0

The following series of graphs compares both boys with girls and secondary scholars with primary pupils.

The/.....

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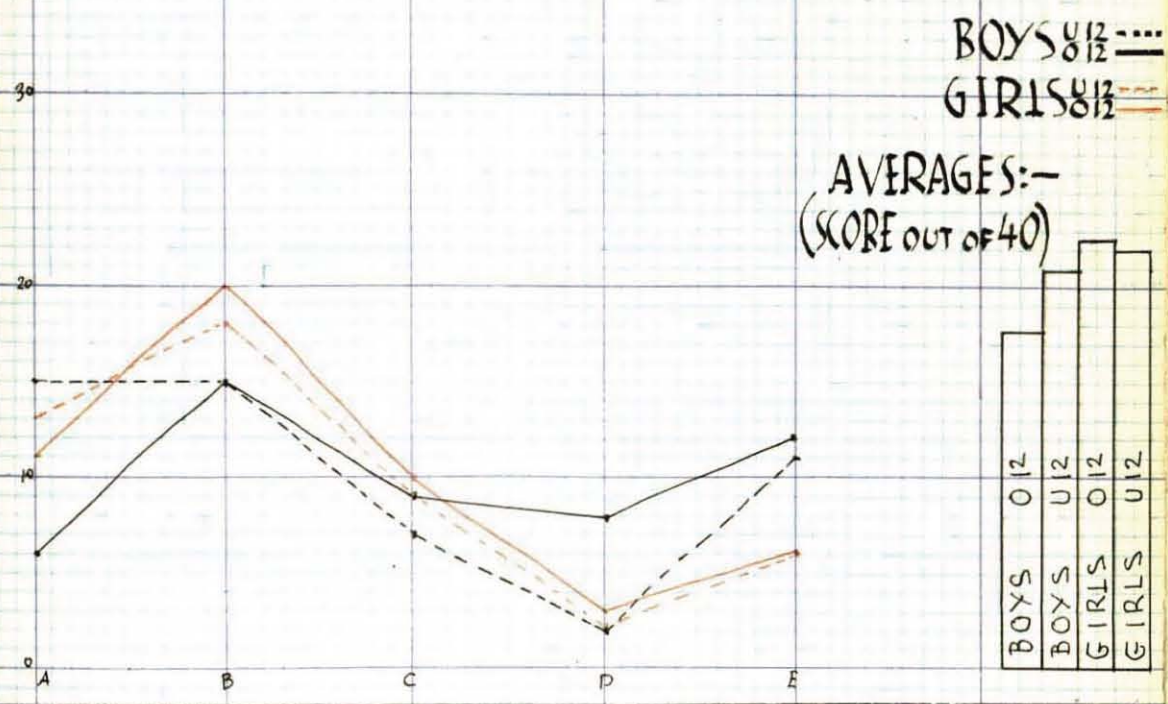
\*: vibrations per second.

The graphs show the distribution of pitch, rhythmic and harmonic perception among Europeans, Coloured and Asiatics. In all graphs the letters A., B., C., D. and E. horizontally denote respectively good, fairly good, medium, fairly weak and very weak perception, while the figures vertically are the number of scholars.

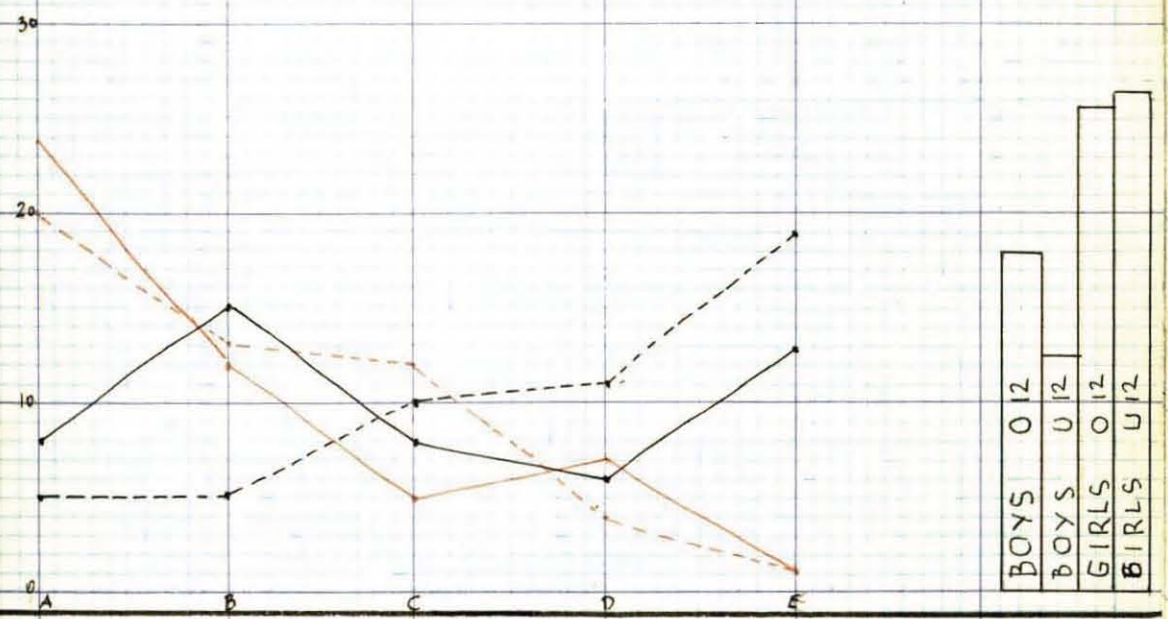
/.....

# EUROPEAN: PERCEPTION OF:-

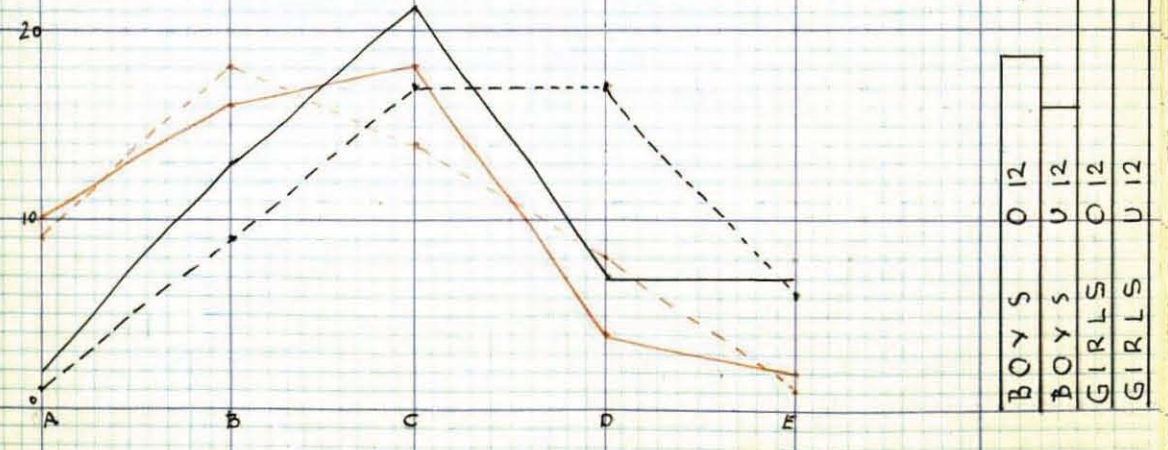
## EP PITCH



## EH HARMONY



## ER RHYTHM

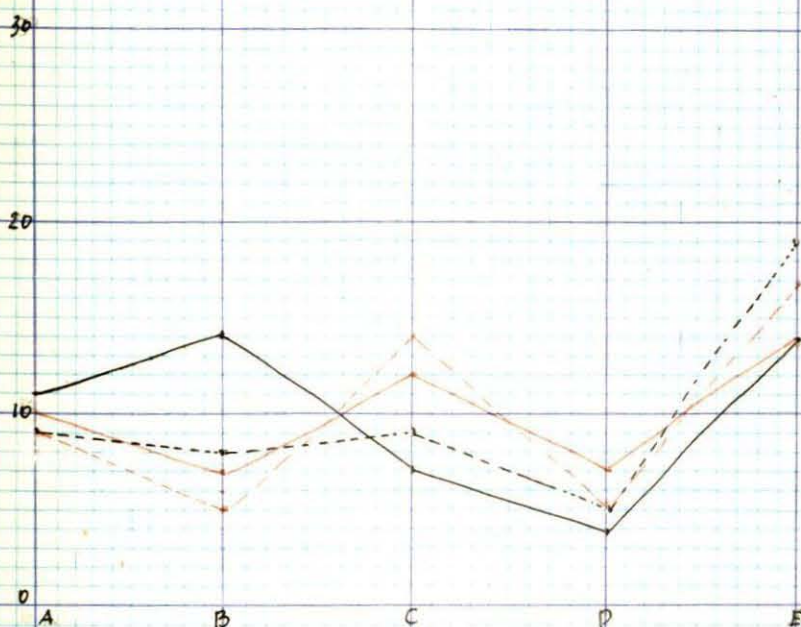


# COLOURED : PERCEPTION OF :-

## (P) PITCH

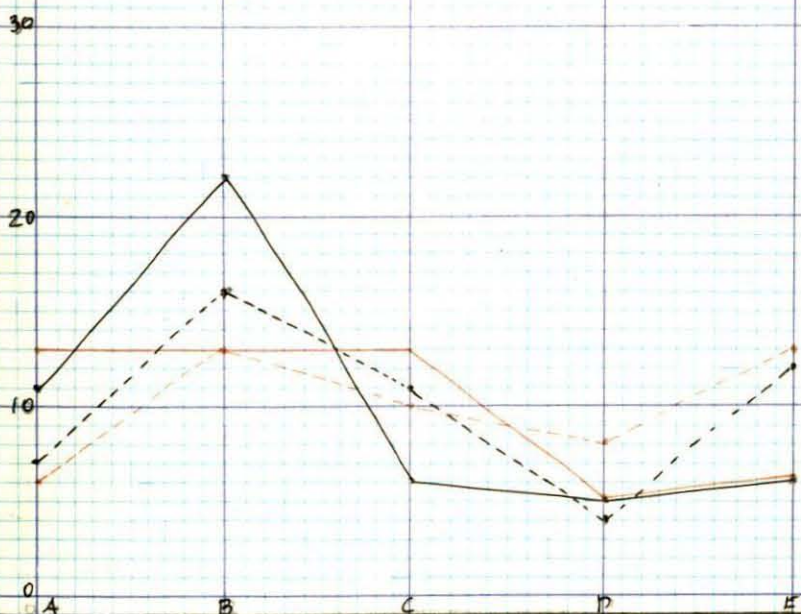
BOYS 8 1/2 ---  
GIRLS 8 1/2 ---

AVERAGES :-  
(SCORE OUT OF 40)



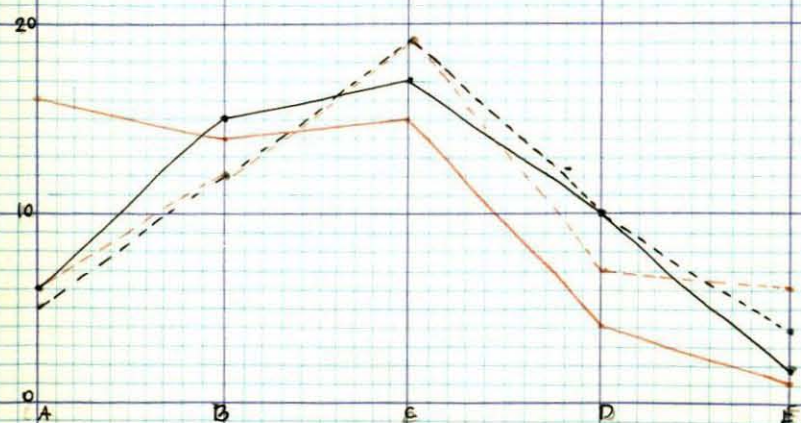
BOYS	012
BOYS	012
GIRLS	012
GIRLS	012

## (H) HARMONY



BOYS	012
BOYS	012
GIRLS	012
GIRLS	012

## (R) RHYTHM

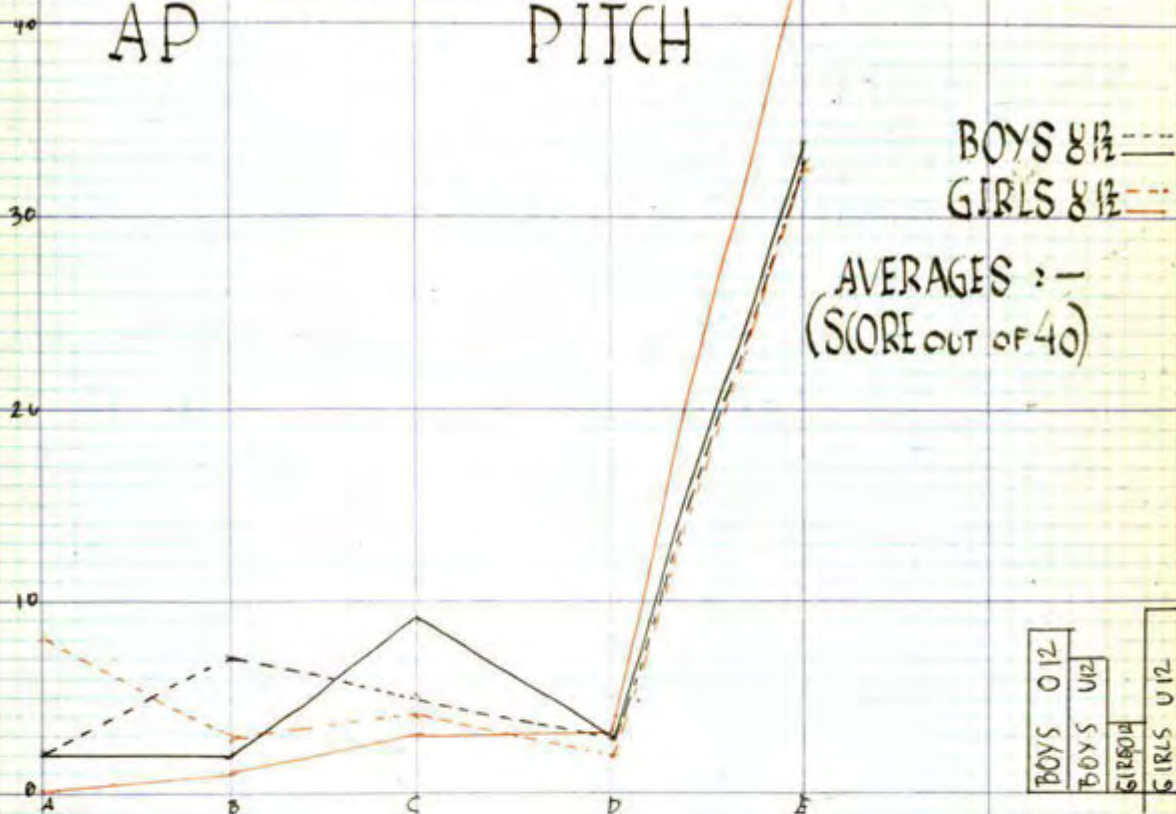


BOYS	012
BOYS	012
GIRLS	012
GIRLS	012

# ASIATIC : PERCEPTION OF:-

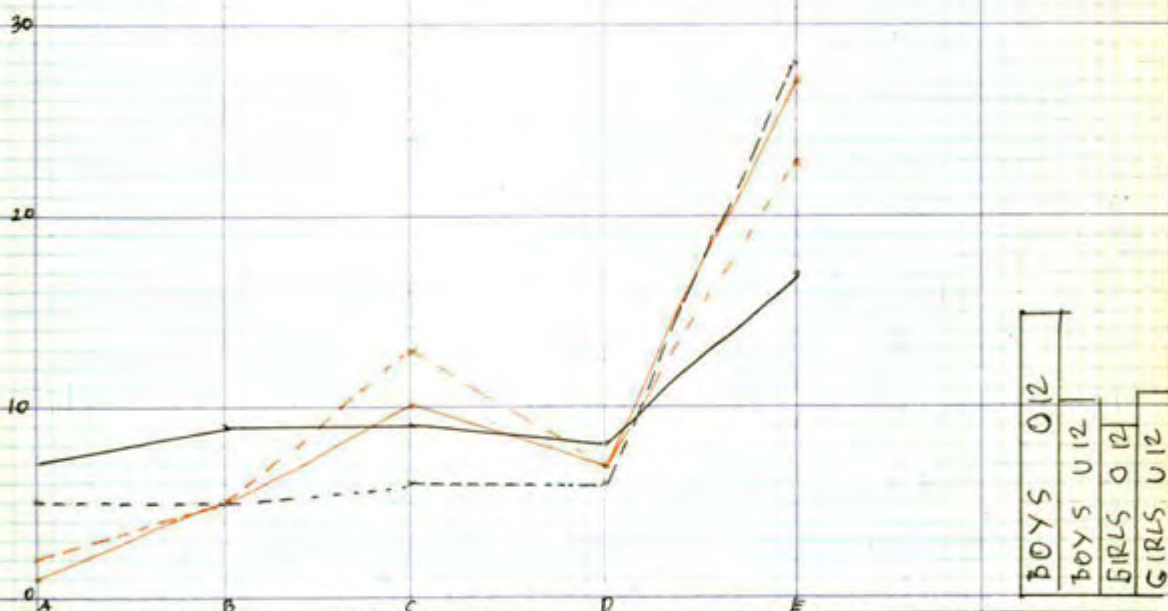
## AP

## PITCH



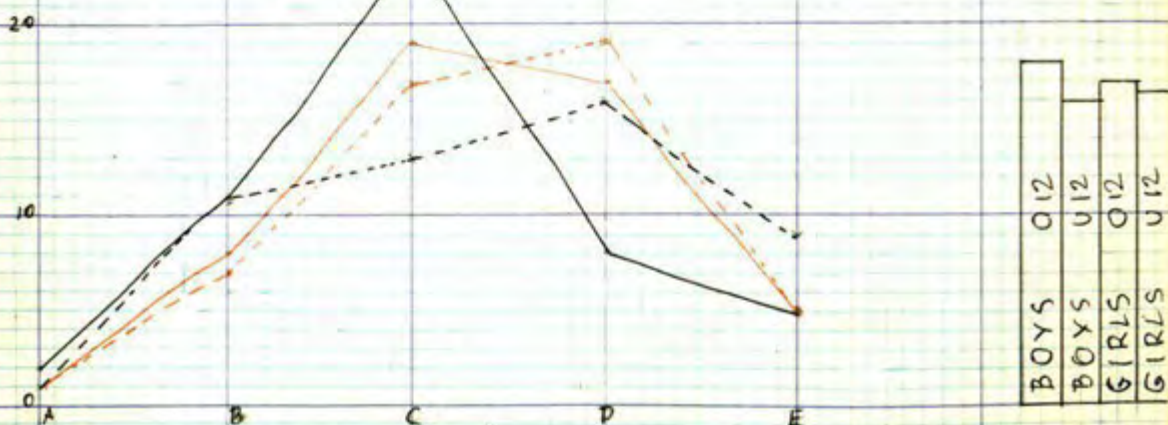
## AH

## HARMONY



## AR

## RHYTHM



It will be noted that, with the exception of graphs EH and ER, there is a very close similarity between the distributions of scores of primary and secondary pupils, as well as between those of boys and girls. A later graph will show that the tests applied were not absolute in their determination of perception.<sup>x</sup> A short period of aural training is shown to produce a significant superiority in one group as compared with another not so trained. The boys tested in these two graphs (EH and ER), were all taken from one school where the type of training differs materially from that given in the school from which the girls were selected.

It may, therefore, reasonably be concluded that the factor of training entered into the tests which produced the difference between the boys and the girls. This reasoning is further supported by the fact that there is some measure of correspondence in the primary and secondary pupils from the same school. The difference in pitch perception is not so significant. The explanation may be found in the fact that pitch or melody is the most obvious component of music, so that the ear becomes more aware of it than of the rhythm or harmony.

From these graphs and the explanations of the discrepancies I have advanced, it is safe to assume that there is no marked difference in aural perception  
between/.....

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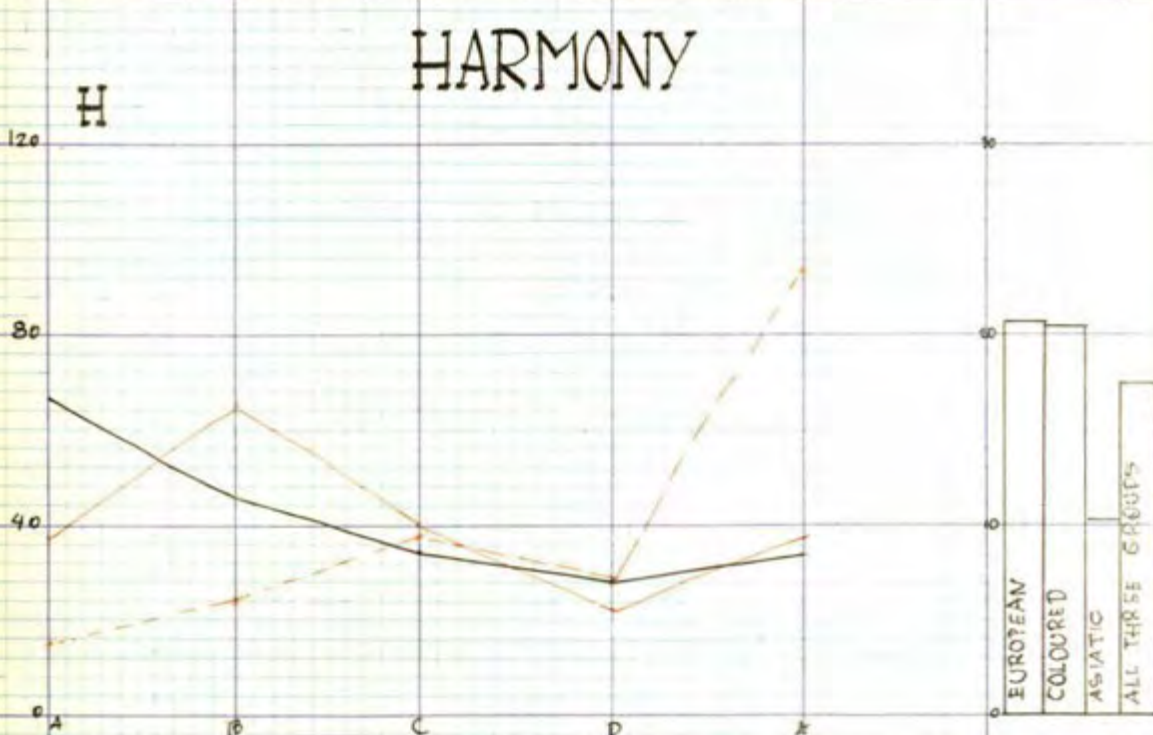
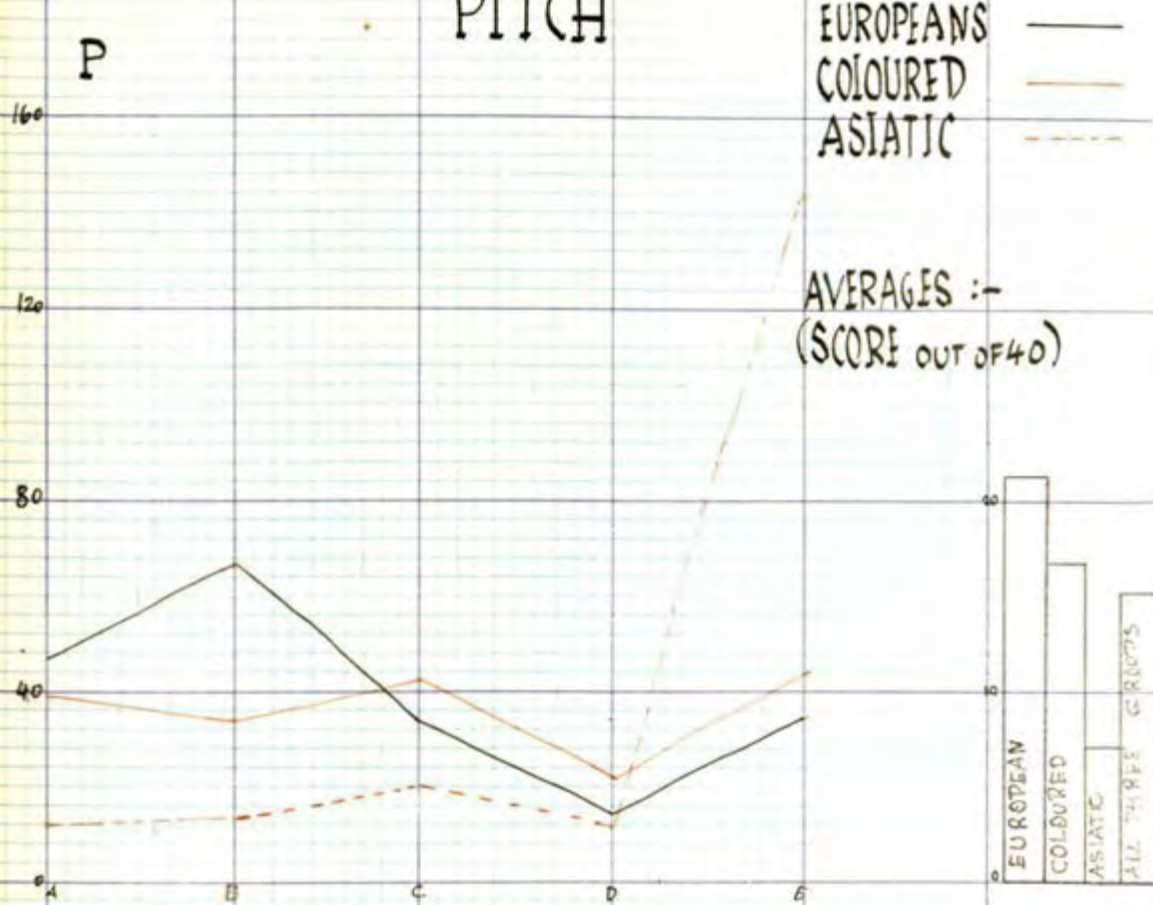
x: See p. 175.

between the primary and secondary or the male and female components of a homogeneous school population. This fact has an important bearing upon the matter and method of music teaching. It is obvious that a significant difference in pitch perception, for example, would have the effect of changing the emphasis in the aural training work towards the improvement of the component which is weak in this respect; the selection of song material for enjoyment would be affected in order to cater for that side of perception which is keener, while the training of taste would also be affected accordingly.

These graphs tend to show, then, that the material and method of the primary and secondary school, for boys as well as for girls, should be the same in the same type of school, except that psychological differences between the sexes should be borne in mind in the choice of material for enjoyment.

Assuming that there is no difference in aural perception between the components of a homogeneous group, I have combined such components so as to find the distribution of aural perception of the whole group and to compare the selected groups (European, Coloured and Asiatic) with one another. Comparisons of pitch, rhythmic and harmonic perception between the three groups are summarised in the following graphs.

/.....



The most noteworthy feature of these graphs is the weak pitch perception of the Asiatic group. Out of a total of 200 children, 143 have very weak perception. A scrutiny of the answer papers shows that the extraordinarily large number of 115 out of 200, or 57½% could not discriminate between two tuning forks, one of which was 30 vibrations per second higher in pitch than the other.

Scrutiny of the graphs reveals that there is little difference in perception of rhythm between Europeans, Coloureds and Asiatics. There is a noticeable difference between the Coloured group and the Asiatic one, but I am inclined to think that it is due to different methods of teaching rather than to an intrinsic difference in capacity to discriminate. This fact is important since it forms the basis for the assumption that there should be no difference in the approach to ear-training in rhythmic perception in the three types of schools.

The graphs for harmony and pitch will show upon examination that although the perception of the European group in each case is better than that of the Coloured one, the lines show certain similar tendencies, while the line for the Asiatic group is opposed. The only similarity among all three groups is that while the numbers having fairly weak perception are relatively small, those having very weak perception are in each case larger. I am  
inclined/.....

inclined to deduce from this that the approach to ear-training in harmony and pitch should be similar in schools for Europeans and Coloureds, with the difference in emphasis rather than a difference in method.

The average perception of harmony is almost exactly the same for Europeans and Coloureds, while that for Moslems is much lower.

The weak perception of pitch of the Asiatic group is extraordinary in view of the quarter-tones used in the music of the East. I am unable to account for it, but would suggest increased emphasis on the diatonic scale by means of modulator exercises, listening to the piano and pipe band activity.

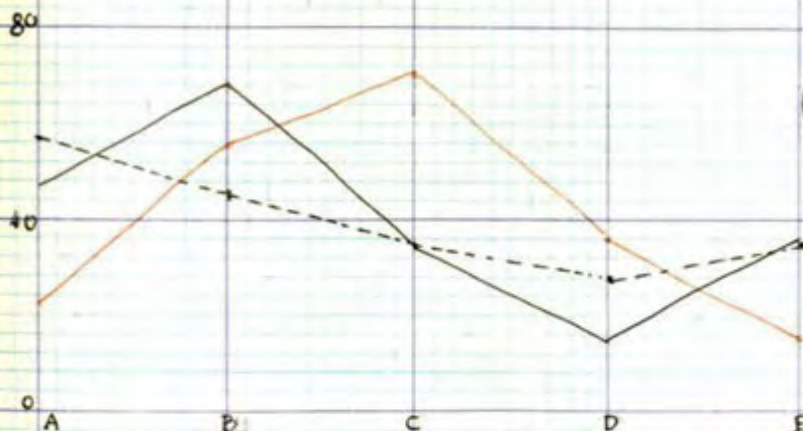
The following graphs compare perception of pitch, harmony and rhythm within the groups:

/.....

# EUROPEANS

PITCH ———  
 HARMONY - - - -  
 RHYTHM ———

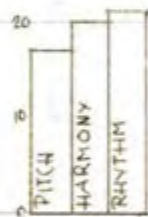
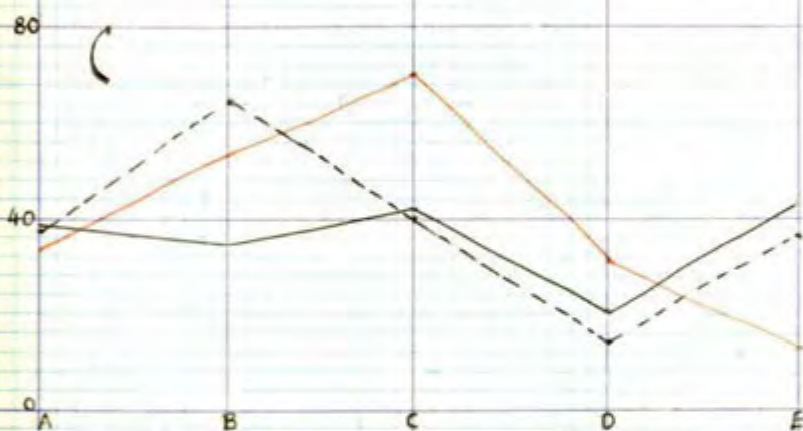
E



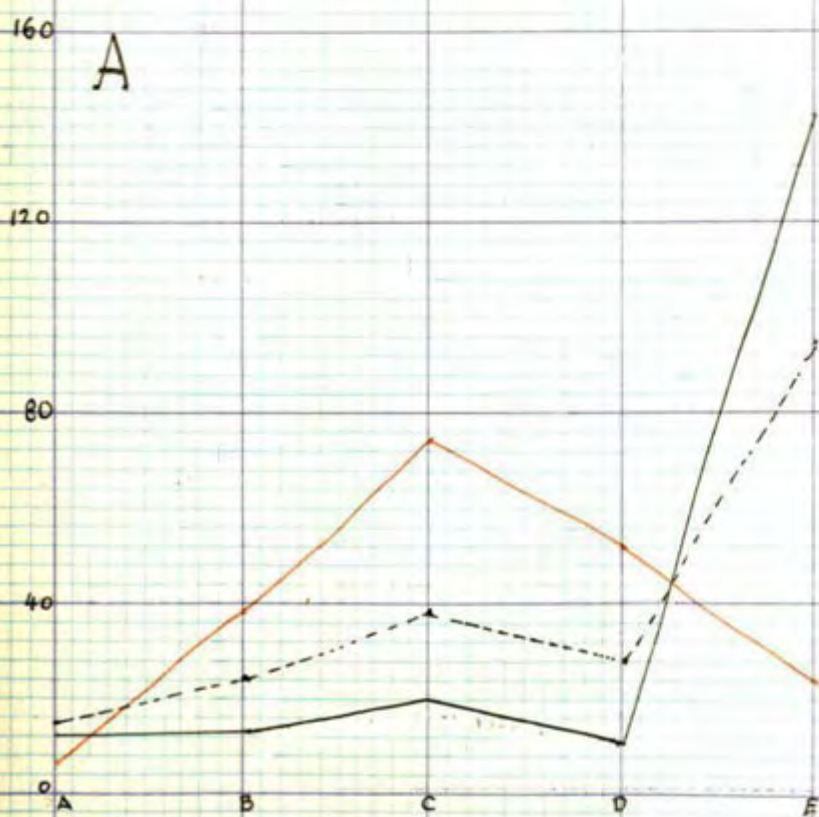
AVERAGES  
(SCORE OUT OF 40)



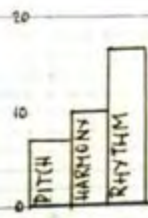
# COLOURED



# ASIATIC



A



The graph for Europeans shows that the distribution of pitch, harmony and rhythm is about the same although there appear to be more scholars with keen harmonic perception than rhythmic or melodic. The graph for Coloureds shows perception of pitch to be relatively weaker, on comparison with Europeans, than perception of rhythm and harmony, while that for Asiatics shows perception of pitch, judged in the same manner, to be weakest, rhythm to be strongest, while perception of harmony is about midway.

These graphs have an important bearing upon the teaching of music. In the first place, the distribution of lessons as suggested on page 36 is strongly affected, as a larger number of lessons would have an ear-training bias in schools for Coloureds with an even greater number in schools for Asiatics. I suggested that the number of lessons out of thirty with a bias towards ear-training, training of taste and singing of songs should be respectively seven, eight and fifteen. In schools for Coloureds, I should suggest that the ratio be nine, eight and thirteen, while in schools for Asiatics it might be twelve, six and twelve.

In schools for Coloured and Asiatic people, the lessons in ear-training would further be apportioned as follows:-

Coloured/.....

	<u>COLOURED</u>	<u>ASIATIC</u>
Pitch listening	4	6
Harmony listening	3	4
Rhythm listening	2	2
	<hr/>	<hr/>
	9	12
	<hr/>	<hr/>

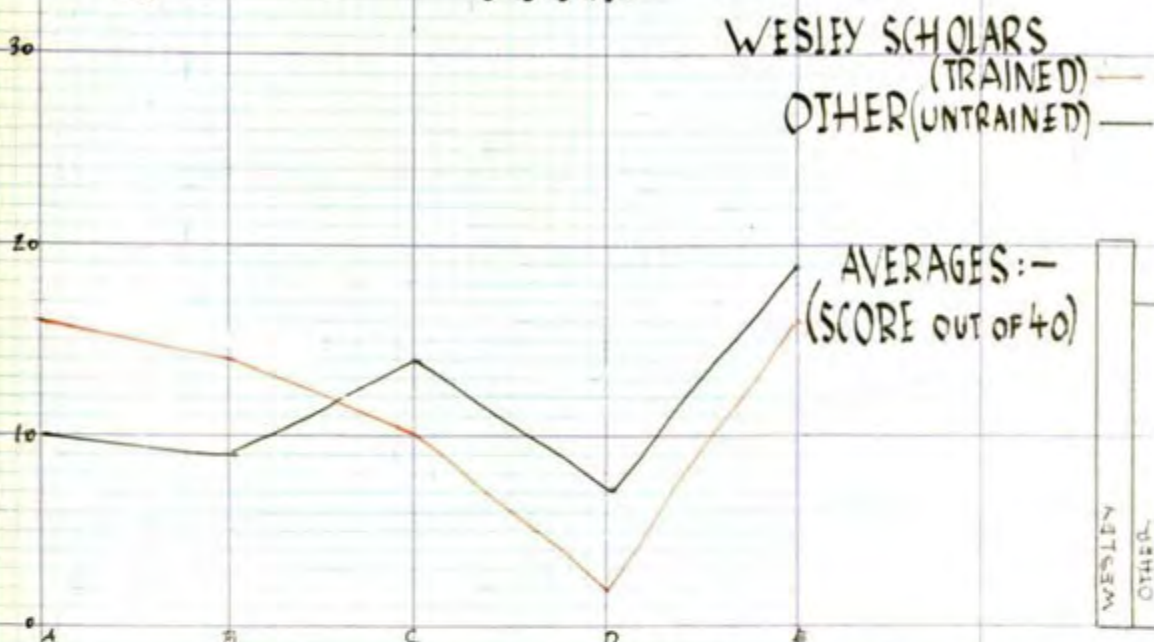
The singing of songs would also be affected by the substitution of songs with a rhythmic bias in schools for Coloured and Asiatics. In schools for Asiatics I should be inclined to replace the singing of songs to a certain extent by percussion and pipe band work accompanied on a keyboard instrument. The drums and other percussion instruments would cater for the strong rhythmic instincts, while the pipes would tend to strengthen the weak pitch perception and make the ear more aware of the scale with its tones and semitones.

In the following graphs I have compared Coloured children from the Wesley Training College and Practising School with others from other schools for Coloureds. The majority of the children from Wesley were taken at random from the practising school where they had been taught by methods similar to my own. The teacher had been trained at the training college where I had been responsible for the teaching of music. Many of these children had only been in the school for less than a year and had been drawn from a number of other schools after passing standards three and four. The other subjects from Wesley had for the most part been instructed by me for less than a year and had come to Wesley secondary school after having passed standard VI at other schools.

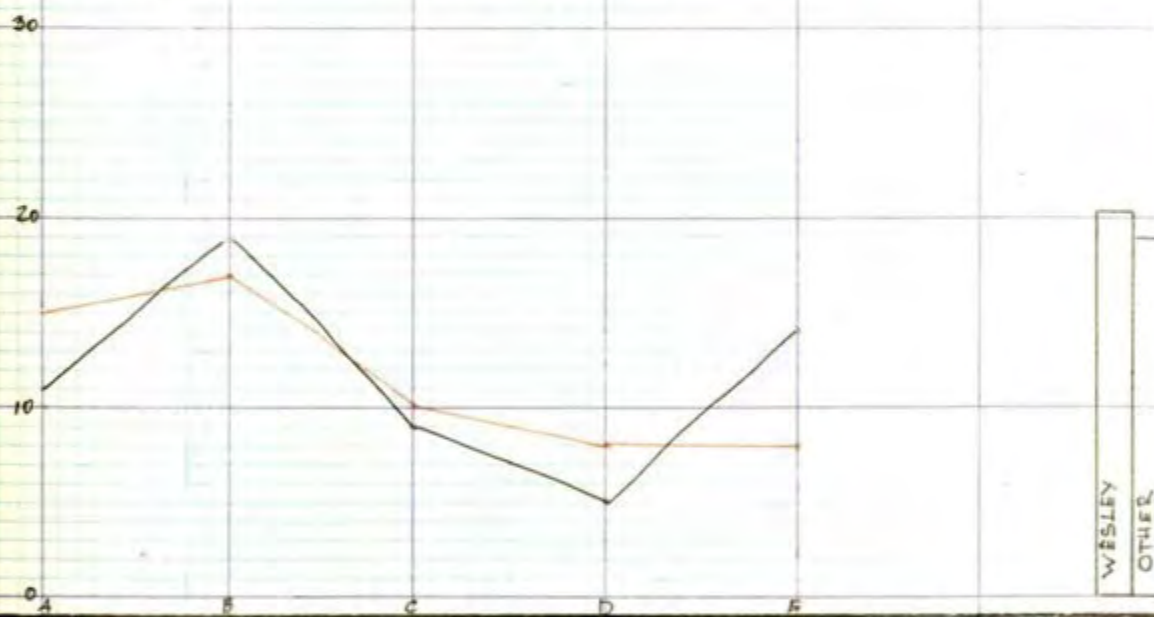
# FACTOR OF TRAINING IN:-

## PERCEPTION OF:-

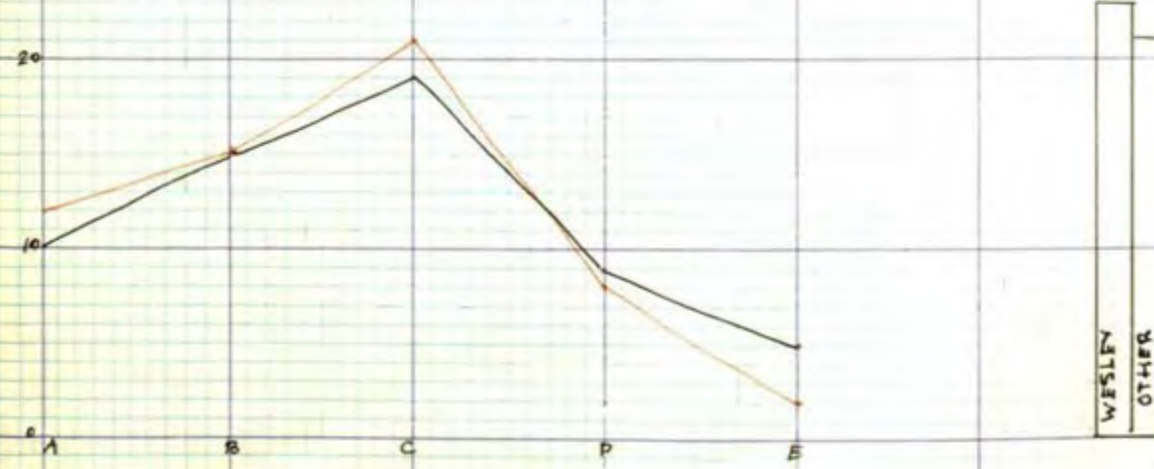
### TP



### TH HARMONY



### TR RHYTHM



It will be noted that there is a difference in favour of Wesley in every case. The difference is small and necessitates a calculation to determine whether it is due to chance or to systematic factors.

The calculation is based on the theory that where the observed difference between the averages of two groups equals its probable error, such difference is not significant as there is an even chance that it might be due to systematic or to random factors. From the table of the probability integral, we find that a difference which is twice its probable error is likely to happen by chance in 17.7% of the cases, three times in 4.3% of the cases, four times in .7% of the cases and five times in .08% of the cases. Conversely, the probability that systematic factors are at work may be calculated by subtracting the above percentages from 100 in each case.

Comparing the Wesley group with the other in regard to pitch, we find that the difference between the averages is 2.87 times its probable error. Reference to the table of the probability integral, shows that the odds against this difference being due to pure chance are 94.7 to 5.3. In the case of harmony, the difference is 1.33 times its probable error, the corresponding odds against chance being 63 to 37. In rhythm the ratio of the difference to its probable error is 1.45, the odds being 67.2 against 32.8 in favour of a systematic cause.

The/.....

The difference in the averages between the two groups in regard to perception of pitch is probably significant and points to a systematic factor at work. The differences in regard to perception of harmony and rhythm are not in themselves highly significant, but the fact that they are all in the same direction, i.e., the Wesley group in every case being superior to the other, strengthens the assumption that there is a systematic factor tending to a general superiority in aural perception in the Wesley group as compared with the other.

The graphs show further that there are more children from Wesley with keen and fewer with weak perception in each case than children from other schools. As far as possible, the children were all taken from a homogeneous population and from schools of the same type and social grade. At the Wesley institution the emphasis in music teaching has been on listening and ear-training rather than on voice training, so that the systematic factor producing this superiority in aural perception would appear to be ear-training.\*

It must be remembered that the children comprising the Wesley group had for the most part, received ear-training for less than a year and that the probability is that the differences would have been far greater if the training had extended over a period of years.

These/.....

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\*: Ref. p. 41.

These graphs tend to show that the tests applied were not successful in establishing an absolute standard of aural perception. An absolute standard would be free from all outside factors such as the training suggested above. As a result of this, we cannot look upon the previous comparisons between the European, Coloured and Asiatic groups as representing fundamental racial differences, as about 30% of the Coloured and probably a higher percentage of the Europeans (particularly the girls) had received aural training to a greater or lesser degree. This would probably account for the discrepancies between European boys and girls and Coloured primary and secondary pupils in EH, ER, CH and CR.

Training might possibly account for the superior averages of the European and Coloured groups over the Asiatic; but, on the other hand, some of the children comprising the European as well as the Coloured group received ear-training with no corresponding results upon the graphs except, perhaps, in regard to perception of harmony.

I have remarked upon the changes in the distribution and material of singing lessons necessitated by differences in aural perception. I would suggest the taking of tests at intervals throughout the pupils' school careers in order to be able to vary the emphasis according to the progress made in perception. It might  
be/.....

be possible in large schools to group classes according to perception to safeguard the teacher from working above or below the standard of the pupils.

Other interesting facts gleaned from the tests may be summarised as follows:

- (a) There were one European girl, one Coloured girl and one Coloured boy, all under twelve years of age, with full scores in pitch, rhythm and harmony tests.
- (b) On Coloured boy under twelve and four Asiatics - a girl under twelve, a boy under twelve and two boys over twelve - scored nothing in any of the tests.
- (c) One Coloured girl had a full score for the pitch and rhythm tests, while four Coloured, one European and one Asiatic had no score.
- (d) Two Coloured children had full scores for the pitch and harmony tests, while 7 European boys, 7 Coloured and 42 Asiatic children had no scores.
- (e) Full scores for pitch only were obtained by 22 Coloured, 8 European and 8 Asiatics, while no scores in this respect were obtained by 115 Asiatics, 53 Coloureds and 28 Europeans.
- (f) Full scores for harmony only were obtained by

3 Coloureds, 1 European and 1 Asiatic, while no scores were obtained by 70 Asiatics, 20 Coloured and 19 Europeans.

- (g) Full scores were obtained for rhythm only by 7 Coloureds, 1 European and 1 Asiatic, while no scores were registered by 6 Coloureds, 5 Europeans and 5 Asiatics.

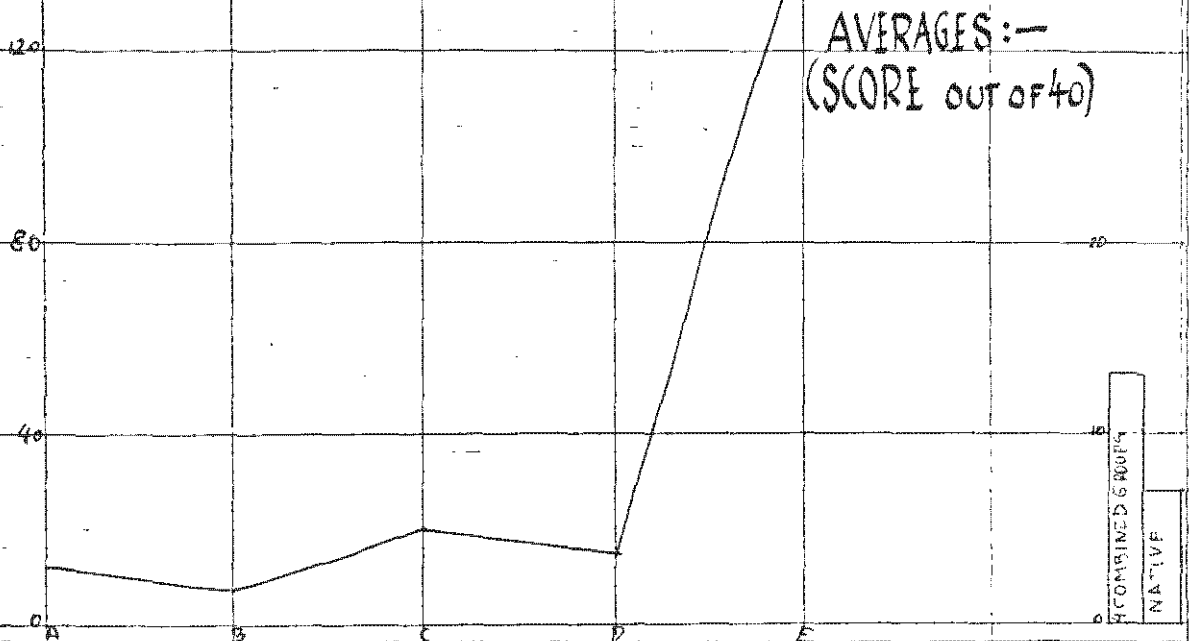
While these facts are interesting, I doubt whether much weight can be attached to them as the numbers tested were too small for generalisations upon aural deficiency or absolute perception. They merely serve as indications of the rarity of the two conditions mentioned. I am glad that these tests have shown aural deficiency in the main groups of our school-going population to be small, as so many people are under the impression that "they have no ear for music".

An interesting question is raised by the three children who obtained full scores in all three tests. Have these children what is commonly called a sense of "absolute pitch"? Absolute pitch is the power to tell accurately the pitch of any note heard without immediately beforehand having heard a note from which to gain a standard. It is impossible to answer this question as these children have not studied the piano or other keyboard instrument and it is, therefore, impossible/....

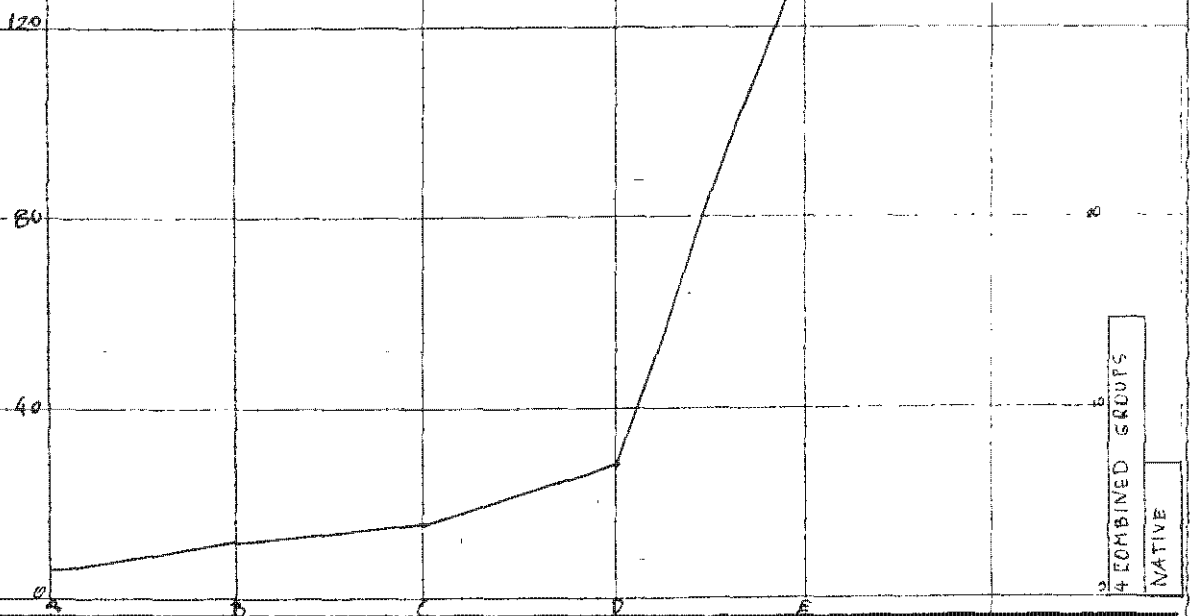
impossible to fit names to the various pitches. The condition of absolute pitch is believed to be an extremely rare one, but I incline to the opinion that not only these three pupils, but all the pupils who obtained full scores for pitch have this capacity. Absolute pitch presupposes the power to retain indefinitely an aural image of the pitch of a standard note by which to compare the pitch of the note heard. These children, in gaining full scores for pitch perception, obviously have the power of retaining an exact aural image of the pitch of the first tuning fork struck and the aural machinery has the power of detecting a difference as fine as a half vibration per second. The question is whether such children can, with due practice, be brought to retain that aural image indefinitely.

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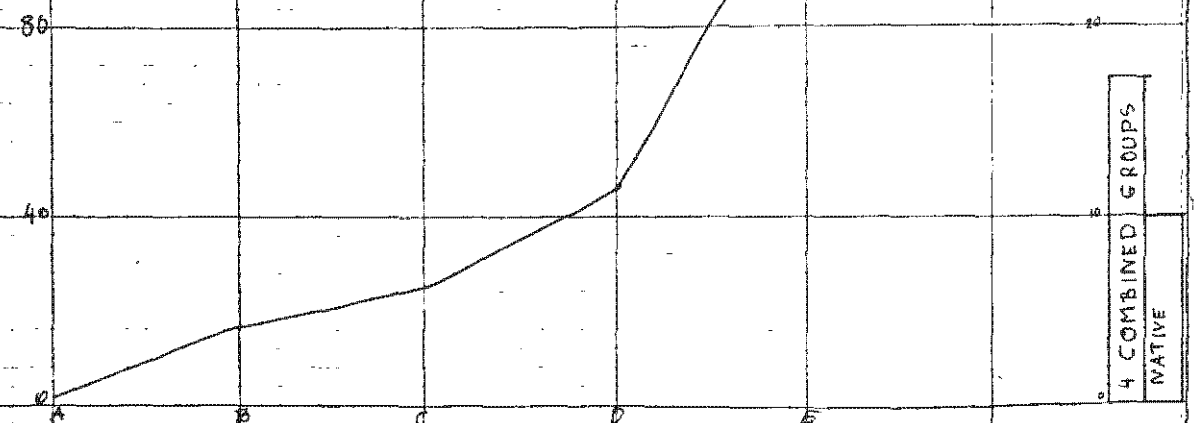
# NATIVE: PERCEPTION OF PITCH



# HARMONY



# RHYTHM



It is unfortunate that accurate results for the aural perception of natives could not be obtained. A scrutiny of the graphs shows that, taking the European distribution as a standard, their perception of rhythm is keener than their perception of either pitch or harmony. The latter seem to be about equal. From my own observations during six months of close contact, I am inclined to believe that this is false and that their perception of harmony is not only far keener than that of pitch and rhythm, but that it is keener than that of any of the three other groups tested. Natives find semitones difficult to sing accurately, as any trainer of a native choir will testify. On the other hand, the harmony occasions very little difficulty, except in transitions caused by accidentals in the parts. Indeed, all accidentals occasion difficulty. They do not find it easy to reproduce the onward march and the swing of 2, 3 and 4 times. I have listened to a native women's association meeting in a church where the women sang well known hymns which had been learned by ear, but in which the melody had become so corrupted that it was difficult to recognise. The rhythm of the hymn had also become totally lost, so that it was merely a succession of chords with the melody note at the top. On the other hand, the women sang in four parts quite freely, with a very good idea of the proper progression of the three primary chords of the scale. In successive verses the singers very often changed the notes of their parts without actually altering the harmony.

It/.....

It would be difficult to apply the principles embodied in this thesis to native schools as the conditions are so different from those of the three other groups. In the first place, the native is still in a state of transition from the ancient tribal music to that of the Western cultures. This transition is necessarily slow because of the policy of segregation and because almost all native children are taught by native teachers who themselves have had but limited contact with Europeans. Their present stage of musical development makes it very difficult to teach the music of the Western cultures with any degree of success. In the second place, the school conditions are very different in regard to the average age of pupils, the length of time pupils remain at school, medium of instruction, size of classes and equipment of the schools. In the third place, there is very little suitable music for teaching and the system of teacher training is hardly sufficiently developed to allow for the training of specialists.

My experience with natives has shown me that the problem of music in their schools provides an absorbing and fruitful field for independent research.

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CONCLUSION/.....



Many books have been written upon the subject of music in the school and each has stressed a particular point of view, a special approach or one or more facets of the work. This thesis has attempted to regard the problem as a whole and has tried, from the vantage point it has taken, to reconcile these varying views and approaches, at the same time giving each facet of the problem its true value in relation to the other facets.

The main fact emerging is that children must be led to understand and like the fundamentals of music in contrast to the old-fashioned idea that children must be taught to sing. I have emphasised the song rather than the singing, the music rather than the execution. Pupils should sing not because and when they must, but because and when they wish it. Every other consideration must be subordinated to these principles and must work towards their fulfilment.

The time has passed when execution was looked upon as an accomplishment. We need no longer be satisfied with a second-rate and very amateurish rendering of Sinding's "Frühlingsrauschen". The wireless and gramophone approach nearer and nearer to perfection and make it possible for almost every home to hear the best music. Musical education no longer needs to be the provision of music, but must be the appreciation of the music provided for us by the world's greatest artists.

The/.....

The fast development of machinery will eventually lead to greater leisure for the masses and it is the business of the school to provide people with activities for these increasing leisure hours, as well as to fit them for their niche in the business world.

The child must be taught to like music and in order to attain this ultimate object, the school must be equipped in a fitting manner. There must be a teacher who has a thorough grasp of his subject and is able to adapt himself quickly and easily to the cultural requirements of the children he has to lead. Therefore, the institutions which train teachers must provide courses so that suitable students may be in a position to equip themselves with the necessary knowledge.

Schools must be equipped with gramophones and libraries of records, wireless sets, music scores and song books, percussion band sets, instruments and all the other appurtenances necessary for the teacher to function properly. It should be possible in the larger towns for the local educational authorities to provide a central lending library of music scores, song books and records for the use of schools within their jurisdiction.

Sight-reading, ear-testing, formal singing of "school songs" (whatever they may be), memorising of song words and other evils must be discarded as ends

in/.....

in themselves and only used in so far as they further the object in view.

The importance of the ear as the controlling factor over the voice and as the vehicle whereby all sounds are perceived, must be realised. The sensitivity of that organ must be fostered so that sounds may be perceived accurately.

The child must be encouraged to react as much and as often as possible to the music he hears in order that he may pass quickly through all the preliminary stages of appreciation of obvious programme music, jazz and sentimental tunes to the great field of masters which awaits him.

The songs the child sings must not be imposed upon him by the authority of those whose taste is quite different from his own. He must sing because he loves the song and wishes to express what he feels. The song, after all, is for his benefit and instruction and, therefore, his taste and psychology must be considered.

Music should be to the child a vast field of wonderful surprises and interesting discoveries awaiting his exploration, rather than a mass of uninteresting, unrelated and somewhat intangible details displayed to him for the good of his soul. The songs

he/.....

he learns should become part of himself and not an external veneer to be removed at the earliest possible moment after leaving school.

Only in this way can the mass be given a culture. It does not matter that the music and songs do not belong to South Africa. South Africa has little or none of its own and must borrow from other countries. It will in the course of time select that which is in accord with its spirit and adapt it to its needs. Only after the mass has learned to value music by being taught to value the music of other countries will it begin to feel the need for its own. After this it will not be long in filling that need itself.

The sporadic attempts by various societies in South Africa to foster art and culture simply defeat their own ends by trying to do the impossible. Blood cannot be forced out of a stone and South Africa cannot produce great artists and musicians until her masses have felt the need for them.

It is the business of the school to create in the young people this love of beauty which the general population lacks so sadly. The independent spirit of the South African nation, when it has this  
love/.....

love, will soon want more than borrowed beauty and  
will bestir itself to produce its own.

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SCHEDULE A./....

NOTE: The syllabuses incorporated in the following schedules are not those proposed in this thesis, but are in actual existence to-day.

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SCHEDULE A.

(a) A Suggested List of Thirty Lessons for the First Quarter in Standard III., to be taken in the order indicated.

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1. Introduce the round: The Little Bell at Westminster.
2. Recognition of half-beats ( ♪♪ ).
3. Introduce the song: Die Lorelei. (Teach by ear).
4. The violin and its sound (illustrated by an actual violin and gramophone records).
5. The song: In Good King Arthur's Days. (Teach for the most part by ear).
6. Introduction to thirds in harmony: listening for and recognising them when played on the piano.
7. The round: London's Burning. (Teach by sight-reading).
8. Spotting the violin on gramophone records.
9. The song: Liefste Tannie. (Teach by ear).
10. Listening for half-beats in three and common time.
11. Practise Die Lorelei for good tone and expression.
12. Sea music illustrated by gramophone records.
13. The catch: The Gaping Catch. (Teach by ear).
14. Singing of phrases in thirds made up by the teacher and pupils.
15. Revision of songs learned.
16. Listening to records without comment: The Lass with the Delicate Air (Soprano) and Merrie England (German).
17. The song: Some Folks Do. (Teach by sight-reading).
18. Invention and singing by class of half-beat phrases in various times.
19. Sangstuk en Dans: Jan Pierewiet.
20. Recognising the difference between a military brass band and an orchestra (illustrated with gramophone records).
21. The round: The Spider and the Fly. (Teach by ear).
22. Revision of all songs learned.
23. Listening to violin solos on gramophone records.
24. Listening to harmony in thirds on suitable records (Mendelssohn's Two Part Songs).
25. The Song: Old Farmer Buck. (Teach by ear).
26. Gypsy Music (illustrated by gramophone records).
27. The hymn: Easter Hymn - "All Creatures of our God and King".
28. Invention by the class of second parts in thirds to suitable melodies suggested by the teacher.
29. Revision of songs.
30. Children to bring records to be played to the class.

(b)/.....

- (b) Detailed notes of lessons 1, 2, 4, 6, 25 and 26 from the suggested list.
- 

NOTE: The lessons are twenty minutes in duration and it is assumed that they are to be given on Mondays, Wednesdays and Fridays to a Standard III class which has been taught according to the principles laid down in this thesis.

Tr., Chn., BB., SN., TF., are abbreviations for teacher, children, blackboard, staff notation and tonic solfa respectively.

Included in the notes are hints for the teaching of words and background of the music. It is desirable that this work should be done in the appropriate English, history, geography or other lessons in collaboration with the respective teachers. If this is done, the time which is saved may be used for the teaching of more songs.

LESSON 1./...







LESSON 6.

SUBJECT: Music.  
TIME: 20 minutes.

CLASS: Standard III.  
AIM: To introduce thirds in harmony.

CONTENT.

SUGGESTIONS FOR TEACHING.

PART 1: (about 3 minutes)

(a) Breathing exercises for lung development.....  
for control .....

As in Lesson 4.

Chn sing (to "oo", Key C)

Tr counts | d':t|s:l|t:d': | 1 -:-||  
1-:2-3-4-5-6-7-8-||  
deliberately.

(b) Voice exercise for head register .....

As in Lesson 1.

PART:2: (about 4 minutes)

Two known songs chosen from Std. II repertoire by pre-arrangement with chn.

PART 3: (about 13 minutes)

(a) Practice: In Good King Arthur's Days.

(Taught in Lesson 5.)

(b) Make chn aware that more than one note may be played simultaneously, making "nice" and "ugly" sounds.

Play C and G together on the piano and ask how many notes were sounded; play C and F sharp and ask what the difference is; play C, G and E' and ask how many were sounded; play C, F sharp and B and ask the difference.

(c) Make chn aware that thirds are the smallest "nice" intervals.

Play C and C' together, then C and G and then C and E; ask what the difference among the three sounds was; play C and D together and point out that the notes are closer, but that they do not sound "nice".

(d) Recognition of the third.

Play the first three intervals in (c) and let chn listen to the third; repeat the three in various orders letting chn pick out the third; repeat in the key E flat and A.

LESSON 25.

SUBJECT: Music.  
TIME: 20 minutes.

CLASS: Standard III.  
AIM: To teach the song:  
Old Farmer Duck.

CONTENT:

SUGGESTIONS FOR TEACHING:

PART 1:(about 3 minutes)

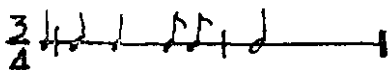
- (a) Breathing exercises for lung development .....
- for control .....
- (b) Voice exercise for head register and agility

As in Lesson 1.  
As in Lesson 4.  
/d'm'r'd'/t r'd't/l d't l/ etc.  
"oo....."


PART 2: (about 2 minutes)  
Known song: Liefste Tannie

PART 3: (about 12 minutes)

(a) Ear tests

(1) 

Tr sings twice and chn write it down.

(ii) 

Tr plays twice on piano and asks how many thirds there were.

(iii) m f s l s m d (any key)

Tr sings or plays twice and chn write down.

(b) Presentation of song.

Tr sings through first verse and asks questions as to time, tempo, type, subject, country of origin, etc.

(c) Chn learn tune of verse by ear.

\*Tr patterns first four bars to "la" while chn copy; when known, show that following four-bar section is a repetition; repeat from beginning.

(d) Chn learn words of verse.

Tr patterns in sections as above.

(e) Chn learn tune of refrain.

\*Tr patterns two bars at a time to "la" and then repeats from beginning

(f) Chn learn words of refrain.

Tr patterns in sections as above.

(g) Other words learned.

Tr patterns other verses, one complete verse at a time while chn listen and copy.

PART 4: (about 3 minutes)  
Known song selected by pre-arrangement with chn.

\*: The teacher should exercise care that his pattern and the children's copy alternately follow one another flowingly and in strict time lest the song be regarded as made up of a number of disjointed parts.

LESSON 26.

SUBJECT: Music.  
TIME: 20 minutes.

CLASS: Standard III.  
AIM: Gypsy music.

CONTENT.

SUGGESTIONS FOR TEACHING.

PART 1: (about 3 minutes)

(a) Breathing exercises for lung development .....

As in Lesson 4.

for control .....

As in Lesson 6.

(b) Voice exercise for head register .....

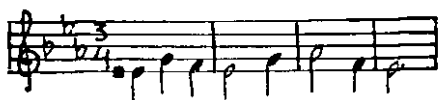
Key E flat.

Tr:- | Chn:-  
d : m w : - | d : t l ' a f : m r | d : - t , : - | d : - t : - ||  
"oo.." "oo....."

PART 2: (about 2 minutes)  
Known song: Old Farmer  
Buck.

PART 3: (about 12 minutes)

(a) Chn to write a phrase a third above:-



then sing phrase.

(b) Gypsies - where and how they live.

Illustrate with pictures; emphasise their happy and carefree existence; temperamentality; ability in music; type of instruments used; caravans; fortune-telling.

(c) Listen to records with no interruption.

Suggested records:-  
a Czardas,  
Liszt's Hungarian Rhapsody,  
Zigeunerweisen.

PART 4: (about 3 minutes)

Known song by pre-arrangement with children.

SCHEDULE B.

SYLLABUS OF MUSIC IN TRAINING COLLEGES.

---

A. EUROPEAN AND COLOURED:

PRIMARY CERTIFICATE:

(Music is classed as a practical subject with drawing and handwork and is awarded 100 marks as against 100 for drawing and 150 for handwork. It is practically examined by the Departmental Instructor at the end of the course. These subjects do not count towards the aggregate for passing or failing to pass, but count towards the grade classification.)

The Primary School course, including staff notation and the teaching thereof; unison singing of folk, traditional and other songs and part-songs.

The course should include such knowledge of the theory of music as will be necessary for its practice - (the scale and its intervals; the various measures and division into quarter measures; usual musical terms; transposition; chromatic notes; the minor mode).

The development of the student's appreciation of music is recommended by means of choral singing and occasional concerts, talks and musical evenings.

HIGHER PRIMARY CERTIFICATE (KINDERGARTEN):

This course follows completion of the above course and music is awarded 100 marks out of a possible 1,110 marks.

(a) To make a repertoire of songs (at least 20) and pieces (piano or violin) of different types and suitable for use in the kindergarten. Candidates should offer music of good quality, and not necessarily of great difficulty, and should aim at sympathetic interpretation of the pieces rather than pure brilliance of execution.

(b) To display ability in connection with the organisation and teaching of musical education in the kindergarten. Such education should include modern methods and plans for the initial lessons in rhythm, pitch and interpretation.

B. NATIVE:

PRIMARY HIGHER AND PRIMARY LOWER CERTIFICATES:

(The higher certificate course is a two-year one following successful completion of the Junior Certificate examination, while the lower certificate course is a three-year one following successful completion of the Standard VI. No marks are awarded and no method of examination suggested).

The work of the Native Primary School Course. up to Standard IV for the lower and Standard VI for the higher course, and the teaching of it; choral singing; ear-tests; time- and sight-tests; a few voice-training exercises; practice in conducting;

knowledge/.....

knowledge of songs suitable for school purposes (see note below); theory of music - as much as is necessary for all practical purposes. (For the Higher Certificate is added exercises involving the use of the modulator).

NOTE:

Songs:

For women students, 21 unison (including native songs) suitable for Sub-standard A. to Standard I; 6 easy rounds and canons for two voices.

For men students, 3 good unison; 6 rounds for three voices; two canons for two voices and 1 descant; 3 three-part songs for equal voices, and two-part songs for mixed voices. These are to be regarded as a minimum requirement. Familiarity with one or two good publishers' catalogues is very desirable.

Voice Training:

A few simple and effective exercises for specific purposes, e.g., to develop good tone quality; for correct placing of the voice; for flexibility, etc.

Choral Singing:

Refinement to be aimed at as well as development of students' powers of musical appreciation. The use of a gramophone and good records is recommended.

SCHEDULE C.

SCHEDULE C.

SYLLABUS OF MUSIC FOR THE PRIMARY SCHOOL.

Breathing, voice-training, ear-training exercises should take place every day if possible - between lessons. Special attention should be given to the teaching of songs and as many songs as possible should be taught and memorised. Community singing from the whole school, mostly in unison, should be taken whenever possible. Classes would as a rule be grouped in this subject.

The requirements of staff notation represent the ideal to be aimed at. However, where it is found inexpedient to teach staff notation as well as tonic solfa in the lower standards, the introduction of the former may be postponed until the beginning of Standard IV but the entire syllabus should be covered by the end of the Primary School course.

Musical appreciation should be fostered and occasional talks on great composers are recommended. Whenever possible a gramophone and a library of records should be acquired and used.

The time available for the singing lesson (30 minutes) could be apportioned as follows:-

Breathing exercises .....	3 minutes.
Voice-training exercises .....	3 minutes.
Ear tests .....	5 minutes.
Sight-reading .....	4 minutes.
Teaching of songs .....	15 minutes.

SUB-STANDARDS:

Concentration on rhythm, pitch, ear-training. Emphasis on imitation of simple phrases sung by the teacher, e.g., m r d - "Three Blind Mice". Songs and action songs as many as possible.


STANDARD I:

Songs: A minimum of four school songs or action songs.

Solfa:(Tune): To know doh chord from hand signs, modulator and blackboard. Also soh chord.

(Time): Two-pulse and four-pulse measures. One-, two-, three- and four-pulse notes.

Staff:(Tune): The doh and soh chords in the key of C major, using the five lines of the staff.

(Time): To monotone to the time names and to doh exercises in 2/4, 4/4 time. Notes to be used .

Ear: To recognise the notes of the doh chord - d m s d'.



STANDARD II:

Songs: A minimum of 4 school songs.

Solfa:(Tune): The above and fah chord. Also full scale taken stepwise preferably from d'.

(Time): Three-pulse measure, whole-pulse rests, half-pulse notes.

Staff:(Tune): Same as Standard I, introducing the fah chord thus completing the diatonic scale.

(Time): The above with 3/4 time. Notes to be used same as in Standard I, plus  and .

Ear: The soh and fah chords and to recognise notes of a stepwise phrase of three notes beginning with d, m, s, or d'.

STANDARD III:

Songs: A minimum of five school songs.

Solfa:(Tune): Any leaps within the scale introducing fe and ta.

(Time): 2, 3 and 4-pulse measure.

Staff:(Tune): Leaps and scale-like passages in staff, also fe and ta to be introduced.

(Time): Thorough revision and practice of the above, with the addition of more advanced rhythms.

Ear: To recognise the notes of a stepwise phrase of three or four notes beginning with any note in a diatonic scale, and easy leaps from a given doh.

STANDARD IV:

Songs: A minimum of five school songs.

Solfa:(Tune): Same as Standard III and one-remove transition. Two-part singing introduced by means of easy rounds, canons and descants.

(Time): A pulse and a half; six-pulse measure.

Staff:(Tune): Same as Standard III introducing modulation to the key of the dominant.

(Time): The same as above with  $\downarrow$  and  $\downarrow$  and 6/8 time.

Ear: Recognition of fe and ta.

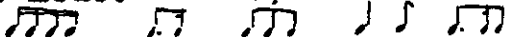
STANDARD V:

Songs: A minimum of six school songs.

Solfa:(Tune): Same as Standard IV with the introduction of minor lah mode.

(Time):  $\frac{1}{4}$ ,  $\frac{3}{4}$ - $\frac{1}{4}$  and  $\frac{1}{3}$  of a pulse.

Staff:(Tune): Same as Standard IV with introduction of the minor mode.

(Time): 

Ear: Same as Standard IV with recognition of easy stepwise phrases in minor mode.

STANDARD VI:

Songs: A minimum of six school songs of which two should be in two or three parts.

Solfa:(Tune): Same as V with introduction of chromatic notes, de, re, ma, la. Three-part singing wherever possible.

(Time): All pulse divisions found in ordinary school songs.

Staff:(Tune): Same as Standard V introducing chromatic notes.

(Time): New rhythms same as solfa, e.g. 

Ear: Short phrases of musical dictation.

N.B.: Where notes are taught, corresponding rests are to be taken at the same time. The use of Dual Notation by Venables in four books (Teachers' Edition and Pupils' Edition) will cover the above syllabus. This course is published by Curwens.

SCHEDULE D.

I. SYLLABUS OF AURAL TRAINING AND THEORY OF MUSIC  
FOR THE JUNIOR CERTIFICATE EXAMINATION.

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A. (The examination on this part of the syllabus will be conducted by the Departmental Instructor on the occasion of his visit to the school).

1. To sing simple melodies from staff and tonic solfa.
2. To write from dictation a simple four-bar phrase.
3. To write in any key specified by the examiner one of twelve tunes (melody only), chosen from Group 1. or Group 2. or Group 3. The choice of Group of twelve tunes is left to the candidate.

Group 1. Old 100th., St. Bees, Eventide, Hursley, St. Gertrude, St. Ann, Pax Tecum, Nicaea, Aurelia, St. Theodulph, Lyndhurst, Hark! the Herald Angels Sing.

Group 2. Pss. 42, 81, 84, 134, 146, Gez. 21, 22, 28, 29, 62, 93, 96.

Group 3. The following tunes taken from Book 1, Union Sight Singer: The Child and the Robin; The Busy Bee; Lied by h Piekniek; Long, Long Ago; The Troubadour; Gladness; The Mowers; Zangerslied; Oost, West, Thuis Best; The Merry Peasant:, Welkomslied; Love's Ritornella.

4. To recognise changes of key in passages played by the examiner. (Modulations to closely related keys only).
5. To recognise common chords and their inversions.
6. To tap any rhythmical passage played by the examiner.
7. To identify four out of twelve very well known melodies or phrases.
8. The analysis of the first movement of Sonatas Nos. 1 to 10 (both inclusive) of Mozart, Augener's Edition (Franklin Taylor). The examiner may choose any one of these sonatas, but the candidate will be allowed to study the selected sonata during the half-hour immediately preceding the examination.

B. To be tested by a short written paper:

1. Theory: Key signatures and scales; clefs; intervals and inversions; time-signatures; meanings of terms and signs; transposition and barring; translation from staff to tonic solfa and vice versa (no modulation).
2. Very elementary harmony. Harmonization of a 4-bar phrase. Figured bass to be worked (common chords and inversions only).

II. SYLLABUS OF INSTRUMENTAL MUSIC FOR THE JUNIOR CERTIFICATE EXAMINATION.

---

1. Scales and Arpeggios.

Major and Minor (Harmonic and Melodic) scales in all keys.

- (a) With each hand separately, compass 4 octaves.
- (b) With both hands together, in similar motion, 1 octave apart, compass 4 octaves).

Chromatic Scales.

- (a) With each hand separately, beginning on any note named, compass 4 octaves.
- (b) With both hands together, in similar motion, one octave apart, beginning on any note required, compass 4 octaves.

Arpeggios.

- (a) Arpeggios formed of all the major and minor common chords with each hand separately and both hands together in similar motion, 1 octave apart, compass 2 octaves.
- (b) Any inversions of the above chords.

NOTE: All scales and arpeggios to begin on the lowest note.

- 2. The candidate must submit to the examiner a complete list of the works studied during the two years previous to the examination. The examiner will play parts of any of the works submitted, and the candidate will be expected to recognise and name the works from the selections played.
- 3. Sight Reading.
- 4. One piece from each of three lists prescribed (to be played) (List A. contains nine giges, inventions, sonatas, etc.; list B. contains nine single movements from sonatas and list C. twelve more modern pieces. These lists are for pianoforte and other lists are provided for the violin and violincello).

SCHEDULE E.



SYLLABUS OF MUSIC FOR THE SENIOR CERTIFICATE EXAMINATION  
OF THE CAPE EDUCATION DEPARTMENT.

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There is a written paper for Section 1 c) and f) and section 2 a) and b) at the end of the course. The remainder of the work is examined by the Departmental Instructor in music during the latter part of the year.

SECTION 1.

- (a) To sing a simple melody at sight from staff and tonic solfa.
- (b) To write from dictation a 4-bar phrase.
- (c) As in Schedule D (3).
- (d) To recognise simple changes of key in passages played by the examiner, the answers to be written down.
- (e) To recognise common chords and inversions and cadences.
- (f) To translate two examples of the rhythm of poetry into corresponding musical rhythm - the passages to be written on one note.

SECTION 2.

- (a) Elementary harmony (common chords, dominant 7th and their inversions); the harmonisation in three or four parts of a simple diatonic melody.
- (b) To phrase any simple melody; either (1) the analysis of one or more given melodies, or (2) the composition of a melody to a given stanza of poetry or verse.
- (c) Candidates will be asked to identify four out of twelve very well-known melodies or phrases.
- (d) The analysis of the first movement of sonatas (op. 2-22 both inclusive) of Beethoven. The examiner may choose any one of these sonatas.

Total marks for Sections 1 and 2 - 100.

SECTION 3.

- (a) Scales and arpeggios.

Major scales in all keys with both hands together, separated by an octave, a sixth, a third and a tenth, compass, four octaves.

Major and Minor (Melodic and Harmonic) scales in all keys.

- 1) With each hand separately, extending through a compass of four octaves.
- 2) With both hands together, one octave apart, compass four octaves.

NOTE: All scales to begin with the lowest or highest note as required.

- 3) Major scales in contrary motion, separating and returning, beginning on the key-note, compass two octaves.

Chromatic scales beginning on any note required.

- 1) With each hand separately, compass 2 octaves.
- 2) With both hands together, 1 octave apart, compass 2 octaves.

NOTE: All scales to begin with the lowest or highest note as required.

- 3) In contrary motion, both hands commencing on the same note, compass 2 octaves.

Arpeggios.

- 1) Arpeggios formed of all the major and minor common chords, extending through a compass of 4 octaves, with each hand separately and with both hands together, one octave apart.
- 2) Arpeggios formed of the chord of the dominant 7th., with each hand separately, extending through a compass of 3 octaves.
- 3) Any inversions of the above chords.

NOTE: All arpeggios to begin with the lowest note.

(b) The candidate must submit to the examiner a complete list of the works studied during the two years previous to the examination. The examiner will play portions from any of the works submitted, and the candidate will be expected to recognise and name the works from the selections played. Candidates must supply copies of the music to the examiner.

(c) Sight reading.

(d) One piece selected from each of three lists prescribed.

(List A. includes preludes, inventions, etc., list B. a movement from a sonata, and list C. some more modern pieces. The lists contain nine, nine and twelve pieces respectively, and are for pianoforte. Other lists are provided for violin and violincello).

SCHEDULE F.



SYLLABUS OF THE ONE YEAR POST PRIMARY COURSE IN MUSIC AT  
THE WELLINGTON TRAINING COLLEGE.

---

This is a one-year course leading to the Primary Teachers' Higher Certificate and follows completion of the Primary Teachers' Certificate. The syllabus states that it will not serve as a qualification for instrumental teaching to individual pupils. Proficiency in instrumental execution of the standard of the Matriculation Music course or the Advanced Division piano and harmony of the University of S.A. is demanded of entrants.

The course in addition to further study of the instrument, includes the following:-

- (1) Methods of teaching both tonic solfa and staff notation as applied to class singing.
- (2) A study of voice production sufficient to ensure the necessary skill in handling classes and choirs.
- (3) A course in training and conducting choirs and percussion bands.
- (4) The uses of the gramophone in schools.
- (5) A detailed study of various types of school songs, including the compiling of repertoire lists for each standard.
- (6) Training in the art of accompaniment of hymns, school songs, community singing, physical drill, percussion bands, etc.
- (7) History of music from 1500 to 1900 - selected periods with the view to a knowledge of lives of great musicians for the musical appreciation class.
- (8) Organisation of school concerts, etc. and programme planning.
- (9) A course in selected literature (English and Afrikaans).
- (10) Elementary musical forms with a view to explaining the structure of melodies.

It is further hoped to include subsidiary courses in eurhythmics and elocution.

SCHEDULE G.

TEACHERS' LICENTIATE DIPLOMA IN MUSIC  
OF THE UNIVERSITY OF CAPE TOWN.

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(A similar course is offered by the Conservatorium of Music of the University of Stellenbosch).

Entrance to the course is limited to Matriculants or students possessing a similar certificate.

SYLLABUS.

FIRST YEAR.

- (a) Principal subject: piano, stringed instrument or singing.
- (b) English literature.
- (c) Harmony and counterpoint.
- (d) Aural training.
- (e) General music.
- (f) Criticism class.
- (g) Teaching method: instrument or voice.

SECOND YEAR.

- (a), (c), (d), (e), (f) and (g) as above.
- (h) History of music.
- (j) Method of class teaching (appreciation and ear-training).

THIRD YEAR.

- (a), (f) and (h) as above.
- (k) Method of class teaching (Practical teaching in schools).

PRIMARY CERTIFICATE: SPECIAL ENDORSEMENT  
OF THE UNIVERSITY OF CAPE TOWN.

---

(A similar course is offered by the Conservatorium of Music of the University of Stellenbosch).

The course follows upon successful completion of the Primary Teachers' Certificate, and is one year in length.

SYLLABUS.

Elementary harmony, general music (rudiments, form and elementary acoustics), Outline of musical history, and such practical subjects as shall be approved by the Director.

SCHEDULE H.



INFORMATION IN REGARD TO THE ORGANISATION OF MUSIC IN SCHOOLS.

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The attached circular (English and Afrikaans) was sent to 42 schools. Replies were received from seven Primary schools, five secondary schools, four high schools for girls and two high schools for boys, making a total of eighteen replies.

HIGH SCHOOLS FOR BOYS:

The two schools were large high schools within the Cape Peninsula and no music was being taken during school hours. Many of the pupils were taking lessons individually and privately.

HIGH SCHOOLS FOR GIRLS:

The four schools were large high schools in urban areas.

Time: 3 schools allotted 40 minutes per week and 1 allotted 45 minutes.

Classes: In 2 schools the classes were taken separately and in the other two the Junior Certificate scholars formed one group and the Senior Certificate scholars another.

Lessons: In all the schools the usual singing lessons were given and in only one was music appreciation taught once in three weeks. During this lesson use was made of the gramophone. One school had an orchestra.

Staff: There was a total of six teachers in the schools, three of whom held the U.T.L.M., two were Licentiates in pianoforte and one held the Intermediate Class Singing Certificate (presumably of the Tonic Solfa School).

SECONDARY SCHOOLS:

The five secondary schools from which replies were received were large schools with rolls ranging from 120 to 480. Some were urban and others country schools.

Time per week: 20, 25, 45 and 50 minutes respectively. The remaining one allotted 25 minutes for girls only.

Classes: In all schools the classes were combined into large groups.

Lessons: The lessons in four schools took the form of community singing. In one of these schools, the classes attended the wireless lectures on music in turns; another of these schools used the gramophone once per quarter. At the remaining school, the gramophone was used at the beginning and end of each lesson. Two schools had orchestras.

Staff: Out of a total of fifteen teachers, five (all at the same school), held the School Teachers' Music Certificate and one held an advanced

certificate in pianoforte and harmony. The other nine teachers held no music qualifications.

PRIMARY SCHOOLS:

The 7 primary schools from which replies were received, were large schools with rolls ranging from 350 to 630. Some were urban and some country.

Time per week: The time varied from 1 hour in the upper to 2 hours in the lower classes.

Classes: The classes were for the most part taken separately except in cases of very small ones. One school combined the whole school once per month for community singing, in addition to ordinary lessons.

Lessons: These took the form of singing lessons and in 3 schools very occasional use was made of the gramophone. 1 School had one choir, while another had two choirs and a third had a small violin class.

Staff: For the most part the singing was taken by each class teacher and of the fifty teachers responsible for singing, six held the School Teachers' Music Certificate, while two held the Intermediate Class Singing Certificate and one had some ability in pianoforte playing. The remaining 41 teachers held no musical qualifications.

Osborn Secondary School,  
Mount Frere,  
Transkei.

The Principal,

Dear Sir,

I am at present engaged upon a thesis on Music in Schools which I hope to present to the University of Cape Town at the end of the year for the degree of Ph.D. In order to complete the work I am in need of certain statistics regarding the teaching of music in certain types of schools. I shall not make use of the names of any of the schools but merely wish to arrive at certain totals so that any information you may be good enough to give me will be strictly confidential.

I may state that I am fully conversant with the many difficulties confronting Principals of certain types of schools in this connection and that this thesis attempts to find a solution for the problems.

The information I am anxious to obtain is as follows:

1. The total time allotted to music or singing per week in each class of your school during actual school hours.
2. Whether classes are combined for such lessons and if so, in what manner.
3. The approximate number per quarter of any gramophone or other recitals included in 1. or 2. above.
4. The total roll of your school and the number of teachers who take singing or music.
5. Whether any of these teachers have any special qualifications for the teaching of singing and if so, what.
6. Whether there is any extramural music activity for scholars in connection with the school and if so, what.
7. Any other information you may consider useful in connection with singing or music in schools.

I am entirely dependent upon your goodwill for the proper completion of this work and shall be very grateful for any information you may be willing to give me, however little it may be.

Yours faithfully,

OSCAR D. WOLLHEIM.

PRINCIPAL.

Osborn Middelbare Skool,  
Mount Frere,  
Transkei.

Die Prinsipaal,

Geagte Heer,

Ek werk op die oomblik aan n tesis oor Musiek in die Skool vir die graad van Ph.D. Ek hoop om die werk aan die Universiteit van Kaapstad nog voor die end van die jaar voor te lê. Om die werk te voltooi makeer ek nog sekere statistieke in verband met die doseer van musiek of sang in sekere tipes van skole. Ek sal nie die name van sulke skole gebruik nie en wens slegs om sekere gesamentlike totale aan te haal. Dus sal enige informasie wat u my goedgunstiglik mag verskaf volkome konfidensiël wees.

Ek is volkome op hoogte van sake omtrent die moeilikhede wat die prinsipale van sekere tipes van skole het in hierdie verband en my t esis versoek om n uitweg te vind.

Die informasie wat ek graag wil verkry is as volgs:-

1. Hoeveel tyd per week elke klas in u skool gedurende skoolure aan musiek of sing bestee.
2. Of klasse vir sulke lesse gekombineer word en, so ja, op watter manier.
3. Ongeveer die getal gramofoon of ander opvoerings wat onder 1. of 2. ingesluit mag wees per kwartaal.
4. Die getal skoliere in u skool en hoeveel onderwysers sanglesse of musiek gee.
5. Of enige van hierdie onderwysers spesiale kwalifikasies tot sing- of musikleer besit en, so ja, watter.
6. Of daar enige musiek in verband met die skool na skoolure vir die skoliere is.
7. Enige ander informasie wat u in verband met musiek of sing in die skool as nuttig beskou.

Die voltooiing van hierdie werk hang geheelenal af van u goeie guns en ek sal baie dankbaar wees vir enige informasie, hoe min dit ook al mag wees, wat u my kan verskaf.

Hoogagtend,

die uwe,

OSCAR D. WOLLHEIM.

PRINSIPAAL.

SCHEDULE I.

STATISTICS IN REGARD TO THE NUMBERS OF STUDENTS WHO PASSED  
THE EXAMINATIONS OF THE JUNIOR AND SENIOR CERTIFICATE MUSIC  
COURSES IN 1937. (CAPE PROVINCE).

---

<u>COURSE:</u>	<u>NUMBER OF CANDIDATES:</u>
Aural Training and Theory of Music for Junior Certificate .....	8
Instrumental Music for Junior Certificate .....	182
Music for Senior Certificate .....	132

N.B.: These figures were kindly supplied by the Department  
of Public Education for the Cape Province from their  
annual Percentage Distribution of Symbols statistics.

SCHEDULE J.

TESTS IN AURAL PERCEPTION IN REGARD TO PITCH, RHYTHM,  
AND HARMONY.

---

TEST FOR PITCH PERCEPTION:

Answer papers having been distributed, the tester requested the scholars to fill in the name of the school, their own names, ages, sex, race (European, Coloured or Asiatic) and standard. The first test was described and called the "Tuning Forks" test. A practice test requiring ten answers was taken and corrected after each answer had been written down and with the two forks differing by 30 vibrations per second. Scholars were told to put blanks when the forks sounded the same. The following schedule shows which fork was sounded second in each pair.

TEST A: (30 v.p.s.) H H L H L L H L H H  
B: (23 v.p.s.) L L H H L L H H L L  
C: (17 v.p.s.) H H L L H H L L H H  
D: (12 v.p.s.) L L H H L L L H H L  
E: ( 8 v.p.s.) H L L H L L H L L H  
F: ( 5 v.p.s.) H H L L H H H L L H  
G: ( 3 v.p.s.) H L H H L L H H L H  
H: ( 2 v.p.s.) L L H L H H L H L L  
I: ( 1 v.p.s.) L H L L H H L L H L  
J: ( 5 v.p.s.) L H H L L L L H H L

The forks were hidden from the view of the scholars and members of the staff acted as invigilators. The answers were then read out and corrected by the scholars themselves under the invigilation of the teachers. The number correct was written in the margin. Later all these papers were checked by the tester and the threshold determined. The threshold was taken as the last test where eight or more correct responses out of ten were given and transferred to a summary sheet. Scores and averages were then worked out as given on page 163.

TEST FOR RHYTHMIC PERCEPTION:

After a short period of rest, the test for rhythmic perception was described and called the "Tapping Test". A practice test requiring five answers was taken and corrected after each answer had been written down. The scholars were told to put "S", "D" or to leave the space blank respectively if the tapping sounded the same, different, or if they did not know. The rhythms given are attached. The test was corrected, checked and the answers transferred to the summary sheet in the same manner as the previous test. The tapping was done by the tester with his fountain pen on the resonance box of the tuning forks.

TEST FOR HARMONIC PERCEPTION:

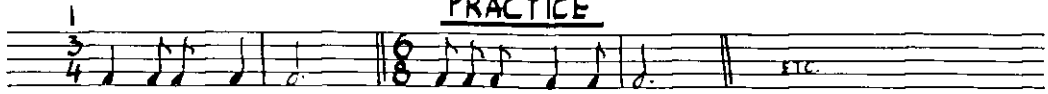
A slightly longer period of rest was allowed before starting on this test which was described and practised in the same manner as before. The test was called the "Harmony Test". The scholars had to put "1" or "2" for the first five answers, "1", "2" or "3" for numbers 6 to 10, "1", "2", "3" or "4" for numbers 11 to 15 and "1", "2", "3", "4" or "5" for the last five answers, according to which chord had been altered. If they could not hear which chord had been changed, they were to leave the space blank. The test was corrected, checked and transferred to the summary sheet as before. The chords were struck by the tester on a piano and are given on the attached sheet.

NOTE: All the tests were conducted by the same tester throughout.

TEST FOR RHYTHMIC PERCEPTION

(TAPPING)

PRACTICE

1  


TEST. A.

ANSWERS

1  

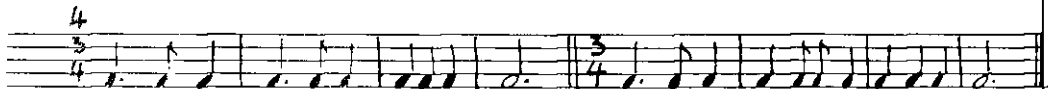

S

2  


D

3  


D

4  


D

5  


S

6  

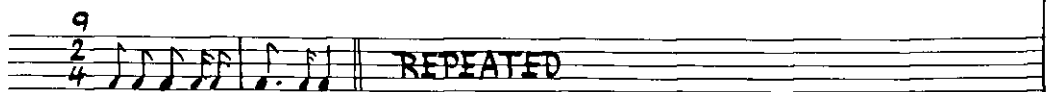

S

7  


D

8  

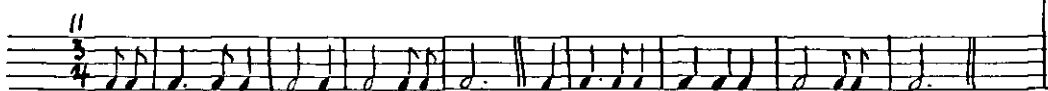

S

9  


S

10  


D

11  


D

12		D
13		S
14		D
15		S
16		S
17		D
18		S
19		D
20		S

**TEST. B.**

ORDER CHANGED AS FOLLOWS:-

NO.	1	3	2	4	5	7	6	8	9	11
ANS.	S	D	D	D	S	D	S	S	S	D

	10	12	13	15	14	16	17	19	18	20
	D	D	S	S	D	S	D	D	S	S



TEST FOR HARMONIC PERCEPTION

(HARMONY)

PRACTICE

ANSWERS

CHORDS:	ALTERNATIVES TO CHORDS:		NOS.
	1 <sup>ST</sup>	2 <sup>ND</sup>	
			1 2 3 4 5
			CHORD CHANGED
			1 2 1 1 2

TEST. A.

CHORDS:	ALTERNATIVES TO CHORDS:		NOS.
	1 <sup>ST</sup>	2 <sup>ND</sup>	
			1 2 3 4 5
			CHORD CHANGED
			1 1 2 1 2

# CHORDS	ALTERNATIVES TO CHORDS:			NOS.
	1 <sup>ST</sup>	2 <sup>ND</sup>	3 <sup>RD</sup>	
				6 7 8 9 10
				CHORD CHANGED
				1 3 1 2 2

CHORDS:	ALTERNATIVES TO CHORDS:				NOS.
	1 <sup>ST</sup>	2 <sup>ND</sup>	3 <sup>RD</sup>	4 <sup>TH</sup>	
					11 12 13 14 15
					CHORD CHANGED
					4 3 1 2 1

# CHORDS:	ALTERNATIVES TO CHORDS:					NOS.
	1 <sup>ST</sup>	2 <sup>ND</sup>	3 <sup>RD</sup>	4 <sup>TH</sup>	5 <sup>TH</sup>	
						16 17 18 19 20
						CHORD CHANGED
						2 4 3 5 1

TEST. B.

NOS.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
CHORDS CHANGED	2	1	2	1	1	2	2	1	3	1	1	2	1	3	4	5	1	3	4	2



SCHOOL.....

NAME.....AGE.....SEX.....RACE.....STD.....

TUNING FORKS\*

<u>PRACTICE</u>	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....
<u>TEST A.</u>	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....
B.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....
C.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....
D.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....
E.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....
F.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....
G.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....
H.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....
I.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....
J.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....

TAPPING\*

PRACTICE. 1... 2... 3... 4... 5...

<u>TEST</u>																					<u>TOTAL</u>	
A.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....	....											
	11....	12....	13....	14....	15....	16....	17....	18....	19....	20....	....											
B.	1....	2....	3....	4....	5....	6....	7....	8....	9....	10....	....											
	11....	12....	13....	14....	15....	16....	17....	18....	19....	20....	....											

HARMONY.

PRACTICE. 1... 2... 3... 4... 5...

<u>TEST.</u>																					<u>TOTAL</u>
A.	1...	2...	3...	4...	5...	6...	7...	8...	9...	10...	....										
	11...	12...	13...	14...	15...	16...	17...	18...	19...	20...	....										
B.	1...	2...	3...	4...	5...	6...	7...	8...	9...	10...	....										
	11...	12...	13...	14...	15...	16...	17...	18...	19...	20...	....										

SCORES.

TUNING FORKS ..... HARMONY ..... TAPPING .....

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- - - - -

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MLL 23-9-67



SUMMARY.

MUSIC IN SCHOOLS.

A dissertation on the modern approach to the  
teaching of music, with special application  
to South African conditions.

by

OSCAR D. SOLLERS, B.A.

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