

THE RELEVANCE OF AFRICAN AMERICAN SINGING GAMES
TO XHOSA CHILDREN IN SOUTH AFRICA:
A QUALITATIVE STUDY

by

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of the requirements for the degree

of

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April 2009

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GLOSSARY

Definitions

Afrikaans: A language of southern Africa derived from the form of Dutch brought to the Cape by Protestant settlers in the 17th century. It is an official language of South Africa, spoken by around 6 million people as their first language (Oxford Dictionary of English, 2008).

Apartheid: “Policy that governed relations between South Africa’s White minority and nonwhite majority and sanctioned racial segregation and political and economic discrimination against nonwhites. The implementation of apartheid, often called ‘separate development’ since the 1960’s, was made possible through the Population Registration Act of 1950, which classified all South Africans as either bantu (all black Africans), Coloured (those of mixed race), or White. A fourth category – Asian (Indian and Pakistani) was later added” (Encyclopedia Britannica, 2008). The apartheid era ended in 1994.

Boomwhackers: Plastic colored-coded tubes in varying lengths. They are tuned in diatonic, chromatic, and pentatonic scales and are played by striking the tube to play a tone. A diatonic set was used during this research study.

Call/response form: A song form in which a phrase sung by a solo leader is followed by a phrase sung by a group; the response is usually a repeated phrase or pattern.

Coloured: Previously known as Cape Coloured, this race is comprised of mixed European White and African or Asian ancestry defined by the South African government

from 1950-1999. “Individuals assigned to this classification originated primarily from 18th-and 19th-century unions between men of higher and women of lower social groups: for instance, between white men and slave women or between slave men and Khoekhoe or San women. The slaves were from Madagascar, the Malayan archipelago, Sri Lanka, and India. Most South Africans who identified themselves as Coloured spoke Afrikaans” (Encyclopedia Britannica, 2008). The Coloured people in Grahamstown primarily lived in a section of the city which bordered both the Township and the areas where predominantly white people resided.

Gullah: “A member of a black people living on the coast of South Carolina and nearby islands” (The Oxford Dictionary of English, 2009). The Georgia Sea Islands were inhabited by the Gullah people, African American slaves.

Hip-hop: A popular form of rap music with a strong drum rhythm.

Kodály method: A method developed by Zoltan Kodály (1882-1967) which introduces pitch relationships through the singing of pitch syllables and rhythm patterns. The method which teaches music literacy involves three stages – prepare, present, and practice (Newman, G., 1995).

Learner: A student in South African schools is known as a learner.

Multicultural music education: “The teaching of a broad spectrum of music cultures in the music curriculum, primarily focusing on ethnocultural characteristics” (Volk, 1998).

Nguni: An ancient breed of cattle indigenous to Africa which moved with the nomadic Khoi tribe over the past 2,000 years. They are valued as a sign of wealth, “an outward sign of status which is judged by the number of cattle a man owns. Cattle are used for

lobola, a type of payment such as a dowery for marriage (Nguni Cattle Breeders Society, 2008).

Orff method: A method developed by Carl Orff (1895-1982) which uses rhythmic speech patterns that progress into singing, playing instruments, and dance (Richardson, C. & Atterbury, B., 2001).

Pentatonic: “relating to, based on, or denoting a scale of five notes, esp. one without semitones equivalent to an ordinary major scale with the fourth and seventh omitted” (The New Oxford American Dictionary, 2009).

Ululate: a rhythmic wailing sound; often refers to ritualistic or expressive wailing performed at times of mourning or celebration or to show approval (Omdir, 2009).

Verse/refrain form: a song form in which the words of the verse change following each repetition of the refrain; the verse and refrain usually have different melodies.

Xhosa: a member of a South African people traditionally living in the province of Eastern Cape. They form the second-largest ethnic group in South Africa after the Zulus (The Oxford Dictionary of English, 2008).

ABSTRACT

In post-apartheid South Africa there has been a strong emphasis on teaching traditional music in the schools. Previously the music was greatly influenced by Western European and English systems. New standards were developed in the Arts and Culture Curriculum 2005. The purpose of this study was to explore how children in South Africa could be taught African American singing games, their perception and preferences, and how these songs would meet the new standards. A qualitative study was conducted with 69 Xhosa children in grades five and six at Good Shepherd Primary School in Grahamstown, South Africa. The learners were introduced to three African American singing games of which they had no prior knowledge. The songs were taught in the South African traditional manner; i.e., singing and moving simultaneously. Interviews were subsequently conducted with 47 learners and 5 families. The primary school teachers also provided information informally. The learners related their knowledge of African American singing games compared to their traditional Xhosa singing games and other music. They recognized a relationship between African American slavery and the apartheid era. A learner's preference of song was directly related to his previous experience with a Xhosa children's song or traditional music used for rites and rituals. Interviews with the teachers and parents were very positive indicators that the African American singing games should be included in the curriculum. Parents remembered and sang Freedom Songs and they indicated the need for their children to learn about other African cultures. The outcome of this study may provide South African teachers with materials to introduce African American folk music as an applicable source of multicultural music with African origins. The study suggests successful ways in which we teach multicultural music.

CHAPTER 1

INTRODUCTION

Significance of the Problem

The teaching of multicultural music presents specific challenges for music educators. First, it is necessary to understand how multicultural music will be taught. Second, authentic representation should be considered. Third, we must explore how children respond to the music in relation to their own cultural backgrounds, prior knowledge and experiences.

Purpose of the Study

The purpose of this study was to explore which African American singing games were most meaningful to Xhosa children in regard to their personal experiences, cultural backgrounds, understanding of the musical properties of the songs, and song preferences. This research also factored authentic representation of multicultural music, how multicultural music can be taught, and how the African American singing games might be implemented as a component of the Arts and Culture Curriculum 2005 in South Africa.

Research Questions

1. How does a Xhosa child understand African American singing games?
2. What aspects of the singing games are most meaningful to the child?

3. Which African American singing games may be preferred and why?
4. Do the parents and teachers feel this music is valuable to Xhosa children's education?

Limitations of the Study

The schedule was designed to accommodate the study within the normal ten-day cycle for the teaching of the arts and culture. There were times when the schedule was interrupted by off-site events that were last minute changes. Occasionally a teacher was absent and the other teachers had to adjust schedules or two classes were attended by one teacher and I was asked to take a class at a different time or add a class such as Grade 7.

It was difficult to obtain parental consent for interviews because the learners lost the form and requested a new one. Often the parents did not read English and the form wasn't signed. The teachers related that the parents might not understand the study and thus failed to consent.

English as a language is compulsive in the curriculum beginning in Grade 1. A student is expected to be proficient by Grade 4; however, the study was conducted with learners in Grades 5 and 6 because they would be more proficient in English. The English which is spoken in South Africa is British. There were times when my English language combined with my American accent needed translation or the choice of words needed to be changed. Another consideration is that South Africa recognizes eleven official languages (Webb, 2002). Xhosa children know some vocabulary of other South African indigenous languages such as Zulu.

Significance of the Study

How Do We Teach Multicultural Music?

Children learn music primarily through imitation in a variety of social and cultural settings, so it is important to regard their learning styles. The way in which a teacher approaches the lesson depends on the level of understanding on the part of a child. If an advanced understanding already exists, written notation of rhythm patterns and melodies can be used. Sometimes an Orff or Kodály approach is used. Sometimes modeling is the most effective approach to learning music. Whatever teaching method is chosen, it must be within the grasp of a child's ability to learn. A cross-curriculum approach which includes the related subjects of history, art, science, geography, and literature weaves an integrated net that encompasses the music. This cross-curriculum net of information may enable the student to more deeply understand and appreciate the music.

How Do We Use Authentic Representation?

Music educators debate the importance of music that is authentically represented. How do we successfully share the music of another culture if we do not belong to that culture? How do we replicate and transmit music? The importance of these issues lies in the awareness of the value of music in society and a respect toward a particular culture. Authentic representation can be taught by a culture bearer or by someone who has studied and understands the culture. These questions are discussed further in Chapter 2.

Living in the Culture

To understand how children of one culture perceive music from another culture, it was advantageous to enter a different culture for this study. Having gained prior knowledge of music learning by black South Africans when I was previously in South Africa, I felt that I was prepared to enter the musical culture of the Xhosa. I had already learned the music teaching methods most familiar to the learners; i.e., teaching the music simultaneously with the movement. This departs from the methods used by the majority of general music teachers in the United States in which the children follow a three step process to learning a song. That process usually begins with the learning of the lyrics, followed by singing the melody, and lastly, adding the movement.

Demographics and Brief History of Grahamstown

South Africa has a population of approximately 49 million people; 79% are Black (Bantu), 9.6% are White, 8.9% are Coloured, and 2.5% are Indian/Asian (CIA, 2009). Seven million people in the Eastern Cape represent the largest population of six South African regions. The largest group of Blacks is the Zulu (22%) and the second largest group is the Xhosa (18%), of which 83% speak Xhosa as their first language (Ballard, 1997). The Xhosa were once referred to as the “Red Blanket” people as they were known to wrap themselves in red blankets for warmth in the winter when temperatures can drop into the 30’s or colder in the mountainous regions (Appendix A).

It was difficult to obtain accurate statistics for the population of Grahamstown. One source of information indicated that the overall population of Grahamstown is

approximately 74,000. About 58,000 are Black, 9,000 are Coloured, about 500 are Asian, and about 7,000 are White (Rhodes University, 2003). Another source indicated the population is 21,406; 36% Black African; 32% Coloured; 29% White; 2% Indian or Asian (Statistics South African Government, 2009). This indicates the number of people in the city proper of Grahamstown. When I speak of Blacks and Coloureds, I am referring to two different race groups in South Africa. The Blacks are the indigenous people, but the Coloureds are the descendants of the slaves brought to Cape Town from Malaysia in the 1600's who mixed with the sailors from Holland, England, and Portugal (Ballard, 1997). The whites live in what I would term the city proper and there is a Coloured district which lies adjacent. The majority of the Blacks still live in the townships which combine as a large extension of the city. The townships were developed during the apartheid era for the purpose of segregation. Today, the townships still largely segregate the Blacks from the Coloureds and Whites.

Grahamstown is located in the south central region of the Eastern Cape. It is situated in a deep valley, approximately 25 minutes from the coast of the Indian Ocean, with a subtropical climate. The chief agricultural product is pineapple and many farmers have begun raising Nguni cattle indigenous to the country. The soil is poor and early farmers found it difficult to farm due to droughts, crop disease, and floods. In the past ten years, much of the farmland has been converted into land for game farms. The game farms help control the wild animal populations, protecting the large animals and keeping them confined from the danger they present to people.

In 1812, the British established the city below the hill on which Fort Selwyn was built. The fort stands today as a reminder of the early eastern South Africa frontier days. In April, 1819, on the eastern side of the city near the old Fort England, Grahamstown became the site of a bloody massacre led by Makana, also known as Nxele. An army of 10,000 Xhosa warriors with only spears faced the British with muskets and an estimated 2,000 Xhosa men were killed. The rest of the Xhosa retreated to the hill now called Makanaskop. The battle site is now known by its Xhosa name Egazini which means “blood bath”. Makana was captured by the British in August 1819 and became the first prisoner banished to Robben Island. The battle at Egazini, which has now been recognized as unforgettable, has helped the community create a more equitable relationship between the Xhosa descendants and the Whites in the understanding of the battle.

Grahamstown developed into a thriving city of traders and explorers who passed through on their way to the interior, now known as the Free State. It was a city known for the making of wagon wheels which were used by the early Vortrekkers (pioneers) who made their way north to establish Pretoria and Johannesburg. Ivory was traded for Czechoslovakian glass beads which were used by the Xhosa for the jewelry and other art. Their crafts and jewelry today are still made with glass beads from Czechoslovakia, but less expensive plastic beads are used as well.

With the establishment of the city, renowned schools such as Rhodes University were built. Many Anglican and Protestant churches were built and other private schools were founded. Good Shepherd Primary School is the oldest surviving church school built

by the Anglican Church in South Africa in 1844 and has served children from 1849 to the present. The school, now a part of the public school system, is comprised of grades one through seven. The children who attend are primarily Black, of Xhosa families who live in Joza Township.

Post-Apartheid South African Schools

The South African apartheid era officially ended in 1994 and a new era in which racial integration and education are gradually evolving into a common ground is in progress. It is still a new concept where traditional customs of the White, Black and Coloured races are being recognized and respected as well as merging together. As I entered this relatively new stage of post-apartheid, I was able to expose Xhosa learners in Grades 5 and 6 at Good Shepherd Primary School in Grahamstown, South Africa to African American singing games and related history, science, and literature. These lessons would probably not have been permitted during the apartheid era. The lessons are now viewed as a bridge that connects one African culture with another African culture from America.

In post-apartheid South Africa, there has been a stronger emphasis on teaching traditional music in the schools because the majority of the music previously taught in public and private schools was greatly influenced by Western European and English school systems (Herbst, deWet, & Rijdsdijk, 2005). While the need to preserve the varied South African cultural heritage is a major goal, the South African Ministry of Education recognizes the importance of multicultural learning. The national school curriculum was

completed and adopted in 2005 and the lessons used in this study align with aspects of the Arts and Culture segment of the national curriculum.

The implementation of a new curriculum is a challenge because of many pre-existing factors such as the influences of colonialism, teaching Western methodologies, a preference for written music reading instead of oral literacy, and racial segregation (Herbst, deWet, & Rijdsdijk, 2005). These factors are difficult to change. The outcome of this study may provide South African teachers with materials to introduce African American singing games as an applicable multicultural music source with African origins.

Methodology

The subjects for the study were Xhosa children, 35 learners in Grade 5 and 34 learners in Grade 6. An informal assessment was made of their singing abilities with American folk songs and traditional Xhosa songs. For the study, the learners were taught the African American singing games, *Head and Shoulders, Baby, Way Down Yonder in the Brickyard*, and *Draw a Bucket of Water* to which they had no prior exposure. The learners were introduced to a brief history of slavery in the United States with selected children's literature used in American schools.

Interviews were conducted with 47 learners, five teachers, and six families who were visited in their homes in the township. An interview form was used as a framework for questions. The interviews were recorded on a Sony IC voice recorder and interview notes were also taken. The data was transcribed and catalogued. After the data was

analyzed, I identified the categories that were preconceived and newer categories that emerged. Detailed descriptions, ethnographic background information, and interpretations of the data reflect the significance of the study.

CHAPTER 2

LITERATURE REVIEW

When I entered this field of research, it was important to consider three major aspects of the study in regard to a multicultural curriculum. First, I needed to more fully understand the origins and historical context of singing games of the African American slave children. Secondly, I needed to know the foundations and current philosophies of teaching multicultural music in the United States and how multicultural music is aligned with curriculum, national standards and benchmarks for grades 5 and 6. Thirdly, I needed to know the types of multicultural music taught in South Africa and how multicultural music conforms to the Arts and Culture Curriculum 2005. I wanted to become familiar with teaching objectives and learner outcomes for grades 5 and 6.

History of African American Singing
Games of Slave Children

When music educators consider the American heritage, they recognize that much of our music was originally brought to this country by immigrants from England, Ireland, Scotland and other countries in Western Europe (Mark & Gary, 2007). In the early 1900's scholars used the term "folk music" to describe the music made primarily by whites of European ancestry. As we progressed into the 20th Century, folk music began to include the music of the Southern Blacks. Folk music, as contrasted with more formal classical music of the times, was considered "a window into the cultural life of these groups." (PBS, American Roots Music, 2001)

One of the most significant folk music genres in the United States is the folk music of the African American slaves. According to Mark and Gary (2007), “Their strong musical traditions helped sustain them in their bondage, and the musicality was well recognized and respected.” (p. 64). The first noted collections of Africa American music are largely attributed to the work of Alan Lomax in the 1960’s (Jones & Hawes, 1972). Some of the music Lomax preserved is from the Georgia Sea Islands where the isolation of slaves and their descendants kept their songs in original forms and in the Gullah dialect from the time times of the Civil War until the 1930’s. This fact is supported by the findings of Mary Twining who states that until the 1930’s the Georgia Sea Islands were only accessible by boat through the waterways and marshes, but are now connected by causeways or bridges, with the exception of Sapelo Island (Twining, 1995).

Prior to the work of Lomax, Lydia Parrish, the wife of the famed artist, Maxwell Parrish, initiated an interest in the older forms of slave music and provided a comprehensive historical accounting from her in-depth research and personal experiences as early as 1915 and published the songs in 1942 (Parrish, 1992). The earliest known publication of any type of slave songs was *Slave Songs of the United States*, a collection of spirituals compiled in 1867 (Allen, Ware, and Garrison, 1951).

The African American spiritual was a common form of group singing for the slaves and the children patterned their game songs in the same manner. Although it is believed that game songs may have been used as early as the 1600’s when slaves first arrived in North America, one of the earliest documentations of the singing games was

much later in 1890 (Burnim & Maultsby, 2006). An article by Mary Clarke in 1890 refers to a previously published article in *The American Anthropologist*, 1888, in which she recognized the lyrics of the songs her own children had learned from their “colored nurse.” Upon reading them to her “colored servant”, her servant recalled the same singing games from her childhood and was able to describe the accompanying actions (Clarke, 1890).

In the southern United States., both African American and white children often sang the same songs, as previously discovered by Clarke (Clarke, 1890). The difference was that the African American children added movements, responsive singing, and handclapping (Courlander, 1964). The children’s songs of the Georgia Sea Islands and the southern part of the United States involve body movement (Courlander, 1964). Some of the dance steps, such as the “step it down” are patterned after African dance movements. The dance steps are soft-footed with occasional stomps and heel knocks (Jones & Hawes, 1972). The movements are often indicated by the words of the song; i.e. step, walk (Twining, 1985). The body percussion, sometimes called *juba*, imitates African drum patterns. In the United States, the slaves were discouraged from playing drums, so their clapping became an acceptable substitute (Burnim & Maultsby, 2005).

Because the African Americans of the Georgia Sea Islands were isolated from the mainland off the coast from Brunswick, Georgia, the people were able to maintain some of the original characteristics of the African music such as polyrhythms and microtones from the Civil War years until the 1930’s. These are clearly heard in the recordings of Bessie Jones (Jones, 2001).

Bessie Jones (1902-1984) learned the slave songs from her grandparents who were slaves in Virginia and later in the Georgia Sea Islands (Barron, 1985). She made her home on St. Simon Island and performed as the lead singer with the Georgia Sea Island Singers. She co-authored the book, *Step It Down: Games, Plays, Songs, and Stories from Afro-American Heritage* with folklorist Beth Lomax Hawes, the daughter of John Lomax and sister of Alan Lomax, both well-known folk song collectors in the United States. The book is a compilation of slave songs with accompanying historical information and details about the dances (Jones & Hawes, 1972). Jones' recording, *Put Your Hand On Your Hip, and Let Your Backbone Slip* is an outstanding resource for comprehensive notes and conversations with Jones (Jones, 2001).

The three songs chosen for this study represent an historical era in which children patterned their songs after the spirituals which are most commonly structured in a verse and refrain, a call and response, or a single melody with verses. The slave children's singing games chosen for the study use pentatonic scales as found in many children's singing games of Western Europe, England, and the United States. In comparison, many South African singing games also use either a pentatonic or six-tone scale (Dargie, 1988).

The first of the three songs is *Head and Shoulders, Baby* (MacMillan, Grade 2, 2003, p. 24) (Figure 1). It is comprised of three verses and uses a four-tone scale.

Head and Shoulders, Baby

- 1) Head and shoulders, baby, 1, 2, 3 (a)
 Head and shoulders, baby, 1, 2, 3 (a)
 Head and shoulders, head and shoulders, (b)
 Head and shoulders, baby, 1, 2, 3. (a)

- 2) Knees and ankles, baby, 1, 2, 3
 Knees and ankles, baby, 1, 2, 3
 Knees and ankles, knees and ankles,
 Knees and ankles, baby, 1, 2, 3.
- 3) Milk the cow, baby, 1, 2, 3
 Milk the cow, baby, 1, 2, 3
 Milk the cow, baby, milk the cow,
 Milk the cow, baby, 1, 2, 3.

Motions: Jump up, jump back, jump up, jump back; side, close, side, close

Motions that accompany song: Children stand facing a partner. On the words “Head and shoulders, baby,” partners touch their own head, shoulders, and head again. On “one, two, three” throughout the song, partners clap right hands across, then clap their own hands, left hands across, then clap their own hands, then clap right hands across with their partners again.

In the second verse partners touch their own knees, ankles, and knees again on the words “Knees and ankles, baby.” In verse 3, a milking action is shown with the right hand, then left, then right.

After the last verse, partners jump toward each other on the words “ jump up” then they jump away from their partners on “jump back”. Then they slide one foot moving to the left and “close” with the other foot. Repeat to the right. (Adapted from Choksy, 1987)

Head and Shoulders, Baby

As sung by Rene Boyer-White

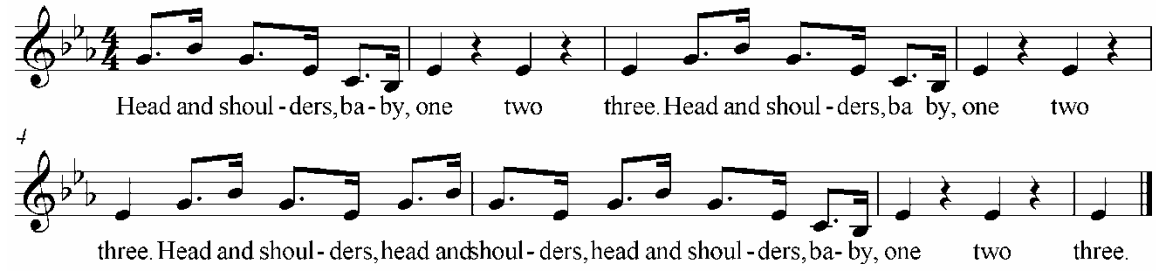


Figure 1. *Head and Shoulders, Baby*.

The second selection for the study was *Way Down Yonder in the Brickyard* (MacMillan, 2003) (Figure 2). This song is composed in a verse/refrain form and uses a five-tone pentatonic scale.

Way Down Yonder in the Brickyard

Verse

Call: Way down yonder in the brickyard (a)

Response: Remember me (b)

Call: Way down yonder in the brickyard (a)

Response: Remember me (c)

Refrain

Oh, step it, step it, step it down (d)

Remember me (b)

Oh, step it, step it, turn it around (e)

Remember me (c)

Swing your lady, turn her around (d)

Remember me (b)

Swing your lady, turn her around (d)

Remember me.

Motions that accompany song: “Partners in two parallel lines, with lines two arm-lengths apart. Start each pattern with the right foot.

A section: (Verbal Cue – *step, clap, step, clap*) Step in place on Beats 1 and 3, clap on Beats 2 and 4.

B section: Meas. 1-2; 5-6 – Step-it-down, alternating right and left feet; **Meas. 3-4; 7-8** – same as A section.

C section: Meas. 1-2- right-elbow swing with partner, exchanging places: **Meas. 3-4** – same as A section, except head dancer of one line step-claps down the outside to foot of set and rest of line moves up; **Meas. 5-6** - head dancer continues, others swing new partners; **Meas. 7-8** – same as A section, head dancer reaches foot” (MacMillan, 2003, p.17).

Way Down Yonder in the Brickyard Arr. by Carolyn Burns

A

Way down yon-der in the brick yard Re-mem - ber me. Way down yon-der in the

B

brick-yard Re-mem - ber me. Oh, step it, step it step it down. Re-mem - ber

C

me. Oh, step it, step it, step it down. Re-mem - ber me. Oh, swing your part-ner

turn him a - round. Re - mem - ber me. Oh,

swing your part - ner turn him a-round. Re - mem - ber me.

Figure 2. *Way Down Yonder in the Brickyard*.

The lyrics of the refrain of *Way Down Yonder in the Brickyard* in MacMillan (2003) are slightly different than those originally sung by Bessie Jones. Instead of the lyrics, “Swing your lady, turn her around” they are “Now turn your love and swing her around” (Stewart, 1983, p. 46). The song was orally composed by the people who

formed bricks with their hands. As they worked, the slaves knew the pay was minimal, but they wanted to be remembered. There was a double meaning to being remembered - one which meant to be remembered as the Blacks who made the bricks on which the white people traveled on the streets of Williamsburg, Virginia, and the hidden meaning that the white people would eventually understand how they mistreated the Blacks (Stewart, 1983).

The third African American singing game that was chosen for the study was *Draw a Bucket of Water* (Figure 3). This selection is in a verse/refrain musical form and uses a five-tone pentatonic scale, but in measures five and six, there is an altered scale degree which slides momentarily which gives it a bit of a blues characteristic. This alteration of the melody was my improvisation that occurred during my initial learning of the song from Rene Boyer-White.

Draw a Bucket of Water

Verse

Draw a bucket of water (a)
 For my only daughter (a)
 There's none in the bunch (b)
 And four out the bunch (b)
 You go under Sister Sally (c)

Refrain

Frog in the bucket and I can't get him out (d)
 Frog in the bucket and I can't get him out (d)
 Frog in the bucket and I can't get him out (d)
 Frog in the bucket and I can't get him out (e)

Motions that accompany song: "Groups of four with two pairs in position to 'weave a basket': the pair whose arms are below are Child 1 and Child 2; the pair whose arms are above are Child 3 and Child 4.

Verse: Children play the game while singing all four verses.

Phrases 1-3: pairs do the rope-pulling motion. **Phrase 4:** on the words, *You go under, sister Sally*, Child 1 ducks under. Repeat three times until all children have been let under – the basket is now ‘woven’ (MacMillan, Grade 3, 2003, p. 120).

Refrain: While the children are in the “woven” formation, they move clockwise while hopping. The refrain is repeated and the children move counter-clockwise. The object of the refrain, moving in this manner, is to retain the formation while singing and keeping the steady beat without falling down.

Draw a Bucket of Water

Bessie Smith/arr. Carolyn Burns

Draw a buck-et of wa - ter for my on - ly daugh - ter. There's none in the bunch They're

all out the bunch. You - go un - der Sis - ster Sa ly. Frog in the buck-et and I

can't get him out! Frog in the buck-et and I can't get him out! Frog in the buck-et and I

can't get him out! Frog in the buck-et and I can't get him out!

Figure 3. *Draw a Bucket of Water*.

The lyrics of these songs had English or European origins, but the addition of movement or dance came from African origins. In the same manner in which African mothers sang to their children, the African American mothers of the Georgia Sea Islands introduced their infants to movement with the singing of lullabies and it was presented as

an expression of life (Twining, 1995). Unlike the children of English or European cultures, the movement of the African American children created “the emotional and kinesthetic response, the style” (p.5) which are intrinsic characteristics of their own culture (Twining, 1995).

Although the song *Draw a Bucket of Water* was a favorite of the slave children, its origin is actually English, but the tune differs from those found in other sources. Jones combined the melody of *Draw a Bucket of Water* with *Frog in the Middle*, another English tune (Jones and Hawes, 1972). The game for *Draw a Bucket of Water* traditionally is played in the same manner as the version Jones taught; however, the melody and lyrics are different in other sources of information about the song. For example, in the textbook, *Games for the Playground, Home, School, and Gymnasium*, a photo of girls playing the singing game illustrates the final formation attained for the song with the girls’ arms around each other and at the end of the song instructions are for the girls to repeat the first verse rather than include a second section (1909). The picture below shows girls playing *Draw a Bucket of Water*.

Another version includes the idea of the “frog in the bucket”, but the lyrics are different - “Sally in the sugar bowl, Ha, Ha, Ha!” (Hull, 1938). A similar version ends with “four in a sugar bowl” (Ratliff, 2005). A different version of the game, “*Frog in the Middle*”, appears from East Tennessee reported in 1905 in which the children form a circle with one child in the center of the circle. While the children chant with their eyes closed, the child in the center slips out and hides.

“Frog in the middle, en’ ‘e can’t get out;
Take a little stick en’ stir ‘im about.” (Perrow, 1913)

With the same actions, Henry recorded the *Frog in the Middle* verse from Atlanta, Georgia as:

“Frog in the middle, and can’t get out;
Frog in the middle, and can’t get out;
Frog in the middle, and can’t get out;
Where’s little froggie? (1934)

In *The Song Play Book, Singing Games for Children*, another version appears as:

“Draw a bucket of water,
For my lady’s daughter;
One in a rush,
Two in a rush,
Please, little girl, bob under the bush.
Chorus: Tra, la, la, la, la, la, etc.” (Wollaston, 1917, p.30)

The melody in this last version is different, but the main ideas of the song, drawing a bucket of water and using the weaving motions to form the “bucket”, remain the same.

General Characteristics of Children’s Singing Games

Typically children’s music in most cultures is comprised of melodies with steady quarter- and eighth-note rhythms, occasionally with dotted rhythms, triplets and polyrhythms. The melodies can be based upon diatonic or pentatonic pitches, or non-pentatonic pitches consisting of five tones, or six-tone pitches (Campbell, 1998). Children’s first experiences with music are from lullabies sung to them by parents or other caregivers (Whiting & Edwards, 1988). In South Africa the young infants and toddlers are held close to the mother, wrapped in a blanket, and often the mothers can be

heard singing to their children. Preschoolers to high school aged children in South Africa can be seen singing, dancing, and playing drums or with rattles about their ankles (Burns, 1998).

In identifying characteristics of children's singing games of another culture, it is worth noting the insight of Alan Lomax. Lomax describes the general components of musical style in relation to the representation of a culture to include formal fundamentals such as rhythmic and melodic patterns. He also lists general functions of the music such as the people who perform it, those who serve as the audience, how the music is transmitted and how it is received (Lomax, 1959). Lomax also states very simply, but with deep understanding,

“The child begins to learn the musical style of his culture as he acquires the language and the emotional patterns of his people. This style is thus an important link between an individual and his culture, and later in life brings back to the adult unconsciously the emotional texture of the world which formed his personality.”
(p.929)

Lomax's theory supports the thought that music becomes a part of the person as well as the person becoming a part of the music.

Multicultural Music in the United States Music Curriculum

The teaching of multicultural music in the United States, a country of diverse ethnic peoples and cultures, has been recognized as an important component of music education since the Tanglewood Symposium in 1967. The symposium delegates organized by Music Educators National Conference (MENC) developed “The Tanglewood Declaration”.

Music of all periods, styles, forms, and cultures belongs in the curriculum. The music repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures. (Choate, 1968)

In 1999, The Housewright Symposium on the Future of Music Education entitled Vision 2020 was attended by music educators and representatives from the music industry and the community. One of their declarations states:

All music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction. (Hinckley, 2000, p.3).

At the time of the writing of this dissertation, the second Tanglewood Symposium declarations are being reviewed and the full report will be published in 2009 (Palmer, 2008). The preliminary draft states:

1. **Humans and Music.** Humans are inherently musical. Music serves to connect people to one another within and across communities. Without musical engagement, the development of intellectual, emotional, and spiritual aspects of life will be greatly impoverished.
2. **Music and Meaning.** Music is a powerful mode of human expression through which people create individual, cultural and social meanings. The full force of recognition comes when meaning is integrated with teaching skills and knowledge. (Tanglewood II, 2007)

In understanding multicultural music, one must realize that sound is organized in many forms and many musical sounds do not conform to traditional Western norms. It is often taught independently from other forms of music generally called “Western classical music”. The term “multicultural” does not denote a lower class of music as there are very highly developed forms of multicultural musics. In some other non-Western

cultures, the music is a part of a person's life and work in society instead of a separate entity (Sloboda, 1994).

In response to the requirements of Goals 2000 Educate America Act which was implemented in 1994, the MENC Committee on Performance designed performance standards and benchmarks for music, grades PreK-12 based upon the *National Standards for Arts Education* (MENC, 1996). In Grades 5-8, there are content standards that include the presentation, performance, and understanding of multicultural music. They are:

Content Standard:

1. Singing, alone and with others, a varied repertoire of music

1c. Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed

Content Standard:

8. Understanding relationships between music, the other arts, and disciplines outside the arts

Content Standard:

9. Understanding music in relation to history and culture (MENC, 1996)

These are the content standards used for the implementation of this study.

Brief History of Music Education in South Africa

It is believed that a formal music education originated at the Cape of Good Hope in 1652 when the Dutch commander Jan van Riebeeck arrived (Kirby, 1959). With the

colonization of indigenous peoples, Western European music was taught exclusively and the indigenous music was only used for comparative study (Herbst, de Wet, Rijdsdijk, 2005). Elizabeth Oehrle, Senior Research Associate in Music Education at the University of Kwazulu-Natal in Durban, South Africa, expressed her concerns during the final years of the apartheid era that music education was based upon a Western approach from England and the United States when in fact, Xhosa and other traditional South African music is “part of life, and life is music” (1991, p. 163). Oehrle believes that part of the rationale of teaching through a Western approach in South Africa can be traced back to the West Africans who were transported to the United States as slaves. Similar to the writings of Mark and Gary (2007), music was one of the stable possessions brought with the slaves (Oehrle, 1991). As in the United States in the 1800’s, missionaries in South African deemed dancing, foot-stamping, clapping, and shouting to be improper (Maultsby, 1985). Oehrle states, “Thus we have swung full circle. We brought Africans to America and discouraged their traditional ways of making music. We initiated a process of music education based on singing and music literacy, and then these notions, and others, were transmitted back to parts of Africa.” (1991, p. 166). There is a need to find the balance between the teaching of traditional South African music and the Western styles and use of notation.

During the apartheid era in South Africa (1948-1994) the policies of Christian National Education strongly influenced the school curriculum. Many forms of music, such as African, Indian, or dance music were banned as inappropriate for children (Jackson, 1986). During the 1980’s, the years of political unrest in South Africa, the

education system was disturbed and the structure of music education was affected. Some programs were abandoned, teachers were not adequately trained, and teaching materials were not suitable (Herbst, de Wet, Rijdsdijk, 2005). Until the end of the apartheid era, indigenous music was in decline and many cultural practices, such as drumming and dancing were banned (Chernoff, 1979). Within this context is a formidable correlation with the manner in how African Americans were controlled in the United States.

Worthy to note, there has been a new awareness of the need to include more national music in the U.S. music curriculum. A recent survey indicated that American music teachers have not continued to teach traditional American folk songs, such as “Home on the Range” to children in their classrooms and thus, children have not memorized these songs as children did twenty years ago (Ward, 2004). The survey also revealed that U.S. music teachers themselves are unfamiliar with many of the traditional American songs (Ward, 2004). Therefore, in the United States, there is a recognized need to revitalize our national music.

Music in the Arts and Culture Curriculum 2005, South Africa

South African classroom music is in a state of change. Musical training was almost exclusively for white learners who learned western classical music only through private schools or instructors during the apartheid era. Today the government is reaching out to underprivileged learners in public schools (Primos, 2001). In 1994, the new African National Congress advised a new curriculum be designed, but was biased toward Western European and English education. The Revised Curriculum Statement of 1997

was in part patterned after standards set in the United States and Outcome Based Education was adopted (Herbst, deWet, Rijsdijk, 2005). By 2005, music, art, drama and dance became a combined course in the Arts and Culture curriculum.

The Overview Section of the Revised National Curriculum Statement includes: “Making Arts and Culture part of the curriculum” and “learning about the rich diversity of cultures, beliefs and world views with which the unity of South Africa is manifested” (Revised National Curriculum, 2005). More specifically stated are the learning outcomes and assessment standards for grades 3 through 7 for music and dance which are as follows:

Learning Outcome 3: The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.

Grade 5.3.3 Music Assessment Standard: Sings and/or plays in instrument in a group with appropriate rhythm, pitch and dynamics in any genre of music.

Grade 6.3.3 Music Assessment Standard: Sings and/or plays in a group – canons, rounds and two-part songs from at least three cultural traditions of South Africa.

Grade 5.3.1 Dance Assessment Standard: Demonstrate partner skills such as copying, leading following and mirroring movement.

Grade 6.3.1 Dance Assessment Standard: Works co-operatively with partners, improvising and composing dance sequences.

Learning Outcome 4: The learner will be able to analyse (sic) and use multiple forms of communication and expression in Arts and Culture.

Grades 3-7 Assessment Standard: Uses tempo, repetition and dynamics to create mood and evoke feelings through music.

Grade 5.4.3 Music Assessment Standard: Identifies and sings songs from different societies, cultures and contexts that seem to communicate the same idea.

Grade 6.4.3.1 Music Assessment Standard: Researches, creates and present music that conveys and suggests the symbolism of ritual. (Arts and Culture Curriculum, 2005)

In the newly designed Outcome-based curriculum, the hope is for educators to “have a clearer curricular focus, develop better instructional methods, and assess learners’ achievement with precise clarity and validity” (Soudien & Baxen, 1997, p. 450). The student outcomes and assessment are very clear in the expectations of the learners.

One of the issues of the newer curricula in South African schools addresses the need for “interculturalism” which connects the white and black cultures (Ryan (1993). states: 1) that intercultural relations are better when people are introduced to each other’s cultures in schools, and 2) that education is better when presented from various perspectives, derived from culturally different social groups. It is important that a new curriculum and methodologies “reflect a new society, the reality of diversity, and the celebration of our nation’s [South Africa’s] ‘Africanness’ (Van Wyk, 1997, p. 542).

The African American slave singing games are considered a form of multicultural music in the United States and are part of most elementary school music curriculums, more noticeably in the mid-1970’s following the Equal Rights Amendment. They appear in the most recent 2008 edition of the Silver Burdett and the current 2005 McMillan basal

music series, which are widely used in the U.S. public schools. In Good Shepherd Primary School in South Africa, there was no previous exposure to these songs because the apartheid system forbade these songs in their context in the South African curriculum. Prior to my research study, I was informed by the principal, Prudence Van Der Linde, and by Daniela Huenis, a music education instructor at Rhodes University in Grahamstown, that if I had tried to publicly teach the African American singing games before 1994, especially with historical information about slavery in America during the apartheid era, I might have been considered a political activist and possibly arrested. Today, these songs are acceptable and meet the objectives and assessment standards of the South African Arts and Culture curriculum.

Ways of Teaching Multicultural Music

Music educators have the choice to teach music of other cultures from a purely musical perspective in regard to pitch, form, rhythm, and medium or to teach from a cultural perspective, generally through imitation. The music may be taught from the teacher's point of view or "to experience other music from the inside, as the cultural members experience it" (Palmer, 2002). From the teacher's point of view a lesson would include the musical selection separated from the culture. To experience music from the inside is to learn as a member of that culture.

Transmission

The ways in which we transmit or teach musical culture directly affect the ways in which multicultural music is received, understood, and perceived to be meaningful for the

learner. When one enters another culture to share the music of his own culture, it is necessary to fully impart all knowledge of the culture being shared in addition to the teaching of musical concepts; i.e., pitch, form, rhythm. Nettl (1998) states,

“It is clear, also, that to understand any of the world’s cultures, one should understand something of its music because of the importance of music to the self-esteem and cultural integration of each society. And we come to recognise (sic) the converse, that a music cannot be properly understood and appreciated without some knowledge of its social and cultural context” (p.23).

The teaching of musical concepts are sometimes separated from the holistic approach.

Nettl suggests that the meaning of music and understanding of music take the teacher and the learner into a more comprehensive appreciation that is found within a culture or society (1998).

Music in the United States is generally considered a separate subject adjoining the core educational curriculum, whereas, other subjects such as social studies are linked to history, government, economics, civics, sociology, geography, and anthropology. Within the broader context of social studies, the curriculum branches out to include arts and cultures. “The arts are the means by which humans can actively explore and experience the unbounded richness of human subjective possibilities” (Reimer, 2002).

When one enters the realm of teaching arts and culture, the very nature of the subject changes from the learning of factual information to subjective matter that includes human emotions. As I further describe culture, it becomes necessary to understand the term. Culture is not easily defined in a few words as illustrated by the following from the Merriam-Webster Dictionary:

5 a: the integrated pattern of human knowledge, belief, and behavior that depends upon the capacity for learning and transmitting knowledge to succeeding

generations **b**: the customary beliefs, social forms, and material traits of a racial, religious, or social group; *also* : the characteristic features of everyday existence (as diversions or a way of life) shared by people in a place or time **c** : the set of shared attitudes, values, goals, and practices that characterizes an institution or organization. (Merriam-Webster Dictionary, 2007)

In the Xhosa traditions, music is part of everyday existence and the traditions which are celebrated with music and dance are transmitted to succeeding generations. In order to participate fully in rites and ceremonies, it is necessary for the Xhosa people to learn the songs (the melodies, harmonies, rhythm patterns) through an aural tradition and through imitation of the dance (Dargie, 1988). In contrast, the music learned in the public schools has been taught by conventional Western methods of using sol-fa and written notation – sometimes a sterile isolation from the emotional contact with a song.

I admit, it is difficult to describe the emotional contact with a song, but an African is considered to be more human through the experience of the music and dance. When I attended the International Society of Music Educators Conference in South Africa in 1998, I believe I was able to experience the music and dance in the same manner as the South Africans. The term, *ubuntu*, which means “humanness” refers to the harmony of people and “promotes cooperation between individuals, cultures and nations. *Ubuntu* empowers all to be valued: to reach their full potential in accord with all around them.” (ISME conference proceedings, 1998). To experience *ubuntu*, Ncabi Ngoma, considered “The Father of Music Education” in South Africa, enriched my musical experiences through his teaching of South African music by teaching the music and dance as one in a series of lessons.

In my own early childhood musical experiences, I remember that I simply loved to sing and play rhythm instruments. I had a natural gift of singing on pitch and playing

piano “by ear” - a joyful experience in which I discovered many emotions. As most children experience musical training, it is expected that they make the transition from being aural learners to visual learners. I recall feeling the music became detached from the emotional experience when I was asked to count the rhythm or to follow rhythmic notation. Now after all of my years as a well-trained musician in the Western tradition, it is sometimes difficult to move away from the printed score. However, to understand how Xhosa music is learned in the cultural setting, it is necessary to abandon some of the western modes of transmission and absorb it as the Xhosa do. It is an absolutely total experience for the soul - a spiritual blending of sound and dance.

Authenticity

Authenticity in music education in its purest sense is experienced when a person attends a cultural event where music is performed or is presented in the natural cultural setting of a people. It is a cultural representation in music which shows respect of a culture and the people, represents historical context, and reflects human values. It appears when a performance is observed or in a performance in which everyone participates. Authenticity occurs in real time where one is living in the moment. By joining another culture, even for a brief time, one becomes a part of that culture and the experience becomes a part of the participant. Retaining the purest essence of the music in transmission to others preserves the music authentically.

Authenticity is a concern in the preservation of South African indigenous music. South African music educators have consistently represented the music of Western Europe, but are gradually integrating indigenous music into their newer curriculum.

Szego emphasizes that music teachers should be trained as performers in the multicultural music they teach (2005). It is necessary to accurately represent the music presented to learners in any culture as a matter of respect for the people as it reflects human values and preserves the historical interpretation and the integrity of the music (Sharpe, 2004). Kivy (2001) states that "...adherence to the *performance* intentions of composers is the foundation stone of the enterprise..." (p.164). The composers of much of our folk music are unknown and their music has been transmitted from one generation to the next over a long period of time. If the people have assigned value to the music, the composers are shown respect through the retention of authentic replication.

Music educators must also consider whether or not the music has meaning to a particular group of people (Nettl, 2005). Beliefs and traditions or practices, economy and environment are all components of a socio-cultural context that impacts multicultural education (Radocy, 2001). I believe that if music educators are to bring the world to the learners, it must be decided that the culture to which they are introduced is appropriate to the learning of that culture. The sharing of African American singing games with African children is the use of an appropriate socio-cultural context; bringing African music back to its roots.

Creating Appropriate Curriculum: Retaining Authenticity

There are many approaches of retaining authenticity that may be used in the process of teaching multicultural music. Teachers may follow curricula found in basal textbooks, use supplementary materials, or follow thematic units and holidays to honor a

culture. Others may design their own curriculum which may be based upon their own cultural background and experiences. Palmer (2002) identifies three common musical qualities of cultures:

- (1) We share the species-specific trait of making music.
- (2) We create practical and theoretical rules by which we organize musical sound.
- (3) We use musical sound in very specific ways within a defined cultural framework (p.34).

Researchers claim that music making exists in all cultures in the world and musical sounds are organized in a variety of instrumental and vocal forms with so many possibilities of rhythm, tones, and musical expression (Palmer, 2000). The organization of musical sound is directly related to the cultural background and what is functional in societies.

Bruno Nettl, a noted ethnomusicologist, discovered by teaching in his daughter's classroom that it is sometimes a difficult decision to make as to how to teach a multicultural music lesson (Nettl, 2002). He debated about whether or not he should teach from a cultural approach where he could have an open discussion and share his experiences, play a singing game, dance, or play instruments with a Native American song (Nettl, 2002). His response to the teaching experience was, "Actually, I tried them all, none with great success, none total failures" (Nettl, 2002, p. 30). The children seemed to enjoy all parts of the lessons, but in hindsight, Nettl reflected that the best way to have taught the lesson would have been in the way in which Native Americans would

have taught (Nettl, 2002). This is a typical example of how the best teachers are still not fully prepared to teach multicultural music.

When considering authentic representation of music of other cultures, it becomes a concern that the focus is upon all aspects of the culture. Palmer (2002) gives credit to publishers of music textbooks for providing recordings and featuring the musicians from the culture. However, Palmer (2002) states, “One still finds, however, many folk songs from other cultures that, when performed under present classroom conditions with wrong instrumentation, wrong pronunciation of text, and so forth, would not be recognized by the cultural members whose music is being reproduced” (p. 40). As a music educator, it was necessary for me to understand the socio-cultural background of the African slave songs and authentically replicate those songs to the Xhosa children. I learned the songs for this study from a well-known African American music educator, Rene Boyer-White, and as previously stated, I learned South African children’s songs and dance from Professor Ncabi Ngoma while in South Africa. I also carefully studied the recordings of Bessie Jones to imitate the inflection of her singing - the slides and scoops so characteristic of her style.

Burton (2002) regards authenticity as an elusive term. Music is evolutionary and authenticity can be removed, but Burton (2002) states, “In many, if not most, cases, performers maintain a close connection with their original culture, with their musics retaining a clear connection to musical traditions” (p. 166). Burton has spent many years chronicling American Indian music, including extensive studies with the Crow tribe in Montana. He is an authority on numerous American Indian songs and dances, stories,

customs, and American Indian flute. His heritage is American Indian and he is dedicated to keeping the music as traditional and as authentic as possible.

To describe authenticity, Burton outlines three major points to “establish the accuracy of the link between a music and its culture” (2002).

1. Is the source person a recognized performer within the culture? This creator/performer need not be “the best”, but his or her performances must be considered acceptable by a reasonably representative element within the culture.
2. Is the music and the performance of the music representative of an identifiable segment of the culture’s musical mosaic? Again, this need not be a vast majority of the culture’s population. But neither should the music, performance, or performer be a fringe cult with little following and unlikely “shelf-life” within the culture.
3. Does the music hold a niche from the past, from the present, or is it just being established with the life of the culture? Music has clearly defined roles within any culture; this is even more true when considering the musics from many cultures outside the West (Burton, 2002).

As a non-African American, at first glance I do not fit Burton’s ideal first criteria. However, Burton (2002) further clarifies the performer may be a person who has thoroughly studied the culture. By studying the culture and selecting the most authentic materials to use for performance increases the validity of the context of a lesson (Abril, 2006). I believe that a music educator who has studied and participated in authentic musical performances of a specific culture is therefore qualified and able to transmit its music authentically. The authenticity of a piece is ultimately compromised because the context in which it is taught will inevitably change each time one performs music and a new meaning is experienced (Wade, 2004). This new meaning or perception becomes valued by each individual’s experiences and is enculturated at varying degrees.

When a person engages in music, whether actively or passively such as listening, he begins the process of understanding music. I use the term “music” and music is found in all cultures, but the word does not appear in all cultures. The Oxford Dictionary of English defines music as “the art or science of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony and expression of emotion” (2005). The word “music” is not a term found in the Xhosa language; however, there are words for sing, “*cula*” and dance, “*duda*” (Pharos Dictionary, 2003). When music is experienced in African music in general, the music is directly connected to the person, a concept more easily understood when participating from inside the culture. There is form, harmony, and expression of emotions in musical expression of the Xhosa people. There is beauty as a form of art, but the actual term, “music”, is relatively new and music for the Xhosa is the combination of dance and vocal or instrumental sounds.

When anyone enters another culture he adds new knowledge to what he has previously experienced or has been taught. A formal music education from a Western perspective gives a new participant in the culture the knowledge base from which to analyze the musical form, characteristics of the melody such as the pitches used, and assign a meter signature and rhythmic patterns. When Xhosa children learn music, it is through a process that involves imitating the pitches which may not conform to the Western tempered scale and polyrhythms are learned through repetition. Allowing more for the feeling of the music is natural and lends easily to uninhibited movement which is always connected with the music. An African proverb from neighboring Zimbabwe

states, “If you can walk you can dance. If you can talk you can sing.” This proverb holds true for many African nations.

Why Should We Teach Children Multicultural Music?

Children belong to their own culture in which they share commonalities of language, values, and behavioral patterns. Children learn in the culture environments of their families, neighborhoods, and schools. As schools mandate policies of cultural pluralism, the music classroom provides an ideal atmosphere for teaching music to children (Campbell, 2002). Classrooms for children are like incubators. Children arrive with few prejudices and few preconceived ideas of cultural diversity. They are more accepting of multicultural music and diversity can be explored. Teachers serve as facilitators through years of schooling and there is a hope that they will teach students to accept diversity as they become young adults.

Ethnic diversity can be celebrated in the classroom where the teaching of multicultural music adheres highly to the rigors of education. It gives students the opportunity to create different musics and encourages critical thinking through the use of comparisons of musical styles and cultures. To be able to differentiate and integrate multicultural lessons with the intention of learners becoming aware of their own identities and understanding how they develop an appreciation of other societies and cultures (Ryan, 1993).

Making music meaningful and useful in life is a goal set by many music educators who are passionate about what they teach. The value of music can be linked to a

homogenous culture, subcultures, or an individual (Reimer, 2003). People in either cultural groups or individuals value music in regard to human feelings and mutual respect, providing a unique experience which adds quality to human life (Reimer, 2003). Music is also valued because it exists in all cultures as part of community, as part of our language, and is used as a form of communication (Elliott, 1995). People have an innate listening ability that allows people of different cultures to understand each other's music (Elliott, 1995).

Summary

In this literature review I have described the choices of singing games - *Head and Shoulders, Baby, Way Down Yonder in the Brickyard*, and *Draw a Bucket of Water* - to be used in the study, the historical significance of the songs, and the musical elements that they contain. Bessie Jones' interpretation of these songs comes from an authentic performance and accurately represents the singing games of slave children from the Georgia Sea Islands. My experiences of learning this music from an African American and of learning South African songs in context have helped prepare me for this study.

The chosen songs provide lessons which meet the content and performance standards of the guidelines set forth by the National Association of Music Educators (MENC) and they meet the guidelines of the South African Arts and Culture Curriculum 2005. The songs are an introduction of African American singing games to South African Xhosa children in primary grades 5 and 6. Following the end of the apartheid era

in South Africa, this music is a new form of multicultural music that deviates from the previous curriculum influenced by Western European and English music.

As I reviewed the literature and drew conclusions from various professionals in the field of teaching multicultural music, I formed my views as to the importance of authenticity in the transmission of multicultural music. I strongly believe that a teacher can authentically represent a culture and its music if he has been taught by culture bearers, has thoroughly researched the performances of culture bearers, and has retained the elements of the song. I feel that the music can be authentically represented, perceived, experienced, and understood by each Xhosa child based upon his previous learning.

CHAPTER 3

METHODOLOGY

Introduction to the Design of the Study

I chose to conduct the study as a participant observer as I entered into the Xhosa culture and the primary school environment. The role of the researcher as a participant observer is a recommended approach for an outsider to become an insider to effectively document experiences in the field (Creswell, 1998). It is important to respond and write about first impressions such as “the look and feel of the locale and the people in it” (Emerson, Fretz, Shaw, 1995, p. 26). It is also recommended that a researcher initially enter another culture through observation in order to become accustomed to the norms within that culture (Emerson, Fretz, Shaw, 1995). Effective means of collecting data are field observations, which are descriptive, and interviews (Phelps, Sadoff, Warburton, Ferrara, 2005).

A qualitative study was conducted as a participant observer with learners in Grade 5 (35) and Grade 6 (34) (n=69) at Good Shepherd Primary School over a period of nine weeks during the months of August, September, and October, 2006. This was during Term 3 (July 17 – September 22) and into Term 4 (October 2 – December 1). During the first two lessons, the learners became accustomed to my teaching style, discipline, and American accent with children’s songs unrelated to the African American songs of the study. During the initial first two weeks, I was also able to observe classroom methods and management of the regular classroom teachers in Grades 5 and 6. In the next five

lessons, the focus of the lessons was on the African American slave singing games chosen for the study.

All learners in Grades 5 and 6 (69) participated in the classroom music lessons and all were given the opportunity to participate in the interviews. Following the protocol of Montana State University Institutional Review Board, parent consent forms were sent to the parents of the learners. Of the 69 learners, 47 (68%) responded and participated in interviews in regard to the learners' perception of African American slave singing games, comparisons with their indigenous Xhosa singing games, how Xhosa music is used, and their song preferences. Parents of five families were subsequently interviewed in regard to their understanding of their Xhosa cultural music, the African American slaves, apartheid and Freedom Songs of South Africa, and whether or not they felt the African American singing games should be included in the Arts and Culture Curriculum 2005.

I chose the interview as the tool for data collection for three reasons. First, it gave me the opportunity to meet with the learners and families individually and listen to individual answers as opposed to group discussion answers in which I felt the learners might be influenced by other learners' responses, especially if the English language might be a barrier to communication. Second, the interviews were verbal conversations. Because many of the learners are still reaching proficient levels of English and many of their family members have varying degrees of education, written answers may not have been as complete. Third, when necessary, I could ask for more information or could rephrase questions.

The interview questions were patterned after those used in a pilot study in 2005, *The relevance of African American singing games to non-African American children: a qualitative study*, conducted with learners in grades 3 and 4 in the Shelby Elementary School, Shelby, Montana where I taught K-6 elementary music (Appendix C). The Shelby students were asked if there was any relation between the song and prior knowledge of the setting of the song; i.e., did the child have any personal knowledge of a water well or a brickyard and did that affect the preference of the song? Six of 29 students interviewed knew of wells on farms and five had seen a brickyard. In comparison, the learners at Good Shepherd were very acquainted with the function of a water well as many learners live in the township or have relatives in rural areas where they may have to retrieve water from a common well. Because there is a large brick foundry in Grahamstown and some of the learners have fathers who work there, the learners were familiar with the term “brickyard”.

One of the major differences of this study in relation to the pilot study was the fact that I wanted to explore how the African American singing games were similar to or different from traditional Xhosa singing games because of the strong traditional and cultural representation. One of the basic questions which related to this was, “Where did you first learn your Xhosa music?” Similar inquiries were about how, from whom, and when did they learn their indigenous Xhosa music.

Selection of Participants

The learners at Good Shepherd were chosen for the study because they represented a large population of Xhosa children whose families maintain strong cultural traditions. Of 238 learners in the school, 228 were Xhosa, and only 10 were Coloured. Of the 47 children who were interviewed, two were Coloured and each of them had one parent of whom was Xhosa. Although the learners' first language is Xhosa, they begin studying English in Grade 1 when they enter school. By Grade 4 learners are to be proficient in English and in Grade 5, they begin their study of Afrikaans.

The learners were of the Xhosa tribe who live primarily in Joza Township and were considered to be from economically disadvantaged homes. In comparison to African American slave children, the Xhosa children are born free, but the children in post-apartheid are still disadvantaged. They suffer from HIV/AIDS, hunger, and broken families. Although the school is public, the children are accepted through an application process and must pay tuition. The tuition is R210 (approximately \$30 US) per year and is reduced if there are siblings attending. The average Xhosa family income is R1439 or approximately \$205 United States per month (based upon the currency exchange in September, 2006).

The ages of the learners ranged from eleven years to fourteen years, the average being twelve. In the United States the ages of students in Grades 5 and 6 are ten, eleven and twelve. The difference in age was explained by the fact that it was only mandated in 1996 that all children attend school. Many Xhosa children have difficulty in the first year with beginning reading skills and it is necessary to repeat the first year.

Following the interview process used with the learners, five parents or guardians of the learners were interviewed in their homes in Joza Township. These adults were selected and recommended by the Good Shepherd Grade 7 teacher, Matarie Veliti and approved by Prudence Van der Linde, Principal. They represented families who lived in various economic status (still generally considered at a level of poverty) and different levels of education. The choice of selecting an economically disadvantaged group of learners was thought to represent children and parents or guardians who were influenced more by their indigenous Xhosa culture and less by other outside cultures due to the lack of opportunities to which they had not been exposed. For example, most of the learners and adults have not traveled outside a maximum of a 100 mile radius from their homes and they have limited access to television, and even greater limited access to computers.

Site Selection

Good Shepherd Primary School was chosen because it was representative of a disadvantaged Xhosa population in a public school in the city of Grahamstown. Traditionally, Good Shepherd Primary School has been a school for disadvantaged Xhosa children who wish to study in the city instead of in the Township schools. It was established by the Anglicans in 1849 and run by the Anglican nuns who wished to educate Xhosa children, long before apartheid. It is considered by the teachers there to represent a school culture of children who are given an above average learning experience, although the physical condition of the school and lack of materials are concerns. A comparison was made by attending two schools in the townships. Archie

Numbolekwā was built in the 1970's and was well-maintained. It was U-shaped with a courtyard and sidewalks and a designated area with playground equipment. The classrooms had shiny tile floors, newer tables and chairs, and windows with homemade curtains. At Khulitso Daniels High School, the buildings were newer. Like Archie Numbolekwā, the school was U-shaped with an even larger courtyard. In their administrative section of the building, they boasted a conference room for staff meetings.

Good Shepherd Primary was also selected because it was within walking distance of my accommodations at the home of Daniela Heunis, Rhode's University, and Victoria Girls' Primary/High School where I was asked to teach two classes, indirectly related to this study. If there was a change in the schedule, it was easy to leave and return at a later time.

The music lessons were taught in the classroom, but because the rooms were rather small for group activities with 35 learners per class, the singing games were also performed outside on the west side of the building with Grade 6 learners and outside on the east side of the building with Grade 5 learners. The interviews with the learners took place outside the building as there was no extra room available. We set up two chairs outside the Grade 7 room on the playground, but close to the building, or outside the main entrance to the school. The exception was one day when I was able to use the Grade 7 classroom.

Music Selection

The selections of music for the study were age appropriate for music students in grades 3 and 4 in the US; however the learners in Good Shepherd Primary are not at the same stages of learning. Another consideration regarding music selection was English proficiency. Although the learners are expected to be proficient in English by Grade 4, many are not. English is the common language used in the classroom, but it is not required at all times. Many learners continue to speak in Xhosa to each other inside and outside the classroom.

The songs chosen for the study have simple melodies and English lyrics that are easy to learn, mostly because of their repeated phrases. The slave children of the Georgia Sea Islands sang these chosen songs in English, but the Gullah dialect was the dominant language at the time these songs were created.

Class Schedule

Prudence Van der Linde, the principal of Good Shepherd was on medical leave upon my arrival, but was available for consultation at her home. An adaptive schedule for my teaching was assigned by Maasdorp Cannon, the acting headmaster. I was informed that I would also be working with Matarie Veliti, the Grade 7 teacher who was also the Arts and Culture teacher for the term. The normal school schedule was arranged around a 10 day cycle in which music, art, drama, and dance were taught twice a week. All class periods were 50 minutes in length, and I was scheduled to meet with grades 5 and 6 twice a week on two consecutive days per week over a period of eight weeks.

Some of the teachers rotated through grades 5, 6, and 7 depending on staffing needs for the day. There were occasional changes in the schedule due to other school activities, such as special assemblies held at St. Andrews Academy which affected staff assignments, teachers who had to cover other classes due to illness, or outside commitments (Appendix B).

I met with Grade 5 and 6 learners for a total of nine days of which seven days were specific to the chosen research songs. Four additional days were spent conducting learner interviews and four days were spent conducting interviews with families or caretakers of the learners in their homes in Joza Township.

The chosen African American slave singing games, *Head and Shoulders, Baby, Way Down Yonder in the Brickyard*, and *Draw a Bucket of Water* were taught via aural/oral demonstrations. An additional song related to the escape of slaves, *Follow the Drinking Gourd*, was presented with the use of an iPod and small external speakers.

The selected books, *The Story of Harriet Tubman, Conductor of the Underground Railroad*, (McMullen, 1990); *If You Traveled on the Underground Railroad* (Levine, J. and Johnson, L. 1993); and *Follow the Drinking Gourd* (Winter, 1988) are esteemed children's books in the US. This literature was chosen to supplement the music lessons so the learners would gain knowledge of the history of African American slaves and the slave children's singing games.

Days 1 & 2

During the first two days, I chose to make my acquaintance with the learners and share information and personal photos about Montana and my family. I wanted to

become familiar with the learners in the classrooms to determine their musical abilities and to allow them an opportunity to become acquainted with my teaching styles, classroom management, and my foreign accent. I presented general information about the state of Montana and photos of the farming industry, plains and mountains, and the Shelby Elementary School. Because most of the children have never traveled more than 100 miles from Grahamstown, it was somewhat difficult to make comparisons of distance, time differences, and seasons in the Northern Hemisphere. Most of the learners' grandparents or parents moved to the township from rural areas near Grahamstown.

In preparing them for the way in which I teach and to assess what they knew about singing and music in general, I presented two lessons not directly related to those used in the study. During the first two days of class time with each of the grades 5 and 6, I shared two songs which related to Montana and life in the western states – songs that children in Montana schools sing. The first song introduced to the learners was *My Home's in Montana* to which I added a bandana and demonstrated the motions (Appendix D). I explained how cowboys lived in Montana in the past and the present. We discussed the definitions of the lyrics of the song to define “spurs”, “pony”, “ranges”, and “stirrup”. We compared the raising of cattle in the US to that of the native Nguni cattle raised in South Africa.

Along with *My Home's in Montana*, I introduced the learners to another song familiar to Montana children – *I Love the Mountains* (Appendix E). I chose this song because I wanted to hear how well the learners sang in two-part harmony. My rationale

was that because the children comfortably sing Xhosa songs with a leader and group which created a natural harmony, they would not experience difficulty singing the two parts once the song became familiar.

The teaching method I chose to use for the learning of these songs was to initially sing each song first in its entirety and then teach the first phrase orally, having the learners repeat the phrase. Each phrase was added until the song could be sung completely through. After the teaching of both songs, the learners asked questions about me and Montana.

Although Good Shepherd Primary is a public school, there are still ties to the Anglican private school of St. Andrews. Because my teaching schedule was set so on Days 1 and 2 at the end of the day, I was asked by the classes to lead in a closing prayer, to which I complied.

Day 3

On the third day of class, the learners in Grades 5 and 6 were introduced to the history of African American slaves, slave children in the U.S., and the singing game, *Head and Shoulders, Baby*. I met with each grade individually. The song was modeled with three verses and the movements were modeled in mirror image. While in Grahamstown, I located another source for *Head and Shoulders, Baby* in a teachers' source book by Lois Choksy, a highly respected authority on the Kodaly method. The ending of the Choksy arrangement of the song had a movement variation which included "Jump front, jump back, jump front, jump back, side-close (R), Side-close (L)" so I chose to add these motions (Choksy, L. and Brummitt, D., 1987). A learner volunteer assisted

as my partner in the demonstration. Learners chose partners for the singing game and then chose new partners to sing it 3 more times.

On this same day after teaching the Grade 6 learners, they chose to share a traditional Xhosa praise poem, *Lament for a Dead Cow*, by Francis Carey Slater (Slater, 1935). [Appendix F] Cattle have been prized by the Xhosa for hundreds of years. They are used not only for food, but sacrificed for rituals or as a dowry for a young bride, and are sometimes sold for school tuition fees. It is important to recognize this culturally significant poem because much of the traditional music the Xhosa children learn is almost synonymous with ritual events.

Daniela Heunis, music education instructor at Rhodes University, and her student, Angela Wilde, observed my teaching style and participated with the learners. I varied the instruction from that of the Grade 5 class by asking the learners to switch partners twice after singing *Head and Shoulders, Baby* the first time. One of the suggestions that Daniela made was for me to write some of the words on the board after a Grade 5 learner asked her to repeat a few of the words I sang. It was a suggestion I used for clarity in the ensuing lessons. This problem supported the previously suggested use of learners in Grades 5 and 6 rather than Grades 3 and 4 because of the expectations of English language proficiency. Another suggestion Daniela offered was to sing the song in a higher register. This was an idea to help offset the noise of the neighboring classrooms. I don't believe it made a consequential difference, as the problem still existed.

Day 4

On the fourth day of class, Grade 5 and 6 learners reviewed *Head and Shoulders, Baby*. The children immediately found partners and sang the song three times, switching partners each time. As the learners became more comfortable with the singing game, they began to add subtle changes to the movements that were in keeping with their traditional dances. For example, the Side-Close motion became a more pronounced stomp and was quite audible on the bare wooden floor of the classroom.

In preparation for the next African American singing game, I continued our study of African American slavery in Grade 5. I read parts of *Harriet Tubman, Conductor of the Underground Railroad*, and *Follow the Drinking Gourd*. I was able to share a recording of *Follow the Drinking Gourd* with the use of an iPod and speakers. For most learners, it was the first time they had seen these audio devices.

In the reading of *Follow the Drinking Gourd*, we compared the calabash gourd to the shape of the Big Dipper, a well-known constellation among African American slaves who were trying to escape to northern US states. The calabash gourd is used to hold home brewed beer in Xhosa ceremonies. We discussed the constellations in the Northern and Southern Hemispheres. Surprisingly, no learner expressed familiarity with the Southern Cross. Prior to teaching this lesson, I found written references to the constellations and the meanings they held with the Xhosa people, but the learners in Grades 5 were not knowledgeable of their cultural significance until I shared the information I acquired about IsiLimela, the Pleiades, and Orion. (Appendix F).

Following the lessons, I explained the procedure I would follow for the interviews which would begin at a later date. I handed out the interview forms and asked that they be returned by the specified date.

Day 5

My day began in the Grade 6 classroom. It was a very rainy day and many learners were absent from class. Most of the streets in the township are dirt and washouts are common, so many children were unable to attend. While we waited for the ringing of the bell, some of the Grade 6 girls were playing a contemporary singing game. I asked if they could help translate *Head and Shoulders, Baby* from English to Xhosa and write the words on the board. It was interesting to note that they used the Xhosa words for “ head, shoulders, knees, ankles, milk the cow” , but chose to keep the English words “baby” and “one, two, three”. When they attempted to sing the Xhosa words with the English melody, they soon realized that there were extra syllables and they adjusted the rhythm accordingly. When the other learners arrived, I taught the Xhosa version to the class with the aid of a volunteer who helped clap the rhythm with me.

Because many learners were absent, I chose to teach the class *I Don't Care if the Rain Comes Down* and added Boomwhackers for the learners to play the melody (Appendix H). I first sang the song a phrase at a time until the song became more familiar. They seemed to have a basic understanding of solfege, so I demonstrated the song using that system. They had not been taught the Kodály hand signs, so I chose not to add them.

After the learners could sing the song reasonably well, I showed them the Boomwhackers. I demonstrated the different ways in which you play them and explained that I preferred they tap them on their hands for this song. I arranged the learners with the Boomwhackers in front of the class in a diatonic scale pattern. As we sang the song, I directed each learner to play the appropriate tone. When all the learners had the opportunity to play the melody, I demonstrated how a chord could be played. Many learners wanted to play them again and several sneaked extra turns.

In Grade 5 there were also several learners absent due to the inclement weather. I asked if they would sing *Imvula*, a song about the rain that they would have learned when they were much younger at home. They gladly obliged and I joined in the song and dance which included humming, a traditional Xhosa musical characteristic.

Following the sharing of their song, we reviewed *Head and Shoulders, Baby* by singing it with partners. I asked if they could translate the English into Xhosa words. A group of girls immediately accepted the challenge. They changed the words of “head, shoulders, knees, ankles, and milk the cow”. It was interesting to note that the Xhosa spellings differed in small ways from the way in which the Grade 6 girls had written them. For example: shoulders became “namagxa” with the Grade 6 girls and was changed to “amagxa” with the Grade 5 girls. The Grade 5 learners also chose to retain the English words “baby” and “one, two, three”.

I then taught them *I Don't Care if the Rain Comes Down* in the same manner as was used with the Grade 6 learners. I showed them the Boomwhackers and demonstrated how they were to be played. I arranged the learners with the Boomwhackers in a diatonic

scale pattern at the front of the class and directed them to play as we sang the melody.

We did not have time to play them as chords.

Day 6

I began with Grade 5 with the teaching *Way Down Yonder in the Brickyard*. It was determined that the learners knew what a brickyard was and were aware that there was a brickyard in their city. Some learners live in brick homes.

I demonstrated the song and the movements simultaneously. I asked if they had similar movements in their Xhosa songs, especially the “step-it-down”. Several boys and girls replied “yes”. Because the boys and girls were initially shy about participating, the “swing your partner” was changed to a do-si-do. They had difficulty remembering “swing your partner, *turn* her around”, so it was changed to “swing your partner, *swing* him around”. The repetition of the response “*Remember me*” seemed to make the learning of the song easier and the learners responded with some adaptations to the movements.

A second song, *Draw a Bucket of Water*, was introduced the same day. As some learners who live in the township may not have running water in their homes and may have relatives in rural areas where they have to walk great distances to get water, they understood the meaning of a well and what it means to “draw” a bucket of water. After I sang the four verses of the song, I asked for three volunteers to help demonstrate the motions that are used with the four verses. When we had our arms locked together in a circle, I explained the frog in the bucket that can’t jump out and we performed the motions. There were many volunteers who were eager to participate!

Following the lessons for this day, five boys and a girl wanted to perform a traditional dance and song for me (Figure 4). Afterward their impromptu performance, four of the boys wanted to demonstrate another ritual dance and song, pictured below.



Figure 4. Traditional Dance and Song.

I found the movements to be somewhat sexually suggestive to an American, but very soulful and acceptable in the Xhosa culture. This was followed by the majority of the learners in the class who chose to entertain me with a Christian Xhosa song about Samson and Delilah.

On the same day, I introduced Grade 6 learners to *Way Down Yonder in the Brickyard* in the same manner as to Grade 5 learners. Two boys in the class knew people who worked in the Grahamstown brickyard. There were more boys than girls in Grade 6 so some boys partnered with boys. Following *Way Down Yonder in the Brickyard*, I

taught *Draw a Bucket of Water*. Before we began, I reminded the group that the object of the singing game was to keep the frog in the bucket, keeping the rhythm steady. They followed directions well with the exception of one boy who was reprimanded.

I will mention that their regular classroom teacher, Diliza Hobongwana, controlled the learners by using a commanding and scolding voice. This was the manner in which most of the teachers I observed attempted to maintain discipline in their classrooms.

Day 7

Most of the learners were able to return to school following the heavy rains. It provided a day to reinforce the lessons that were taught the previous day and allow time for those who were absent to become acquainted with *Way Down Yonder in the Brickyard* and *Draw a Bucket of Water*. I started my day with Grade 6, and because it was a warmer sunny day, Matarie Veliti, the Arts and Culture teacher, and I took the learners out to the playground. I taught the lessons in the same manner as the day as previously instructed and the learners practiced *Way Down Yonder in the Brickyard* twice. Those who knew the song were able to demonstrate to the other learners in the class and they sang it three times in succession without pausing.

Following *Way Down Yonder in the Brickyard*, I reviewed *Draw a Bucket of Water*. Several learners who had previously learned the song immediately began to select partners for their groups of four and were eager to begin. Because there had been some behavior problems with the game the day before, Matarie Velei assisted by placing some learners with specific partners. The learners sang and played the game three times. They

needed to be reminded to sing “frog in the bucket and I can’t get him out” while they moved and had to be reinstructed as to how many times they were required to sing the phrase and to reverse the direction when they sang the repeat.

I met with the Grade 5 learners on the same day; however, there were still some learners who were absent due to the weather. I reviewed with them in the same manner in which I had reviewed with the Grade 6 learners. Two observers, Daniela Heunis and a Rhodes University student, Angela Wilde, were in attendance. Perhaps because of their presence, the learners were less attentive and I had some difficulty with discipline at the start of class. Once the learners were actively engaged in the singing games, they were focused.

As part of the cultural and historical background of the African American singing games, I shared American children’s literature. I read parts of *Harriet Tubman, Conductor on the Underground Railroad*, *If You Every Traveled on the Underground Railroad*, and *Follow the Drinking Gourd*. I drew an outline of the Big Dipper constellation on the chalkboard and made a comparison of the Southern Cross with the North Star as navigation points for sailors in the Northern and Southern Hemispheres. I made comparisons of the Big Dipper in relation to a calabash gourd which is common in use by Africans and African American slaves. At the time, the Grade 5 learners were learning astrology with the signs of the Zodiac in their science lessons, so we discussed the stars of astrology and ancient Greek mythology. Similar to the Grade 6 learners, the Grade 5 learners were also unaware of the Xhosa myth about *IsiLimela* or the Pleiades and Orion.

Data Collection

Equipment Used and Record Storage

There are no strict policies to which researchers must adhere for conducting educational research in South Africa. However, as I was under the auspices and guidance of Montana State University, I followed the rules and regulations set forth by the university and the National Institutes of Health as a certified researcher. This certification was presented to the faculty of Good Shepherd Primary School and I made clear my intentions to be a responsible researcher. An explanatory letter and the authorization form requesting parental permission for the children to participate in the study was given to each learner in Grade 5 and Grade 6 (Appendix I). The letter was approved by the principal of the school before I sent them home with the children. Following the interviews with the learners, a separate form was sent to the parents of six learners requesting parent interviews (Appendix J). There were six responses, but only five were interviewed.

A Sony Digital Voice Editor 2 was used to record the interviews. The names of the learners were codified and kept in a locked cabinet in Daniela Heunis's home. The interviews were downloaded onto my personal computer, but were left in numerical and chronological order; i.e. the date on which the interview took place. (Backup CD's were made of the recordings and are currently in a locked cabinet in my home.)

The interviews were personally transcribed using Sony transcription equipment. As they were typed, the names of those interviewed were deleted when necessary. The interviews are identified by Grade 5 or Grade 6, assigned the same number as the

recorded interview and are in chronological order. The numbers on the digital recordings are listed separately and correspond with the interview number.

The interviews in the homes of the learners were maintained in the same manner as the interviews of the learners. These interviews were arranged by letters with written responses and phone calls. During the home visits, photos were taken and short video clips were filmed on a Canon Power Shot A95. These remain in a photo file in my personal computer and are identified as “Family Interviews” and are numbered 1-5. Valerie Van Zyl, a friend of Daniela Heunis, very graciously drove me to the homes of families in the township for interviews. She also had a Canon Power Shot A95 with which she took photos and filmed video clips. (These photos and video clips have been downloaded and added to my personal computer.)

The home interviews were also recorded on the Sony Digital Voice Recorder and recorded onto a CD. The adult interviews have been transcribed and any names have been deleted from the transcriptions. (All recordings and transcriptions are in a locked cabinet in my home.)

Observation Field Notes

The data collection for this ethnographic study included notes of observations I made following the classroom teaching. As an active teacher participant, I became an insider with knowledge that might have been observed from a different perspective than from one of an outsider. A skilled participant observer learns some of the language, builds awareness of the small details of life around us, notes details from memory of things that occurred in the field, and maintains a level of “novice” which allows the

participant to remain objective as a nonmember of the culture she has entered (Bernard, 1988).

Interview Instrument

The first five questions were designed to have learners share general factual information about their ages, their Xhosa names, and where they lived in Grahamstown. The next eight questions were open-ended to obtain information about the learners' early acquisition of Xhosa traditional music, facts about the lessons I taught, comparisons of musics, song preferences and any additional thoughts they might have in regard to African American singing games and/or their traditional Xhosa songs.

The questions asked of the teaching staff pertained to their prior knowledge of African American slave history, if the singing games were similar to Xhosa traditional songs, and if the singing games were of value in the new Arts and Culture Curriculum 2005. They were not formally interviewed, but were asked these questions in general conversations. Field notes were written to reflect their ideas.

Verification of Data Collected

Formal interviews with the learners and families combined with informal conversations with the teachers and South African university professors provided a means by which I could capture information and details about the music I presented and how the indigenous Xhosa music is a vital part of a Xhosa child's life. When I needed extra clarification of terms and translations, I was fortunate to email questions to the

teachers at Good Shepherd Primary School, Daniela Heunis at Rhodes University and Agata Runowicz from Eastern Cape Province Social Services.

Following my presentation of my preliminary findings at the Musicological Society of Southern Africa Conference in Potchefstroom, I met with Hetta Potgieter, Professor of Music Education at North-West University in Potchefstroom. She shared ideas about African American slavery, apartheid, and suggested I ask questions about Freedom Songs in parent interviews (personal communication, September 15, 2006).

Data Management

Several notebooks of data were maintained. One contained the signed consent forms for learner interviews and agreements with parents for meeting with them in their homes. Another contained transcribed interviews identified in three sections – Grade 5, Grade 6, Parents. The interviews were recorded, but a few notes were taken during the interviews and they are contained in the notebook with the transcriptions. Field notes of observations and thoughts are stored chronologically in another notebook. A table was designed to itemize categories from the interviews. This table contains predetermined data, such as the ages and addresses of the learners. Other categories contain information about where the child first learned Xhosa music, knowledge of African American slavery, comparisons of African American singing games, song preferences and why the song was preferred. Other unexpected outcomes emerged from the interviews and are noted in Chapter 4. Another binder contains demographic and historic information about Grahamstown. Questions which have arisen since the study have been answered in

emails and are filed with the corresponding notebook. Separate folders contain the songs that were used for the lessons and South African songs that were shared.

All interviews are stored in the Sony Digital Voice Editor 2 files on my Toshiba Satellite 105 laptop computer and are copied as voice files to backup CD's. All video clips are stored in My Pictures on the laptop and have also been copied to backup CD's or DVD's. The disks are labeled and kept in the safe in our home.

A schedule of classes was maintained on a calendar presented to me at the beginning of the study. Class member lists of learners in Grades 5 and 6 were also kept to record attendance for the lessons I taught, consent forms returned, and a checklist for interviews completed. In addition, I kept a schedule of other classes I was asked to teach music, including two sessions with Grade 7 at Victoria Girls' Primary School.

Data Analysis

The analysis of the data collected for this study is derived from observation field notes in the classroom, but observation field notes were also written for other data which might be pertinent to understanding social, cultural, and economic factors. The data from the interviews of the learners was categorized according to both predetermined outcomes and unexpected outcomes which showed significant themes. The data from interviews with the parents of learners was categorized according to the outcomes of emergent themes. Narratives describe the culture and related perspectives from learners, parents, and teachers. An interpretive diagram in Chapter 4 shows the interwoven connections of song, cultural setting, historical context, musical concepts, and related arts (visual, dance, drama).

Summary

In this chapter, I have identified the participants, how they were selected, and the choice of the school setting for the study. I have described the teaching techniques chosen and how they were implemented as a teacher participant. Of the 69 learners, 47 were interviewed and proper procedures were followed in obtaining permission from parents. The Sony Voice Recorder provided excellent sound quality which allowed for relatively easy transcriptions. Records of data collected are maintained in notebooks and voice files of all interviews are codified and were recorded onto backup CD's. Adequate verification of data collected was conducted through contact with teachers at Good Shepherd Primary, Daniela Huenis of Rhodes University Music Department, and Agata Runowicz of the Eastern Cape Province Social Services, via email. Data analysis was driven by predictive and unexpected outcomes which were categorized following the interviews, teacher participant observations, and other observations in regard to the Xhosa culture and views of South Africa.

CHAPTER 4

RESULTS

Introduction

There is a Xhosa African proverb: *Umntu ngumntu ngabantu* which means “a person is a person through people” (Dargie, 1996). Sharing humanity with humanity is how a Xhosa person understands himself and others. Sharing music is one way in which a person becomes a person. As soon as a Xhosa child is born, the songs become one with the dances and music becomes a part of life and humanity. The music extends into the home, the church, the community and the nation of South Africa. As I stepped into a society where there is still a defined distinction of race – white, black, and Coloured – I witnessed the struggles for harmony in post-apartheid South Africa, yet there was a strong awareness of diversity and the desire to protect and preserve the heritage of each ethnic group. In this chapter I will show how the African American singing games were understood by the learners at Good Shepherd Primary School - how their cultural connections with their traditional music affect their preferences of songs in the study.

The research findings incorporate numerous ethnographic observations inside and outside the classroom, and I will show how these findings relate directly or indirectly to how children learn music, understand music and their song preferences. I will also relate how the children’s own Xhosa culture is linked to the African American culture. To begin, I will share a view of the outsider looking into the classroom and then a closer, more personal view of the children and their society.

I will report on how I became familiar with the social background of the learners and analyze the data gathered from observations in the classroom and in the community. Significant findings from the interviews are categorized and defined.

Good Shepherd Primary School – A View from the Outside

Good Shepherd Primary School (Figure 5) was established in 1844 and opened in 1849; the east wing was added in 1869. It is the oldest surviving church school built by the Anglican Church in South Africa. It housed the Cathedral School from 1849-1901 and was also used as St. Andrew's College from 1855-1917. The school is registered with the National Monuments Council. It is currently a public school, but still has some connections to St. Andrew's College.



Figure 5. Good Shepherd Primary School, Built in 1844.

Little change has been made to the stone block structure of the school since its inception. As I entered the school grounds, I observed there were two areas for play; one was on the east side and the other on the west side of the building. There was no grass and there were just a few trees. There was no playground equipment. Tall razor wire surrounded the campus and a gate from the street side was locked after school hours.

The condition of the school was poor in comparison to the newer schools in the townships. There were five classrooms for grades 3-7 in the original school building. Across the street was a municipal building that was rented from the city Public Works. Half of the facility was subdivided by partitions into two classrooms for Grades 1 and 2. The other half of the building was used as a multipurpose room for indoor physical education classes and an arts and culture dance class. The dance instructor, an undergraduate student hired from Rhodes University, met with the learners once a week.

A separate brick building that was parallel to the back of the school housed five bathrooms. One was designated for teachers. In each bathroom there were sinks with cold water only, a bar of soap and a single terrycloth towel. On the outer wall at the west end of the bathroom facility was a water spigot from which the learners would drink directly from the pipe.

The classrooms have the original bare wood floors, desks that accommodate two learners and a single bench for two. Deep yellow paint was peeling from the walls in many places giving the rooms a neglected look. There was a chalkboard, a teacher's desk in every room and a few cupboards. Some teachers had older computers, but no Internet access. In the Grade 6 classroom there was a marker board. At the time of my study,

there were two women from Australia who were conducting a whiteboard pilot study with the teacher, Cecile Mager. Although the school would like to integrate more technology and Internet access into their classrooms, Cecile found that the equipment was difficult to adjust because the floors and walls were not level. With unscheduled power outages in the city and the lack of funds, she felt that the equipment was not practical in comparison to their basic need for materials.

To enter the Grade 6 and Grade 7 classrooms, I had to walk through the main door on the backside of the building. This door had an outer solid steel bar door which could be locked at night. To enter the Grade 5 classroom, I could enter from an outside door or if necessary, enter from the adjoining Grade 3 classroom. The Grades 3 and 4 classrooms also had doors which led directly to the outside. The walls between the classrooms were thin and I was forewarned by Daniela and Prudence that it might be difficult to be heard when teaching. There was a large barn door between Grades 3 and 4 that could be opened for special events such as the annual National Arts Festival in July. The school profited from the festival by renting the building.

Outside the rooms for Grades 3 and 5, and near the school's main entrance, were large plastic bowls filled with water. A well-worn discolored towel hung from the side of the metal frame which held the bowl. As children entered those rooms after spending time on the playground, they swished their hands through the water and wiped them on the towel. Later in the day, the towels might be seen drying on the fence in the afternoon sun.

Just inside the main entrance and to the right was a narrow hallway which contained a kitchen area. The kitchen was where Annie, the cook and custodian, made the lunch meals. On one counter sat a small microwave oven, an electric teapot, and a tabletop oven with a large burner unit on the top. Across from the counter was an old white enamel double sink with cold running water only. Annie cooked vegetable soup every day, and on Tuesdays and Thursdays, she made bread in the tabletop oven. On Mondays, Wednesdays, and Fridays, she prepared *pap*, also known as *mielie meal*. *Mielie meal* (sometimes spelled “mealie meal”) is a staple food of people in many southern African countries. It consists of flour from finely ground white corn and water, brought to a boil and cooked to the consistency of mashed potatoes. It is eaten by the handful, sometimes dipped in gravy or soup. The *pap* was prepared in a large stainless steel pot that was cooked on one burner of a three-burner propane stove that was located in a room on the far eastern end of the bathroom building.

Annie had worked for the school for five years. She was very proud of the propane stove and she worked hard to keep the school clean (Figure 6). She cooked, cleaned the classrooms and bathrooms, and made sure there was a bit of soap, toilet paper, and a clean towel available. During the morning before school began and during the recess times, she would sell lollipops and other small candies to the learners. This was a way of supplementing her income, although the teachers tried to discourage her from selling “junk” food. Annie’s income was R800 per month, equivalent at that time to \$115.00 US currency.



Figure 6. Annie Cooking Mielie Meal.

Some children brought a lunch for home, but for those who did not, the soup and bread or pap was available. In the kitchen there was a stack of well-used plastic bowls for the soup. After lunch, water was heated in the teapot for washing the bowls with detergent. They were often rinsed in cold water, and there was only one dish towel available.

On the east side of the kitchen area was a very small work space for the teachers. There was a computer for the teachers to access the Internet and for keeping grade reports in a central location. There was an older model copy machine and it was notorious for paper jams. Beyond the teachers' work area, in a far corner of the building, was the headmaster's office. Every available space in the building was used, because it was scarce.

Good Shepherd School – Being on the Inside

As I entered the school grounds of Good Shepherd Primary School, I imagined the Anglican nuns of St. Andrew's school instructing young white boys sitting straight with hands folded on the desk. Instead it was the winter of 2006, twelve years post-apartheid, and the setting was unequivocally different.

I encountered several small groups of black Xhosa young learners who were chatting and some who were engaged in popular singing games. They wore blue uniforms with black shoes, and because it was winter many wore jackets and hats. A Xhosa woman on the west side of the playground was discreetly selling small pieces of candy to those who could afford the luxury. I later learned that this was Annie, the cook and custodian. Some children were curious as to whom I was, but were initially shy to speak. Some children politely greeted me as I walked past and located the office where I met Mr. Cannon, the acting headmaster.

The school day was to begin at 8:10 AM, but because the bell was not on a timer, Mr. Cannon rang the bell closer to 8:30 AM. The learners gathered into straight lines and entered the building, still talking with friends before settling into their respective classrooms. Many of these children would become learners under my direction and I was anxious to receive a schedule from Mr. Cannon and have the opportunity to teach. These children had much in common as I would later learn.

Learner Home Environment

Most of the learners at Good Shepherd Primary School live in Joza Township in poverty (Figure 7). Their homes are small, mostly made of stucco with frail and defective tin roofs often weighted down with old tires or other objects that can be scavenged. Some homes are protected by fences, but most cannot afford such luxury. There are those who have a cold water tap in their home and those who rely on a community spigot. The toilet is generally outside the home and is often a bucket type, an outhouse with a bucket that is periodically emptied into the sewer system. Washing is done in a basin and the laundry is hung over the fence or sometimes on a clothesline next to the house.



Figure 7. Joza Township Family.

There are very few paved streets and street signs are not easy to find as many of them are stolen to be used as housing materials. The street names are painted low on the curbs, but often dirt and grass cover them so they are not always visible. The street lights

are on extremely high poles so rocks cannot be thrown by vandals who would break them for recreation. The streets are devoid of cars as most residents cannot afford them. If a neighbor owns a *bakkie*, usually a small import such as a Toyota pickup, then many of the learners will ride together in the back and pay the owner/driver a few rand for transportation to school and to town. Sheep, Nguni cattle, goats, donkeys, and chickens run freely, as well as stray dogs which are not neutered or spayed. Litter is scattered throughout – on the streets, the hillsides, the churchyards. Poor health conditions exist due to the poor sanitation and soil erosion.

Heat for homes in the winter months when the temperature can fall to freezing is commonly supplied by paraffin heaters. A paraffin heater is similar to a kerosene stove. They are also the cause of dangerous fires and life-threatening carbon monoxide poisoning. Most homes have electricity and in contrast to the lack of amenities, most families own a small television and a radio/CD player. Electricity is often sporadic because of city power outages, and the water is not always safe to drink due to breaks in the lines or contamination from other sources.

The businesses in the townships are not like the modest ones in the Black and Coloured shops on Beaufort Street and Raglan Road in the older sections of Grahamstown. In the township in perceptible contrast, there are rundown shops where beer and liquor are sold. Small and dirty convenience stores are available for those who cannot always find a ride into town.

Family Life and Health

Many children are in single parent homes with a mother or grandmother. Agata Runowicz works for an Eastern Cape government healthcare agency which serves Grahamstown and the surrounding areas. She related that some parents are not married in the traditional Xhosa ceremony because the *lobola* (dowry) has not been paid to the bride's family, and they may have started a family before the man has enough to afford the cows for the lobola. Many fathers work away from home as migrating laborers (Runowicz, 2008). The divorce rate is high, about 65%, for couples who are formally married; i.e., not in a traditional Xhosa union. Those in traditional marriages seldom separate or divorce (Runowicz, 2008).

The other factor that directly relates to more single parent homes is the high rate of HIV/AIDS, and new strains of tuberculosis in those with HIV/AIDS have become resistant to treatments. It is estimated that one in four people is HIV/AIDS positive in Grahamstown. The number of rapes is another factor which results in single women with unwanted children. The African National Congress (ANC) regional chairman Stone Sizani stated, "The biggest threat to society in relation to rape is that it has the potential of increasing HIV/Aids statistics" (Spies and Sonjica, 2006). In 2006, it was reported in *The Herald* that there were 642 rapes in Grahamstown, 195 murders, 99 attempted murders (Spies and Sonjica, 2006). During my visit, there was a high profile case in which two women were brutally raped and murdered. While one woman lay dying in the hospital, she named the perpetrators. The men were questioned and released by the

authorities, and the community responded by dragging the men back to the police station in protest.

Only about 50% of the people are employed and 75% have not graduated from high school. The average life expectancy is age 55. Needless to say, the children face many obstacles outside the classroom.

Cultural Perspective

Although there are many hardships experienced by the Xhosa people, I found them to be most caring and gracious, possessing a love of life and an appreciation for what they have – not what they don't have. The Xhosa people are faithful to the traditions of their culture and celebrate in much the same ways they have for many centuries. Many embrace their traditional monotheistic religion, and consult a *sangoma* or spiritual healer (formerly considered a witch doctor or medicine man). Many Xhosa hold the belief that they can communicate with their ancestors for coping with problems and everyday life. Some Xhosa combine their traditional beliefs, rites and celebrations with Christianity, while others have abandoned their traditions to follow only Christian doctrines. For example, Linda, the grandmother of one of the learners, has adopted Christianity having “been saved” through baptism. Her husband, Joseph, has not accepted Christianity but does not criticize his wife for her beliefs. Linda will not enter the kraal (corral) beside their home, yet she still participates in the celebration of *umquiti*, when a boy becomes a man at age 18 or 19 through the rite of circumcision. She grows traditional healing herbs in her garden, like those used by *sangomas*.

Xhosa traditional music varies from location to location. Those who live in Joza Township may perform songs with the same text or lyrics used for the same traditional ceremonies as those who live in nearby rural areas, but the melodies may vary. I discovered this when the learners at Daniel Kulitso High School in Joza were preparing to perform for me. The teacher who gathered the learners to share their music explained that she was from Alicedale, a rural community 15.5 miles from Grahamstown. She informed me that she had to make sure the songs she had selected were ones that she and the learners both knew as the same melodies. As I began to research recordings of traditional songs collected by ethnomusicologist, Dave Dargie, I found this to hold true (1988).

Learning Xhosa Children's Songs

I felt it necessary to become acquainted with the children's Xhosa songs, understanding the form, the rhythm, and the movements. As the learners became more comfortable with me within and outside the classroom, they were very willing to share some of their singing games. The boys were not inhibited in demonstrating a traditional song and dance they knew from the *umquiti* celebration. The learners also shared contemporary singing games, such as one that involved motions for playing netball, a game similar to basketball played with a soccer ball.

There was no playground equipment at Good Shepherd except an old jump rope and maybe an occasional half-inflated ball brought from home, so the children often occupied their recess times with singing games, both traditional and new. Their singing

games sometimes included movements that mimic their dances for celebrations. To an American school teacher, these games would appear quite sexually suggestive. However, in the context of African cultures, they were acceptable gestures.

Learner Interview Questions

Before I asked specific interview questions, I informed the learners that I was not grading as a test and that there were no “right” or “wrong” answers; I was most interested in what they could share. It is sometimes assumed that the teacher knows the “right” answer and expects the child to answer correctly; therefore, the child is seeking the “right” answer (Hatch, 1990). By prefacing the interview with this information for the child, I hoped to eliminate a preconceived or contrived answer. The learners were told that they could ask me to rephrase a question, could choose not to answer a question, or could end the interview if they felt uncomfortable at any time. This procedure was designed from recommendations by Seidman (1991), who explained that the participant and the interviewer should have a “reasonable level of trust” (p. 53). The interviews were five to fifteen minutes in length, depending upon each learner’s communication skills using the English language. In the interviews, the learners were asked the following general questions:

- Question 1: How old are you? What does your name mean in Xhosa?
In what part of Grahamstown do you live or what is your address?

These questions verified that the child was Xhosa, or of Xhosa descent with at least one parent who was Xhosa, and that the child lived in the township. In some instances, a child lives with a grandparent or other guardian. Only six learners were

unable to define their names, but most were delighted to share the meaning of their Xhosa names including comments about how they received their names. One learner responded, “It means God was with my mother when she gave birth to me. And like our ancestors are with us.” Another answered, “My name, it means when I was born, my mother actually want a girl, so and then, I was a girl and this my name is Siyavisus and she was happy when I was born.” Of the 47 learners, one had a mother who was Xhosa and a father who was white; one learner had a mother who was Xhosa and a father who was Coloured; one had parents who were both Coloured.

The African American singing games taught appear in age-appropriate levels in the MacMillan and Silver Burdett basal text series for Grades 2, 3, and 4 in the United States. Given the information that Xhosa learners often start school later than age 6, many were older in comparison and in considering the Xhosa learners were in their third quarter of the semester, their age differences were not significant.

Table 1. Age of Participants.

Age of Learners	11 years	12 years	13 years	14 years
Grade 5	14	11	2	0
Grade 6	1	14	3	1

- Question 2: What can you tell me about the Xhosa songs that you have learned? How did you learn them? Where did you learn them?

Of the 47 learners who were interviewed, 44 responded they had learned their traditional music from their family and friends. Only 3 learners stated they had learned Xhosa music at school or preschool. Of these 3 learners, one was Coloured; however, she learned Xhosa music from her classmates. The questions of “how” and “where” were

not significantly differentiated in the learners' responses. The answer of family or friends was adequate.

- Question 3: What is the singing used for? (How do you use your traditional music or songs?)

The learners at Good Shepherd are very much aware of their Xhosa culture and use the terms “traditional” and “culture” in their responses quite often. Of the 47 interviewed, 44 responded that they used their traditional music at ceremonies and sometimes in the streets, at parties, and at church. The same three learners who stated they had learned Xhosa music at school or preschool were the same learners who did not use Xhosa music in a cultural setting. One girl in Grade 5 began to sing a traditional Xhosa song, “*umago, tingowe, siyavuma*”. She explained the song was “about a woman. She’s married and then we cook for her, we wash for her”.

The ceremonies included *umquti*, when a boy becomes a man; weddings; the birth of a baby; calling forth the ancestors to ask for help or to thank them. Some gave very descriptive details about the ceremonies. One Grade 6 girl related events when the Xhosa songs are used for healing. “Oh, when someone is sick, you know? You take a goat or a cow and kill it and they cook the meat in the hut where you do things. In the middle of the hut, there’s a big stalk, nay, and in the stalk there is the things of the cow. It’s in there. And when they have a small baby, they make a fire and then they take the baby through the smoke.” The latter ceremony is to call the ancestors forth through the smoke so the baby will have the breath of the ancestors to carry them through life.

In addition to the use of Xhosa music for traditional rites and ceremonies, the music has crossed over into the music of their Christian churches. There were nine

learners who associate singing Xhosa traditional music with the songs from their churches. In the Ethiopian Episcopal Church I attended, the entire service was conducted in Xhosa. The Ethiopian Episcopal Church is the oldest Christian church in South Africa and many Christian hymns were translated into the Xhosa language. To this day, many hymnals do not use Western notation, but the versions which were introduced by early Christian missionaries. (Appendix K)

When I attended the Methodist Commemoration Church, the congregation sang three verses of *Guide Me, O Thou Great Jehovah* (Figure 8) (Hughes, 1907) in three languages – English, Xhosa, and Afrikaans.

William Williams **Guide Me, O Thou Great Jehovah** John Hughes, 1907
(Public Domain)

Guide me, O thou great Je- ho- vah, pil-gram through this bar ren land. I am weak, but

6
thou_ art_ might - y; hold me with thy power-ful hand, Bread of heav - en,

10
bread of heav-en, feed me till I want no more; feed me till_ I_ want no more.

Figure 8. *Guide Me, O Thou Great Jehovah*.

Xhosa Text:

Ndifikile eJordane, (Guide me, O Thou great Jehovah)
 Susa izoyiko zam; (Pilgrim through this barren land;)
 Z'undikhaphe, se ndiwela: (I am weak, but Thou art mighty;)
 Yiba ungum Ncedi wam. (Hold me with Thy powerful hand:)
 O mSindisi! O mSindisi! (Bread of heaven!)
 NguWe olithemba lam. (Feed me now and evermore.)
 (from church service, Commemoration Methodist Church, 2006)

- Question 4: What can you tell me about African American slaves?

I introduced the learners in Grades 5 and 6 to the history of African American slavery through the children's literature, *Have You Ever Travelled on the Underground Railroad?*; *Harriet Tubman, Conductor on the Underground Railroad*; and *Follow the Drinking Gourd*. Additional historical information was shared from my personal experience of living in Princeton, Illinois where there is a historical home which was part of the Underground Railroad. In the interviews, I asked if the learners could recall any information I had taught about the African American slaves in America. Of the 47 children interviewed, 30 gave feedback that indicated they had remembered some facts, but the story *Follow the Drinking Gourd* with the accompanying song was recalled most often as the connection for learning about slavery. One learner remembered that “the children, they're sitting in their home and a parent will come choose any and they would be made a slave”. Another stated, “I think that the people who made this wrong things (sic) did not have a choice, because they wanted to live happy, but they didn't have a choice...” A few remembered Peg Leg Joe from the story, how he helped the slaves, and mentioned the pattern of stars (Big Dipper) and the reference to the calabash as it is commonly still used for traditional African beer.

Without prompting, the learners shared thoughts about apartheid when they conversed about slavery. “I learned that they’re not different like our slaves. But our slaves had more pain than yours, because our ... like when you’re walking (to) town, they would throw you out, kick you, doing the bad things and they shoot you if they can. Especially, in Soweto.” Another related, “For me it’s like a long time ago, they was people, there was slavery. It’s like Africans in my class. It’s maybe ancestors of their family.”

- Question 5: How are the singing games similar or different from Xhosa music?

The learners identified more similarities than differences between the African American singing games and traditional Xhosa music. These similarities were placed in the *Movement* category. They included clapping, motions, steps, dance moves, and beat. Of the 47 learners, 17 children answered that they thought the movement differed from their traditional Xhosa songs.

Comparison of Xhosa Children’s Songs to African American Singing Games

I would like to expand on the similarities I discovered through research and observations as I became more familiar with the traditional children’s Xhosa singing games. Most children’s songs are simple in design and movements are not complex. The African American singing games of the slave children are still enjoyed by American children in music classrooms today as social activities which “encourage creativity and improvisation, and enrich the study of the history, culture, and language of early America” (Howle, 1997, p.24). The African American singing games evolved from the

play-party games of the whites, songs in which movement was added. The play-party movements of the whites were similar to square dance swings, moving in circles and joining hands, but the African American slave children added clapping and stomping, based upon traditional African dance movements. The Xhosa singing games are quite similar to those of African American with clapping and stomping.

The most common forms of children's songs universally are verse/refrain and call/response or a single melody with several verses. The African American singing games that I chose were of these three types. *Follow the Drinking Gourd*, in a verse/refrain form without movement, was not originally intended to become a part of the data gathered, but it emerged as an important appendage, so I was compelled to add it to the songs used in the study.

The traditional Xhosa children's singing games I learned from the children were *Imvula* (Rain), *Ulolwe* (Train), and *Sifikil'e* (Dam). Although these songs are learned in pre-school, they seem to be enjoyed by the older learners and the adults have fond memories of their childhood when they share it. One of the mothers who was interviewed about Xhosa songs from her childhood immediately began to move and sing *Imvula*. She sang it again and her children joined in the merriment. These are songs of early childhood and they are in the Xhosa language, so the learners at Good Shepherd Primary seemed eager to sing them and show me the actions that accompany the songs. The Xhosa singing games are much like the singing games of American children, but the Xhosa movements are like the African American movements with clapping and light or heavy stomping of feet.

The songs, such as *Imvula* (Figure 9), often have repeated phrases, but the structure of the songs is more complex. The example shows the difference in the phrases.

Imvula, Imvula (a)
Chapa chapa chapa (b)
Imanzi lokhwe yam, Imanzi lokhwe yam (c)
Gqum, gqum kuyaduduma (d)
Imanzi lokhwe yam, Imanzi lokhwe yam. (c)

Imvula

Xhosa traditional



Figure 9. *Imvula*.

The English translation with actions is:

It's raining, it's raining
 Chapha, chapha, chapha (hands high, fingers move to show rain coming down)
 My clothes are getting wet (shiver with hands crisscrossed to shoulders)
 My clothes are getting wet.
 Gqum, gqum, there's the thunder. (stomp, stomp)
 My clothes are getting wet (shiver with hands crisscrossed to shoulders)
 My clothes are getting wet!

Only the final phrase of five phrases is identical to another phrase, the third phrase. Although the song is based on a pentatonic scale, many of the intervals are wide through the use of fourths, fifths and sixths. The use of high repeated notes for *Chapa*

chapa chapa imitates the sound of light rain patters. The use of the octave lower for *Gqum*, *gqum kuyaduduma* imitates the sound of heavy thunder.

The song about the train, *Uloliwe* (Figure 10), uses repeated phrases with quick sixteenth notes and very close repeating intervals of seconds to simulate the sound of the train as it travels along the tracks, then slows down through a descending melody line and at the end releases the steam, *Tshum*, *Tshum*, with two quarter notes. The song uses five diatonic scale tones. If the song is to be sung in the Key of G, the tones are GABCD.

The form of the song is shown below:

Wahamba Uloliwe, Wahamba Uloliwe (a)
Enomqhubi ngaphambili, Enomqhubi ngaphambili (b)
Usingisekude, Usingisekude (c)
Tshum, Tshum (d)

Uloliwe - The Train

Xhosa traditional

Wa-ham-ba U - lo - li - we Wa-ham-ba U - lo - li - we E nom-qhu bi nga-phamb-i - li

4
E-nom-qhu-binga-phamb-i - li U - si-ngi-se ku-de U - si-ngi-se ku-de Tshum Tshum

Figure 10. *Ololiwe*.

English translation:

There goes the train with the driver in front.
 It's going far.
 (Steam sound of the train)

The song *Sifikil'e*, is about the children going to the dam and can be sung as a round. The circular sound of the round imitates the motion of water as it passes over the

dam. It is arranged in seven diatonic tones and has three different phrases. Like *Imvula* and *Uloliwe*, *Sifikil'e* uses hand motions to demonstrate the words.

Sifikil'e zibukweni. (a) x 2
Dancu dancu siwelili (b) x 2
Mansisele emanzini (c) x 2



Figure 11. *Sifikil'e*.

English translation:

We have come to the dam x 2 (hop, alternating on each foot)
 Hop, hop we cross the dam x 2 (hop on both feet together and pretend to look over the dam with hands on pretend wall)
 Let's drink the water x 2 (put hands together as if drinking from a stream)

Many of the Xhosa children's singing games are played in a circle. Often when I would arrive at Good Shepherd Primary, there would be a large group of boys and girls, from Grades 3 through 7 in a large circle playing Baba Shirt. A baba shirt is also known in South Africa as a "skipper", but it is known in the United States as a T-shirt. The children sang:

Iskipa sika Baba sibhalwe isixhenxhe
 Siyandichaza (x2)
 Wandibamba wandibamba
 Wandibamba esingqeni
 Wandibamba emadywantsini

The English translation is:

Baba's shirt has a seven written on (it)
 and it's killing me (x2)
 He hold me he hold
 He hold me on my waist
 He hold me on my hips (Mager, 2008)

There was clapping and soft tapping of feet to keep the steady beat throughout; if there was a pause, the steady beat resumed quickly with a new leader in the center of the ring. In the first two phrases of the song, the leader dances around. He or she chooses a new leader by dancing in front of another child and the leader then puts his/her hands on the waist and then on his/her hips. They synchronize their movements and then the new leader moves into the center of the ring. At Good Shepherd the learners in grades 3 through 7 all played this game together.

Another singing game that involved a more complicated clapping pattern was usually played in small groups. It was about everyday activities in which both adults and children would engage. I only observed the learners chant it in English.

"Mom, mom, mom, mom, mom, mom
 Mother in the kitchen
 Cooking the rice
 Father in the bathroom
 Washing the hair
 Girls and boys are playing soccer
 Girls and boys are playing netball*
 Change your step
 Another step
 Change your step another step
 Don't move (freeze)

*netball – a game similar to basketball, but played with a soccer ball

As the African American singing games were introduced, I would suggest that some of the forms and movements were similar to South African songs I had previously been taught by Professor Khabi Mngoma in 1998 at the ISME Conference, such as *Thula*, a well-known lullaby (participation in sessions, July 12-17, 1998). They could easily compare the African American singing games to the traditional children's songs they already knew. The singing games of the African American slave children had repeating phrase, such as "Way down yonder in the brickyard, remember me; way down yonder in the brickyard, remember me", similar in structure to the song about the dam, *Sifikil' ezibukweni*. Repeated phrases and lyrics, repeated rhythms, and motions seemed easy for the children to learn and by revisiting the songs over a period of time, the learners had the African American singing games memorized. One of the most interesting outcomes noted during the interviews of the learners was their enthusiasm for singing a song as an answer. I did not encounter that phenomenon when students in my United States pilot study were interviewed.

- Question #6: What was your favorite song? Why?

Hetta Pottgieter, Professor of music education at North – West University in Potchefstroom, related, "African learners are like sponges. They will sing whatever you want them to sing with great enthusiasm! How do you know they "enjoy" your songs? The evidence will be found in the interviews." (Conversation, September 15, 2006) The evidence was most assuredly found in the preference category.

The song preferences of the learners showed the strongest number (17) among the Grade 5 children for *Head and Shoulders, Baby*; whereas, the number (7) was

significantly lower among the Grade 6 children. *Head and Shoulders, Baby* was the only song in which the learners were asked to translate the song into their Xhosa language.

The words became:

“Intloko (head), Namagxa (shoulders)
Baby, 1, 2, 3.

Amadolo (knees), Namaqatha (ankles)
Baby, 1, 2, 3.

Singi-Inkomo (milk the cow)
Baby, 1, 2, 3.

The learners chose not to change “baby” to *baba* as they felt the term was more connected to early childhood and they chose not to change the numbers 1, 2, 3 as the Xhosa language uses numbers as part of a word. For example, *nye* (one) is used with “the adjectival concord, as: *indlu enye* (one house)” so using the numbers in English made sense (English-Xhosa, Xhosa-English Dictionary, 2003). The rhythm pattern of the original song was changed to accommodate the extra syllables, but the learners were able to adapt it quickly after two tries.

Head and Shoulders, a different song, had been previously learned by the children as a preschool song, so they had an initial understanding of a different melody with similar words (Appendix L). Although I taught with motions where the head, shoulders, knees, and ankles were touched by the learners as they sang the newer song, I falsely assumed the children understood the English words. While another professor was observing and participating in the lesson, a child asked her what “shoulders” meant. Having received this information, I then made it a point in future lessons to make sure all of the learners understood the English words used in the songs. One of the learners

addressed the problem in a positive response, “Some of us don’t even know -where’s your head or your shoulders, so some of us did learn to that song.”

There were interview comments made about mixing the Xhosa words with the English. One learner stated, “I like it because if you can sing the Xhosa song, you can say they are mixed and one is an African and this one is a Xhosa song.” Another replied, “‘cause I liked to do that because you can do it in the same in Xhosa.” Yet, another responded, “I liked it because it’s part of my mother’s tongue.” Others commented that it made no difference or didn’t matter if the song was sung in English or in Xhosa. Of the 13 learners who commented as to whether or not the song sung in Xhosa rather than English made a difference, 8 thought it made a difference, and 6 felt it didn’t matter. I felt that it was more difficult for them to adapt the Xhosa words because of the complexity of the changed rhythm, but the study shows there was positive feedback as expressed in comments above.

Of the Grade 5 learners who preferred *Draw a Bucket of Water* (8), the song was chosen because of the spinning, jumping, and turns. Of the Grade 6 learners, there were 7 children who selected *Draw a Bucket of Water* as their favorite. Their comments were more descriptive. One learner preferred this song because it reminded him of the Xhosa song, *Sifikel’e*, and getting water from the dam and related the steps were similar. He also recalled another song, *Watsha*, about the fire. He explained, “As mother, my mother and all used to tell me stories. She’d say the KhoiKhois, like say the olden people, would make a fire and jump around the fire all the time.” He continued to talk about the water

and the frog, saying and singing the part he enjoyed “... go around, go around, go around, go around.”

In Grade 5 there were only 3 learners and in Grade 6 only 5 who selected *Way Down Yonder in the Brickyard* as their favorite song. The reasons for this choice were related to me as, “We got to make some steps and swing around our bodies.” Other comments included the “mixed motions” that were “not fast and understandable”, “the beat of them and the steps”, the latter with a demonstration by the learner. One Grade 6 learner stated, “...it exercises our body and our mind.” Another thought “It keeps you together all times.” When asked to explain how, she said it was “for friends” in the meaning that music brings people together. Another Grade 6 learner thought the words “talk about something.” We further discussed the brickyard in Grahamstown and she knew where it was in the city.

As previously reported in Chapter 3, one of the songs introduced to the learners was *Follow the Drinking Gourd*, which was in addition to the three African American singing games. When asked about song preference, there was one learner who identified this song as her favorite. She remembered the calabash and that the calabash is used to drink African beer. She elaborated, “We really use (it) to drink African beer. And we use, we also use it to drink or store some drum, we also use it to store it and we also use it to play bands – the calabash to play bands.” I didn’t ask this learner to identify her favorite of the African American slave songs because she was so expressive and informative about her cultural ways and often sang with her responses to the interview

questions. There were six learners who recalled the story and the song before they were asked to identify their favorite from the three used for the study.

A table was designed for each grade level to classify the answers received during the learner interviews. The categories identified were: Grade (level), Where (learner) lives, How Xhosa music (is) used, African American history (understanding of), Movement, Song preference, and Why song (was) chosen. (See Appendix M and Appendix N.)

Parent Interviews

I was fortunate to be a guest in the homes of five learners where I interviewed three mothers, one grandmother, and one neighbor (in the absence of the mother). I was graciously accepted and was able to ask similar questions to those that I used with the learners. I explained to each adult interviewed why I was teaching at Good Shepherd Primary and expressed my gratitude for giving me such an opportunity. I gave each family a package of bakery made cookies, and I was offered a cool drink at each home.

I was also fortunate to have become a friend of Valerie Van Zyl, a retired government employee who was free to drive me to the homes in the township. Cars are not common in the township, nor are whites, so the Blacks noticed us. We became lost many times and we discovered that many of the Xhosa people did not speak English when we asked for directions. We found that we had to allow for extra time to locate homes before the interviews.

Question #1: How old were you when you first learned to sing – that you remember? Do you remember the first song you were taught?

This question was met with silence at first as each adult being interviewed began to recall those first memories of music. The names of the songs were varied, but each person was unable to name the song without singing and moving. The songs were *Imvula*; *Sifikil'e*; *Umswacha* (fire's burning); a song where "you are asking for the ancestors to give you power", a song in which "how you call, our ancestors. Sing that our ancestors are the force";, and *Wenyuka* (a song about a train moving slowly up the hill). *Umswacha* is the English song, "Scotland's Burning" in which the Xhosa words meaning "fire burning" were substituted. This is an example of the English influence in the schools in the South African education system. There is, however, a traditional Zulu song about the fire, *Tina Singu*, in which the refrain is "*watsha, watsha, watsha*" – burn, burn, burn.

Question #2: Who taught them to you?

The answers were "my grandmother", "my family...because I don't know my mother. My mother was die (sic) when I was young.", "my grandparents", "the elders." This demonstrates the strong family centered home and ties to tradition found in the Xhosa culture in which the music is aurally transmitted from generation to generation.

Question #3: What were the singing games you learned?

The singing games the adults knew were the ones they had learned in childhood, such as the ones mentioned above in Question #1. There were no other children's singing games they could recall from their Xhosa early childhood.

Question #4: Should the African American singing games be sung in Xhosa or in English?

I was curious to explore this question to see in particular if the adult answers would differ from those of the learners. The first person replied that the English language should be learned for good communication, but that she was “proud of my language and being a Xhosa.” The second person felt that it was important to learn them in English, but to “know your background.” As I continued with the other interviews, I did not focus on this point as I became more involved in other conversations.

Question #5: What do you know about African American slaves?

The data for this study was gathered in 2006, twelve years post-apartheid. I discovered that only one parent had learned about African American slavery because she was very interested in history. She had studied the arrival of the Portuguese to the Eastern Cape in 1554, the Voertrekkers (pioneers) who had traveled from Cape Town to the South African interior regions, the stories of Shaka Zulu, and was knowledgeable about the politics of apartheid. When one parent shook her head and said, “No”, I added, “See, it was apartheid.” She acknowledged this with, “Yes, yes,” and agreed with me that the subject matter was not taught due to the apartheid restrictions. The others knew about slavery in South Africa in the history of the Coloureds. I felt that it was my responsibility to briefly inform them about the African American slave history and the songs I taught their children. This information was necessary as a preface for the next question.

Question #6: Did you learn any Freedom Songs?

This question evoked passion for the Blacks and the remembrance of the apartheid era in which they were reared. Most of those interviewed spontaneously began

to sing a Freedom Song. One mother's response was apologetic as she did not want to offend me. Following the song she sang she said, "This song is for all of us, not for only white people. I'm sorry to say that." She continued, "It means that the song is about all of us, black or white, not white people. I'm sorry to mean by white." Another mother related, "We learnt them of the Freedom Songs while there was a struggle. And then you were would (sic) hear the comrades singing and then you join them..." She began to sing, "Nelson Mandela, Nelson Mandela, agaxo xadinema, Oliver Tambo," and continued to explain that the Xhosa people sang about their leaders who were going to free them. The songs were "of hope that sometime we are going to be free and have a free country."

One parent recalled that in 1976, when the students in South Africa were striking and she shared vivid memories of the children being shot in the midst of their singing. She related, "I will never forget. My parents came down to see me and they landed in between the stones when they came. I was in the backyard, taking care of the children. Stones flying." She broke into song and her children joined her singing about "freedom is coming tomorrow; we are going to be free."

The grandmother whom I interviewed remembered the Freedom Songs and began to sing about Oliver Tambo, a freedom fighter (Figure 12). Afterward, she shared her thoughts that she didn't believe there would be a change in society at that time and she stated, "It's still not right. It takes time." She also voiced her concerns about unemployment and crime. She continued to explain that the Bible tells of these times in which we are living.

In further inquiries, I discovered that the Freedom Song about Oliver Tambo was quite old and possibly unrecorded or transcribed, according to Alvin Peterson, Senior Lecturer, African Music, at North West University in South Africa (personal communication, November 30, 2008).

Tambo - freedom song

Sung by Xhosa woman



Transcribed by Carolyn Burns

Figure 12. *Tambo*.

The text is: “Mbothambo s’khuleleka ngo Thambo” and the translation is very similar to what the Xhosa grandmother related. It is “Thambo, we are free with Thambo” or “We get freedom through Thambo” (Petersen, personal communication, November 26, 2008). Phiwe Makaula, a Xhosa master’s learner of Alvin Peterson, was able to complete my Xhosa transcription of the words and Dr. Peterson was sent an digital audio recording. Following that, I was able to transcribe the music using Sibelius 5 and a conversion of the file into a TIFF format.

One parent who was interviewed sang the Freedom Song, Thula Zizwe (Figure 13), a Zulu song which was in honor of Mandela and de Klerk in support of ending apartheid. Both were esteemed recipients of Nobel Peace prizes. I was able to locate a free internet download for Thula Zizwe.

Thula Zizwe Melody taken from arr. by Paul Bartholomew

5 Thu-la - sis - we un-ga bo - ka - la -
In - ku - lu - le - ko - si - zo yi - tho - la -
- u - Je - ho - va wa - khu - u - zo - kun - qo - be - la -
- u - Je - ho - va wa - khu - u - zo - kun - qo - be - la -

Figure 13. *Thula Zizwe*.

The translation given to me by the parent is:

“Nation, do not cry.
Jehovah will protect us.
We will attain freedom.
Jehovah will protect us.” (Parent interview, 2006)

In one home where Valerie and I were offered a soft drink, the mother remarked about that in the post-apartheid times now, she was pleased that she had colorful plastic glasses. Previously, she had only old enamel cups with peeling paint which were supplied by the South African government.

Question #7: Do you think it is important for your children to know about African American slavery and the slave children’s singing games? Why?

The response to this question was unanimously affirmative for the first question.

The reasons were:

1. "It is important because it's our culture."
2. "It's very important that they learn them, so that they could know the background of African American songs so that they could teach others in the church."
3. "Yes, it's important, because there's (sic) American slaves. I mean the way they've been treated, it's the way that we've been treated during apartheid time. So, I mean it's important that they know that it's not only us. There are people from other countries and there are lots of people who have been treated badly."

One of the answers was, "Yes, it's important to know" followed later by the comment that it is also important for the learners to sing the African American songs in Xhosa as well as English to "know your background." The grandmother said, "They must learn everything now. Our days weren't right. They're days now, they must do everything right....since Mandela came out."

Informal Conversations with Teachers

The teachers were not formally interviewed, but there were conversations in which I asked pertinent questions in reference to my study and teaching in general. The two teachers with whom I became most acquainted at Good Shepherd Primary were Cecile Mager, Grade 6; Matarie (Joy) Veliti, Grades 7 and 6; and Maasdorp Cannon, the acting Headmaster. Cecile and Maasdorp are Coloured and Matarie is Xhosa. When I first began the lessons on African American slavery and the singing games, Cecile related

that she didn't know about the history of the slaves in the United States. She confirmed my thoughts that in the present post-apartheid period I was permitted to teach these materials, but if I had tried to introduce them during the previous apartheid era, I would have been arrested.

Cecile also thought my work was really important to show that African Americans are different than the ways in which they are portrayed on television or in movies. It isn't all gangs and hip-hop, but children who are the same ages play games. She compared my teaching of African American singing games to the interest of older Xhosa learners who enjoy participating in Calypso steel drum bands, because they are both ways of bring the African culture back to Africa.

Teaching at Victoria Girl's Primary School

I had the opportunity to teach Grade 7 Choir at Victoria Girl's Primary School, called VP, which is next door to Good Shepherd on two separate occasions. There are approximately 700 girls who attend. The school was once an all white girls' school, but since the end of apartheid, it has become a school for mixed races and at this time is predominantly black. VP was originally established in 1897 by the Anglican Church and nuns taught in the school, but at some point in time it became a government school. It is currently a private institution and the students pay to attend.

Daniela introduced me to Denise Lisar, the choir director who had taught music at VP in the primary grades and also in Victoria Girls High School for 18 years when I met her. She has directed girls' choirs which have received national and international awards.

Denise explained how music was used through the struggle that ended apartheid and how she has been able to embrace the indigenous African music now, incorporating it into concerts and performances. Denise told of how much faster she thought South Africa was moving toward integration compared to the integration that occurred in the United States. We discussed with her students the current news coverage of a white official who apologized to a black protestor for his lengthy and unjust imprisonment during the apartheid by publicly washing the black man's feet.

Denise and I discussed the stark differences between the learners at Good Shepherd and the girls at VP (Figure 14), noting the much poorer economic status, the deteriorating condition of the school, the lack of teaching materials, and problems with discipline.



Figure 14. A Fence Separates Good Shepherd Primary from Victoria Girls' Primary and High Schools.

When I returned to Good Shepherd later in the morning, Maasdorp inquired about my teaching experience at VP. I told him frankly that I was very surprised that another public school so grand was just on the other side of the fence from Good Shepherd and they didn't share their facilities which includes a swimming pool, playground equipment, tennis courts, squash courts and soccer fields, not to mention a choir room with a piano, various percussion instruments and access to printed music.

Maasdorp was visibly angered when he spoke of the differences in the ways in which the government treated each school. He didn't feel that students in South Africa were treated fairly in the past 14 years since they began integration. He felt the injustices of impoverished learners continually being treated poorly and the more affluent ones who could afford the tuition for the better schools were obviously going to receive a better education with smaller classes and better materials. He didn't believe that in his lifetime he would see much change. He expressed that the learners at Good Shepherd would never have a chance to attend college because they could never afford it. He related the fact that the black students at Rhodes University right there in Grahamstown come from other countries.

During my stay in Grahamstown, the concern over fewer Blacks attending Rhodes University was reiterated and emphasized by Dr. Saleem Badat, Vice-Chancellor and Principal of Rhodes, who was inaugurated on September 27, 2006. In his inaugural address he "launched the Jakes Gerwel Rhodes University Scholarship Fund, which will provide, on the basis of financial need and academic potential, five full scholarships per annum to Eastern Cape students from socially disadvantaged backgrounds. Dr. Badat

himself will contribute R200,000 per annum – taken directly from his salary package – to the fund” (Rhodes Community Newsletter, 2006). R200,000 equates to approximately \$21,167.00 USD (2008), an impressive sum for Dr. Badat to donate. The current cost of tuition, housing and books is approximately R56,000 (\$6,081USD) per year (Rhodes University, 2008).

Learning Experiences from Victoria Girls’ Primary

During my opportunities at Victoria Primary, I taught the girls *Way Down Yonder in the Brickyard*. Before I performed the song, I explained there were three parts in a call and response form with repeated words “Remember me.” They immediately followed the directions and learned the song very quickly. Denise Lise, the music instructor, asked if they could think of any Xhosa songs that were similar. There were several girls who knew a call and response song with motions and then demonstrated the song for me. It was the same one that the learners play at Good Shepherd - *Baba Shirt*. I was able to join in the game and was chosen as the leader once.

The Grade 7 girls at VP were introduced to *Follow the Drinking Gourd* which led into a discussion about the minor key in which it was composed. There was further discussion about the origin of the blues style. I had a recording of the *Walkin’ Blues* performed by the Paul Butterfield Blues Band on my iPod and the learners identified the “blue note” (flatted third) and I explained how the blues was based on the call and response form (Elektra/Asylum Records, 1988). Denise and I informed the learners that the lyrics of blues music are used to express emotions of despair, oppression, loneliness,

heartache, and sorrow. Denise and I also led a discussion on the functions of music and how music can make a difference in society, such as the use of Freedom Songs during the struggle to end apartheid. Denise also informed me that during the struggle in the early 1970's, many Freedom Songs were prohibited. Songs such as "We Shall Overcome" were literally torn out of books and the Blacks were forbidden to sing them.

Experiences from Joza Township Schools

At the South African Musicological Society (SAMUS) conference in Potchefstroom, it was suggested by Heta Pottgieter and Bodina McConnachie, a master degree student in music education at Rhodes University and music teacher at Victoria Girls High School, that I observe South African township schools. In opposition to Daniela Heunis' recommendation that Good Shepherd Primary may not be the optimal school for my study, I chose to observe two schools in Joza Township. As previously reported, there was a contrast of the schools' economic status in comparison to Good Shepherd. I discovered their musical training was also more advanced.

Matarie Veliti, the Grade 7 and music teacher from Good Shepherd, made the arrangements for me to visit Archie Numbolekwana School, and there were two teachers who gathered a group of boys and girls from Grades 6 and 7. The learners sang in a group of Girl and Boy Guides (the African name for Girl Scouts and Boy Scouts). After they sang and danced, a second group joined them for five songs (Figure 15). Although the school was without a formal music teacher at the time, it was noted that the choir had won awards in choir competitions in the past and the learners were able to sing three-part

harmonies. It was obvious that the learners had been well-rehearsed and had performed for audiences before.



Figure 15. Traditional Dance at Archie Numbolekw Primary School.

The second school that was recommended was C.M. Vellum; however, Valerie and I became lost in the township and mistakenly arrived at Khulitso Daniels High School. Unaware that we were at a different school than planned, Principal Radio Mcuba thought that maybe his brother, Vukile Mcube who is a classroom teacher at the school, had possibly made arrangements for our visit. When we arrived we also noticed that there were no learners on the campus and it was explained to us that for almost a month there had been no running water, so they were only holding classes in the mornings until the city corrected the problem. Radio and his brother were excited to have an American visit their school and planned for a musical presentation two days later. That evening I

discovered that Valerie and I had gone to the wrong school, but Daniela assured me that it would be good to observe at Khulitso Daniels and we would not offend Radio.

The temporary Arts and Culture teacher at Khulitso Daniels, Nopopi Danster, gathered the learners for an informal musical performance. She made sure the learners were familiar with the same versions of the Xhosa songs she knew because she was from the nearby town of Alicedale. Many learners from grades 7-9 were assembled in the courtyard to share their songs. I requested that they begin their singing with *Nkosi Sikelela Africa*, and they seemed happy to oblige. I joined in their singing as I know most of the words in Xhosa. The other songs that were chosen by the teacher were:

A. When young boys are enjoying themselves

- 1) *He mure mure*
- 2) *Ndithe ndithez'iinkuni* (I was collecting wood.)

B. In a ceremony with sorghum beer

- 1) *We dadobawo sicelel' amandla* (Aunt, we are asking power from you.)
- 2) *Baphin' abantu, ndimunamuna ndedw' ekhaya* (Where are my people, that I work alone?)

C. Marriage ceremony

- 1) *Ubhuti wethu, yingwe* (Our son is a tiger.)
- 2) *Zenimphathe kakuhle usis/ubhuti wethu* (Look well after our sister/our son.)

Following the presentation of the singing and dancing of these songs, five Grade 9 boys left for a few minutes. They returned wearing black rubber boots and sashes tied about their heads. We were entertained with a gumboot song and dance (Figure 16). Some of the young men appeared shy when performing their solos, but their rhythms were consistent.



Figure 16. Gumboot Dancing at Khulitso Daniels High School.

Other Contributing Insights

As I spent more time in Grahamstown, I had the opportunity to watch people on the streets in the city proper, the black shopping district, and in the township. Blacks with their donkey carts full of second hand wares to sell are a common sight in Grahamstown. On my almost daily walk to the university, I passed Xhosa women who were making jewelry with beads and selling their work. I saw burned out churches where Coloured people had once attended. I attended a Presbyterian Church where the service was in English and Afrikaans. I attended a Methodist Church where the service was in English, Afrikaans, and Xhosa. Then I attended the Ethiopian Episcopal Church, one of the oldest Christian denominations in the world, where a congregation of approximately 200 Xhosa attend regularly.

I met several professors at Rhodes University who spoke about the political status of South Africa and speculative changes after Mbeki, the president at that time. I saw

South African television programs and listened to the latest pop songs on the radio. I attended concerts of both classical performers and indigenous people, the latter of whom enlightened me with traditional Xhosa music and praise songs - spoken prose in honor of the Xhosa people.

One day, Valerie and I traveled to Bathurst to attend the Spring Festival where we saw a style show of the latest fashions and visited the museum of farm equipment. We ate Afrikaan pancakes, and watched a snake show with a live python and learned about the dangerous snakes in South Africa, especially the deadly puff adder. I met farmers who visited with me about wheat and corn crops. We looked at collector cars – Volvos, MG's, Aston Martins, and Mustangs!

To further my spiritual understanding of the Xhosa ceremonies, I met with a *sangoma*, a spiritual healer. Geoffrey Tracy, the grandson of ethnomusicologist, Hugh Tracy and son of Andrew Tracy, the founder of the International Library of African Music in Grahamstown, is a well-known musician who has studied for the past ten years as a *sangoma*. I requested a “reading of the bones” by Geoffrey and we met in the quietness of the kraal to call forth my ancestors. He revealed my strengths and weaknesses and we asked for the constant vigil of God and the angels of my ancestors. Geoffrey felt we had established a special bond and before I left he made a bracelet of red beads to symbolize the blood of my ancestors. In the center of the bracelet is a small bone from the goat which was sacrificed as his first ceremony as a *sangoma*. Geoffrey is a Christian, as I am, and we shared our beliefs in God, recognizing that the Xhosa god is the same.

Understanding Connections Across the Curriculum

As one can see, to become knowledgeable of another culture, to be able to teach within another culture, helps in the development of understanding. By experiencing many aspects of the South African society gave deeper meaning to the teaching of music to Xhosa learners. The teaching of multicultural music in South Africa through the methods I used and the data obtained and analyzed, indicate that a part of the new Arts and Culture Curriculum 2005 should include African American singing games. Combined with an across-the-curriculum approach, the music lessons meet learning outcomes in the Arts and Culture Curriculum 2005. The lessons adhere to the Learning Outcomes and Assessment Standards 5.1.1.2 “Improvises and creates dance sequences that use the concept of contrast, while making clear transitions from one movement or shape to another...” and 6.1.1.2 “Improvises and creates dance sequences use: steps and styles from various South African dance forms...”; 5.1.2.2 “Responds to aural, oral, visual, tactile and kinaesthetic (sic) stimuli in dramatic games and exercise...; 5.3.3 “Sings and/or plays an instrument in a group with appropriate rhythm, pitch and dynamics in any genre of music.”; 5.4.3.1 “Identifies and sings songs from different societies, cultures and contexts that seem to communicate the same idea.” (Arts and Culture Curriculum, 2005).

The music lessons combined with history, science, and language met other learning outcomes in the general curriculum as well. In history the following are met: 5.2.3 “Identifies similarities and differences between ways of life in different places at different times; 6.2.3 “Identifies some aspects of society which have changed and some which have stayed the same over time in more than one context”; 5.3.1 “Recognises (sic)

that there can be more than one version of an historical event (e.g. that there can be two accounts of the same story)”; and 6.3.1 “Compares two versions of an historical event using visual or written sources” (Revised National Curriculum, 2005).

In the area of natural sciences the music lessons presented in this study included identifying constellations. They met the science criteria for 5.2.1 “appropriately describes observable features of objects in the environment, animals, plants or features in the sky...” (Revised National Curriculum, 2005).

The literature chosen to complement the African American singing games was age appropriate. Through listening to the stories, the Grade 5 and Grade 6 learner could “identify the main message and themes,” “respond with sensitivity to ideas and suggestions”, and “discuss the social, moral and cultural values, attitudes and assumptions” (Revised National Curriculum, 2005).

Learning Outcomes – Grades 3-7

The learning outcomes for Grades 3-7 for music and dance that were met are:

Learning Outcome 3: The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.

Grade 5.3.3 Music Assessment Standard: Sings and/or plays in instrument in a group with appropriate rhythm, pitch and dynamics in any genre of music.

Grade 6.3.3 Music Assessment Standard: Sings and/or plays in a group – canons, rounds and two-part songs from at least three cultural traditions of South Africa.

Grade 5.3.1 Dance Assessment Standard: Demonstrate partner skills such as copying, leading following and mirroring movement.

Grade 6.3.1 Dance Assessment Standard: Works co-operatively with partners, improvising and composing dance sequences.

Learning Outcome 4: The learner will be able to analyse (sic) and use multiple forms of communication and expression in Arts and Culture.

Grades 3-7 Assessment Standard: Uses tempo, repetition and dynamics to create mood and evoke feelings through music.

Grade 5.4.3 Music Assessment Standard: Identifies and sings songs from different societies, cultures and contexts that seem to communicate the same idea.

The learning outcome that was not met by this study was Grade 6.4.3.1 Music Assessment Standard: Researches, creates and presents music that conveys and suggests the symbolism of ritual (Arts and Culture Curriculum, 2005). The African American singing games did not relate to African American rituals.

Summary

The data acquired for the study shows the responses of the learners of Good Shepherd Primary School during the observation in the classroom from my view as a participant observer and the responses given by the learners in their interviews. Combined with additional information obtained in conversations with teachers, staff, and parents or guardians, I gained a greater insight of the school system. Through other

experiences outside the school setting, I acquired a better understanding of the cultures – Xhosa, White, and Coloured – and the community.

The data suggests that the African American singing games are closely related to the indigenous South African singing games in their form and there are connections to be made with historical significance, such as the Freedom songs. The data shows how children understand other children's musics and can explain why one song is preferred. The information given by parents/guardians, teachers, and staff enrich the quality of the study through the triangulation of these participants.

Most importantly, the materials used for this study correlated with many learner outcomes that are aligned with the South African Revised National Curriculum and the Arts and Culture Curriculum which were adopted in 2005. The music lessons fulfill five standards for the arts requirements, three in history, one in science, and one in language.

CHAPTER 5

CONCLUSION

The teaching of multicultural music presents specific challenges for music educators. First it is necessary to understand how multicultural music will be taught. Secondly, authentic representation should be considered. Thirdly, we must assess how children respond to the music in relation to their own cultural backgrounds, prior knowledge and experiences.

The purpose of this study was to explore which African American singing games were most meaningful to Xhosa children in regard to their personal experiences, cultural backgrounds, understanding of the musical properties of the songs, and song preferences. Authentic representation and transmission of the singing games were considered. Through careful research and experience, music educators can successfully replicate and model an authentic representation of another culture.

The research questions I wished to answer were:

1. How does a Xhosa child understand African American singing games?
2. What aspects of the singing games are most meaningful to the child?
3. Which African American songs may be preferred and why?
4. Do the parents and teachers feel this music is valuable to Xhosa children's education?

The materials chosen for this study and the methods used in the classroom were based on best practices already used in the United States. Children learn music primarily through imitation in a variety of social and cultural settings, so it is important to address

their learning styles. The way in which a teacher approaches the lesson depends on the level of understanding on the part of a child. The traditional, informal way by which learners in South Africa acquire musical knowledge is to combine the music and dance as one unit through imitation and repetition. This is an effective way for students to learn and the teacher can observe and make corrections if necessary (Campbell, 1991).

Although the African American singing games in this study were taught in a formal school setting, the children took the singing games to the playground and to the informal streets in the Townships where they transmitted them to their friends and siblings.

A cross-curricular approach was chosen to enculturate the learners through the study of African American slavery which included social, political, and economic contexts for a more cognizant understanding of the singing games. The use of related children's literature for primary learners aided this process. This approach integrates purposeful knowledge to allow for greater meaning of music making (Jorgensen, 1997).

In addition to the initial intent of the study with the children, an unexpected outcome in regard to the South African Freedom Songs as a result of the parent interviews. Their answers revealed important connections between the African American singing games, the history of slavery in the United States and the oppression of the apartheid era.

This research was also designed to explore the incorporation of the music lessons presented as components of the South African Arts and Culture Curriculum 2005. In post-apartheid South Africa, there has been a stronger emphasis on teaching traditional music in the school because the majority of the music previously taught in public and

private schools was greatly influenced by Western European and English systems (Herbst, deWet, & Rijdsdijk, 2005). While the need to preserve the varied South African cultural heritage is a major goal, the South African Ministry of Education recognizes the importance of multicultural learning. Previously a preference for written music reading was stronger than the traditional oral and aural learning during the times of racial segregation. These factors are difficult to change, but there is a response to blend the traditional ways with the new.

In this chapter, I will discuss the importance of the setting, the rapport established with the learners and the effectiveness of the teaching methods. I will present an overview of the significance of the results obtained and analyzed from observations and interviews with the learners, families, and the teaching staff at Good Shepherd Primary School in Grahamstown, South Africa.

Methodology

A qualitative study was conducted as an observer participant in Grades 5 and 6 of Good Shepherd Primary School. Following each lesson that I taught in the classroom, I wrote descriptive field notes regarding the ways in which I taught and the learner responses. Interviews were subsequently conducted and data was compiled, categorized and analyzed.

Site Selection and Participants

Good Shepherd Primary School was selected by Daniela Heunis, Lecturer of Music Education at Rhodes University, Grahamstown, South Africa, because it was a

school that was comprised of mostly Xhosa children from Joza Township. At the suggestion of university teachers and a high school choral teacher, I attended two schools in the township to make comparisons of classroom conditions and teaching facilities. I also attended a private girls' primary school of mixed ethnic groups (Xhosa, Coloured, and Afrikaaners) which was in sharp contrast to the economic status of the children. After visiting these schools, I felt that Good Shepherd Primary was the best choice in which to observe Xhosa children who represented learners with strong traditional cultural backgrounds.

The study was conducted with 69 learners in Grades 5 and 6 over a period of nine weeks. Following the teaching of the lessons, formal interviews were conducted with 47 learners, five families who were visited in their homes in Joza Township and informal conversations with teachers at Good Shepherd Primary School, Victoria Girls' Primary School, Rhodes University in Grahamstown, and North-West University in Potchefstroom.

Data Collection

A Sony Digital Voice Editor 2 was used to record the interviews of the learners and the parents. The interviews were downloaded onto my personal computer and were transcribed using Sony transcription equipment. During the home visits, photos were taken and short videos were filmed on a Canon Power Shot A95. Valerie Van Zyl, an acquaintance who was able to drive to homes in the township, used her Canon Power Shot A95 to take additional photos and filmed video clips which were transferred to my personal computer.

Observation field notes were made following the classroom teaching. As a participant observer, I noted details of the school environment, the community, and the culture as well as writing about the lessons taught and the responses of the learners. Notes were taken during interviews of the learners, parents, and informal conversations that took place with faculty of Good Shepherd Primary School, Victoria Girl's Primary School, ancillary staff, and music faculty from Rhodes University.

The data was verified by faculty of Good Shepherd Primary School, Daniela Heunis, Lecturer of Music Education at Rhodes University, Agata Runowicz from Eastern Cape Province Social Services, and Hetta Potgieter, North-West University. I was fortunate to correspond through email with several teachers during my writing after returning to the U.S.

Data Analysis

The data from the learner interviews and from the parent interviews was collected and categorized according to predetermined and emergent unexpected outcomes. Narratives describe the culture and related perspectives from learners, parents, and teachers. Other observation notes were used for data gathered for demographic, social, cultural, and economic information.

Introduction of African American Sing Games – History

The introduction of the general history of the African American singing games was given through the use of accompanying children's literature: *Follow the Drinking*

Gourd (Winter, 1988); *Harriet Tubman, Conductor of the Underground Railroad*

(McMullin 1990), and *If You Traveled on the Underground Railroad* (Levine, 1992).

Classroom discussions followed and the children drew their own comparisons between slavery of the African Americans and the conditions of apartheid from which they still experience the effects. The children understood that the songs of the slaves helped other children cope with the oppression of slavery (Mark & Gary, 2007).

Selection of African American Singing Games

The singing games, *Head and Shoulders, Baby, Draw a Bucket of Water*, and *Way Down Yonder in the Brickyard* were chosen for their similarities to South African songs that use pentatonic, five-tone non-pentatonic, or six-tone pitches. Children's songs typically have melodies based upon diatonic or pentatonic pitches, or non-pentatonic pitches consisting of five tones, or six-tone pitches (Campbell, 1998). The traditional children songs, *Uloliwe*, *Sifikil'e*, and *Imvula*, that were shared by the learners at Good Shepherd were true to these standard pitch relationships. The call and response or verse and refrain forms of the African American singing games were also familiar forms found in South African children's songs and other indigenous South African music.

These African American singing games were also selected to represent a particular time (post-Civil War) in the history of the United States and the slave children of the Georgia Sea Islands where the isolation of islands helped preserve the authentic characteristics of the music. Although the songs may be been of English origin, the children of the islands added movements patterned after African dance (Courlander,

1964). The movements of the South African children are similar, especially with the stomps, “step it down”, and claps.

Authenticity/Transmission

Although I was not a culture bearer as a non-African American, I authentically replicated the African American singing games as closely as possible. I imitated the recording of Bessie Jones (2001) for *Head and Shoulders, Baby* and I personally learned *Draw a Bucket of Water* from Rene Boyer-White, University of Cincinnati, and *Way Down Yonder the Brickyard* from Marvelene Moore, University of Tennessee.

The African American slave children were taught through imitation with dance movements that have been passed down aurally/orally. The children in South Africa have learned their indigenous songs in the same manner, as I experienced in the teaching of Professor Ncabi Ngoma, the “Father of South African Music Education” (Burns, 1998). The response of the learners of Good Shepherd Primary during the transmission of songs was immediate. They were quick to imitate the songs and the dance movement which were the same or similar to those of the Xhosa people.

Initial Process and Concerns

As I began the study, it was essential to become acquainted with the learners prior to the teaching of the songs used for the study for three basic reasons. First, it was important to be able to communicate with the learners in English as it was a language which the children were still learning, secondary to their indigenous Xhosa. Second, it

was important that the teaching methods I chose would be familiar styles and could be understood by the Xhosa children. It was necessary that the learners be able to successfully imitate the models I demonstrated. Third, this time allowed the learners to feel comfortable and establish a sense of trust with me. If these feelings were absent, I believe the natural responses observed in the classroom and the verbal responses expressed in the individual interviews might have been artificial.

As the study progressed through the weeks, it was essential that I remain objective as much as possible as a participant observer. It allowed me the time to acquire “an intuitive understanding of what’s going on in a culture” (Bernard, 1988) and gave validity to the observations and interviews. Learning some of the Xhosa language permitted me to move to the inside of the culture to a small degree and often I was accepted with a unique Xhosa handshake, a sign of respect. Sometimes when I was greeted on the street by the now familiar faces of workers, it was with a humble and endearing “Molo, mama” (Hello, Mother) that I acknowledged.

Initial Lessons

Prior to the teaching of the lessons chosen for the research study, the learners were introduced to the American children’s songs, *My Home’s in Montana* and *I Love the Mountains*, selected for three reasons. The first reason was to develop a good rapport with the learners by sharing familiar songs children knew in the state where I lived. The second reason was to determine how well the children could sing new songs in English. Thirdly, I needed to assess how well they could sing a two-part partner song and rounds.

Adapting to Change in the Classroom

One of the wonderful delights of teaching is being able to adapt to different situations. The winter had been exceptionally cold and rainy. There were two days when some of the children were unable to travel out of the township due to washed out unpaved streets. I took the opportunity to teach the learners in Grades 5 and 6 the American folk song, *I Don't Care if the Rain Comes Down*, a pentatonic song. This gave me a chance to further observe their aural understanding of pitch. I introduced them to a diatonic set of Boomwhackers. We used them to follow the pitches of the melody – six tones for six learners. I directed the song using the tones for the melody. Following the exercise with melody, we constructed triads for chords to accompany the singing. These were the moments that enriched the study, the unexpected learning that might have indirectly given the children more opportunities to embrace other American children's music.

Integrating the Curriculum

The African American songs I chose were composed with five tone scales, two of which were pentatonic. The forms of the songs and the movements for each are varied. They included one of verse/refrain and two with call and response. Traditional Xhosa children's songs use a five tone scale that is not necessarily pentatonic, or a six tone scale and other variants (Dargie, 1988). The rhythm of Xhosa music cannot be divided in the same manner as Western music. It is derived from the dance or body movement of the singer and the rhythm may not feel as strict (Dargie, 1988). When the learners experienced the African American songs I taught, the songs and movements were taught

simultaneously as they would experience in their culture. The learners improved the movements to reflect the fluid and natural ways of their traditional dance. They also altered the melodies with their traditional vocal inflections. At my suggestion they changed the words of *Head and Shoulders, Baby* to Xhosa terms; however, they chose to keep the English words, “one, two, three” and “baby”.

The learners in Grade 5 were studying astrology. It was an ideal time to correlate the night skies of the Northern and Southern Hemispheres. The learners were able to make comparisons of the use of the Southern Cross by the Xhosa and the Big Dipper by the slaves. It was enlightening to share the specific comparison of the Big Dipper to a calabash squash as many of the learners were familiar with the calabash used for traditional Xhosa ceremonies. The slaves liked the Big Dipper to a “drinking gourd”.

During the class sessions, the learners in both Grades 5 and 6 shared traditional Xhosa songs led by Matarie Velei, the Grade 7 teacher who also taught Arts and Culture. The songs are used for weddings and rites of passage for boys into manhood (circumcision). She also led them in the praise poem, *Lament for a Dead Cow*, by Francis Carey Slater. In the absence of the classroom teacher, the learners often shared their traditional songs and dances accented with handclapping and stomping of feet.

Valuing Multicultural Music Education

The importance of teaching multicultural music is valued in the United States and South Africa; however, the curriculum is considered carefully due to the newer political climate (Herbst, deWet, Rijsdijk, 2005). Following the demise of the apartheid era, there

has been a return to the indigenous music of South Africa which has been embraced by those who teach in the Arts and Culture Curriculum 2005. This is a response to the teaching of music which was dominated by Western European and English curricula (Oehrle, 1991). Both the United States and South Africa have developed more comprehensive and global perspectives in regard to music education, but at the same time have recognized the importance of respectively teaching their national musics. Currently in the United States, there is a newly recognized need to revitalize our national music (Ward, 2004). A condition for the survival of traditional folk songs is the aural transmission to the next generation for which music educators should be responsible and accountable. This concern is even more carefully considered in South Africa as the people wish to restore the music, dance, drama, and art of their culture.

Figure 17 illustrates the concepts of music that are intertwined with culture, historical context, and related arts to show a holistic approach that was used for the teaching of the African American singing games. To make as many connections to music enhances the retention of a song and creates a more meaningful experience for the learner. Similarly, in the South African indigenous experience of music, there is a history of a song, often with ties to a traditional and functional use, such as the rite of circumcision (umquiti). Music and dance are never separated and the cultural context is closely associated with the historical context. The song, at the very center, brings the arts, history, literature, and culture together closely to blend each entity into a holistic experience.

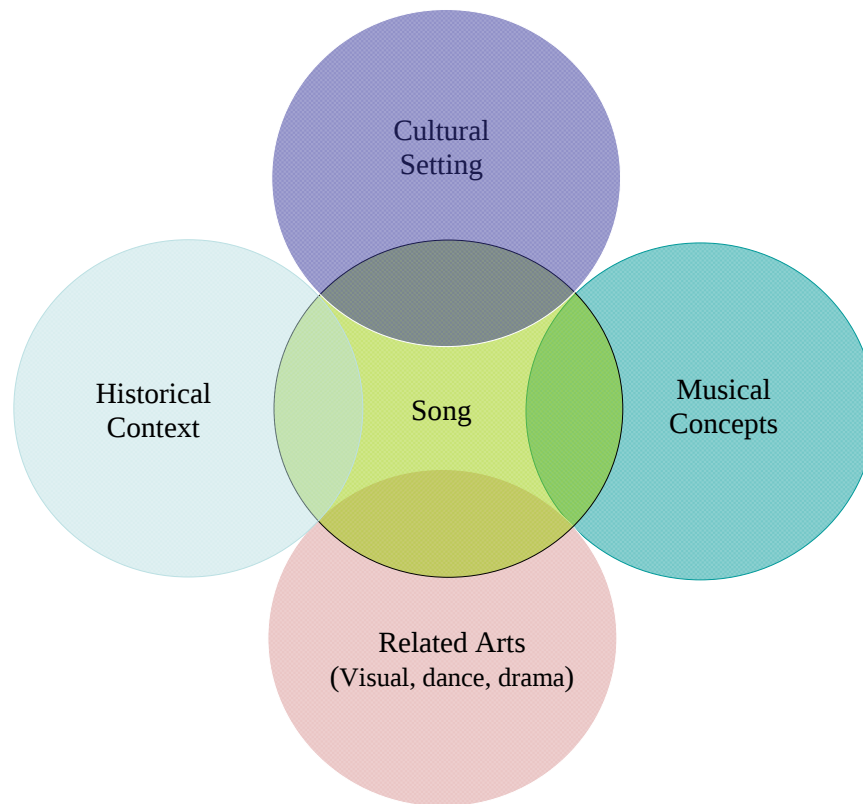


Figure 17. The Blend.

Summary of Learner Interview Questions

The findings from the interviews of the children of Good Shepherd Primary gave insight as to what the learners had retained from the lessons, their perceptions of the songs in regard to how each child related prior experiences with Xhosa traditional and children's songs, and their song preferences. It was clear that their traditional music is revered and that their song preferences were determined by connections to the Xhosa songs and similar dance steps they previously knew.

- Question 1: What does your name mean in Xhosa? How old are you?
In what part of Grahamstown do you live or what is your address?

The first question was used to gather general information to establish that the participants were from the same area of Grahamstown, from similar family backgrounds, and age groups. By asking for the English meaning of their names, I showed that I was genuinely interested in the learner as a person, as the Xhosa people are proud of their names. This short time also allowed the learners to become more comfortable with the interview process. The initial information verified that the children were from Xhosa families and that of the 47 interviewed, all but one lived in the township because she was Coloured and lived in the Coloured district. The age difference between American learners ages 9-10 and the learners' ages 11-14 was not a significant factor, knowing that the South African children may not be able to begin attending school until age 6. The learners were also in the third quarter of the school term.

- Question 2: What can you tell me about the Xhosa songs that you have learned? How did you learn them? Where did you learn them?

This question was stated in three forms to help the learner understand the information I was seeking. The majority (93%) of the learners interviewed indicated they had learned their Xhosa songs from family members – parents, grandparents, and other close relatives. This number shows that the Xhosa traditions are transmitted from one generation to the next through strong family connections. Three learners stated they had learned Xhosa music at school or preschool. One child who was Coloured had learned Xhosa from her classmates, a natural occurrence as her non-Xhosa parents would probably not participate in traditional Xhosa rites and ceremonies where most of Xhosa music is learned.

- Question 3: What is the singing used for? (How do you use your traditional music or songs?)

Traditional Xhosa is used primarily for rites and ceremonies. The most common rite is *umquiti*, a rite of passage for a young man aged 18-19 who becomes an adult man through the act of circumcision. Many of the learners (36%) talked with enthusiasm about *umquiti*, a ceremony many have attended. Other rites or ceremonies included the birth of a child, a wedding, a death, and the curing of illness. One Grade 6 girl went into great detail about the ceremony for *umquiti*, and my Xhosa pronunciation was corrected by one of the learners in her interview. When the learners of Good Shepherd volunteered information that involved a song, they simply began to sing, rather than say the title of the song.

When the learners sang for me during their classes, they not only sang traditional songs used in ceremonies, but they also entertained me with Christian songs. Some songs combine both Xhosa and English, just as the learners combined Xhosa and English for *Head and Shoulders, Baby*.

- Question 4: What can you tell me about African American slaves?

The learners shared many thoughts about the African American slaves in relation to their understanding of the previous apartheid system in South Africa. Many were born in the year when the apartheid ended, 1994, so they are living in the next generation twelve years later. Stories have been handed down from their parents and a more accurate Xhosa history has become revealed.

The children understood and were able to answer questions about slavery in the United States from the information I shared based upon the children's literature I

presented and they were able on their own accord to make comparisons of slavery to the apartheid era in South Africa. On the days that I read the stories, many of the learners were absent due to a heavy rainfall that created very muddy street conditions in the township. Although some could not recall the information about the African American slaves, there were a few who wanted to relate their perspectives of freedom in South Africa. One child talked about Mandela while he was imprisoned on Robben Island. She said, “Mandela was talking the right thing that people – white people – are not right because this world is a Xhosa people world...There’s a lot more Xhosa people here than white people.” She added that there are white people who do care and then gave her interpretation of the South African national anthem, *Nkosi, sikeleli, Africa*, with...”that song is saying that the Lord bless for the South African for the white people and the black people, all the people. If you are an England person and you live in England or New York, you are here.” It was her way of saying that South Africa belonged to everyone regardless of race.

- Question 5: How are the (African American) singing games similar to, or different from, Xhosa music?

The Xhosa learners were able to express many similarities in their traditional singing games in comparison to the African American singing games. The answers they shared often without hesitation were the clapping, steps, dance moves, jumping, swings, turns, spinning, beat, and the most often simple response was motions or movements. Of the 47 learners, 30 (64%) responded that there were similarities. The 17 learners who answered that there were differences in the movements were not able to define them. The observations I made of the indigenous South African children’s singing games they

shared, demonstrated very similar movements to those of the African American singing games introduced. For example, in *Imvula*, the steps (step, close, step) are similar to those used in *Way Down Yonder in the Brickyard*.

- As I taught the lessons, I referred to the form as call and response, or verse and refrain. Only one child used the actual term “form” in response to Question 5. Perhaps because the learners are very familiar with the call/response and verse/refrain forms in much of their traditional music, it was not considered new to their musical backgrounds.
- Question 6: What was your favorite song? Why?

The strongest song preference of the Grade 5 learners (17) was for *Head and Shoulders, Baby*. I believe that in part, this song was preferred because the learners were given the opportunity to change the English words to Xhosa. The other reason is that the learners knew the English preschool song, *Head and Shoulders*, and were able to make a connection with prior knowledge.

The song, *Draw a Bucket of Water*, was the second preference (8) in Grade 5 and (7) in Grade 6. The motions of the song were similar to those of *Sifikel'e* (The Dam) where the water is drawn and *Watsha* (The Fire) because of the jumping around the fire.

In Grade 5, the preference of *Head and Shoulders, Baby* may have been influenced by changing some of the English lyrics to Xhosa words. This addresses one of the major learning barriers that South African educators expressed as a concern in the classroom. A Xhosa child learns his native language before the introduction to English in

Grade 1. This reflects one of the literacy problems of an underdeveloped education system and a nation that recognizes eleven official languages (Webb, 2002)

Summary of Parent Interviews

The parents, guardians, or grandparents I met were very appreciative that I was teaching the African American songs to the learners at Good Shepherd Primary. Only one of the five interviewed had been taught about African American slavery; however, they had experienced the apartheid era in South Africa. They shared their religious beliefs and information about their traditional rites and ceremonies. When they shared music, they sang, danced, ululated, and whistled.

One of the most important aspects of learning about their culture was realizing how they are so grounded in their traditions and how they are cherished. The response to the question regarding the Freedom Songs was very passionate. To know that these songs were sung not that long ago and represent a marked period of change for the Xhosa made the experience of hearing them in more peaceful times very memorable. I was able to locate copies or recordings of some of these songs, but not all. The Freedom Song, “Tambo” was transcribed, perhaps for the first time. (See Chapter 4.)

Findings

Teaching Strategies

How does a Xhosa child understand African American singing games? The teaching strategies used for this study provided a comprehensive approach to learning by

the children. They were based upon methods used for teaching music and movement simultaneously as the children of South Africa have learned their own indigenous music. Because music is such an important part of their lives already, the learners were receptive to incorporating the new songs into their own repertoire. They added their own interpretation of dance movements by increasing the fluidity without changing the basic movement. For example, a side-step-close was exaggerated to make it a slightly larger step.

The use of children's literature, history, science materials, and personal stories create a more comprehensive understanding of the music. For example, there were four learners who spoke about the story of the African American spiritual, *Follow the Drinking Gourd*, in which the children remembered the main character, Peg Leg Joe, who aided the slaves in their escape by following the Big Dipper constellation.

Children benefit from making personal connections with other musics to create a meaningful experience. Learners recognized and compared the rope pulling motion in *Draw a Bucket of Water* as being similar to the motion of the train in the South African children's song, *Uloliwe*. When *Head and Shoulders, Baby* was introduced with the motions, the learners immediately recalled their preschool experiences where they learned *Head and Shoulders (knees and toes)*, an English song. The movements that accompanied *Way Down Yonder in the Brickyard* were similar to those in traditional Xhosa folksongs in which there is a flat-footed step-it-down step, accented with a clap of the hands.

Interview Response

What aspects of the singing games are most meaningful to the child? The response to the interview question regarding a child's preference correlated with the connection to traditional Xhosa folksongs and well as being "fun", a child's way in which he shows pleasure and personal enjoyment of the African American singing games. It was a significant finding that these singing games were shared with other siblings and friends in the township. I believe that because the games were age-appropriate, taught aurally, and simultaneously with the movement (the way in which Xhosa children learn singing games in their own culture) that the learners chose to transmit these songs to others.

The changing of some of the words in *Head and Shoulders, Baby* to Xhosa words, but retaining some of the English words made a difference in the acceptance of the song. The results of the interviews showed that several learners valued the song more when they were able to make it more personal for themselves. It indicated how they value their first language.

Song Preference

Which songs were preferred by the learners and why? The learners in Grade 5 showed the highest preference for *Head and Shoulders, Baby*. I believe they enjoyed it the most because they could change some of the English words to the Xhosa language. This addresses one of the major learning barriers that South African educators currently face in the classroom. This reflects one of the literacy problems of an underdeveloped education system and a nation that recognizes 11 official languages (Webb, 2002).

The learners in Grade 6 showed the highest preferences for both *Head and Shoulders, Baby* and *Draw a Bucket of Water*.

Curriculum Standards Met

This study has shown positive results that indicate the African American singing games should be integrated with the Arts and Culture Curriculum 2005. The African American singing games introduced to the learners were well-received by the children, their parents/guardians, and the teachers at Good Shepherd Primary School. My recommendation is to include the songs, *Head and Shoulders, Baby; Draw a Bucket of Water; Way Down Yonder in the Brickyard*; and *Follow the Drinking Gourd* in the South African Arts and Culture Curriculum, 2005. These songs meet standards and benchmarks in the suggested National Standards for Arts Education (1994) for music education in the United States and meet learning outcomes and assessment standards in the South African Arts and Culture Curriculum in the content areas for music and dance.

The lessons adhere to the Learning Outcomes and Assessment Standards 5.1.1.2 “Improvises and creates dance sequences that use the concept of contrast, while making clear transitions from one movement or shape to another...” and 6.1.1.2 “Improvises and creates dance sequences use: steps and styles from various South African dance forms...”; 5.1.2.2 “Responds to aural, oral, visual, tactile and kinaesthetic (sic) stimuli in dramatic games and exercise...; 5.3.3 “Sings and/or plays an instrument in a group with appropriate rhythm, pitch and dynamics in any genre of music.”; 5.4.3.1 “Identifies and sings songs from different societies, cultures and contexts that seem to communicate the same idea.” (Arts and Culture Curriculum, 2005).

The music lessons combined with history, science, and language met other learning outcomes in the general curriculum as well. In history the following are met: 5.2.3 “Identifies similarities and differences between ways of life in different places at different times; 6.2.3 “Identifies some aspects of society which have changed and some which have stayed the same over time in more than one context”; 5.3.1 “Recognises (sic) that there can be more than one version of an historical event (e.g. that there can be two accounts of the same story)”; and 6.3.1 “Compares two versions of an historical event using visual or written sources” (Revised National Curriculum, 2005).

In the area of natural sciences the music lessons presented in this study included identifying constellations. They meet the science criteria for 5.2.1 “appropriately describes observable features of objects in the environment, animals, plants or features in the sky...” (Revised National Curriculum, 2005).

Insights as a Researcher

I was very familiar with the inside of the elementary music classroom, having taught several years in a U.S. public school. As I entered the South African culture, I was afforded a view from the outside that moved to the inside of the music classroom at Good Shepherd Primary School. I entered with an open mind and looked at the environment, the socio-economic status, and observed teaching methods of primary school teachers. Most importantly, I observed the children at their studies and as they socialized with music outside their classrooms. South African singing games are a very strong component of their recreation on the playground.

I was able to observe some of their daily lives in their homes, in the streets of the township, and in their churches. Family and tradition are the foundations of their being. The Xhosa people who were oppressed by the apartheid system and today struggle with unemployment, HIV/AIDS, and a high crime rate which includes theft, rape, and murder are people who value what they have, not what they don't have. This wonderful sense of knowing who they are and from where they came is an amazing stronghold.

The interviews I used for the pilot study helped prepare me for the type of interview questions I asked the learners and the parents during this study. I was able to more easily recognize categories of data and was able to see new categories emerge. The interviews were carefully transcribed over many hours and important findings were reported.

The copious field notes I wrote described the methods and materials I used for teaching with a day-to-day accounting. The observations I made were very descriptive and the photos I took help describe the school, the city, the township, and the learners. The recordings are a reminder of their voices and their eagerness to learn and to share their experiences.

Insights as a Music Teacher

Having taught for 26 years in the public school elementary music classroom, I was familiar with teaching methods that I found successful. As a veteran teacher, but a progressive one, I have always embraced new ideas and believe that the best methods are research-based. I have always had an interest in the African American singing games, and over the past ten years I have been able to learn more about Xhosa people in South

Africa. My teaching expertise, my passion for teaching multicultural music, and my interest in South African music were combined into this study.

As a music teacher, it is my responsibility to teach effectively and instill an appreciation for music and the arts. Foremost, I entered the classroom at Good Shepherd Primary to share music and to open the eyes of young learners to another culture – one that was similar to theirs, but represented a multicultural facet with an African origin, taught in a familiar method to them. The familiar method is to teach music and movement simultaneously. This is a bit contrary to general music teaching methods in a non-African school in which children sequentially listen to music, learn the words and melody, and as a last step, learn the movement. Both methods are effective in their respective settings.

As a music teacher and researcher, I wanted to know if the results of my study would be significant to other music teachers. I found there was interest in my study by submitting my research for peer review. While I was in South Africa I was able to present my initial findings at the South African Musicological Society Conference in September, 2006. I also presented a paper in 2008 at a conference for Cultural Diversity in Music Education, Seattle, Washington, and through a published paper presented at the International Society of Music Educators in Bologna, Italy in 2008. These presentations not only gave me more confidence as a public speaker, but also have inspired me to continue research in music education.

Recommendations

Teaching multicultural music, whether it is taught in the United States or in South Africa, is enhanced by the teaching of related materials in a cross-curricular approach. I recommend the integration of music with supplemental materials in science, literature, history and the related visual arts, drama, and dance. This approach was successful in the Xhosa classroom.

Teaching music in the methods used in United States can also be applied to the teaching in South Africa. My main intent was to teach the African American singing games as African American slave children aurally/orally learned them and to teach the music and the movement simultaneously. This does not indicate that this might be the only successful approach. A Kodály approach could be applied for learning the melody as the melodies are simple and repetitive. The learners at Good Shepherd Primary School had not been exposed to that approach and I did not have an extended period of time to use that method effectively. An Orff approach might have been used with pat, snap, or clap, but the learners had not been previously exposed to that approach either.

The selection of music is appropriate for children in grades 3-6 and selection of children's literature is appropriate for the same grade levels. The 10-day cycle of classes was adequate for the music lessons, but I would recommend more class time be allowed for music in that cycle, perhaps days which are closer together.

The children's books and copies of the music I used were left with the teachers and learners of Good Shepherd. The diatonic set of Boomwhackers was given to the school and it has been reported that they are being used for music. The children of Good

Shepherd appreciate these gifts because teaching materials can be expensive and are not readily accessible in South Africa. One of the best aspects of traditional African American singing games, however, is that many are available in public domain sources and can be easily reproduced for publication. I recommend that a booklet of usable online printable materials be designed and made available through a nonprofit organization such as the South African Musicological Society or through the University of South Africa (UNISA) which provides a large online distance learning program of study and resource materials. These materials could be enhanced by media recordings, also available online, such as the Smithsonian Institute Folkways. The availability of the copyrighted children's literature that was used to support the African American songs would be more costly to South African schools; however, the basic folklore and information about slavery and Harriet Tubman can be found in public domain sources on the internet which could be used as supplemental materials. It is possible to provide a comprehensive cross-curricular unit that would be of little or no expense to South African teachers. This unit would meet the standards and benchmarks of the outcome-based Arts and Culture Curriculum 2005.

Suggestions for Further Study

This study compared African American singing games of the slave children to South African traditional children's singing games. Another possible study could explore the contemporary South African singing games to contemporary African American singing games to discover similarities of melody, form, and movement. This new study

could result in a collection of singing games from the Grahamstown townships, but it would also be feasible to expand the geographic base to include other nearby townships. A collection such as this would encapsulate and document another musical and cultural period of time in the post-apartheid years.

One of the most unexpected results of this study was the discovery of the relationship between the South African freedom songs and the African American slave songs. The South African women who shared their passion for the end of apartheid through their music were a wonderful source of information. They recognized the importance of their children or grandchildren to learn of African American slavery and the music connected to it. A suggested study would be to identify the South African freedom songs that have been passed down to the next generations. Just as many of our slave songs have survived in part through the teaching in the U.S. public schools, it would be intriguing to know which South African Freedom Songs will be most remembered.

Summary

This study represents a small picture of teaching over a period of two months in a Xhosa school where I had the fortune to become a part of the Good Shepherd Primary School and was welcomed by the faculty and learners. I was given the opportunity to be observed by Rhodes University music staff and students, as well as being able to confer with faculty at North-West University. I was able to immerse myself in the culture and the everyday life in the community, attending concerts of traditional and community

events, participating in church services, and visiting museums and places of historic significance. Most importantly, my life has been enriched through the experiences of being able to share one culture with another. I felt that I could accurately represent the African American culture through the singing games of children to receptive Xhosa children learners. To be able to enter another culture so rich in its musical heritage is memorable, and I gained enormous insight as to how other people cherish the intrinsic value of their traditions and their music.

Figure 18, on the next page, appeared in *Games for the Playground, Home, School and Gymnasium* printed in 1909 (Bancroft). The girls are demonstrating how to play *Draw a Bucket of Water*.



Figure 18. Girls Playing *Draw a Bucket of Water*, 1909.

Figure 19 below features Montana children playing the same singing games in the same manner during the pilot study I conducted in 2005.



Figure 19. Montana Children Playing *Draw a Bucket of Water*, 2005.

Figure 20 shows how the learners at Good Shepherd Primary School in Grahamstown participated in *Draw a Bucket of Water* outside on a Spring day in 2006.



Figure 20. Grahamstown Children Playing *Draw a Bucket of Water*, 2006.

The photos and the research indicates that music transcends time, physical boundaries, and cultural differences. The African American singing games which were first sung by children living in the 1800's in America's are still popular today with children in the United States and are now popular with South African children. This music will continue to be transmitted aurally from one generation to the next and it is music educators who will be responsible for designing curriculum that will allow students to have these opportunities. I have a greater understanding of *ubuntu*, humanity to one another, through the teaching of music in South Africa. It is my hope that this study represents the importance of introducing music which was inspired by Africans American children and using supporting materials in the Arts and Culture Curriculum 2005.

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APPENDICES

APPENDIX A

XHOSA PEOPLE



XHOSA –
RED BLANKET PEOPLE



TRADITIONAL XHOSA DRESS

APPENDIX B

GOOD SHEPHERD EC PRIMARY 10-DAY
CYCLE TIME TABLE, 2006

	TIME	MIN	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5	DAY 6	DAY 7	DAY 8	DAY 9	DAY 10
			16/08/06		18/08/06		22/08/06	23/08/06		25/08/06		
PERIOD	07.45	15	Admin	Admin	Admin	Admin	Admin	Admin	Admin	Admin	Admin	Admin
1	08.00	50										
2	08.50											
	09.40	30	B		R		E		A		K	
3	10.10	50										
4	11.00	50										
	11.50	15	B		R		E		A		K	
5	12.05	50	Grade 6 Music		Grade 5 Music			Grade 5 Music		Grade 6 Music		
6	12.55	50	Grade 5 Music		Grade 6 Music		Grade 6 Observe Veliti	Grade 6 Music		Grade 5 Music		
	13:45											
Prep/ activities	13.45	60										
	14.45											

APPENDIX C

STUDENT INTERVIEW

Name: _____

Grade _____ Age _____

Questions:

1. **How old are you? What does your name mean in Xhosa?
In what part of Grahamstown do you live or what is your address?**
2. **What can you tell me about the Xhosa songs that you have learned? How did you learn them? Where did you learn them?**
3. **What is the singing used for? (How do you use your traditional music or songs?)**
4. **What can you tell me about African American slaves?**
5. **How are the singing games similar or different from Xhosa music?**
6. **What was your favorite song? Why?**

APPENDIX D

SONG: *MY HOME'S IN MONTANA*

My Home's in Montana

American Cowboy Song

My hom'es in Mon - tan - a, I wear a ban - dan - a, My spurs are of sil - ver, my po - ny is

8
gray. While ri - ding the ran - ges my luck nev - er

12
chang - es with foot in the stir - rup I'll gal - lop all day.

APPENDIX E

SONG: *I LOVE THE MOUNTAINS*

I Love the Mountains

American folk song

1 I love the moun- tains, I love the rol ling hills. I love the flow ers I love the daf-fo- dils.

5 I love the fire - light when all the lights are low. Boom dee ah dah boom dee ah dah

8 Boom dee ah dah boom dee ah dah Boom dee ah dah boom dee ah dah

10 Boom de ah dah Boom de ah dah Boom!

APPENDIX F

LAMENT FOR A DEAD COW

Lament for a Dead Cow by Francis Carey Slater

(Chant by a Xhosa family on the death of Wetu, their only cow)

Siyalia, siyalila, indomo yetu ifile! *
 Beautiful was Wetu as a blue shadow
 That nexts on the grey rocks
 About a sunbaked hilltop:
 Her coat was black and shiny
 Like an isipingo-berry:
 Her horns were as sharp as the horns
 of the new moon
 That tosses aloft the evening star:
 Her round eyes were as clear and soft
 As a mountain-pool,
 Where shadows dive from the high rocks.
 No more will Wetu banish teasing flies
 With her whistling tail;
 No more will she face yapping curs
 With lowered horns and bewildered eyes;
 No more will her slow shadow
 Comfort the sunburnt veld,
 and her sweet lowing
 Delight the hills in the evening.
 The fountain that filled our calabashes
 Has been drained by a thirsty sun;
 The black cloud that brought us white rain
 Has vanished – the sky is empty;
 Our kraal is desolate;
 Our calabashes are dry;
 And we weep.

We weep, we weep, our cow is dead! (This is the ‘chant’.)

Slater, F.C. (1935) Lament for a dead cow. Dark folk and other poems. Edinburgh: William Blackwood.

APPENDIX G

SOUTH AFRICAN STAR MYTHS

IsiLimela or the Pleiades (Figure 21) were the 'digging stars', whose appearance in southern Africa warned of the coming need to begin hoeing the ground. All over Africa, these stars were used as a marker of the growing season. 'And we say isiLimela is renewed, and the year is renewed, and so we begin to dig'. (Callaway 1970). Xhosa men counted their years of manhood from the time in June when isiLimela first became visible.

According to the Namaquas, the Pleiades were the daughters of the sky god. When their husband (Aldeberan) shot his arrow (Orion's sword) at three zebras (Orion's belt), it fell short. He dared not return home because he had killed no game, and he dared not retrieve his arrow because of the fierce lion (Betelgeuse) which sat watching the zebras. There he sits still, shivering in the cold night and suffering thirst and hunger. A girl child of the old people had magical powers so strong that when she looked at a group of fierce lions, they were immediately turned to stars. The largest are now in Orion's belt.

For the Tswana, the stars of Orion's sword were 'dintsa le Dikolobe', three dogs chasing the three pigs of Orion's belt. Warthogs have their litters while Orion is prominent in the sky --- frequently litters of three.



Figure 21. Orion and the Pleiades.

The Milky Way

A strong-willed girl became so angry when her mother would not give her any of a delicious roasted root that she grabbed the roasting roots from the fire and threw the roots and ashes into the sky, where the red and white roots now glow as red and white stars, and the ashes are the Milky Way. Dornan, 1925 (The Bushmen)

And there the road is to this day. Some people call it the Milky Way; some call it the Stars' Road, but no matter what you call it, it is the path made by a young girl many, many years ago, who threw the bright sparks of her fire high up into the sky to make a road in the darkness. Leslau, Charlotte and Wolf. *African Folk Tales* (1963)

To Xhosas, the Milky Way seemed like the raised bristles on the back of an angry dog. Sotho and Tswana saw it as Molalatladi, the place where lightning rests. It also kept the sky from collapsing, and showed the movement of time. Some said it turned the Sun to the east.

The Moon

Its markings are a woman carrying a child, who was caught gathering wood when she should have been at a sacred festival. (Tswana)

Many Africans saw the markings on the moon as a man or woman carrying a bundle of sticks.

'In Malawi the morning star is Chechichani, a poor housekeeper who allows her husband the moon to go hungry and starve; Puikani, the evening star, is a fine wife who feeds the moon thus bringing him back to life.'

For the Khoikhoi the Moon was the 'Lord of Light and Life'.

Among the Xhosa it was believed that 'the world ended with the sea, which concealed a vast pit filled with new moons ready for use', i.e. that each new lunation begins with a truly new moon.

From: National Maritime Museum, Greenwich

APPENDIX H

SONG: *I DON' CARE IF THE RAIN COMES DOWN*

I Don't Care if the Rain Comes Down

American Folk Song

8

13

I don't care if the rain comes down. I'm gon-na dance all day. I don't care if the rain comes down. I'm gon-na dance

all day. Hey, hey, car - ry me a - way. I'm gon - na dance all day.

Hey, hey, car - ry me a - way. I'm gon - na dance all day.

The musical score is written in 2/4 time on a single treble staff. It consists of 13 measures. The melody is simple and repetitive, with lyrics written below the notes. The score is divided into three lines of music, with measure numbers 8 and 13 indicated at the start of the second and third lines respectively. The lyrics are: 'I don't care if the rain comes down. I'm gon-na dance all day. I don't care if the rain comes down. I'm gon-na dance all day. Hey, hey, car - ry me a - way. I'm gon - na dance all day. Hey, hey, car - ry me a - way. I'm gon - na dance all day.'

APPENDIX I

PERMISSION LETTER TO PARENTS/GUARDIANS

Dear Parents,

I am a student working on my doctoral degree at Montana State University, U.S.A. I have taught primary school music for 26 years in Montana. Mrs. Van der Linde has given me permission to teach for a few weeks at Good Shepherd. I will be teaching American folksongs from the U.S., especially the African American singing games.

My study will be with grades 5 and 6 to see how the African American singing games are alike or different from the Xhosa children's songs. I would like to interview the students after they have learned the songs. I must have your permission for the interview.

I will respect the children at all times and I will not use your child's name in my study.

Please read and sign the permission form below if it is okay to interview your child.

Thank you very much for your help.

Mrs. Carolyn Burns, Music Teacher

PERMISSION: I have read the letter and understand the study.

I _____ (name of parent/guardian) give permission for _____ (name of child) to be interviewed. I understand that my child or I may later decide not to participate. That is okay. I will receive a copy of the form for my records.

Parent/guardian signature

Date _____

Mrs. Burns (interviewer)

Date _____

Please return by Wednesday, 23 August, 2006.

APPENDIX J

INTERVIEW LETTER TO PARENTS/GUARDIANS

20 September 2006

Dear Parents or Guardian,

During the past six weeks I have enjoyed teaching music using African American singing games at Good Shepherd Primary School as well as getting to know the children better through interviews.

I would appreciate an opportunity to meet with your family. The learners will be having a nice break and I have not scheduled any other teaching.

This opportunity would give me a chance to meet more Xhosa people and ask a few questions that would help me learn more of the culture in an informal way. I am interested to learn more about the traditional Xhosa music that you use in your family for celebrations and other times, such as when a baby is born or for healing.

Is there a time when I could visit you in your home during the week of 25-29 September? I will have transportation to your home and truly look forward to meeting you.

Please let me know in a note if this would be possible by replying to me by 22 September. I know you may work and I will try to arrange a time around your schedule. If you can do this, please include your telephone number and address so I may call before I come to your home.

Thank you,

Mrs. Carolyn Burns
Visiting music teacher

APPENDIX K

EXAMPLE OF FaSoLa NOTATION

FORWARD GAILY TOGETHER.

CHORAL MARCH FOR S.A.T.B.

(Printed by kind permission of Messrs. J. Curwen and Sons.)

WORDS AND MUSIC BY S. MCBURNEY, MUS. DOG.
(Fellow of the Tonic Sol-fa College.)

Doh is A. *Twelve measures* *Instrumental.* *X* *Bass.*

<i>s</i> : <i>s</i> <i>s</i> : <i>d</i> , <i>r</i> <i>m</i> : — <i>d</i> : <i>t</i> , <i>d</i> <i>r</i> : <i>s</i> <i>s</i> : <i>d</i> , <i>r</i> <i>m</i> : — — : — <i>m</i> : <i>m</i> <i>m</i> : <i>l</i> , <i>m</i> }	
<i>s</i> : — <i>f</i> : — <i>f</i> : <i>l</i> <i>s</i> : <i>f</i> <i>m</i> : <i>s</i> <i>d</i> : <i>r</i> <i>m</i> : — <i>r</i> : — <i>d</i> : — <i>d</i> : <i>s</i> <i>d</i> : <i>s</i> }	
<i>s</i> : <i>s</i> <i>s</i> : <i>d</i> , <i>r</i> <i>m</i> : — <i>d</i> : <i>t</i> , <i>d</i> <i>r</i> : <i>s</i> <i>s</i> : <i>d</i> , <i>r</i> <i>m</i> : — — : —	
1. For-ward gai-ly to- geth-er, Let us hail the fes-tive day,	
<i>m</i> : <i>m</i> <i>m</i> : <i>m</i> , <i>f</i> <i>s</i> : — <i>m</i> : <i>s</i> , <i>s</i> <i>s</i> : <i>f</i> <i>f</i> : <i>m</i> , <i>f</i> <i>s</i> : — — : —	
<i>d</i> : <i>d</i> <i>d</i> : <i>d</i> , <i>d</i> <i>d</i> : — <i>d</i> : <i>r</i> , <i>m</i> <i>f</i> : <i>t</i> <i>r</i> : <i>d</i> , <i>t</i> <i>d</i> : — — : —	
2. Hap-py homesteads sur-round us, In peace-ful ver-dure ar-rayed,	
<i>d</i> : <i>s</i> <i>d</i> : <i>s</i> , <i>s</i> <i>d</i> : <i>s</i> <i>d</i> : <i>s</i> <i>t</i> : <i>s</i> <i>t</i> : <i>s</i> , <i>s</i> <i>d</i> : <i>s</i> <i>d</i> : —	
Let us hail the fes-tive, fes-tive day,	
In peace-ful ver-dure ar-rayed, ar-rayed,	
<i>s</i> : <i>s</i> <i>s</i> : <i>d</i> , <i>r</i> <i>m</i> : — <i>d</i> : <i>t</i> , <i>d</i> <i>r</i> : <i>s</i> <i>l</i> : <i>r</i> <i>s</i> : — — : —	
Na-ture smil-ing a-round us, Bids us cast dull care a-way,	
<i>m</i> : <i>m</i> <i>m</i> : <i>m</i> , <i>f</i> <i>s</i> : — <i>m</i> : <i>s</i> , <i>s</i> <i>s</i> : <i>t</i> <i>f</i> : <i>f</i> <i>s</i> : — — : —	
<i>d</i> : <i>d</i> <i>d</i> : <i>d</i> , <i>d</i> <i>d</i> : — <i>d</i> : <i>s</i> , <i>s</i> <i>s</i> : <i>r</i> <i>r</i> : <i>d</i> <i>t</i> : — — : —	
Beau-ty beams in the sun-shine That be-decks each ver-dant blade,	
<i>d</i> : <i>s</i> <i>d</i> : <i>s</i> , <i>s</i> <i>d</i> : <i>s</i> <i>d</i> : <i>r</i> , <i>d</i> <i>t</i> : <i>s</i> <i>r</i> : <i>r</i> <i>s</i> : — — : —	
<i>r</i> : <i>r</i> <i>r</i> : <i>d</i> , <i>r</i> <i>m</i> : — <i>s</i> : <i>f</i> , <i>m</i> <i>m</i> : <i>r</i> <i>r</i> : <i>l</i> , <i>r</i> <i>d</i> : — <i>t</i> : <i>l</i> , <i>s</i>	
Friends are wait-ing be-fore us, With a wel-come soon to be ours, And our	
<i>s</i> : <i>t</i> <i>s</i> : <i>d</i> , <i>t</i> <i>d</i> : — <i>d</i> : <i>s</i> , <i>s</i> <i>l</i> : <i>f</i> <i>f</i> : <i>f</i> , <i>f</i> <i>s</i> : — — : <i>f</i> , <i>f</i>	
<i>f</i> : <i>f</i> <i>f</i> : <i>m</i> , <i>f</i> <i>s</i> : <i>m</i> <i>d</i> : <i>d</i> , <i>d</i> <i>d</i> : <i>l</i> <i>l</i> : <i>r</i> , <i>r</i> <i>r</i> : — — : <i>r</i> , <i>r</i>	
Glad-ly na-ture re-joice In the bright-ness born of the day, And a	
<i>t</i> : <i>s</i> <i>t</i> : <i>s</i> , <i>s</i> <i>d</i> : <i>s</i> <i>m</i> : <i>d</i> , <i>d</i> <i>f</i> : <i>f</i> <i>r</i> : <i>r</i> , <i>r</i> <i>s</i> : — — : <i>t</i> , <i>t</i>	
<i>s</i> : <i>s</i> <i>s</i> : <i>s</i> , <i>f</i> , <i>m</i> <i>m</i> : — <i>r</i> : <i>d</i> , <i>d</i> <i>d</i> : <i>d</i> <i>d</i> : <i>t</i> , <i>m</i> , <i>r</i> <i>d</i> : — — :	
hearts are light as our foot-steps Trending quick-ly o'er the flowers.	
<i>m</i> : <i>m</i> <i>s</i> : <i>s</i> , <i>s</i> <i>l</i> : — <i>l</i> : <i>l</i> , <i>l</i> <i>s</i> : <i>m</i> <i>r</i> : <i>s</i> , <i>f</i> <i>m</i> : — — :	
<i>d</i> : <i>d</i> <i>d</i> : <i>d</i> , <i>d</i> <i>d</i> : — <i>r</i> : <i>re</i> , <i>re</i> <i>m</i> : <i>s</i> <i>f</i> : <i>t</i> , <i>t</i> <i>d</i> : — — :	
thou-sand cheer-ful voi-ces Give a wel-come on our way.	
<i>d</i> : <i>s</i> <i>m</i> : <i>d</i> , <i>d</i> <i>f</i> : — <i>f</i> : <i>f</i> , <i>f</i> <i>s</i> : <i>s</i> <i>s</i> : <i>s</i> <i>s</i> : <i>s</i> , <i>s</i> <i>d</i> : — — :	

Staff Notation in CURWEN'S CHORAL HANDBOOK, No. 233, price 2d.

APPENDIX L

SONG: *HEAD, SHOULDERS*

Head, Shoulders

Arr. by Carolyn Burns

Head, shoul-ders knees and toes, knees and toes. Head, shoul-ders knees and

4 toes. knees and toes _____ Eyes and ears and

6 mouth_ and nose Head, shoul-ders knees and toes.

APPENDIX M

INTERVIEW DATA, GRADE 5

Table 2. Interview Data, Grade 5.

Grade 5	Age	Where lives	Where Xhosa music learned	How Xhosa music is used	Af. Am. History	Movement	Song Preference	Why song chosen
1	11	Joza	family	traditions	yes	clapping	H & S	funny liked Xhosa/English
2	12	Mpulani	family	traditions	yes	motions	H & S	word combination
3	12	Mtata	family	church/ceremonies	no	motions	H & S	fun
4	11	Joza	family	traditions	no	steps	H & S	fun
5	12	Joza	family	church/traditions	yes	motions	H & S	it was play
6	12	Ragland Rd.	family	traditions	no	dance	H & S	no answer liked
7	11	Joza	family	ceremonies	yes	none	DBW	movement/spinning
8	13	Location Osborn	family	ceremonies	yes	movement	DBW	fun
9	12	Ln.	church	church/traditions	yes	movement	H & S	liked the clapping liked Xhosa/English
10	12	Joza	adults	church	no	none	H & S	word combination
11	11	Mpulani	family	traditions	yes	movement	DBW	turns (movement) liked Xhosa/English
12	12	Location	family	when alone	yes	beat/words	H & S	word combination
13	11	Joza	preschool	traditions	yes	none	DBW	fun liked steps and
14	11	Joza	family	don't know	yes	steps	WDY	swings
15	12	Joza	school	traditions	yes	movement	H & S	fun/actions
16	13	Joza	family	no answer	yes	movement	DBW	motion

Table 2. Interview Data, Grade 5 (continued).

Grade 5	Age	Where lives	Where Xhosa music learned	How Xhosa music used	Af. Am. History	Movement	Song Preference	Why song chosen
17	11	Joza	family	traditions	yes	movement	H & S/ DBW	movement/fun
18	11	Fingo Vlg.	family	no answer	yes	movement	WDY	mix of motions/not fast/understandable fun/Xhosa/English
19	11	Joza	family	church/traditions/home	no	movement	H & S	word combination liked
20	11	Joza	family	traditions	yes	movement	H & S	Xhosa/English word combination
21	11	Joza	family	traditions	yes	movement	DBW	liked jumping
22	12	Fingo Vlg.	family	no answer	yes	none	H & S	liked Xhosa/English word combination
23	11	Joza	family	traditions	no	none	H & S	liked
24	12	Joza	family	parties	yes	movement	H & S	Xhosa/English word combination
25	11	Fingo Vlg.	family	parties/street	yes	movement	DBW	happy
26	12	Joza	home/school	traditions	no	none	H & S	nice
27	11	Coloured	classmates	no answer	yes	none	WDY	fun dancing

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Hs = *Head and Shoulders, Baby*DBW = *Draw a Bucket of Water*WDY = *Way Down Yonder in the Brickyard*

APPENDIX N

INTERVIEW DATA, GRADE 6

Table 3. Interview Data, Grade 6.

Grade 6	Age	Where lives	Where Xhosa music learned	How Xhosa music used	Af. Am. History	Movement	Song Preference	Why song chosen
1	14	Joza	family	traditional	no	motions	WDY	exercise body, mind
2	11	Joza	family, church	traditional	no	motions	DBW	jumping
3	12	Joza	family	traditional	no	motions	H&S	action, everything
4	12	Joza	family	traditional	yes	none	H&S	games in it
5	12	Joza	family	traditional	yes	motions	WDY	beautiful
6	12	Joza	family	traditional	no	motions	DBW	jumping around
7	1	Joza	family, school	traditional	yes	form	DBW	like playing
8	12	Joza	school	traditional	yes	none	H&S	so easy
9	12	Joza	family, friends	no answer	no	none	DBW	jumping
10	13	Joza	family	traditional	no	motions	WDY	fun, nice
11	13	Joza	family	traditional	no	none	DBW	jumping
12	12	Joza	family	traditional	yes	motions	DBW	jumping
13	12	Joza	family	traditional	yes	motions	H&S	no answer
14	12	Joza	family	traditional	no	none	DBW	pattern of it, jumping
15	13	Joza	family	traditional	yes	none	WDY	talks about something
16	12	Joza	family	traditional	yes	motions	H&S	no answer
17	11	Joza	family	traditional	yes	none	FDG	reference to calabash-African beer
18	12	Joza	family	traditional	yes	none	WDY	beat, steps
19	12	Joza	family	traditional	no	none	H & S	knew English words
20	12	Joza	family		yes	motions	H & S	liked it

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