



Midlands State University
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Our Hands, Our Minds, Our Destiny

FACULTY OF SOCIAL SCIENCES

DEPARTMENT OF MUSIC AND MUSICOLOGY

**A COLLECTION OF CHILDREN'S GAME SONGS FOR USE IN TEACHING OF
RECORDER TO BEGINNERS**

STUDENT REG NUMBER

R156933A

***A DISSERTATION SUBMITTED TO THE DEPARTMENT OF MUSIC AND MUSICOLOGY IN
PARTIAL FULFILLMENT OF BSC MUSIC AND MUSICOLOGY HONOURS DEGREE***

YEAR: 2018

DEDICATION

I dedicate this report to my late parents who unfortunately could not live to see the fruits of their labour. Special dedication also goes to my family, who contributed immensely towards the success of this project.

To God be the glory...

Acknowledgements

Firstly I want to acknowledge God for his divine protection and good health through- out the duration of this research. Special gratitude goes to my wife Adeline who endured nights alone during the whole degree program yet she was always by my side in spirit. I also want to thank my kids for understanding my busy schedule and for affording me the time to work on my research at the expense of giving them attention. To my research supervisor, I want to say thank you very much for motivating and guiding me during the course of writing this research. Despite his busy schedule he had time to spare when I needed him most. My acknowledgements also go to the entire Musicology Lecturers who have imparted me with a lot of knowledge as I pursued the degree program. Your efforts did not go in vain. The seed of knowledge you saw in me will surely germinate to fruition. Special thanks also goes to the Principal at Baobab School in Botswana ,Mrs C Loabile. She has always supported me by giving me permission to go for my Block program sometimes in the middle of the school term. I want to thank my colleagues who have been always there to encourage me throughout this journey. Finally I want to thank all those who participated directly and indirectly towards this research project

Abstract

The main purpose of this research was to identify and collect children's game songs that can be used to teach recorder to beginner students in primary schools of Zimbabwe. The research topic was necessitated by the advocacy of African pianism by professor Akin Euba of Nigeria. African pianism is a concept of using African oriented rhythms to teach the piano in an African way. The researcher saw a gap in using African play songs (in the context of Zimbabwean play songs) to teach the recorder and sought to fill it. This was a qualitative research which prompted the researcher to use a survey approach. The focal point of departure into the research was the three research questions which the researcher formulated. Questionnaires and group interviews were used to collect the data which was then synthesized and transcribed for analysis. Data was divided into three cumulative groups from simple play songs to complex play songs for beginners.

The findings of the study revealed that recorder music used in schools is western based and does not have an African appeal to the students. The music books used to teach recorder to beginners have western repertoires. Teachers were trained to teach the recorder using western based approaches and any deviation is seen as breaking away from the norm. It is the researcher's recommendation that the teaching and learning of recorder be made compulsory in primary schools in Zimbabwe and that children's game songs be used as a starting point in order to foster learning from known to unknown.

DECLARATION

I confirm that this is my own work and the use of material from other sources has been properly and fully acknowledged.

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CHAPTER ONE

1.0 THE PROBLEM

1.1 Background to the study

In the last half-century, the recorder has enjoyed an explosion of acceptance where hundreds of millions of professional, amateur and school student players enjoy the sound and huge repertoire (American Recorder Association, n.d.). The popularity of the recorder can be linked to its affordability and ease in handling as compared to other musical instruments. As a result, it is widely accepted by music educators and students and used in a lot of schools worldwide as the musical instrument of choice. For example most private schools in Botswana teach recorder to their students because of affordability. .

Given that music educators devote their time to teaching recorder to students, their role (music educators) thus becomes crucial in creating an enjoyable musical experience for the learners in order to stimulate their development as music makers. In view of the crucial role that teachers play in their students' growth and development, one would assume that there are systems in place that monitor and standardizes the training, education, qualifications and certification of music educators Carey & Grant, (2014). This process is crucial as it ensures that students receive the best quality in terms of music education. This is however not the case as according to Carey & Grant (2014) , there is a need for improved systems of professional training and development for vocal and instrumental training. Maslow Learning is a complex process that results from interaction of children's own thinking and their experience in the external world.

Children need not to be forced to learn. According to Bruner (1972) Young children learn by doing, acquire knowledge by manipulation, exploration and experimenting with real musical instruments within the natural settings of their environment. The Suzuki Method, known also as the Mother-Tongue learning strategy, views listening as a cornerstone of the learning process, working on the premise that when young children learn to talk they do so by utilizing their ears and replicating the sounds they hear from their guardians. The Suzuki Method will be discussed in detail in literature review.

Generally, recorder teaching and learning in music is an approach that uses western ideologies and notation which unfortunately is not universal and does not give the learner a chance to experience learning in his natural environment. This inhibits or discourages beginner music students as it follows a western approach which emphasizes on classical and romantic repertoire as well as reading music notation. Students, especially beginners in instrument playing seek to make music as soon as possible without the need for lengthy theoretical explanations about the nature of music and how to play an instrument. The songs Hot cross buns, Mary had a little lamb and Merrily we roll along are some simple classical songs used to introduce the students to recorder after learning the first three notes B, A and G usually by sight reading allowing the students to start playing and making music sooner. Music educators instruct learners within the context of the same methods they were instructed with notwithstanding that they are in a different society with different background to music. Education and the society are inseparable. The whole essence of education is about developing individuals who would be useful to themselves and their society. Besides, it is in the primary school that the first steps of how to be relevant in the society are taught. Primary education is expected to encompass all formal and informal knowledge, values, norms and beliefs of the society. The teacher plays a major role as

an agent of socialization. For a society to survive, it must be able to transmit knowledge that its members think is vital- its culture, or aspects of it to its young. This process of formal cultural transmission from one generation to another may be referred to as education which is being done by the teachers. Bennars et al(1994). Over the years, music educators have been blinkered to college approach (which is mainly western approach) in teaching the recorder. Whilst the college approach is generally the standard, the researcher notices some kind of redundancy in the creativity of music teachers especially when teaching the recorder to beginners in Zimbabwe.

The researcher was motivated by Professor Christian Onyeji of Nigeria in his inaugural lecture into professorship when he talks about Akin Euba's discoveries on the possibility to use the piano to express African experiences. He mentions that one of the concepts emerging from the work of African composers is that which he portrays as African pianism. The concept is characterized by keyboard music of African composers but moreover incorporates the piano works of non-African composers in which African composers are featured. Africanism utilized in neo-African keyboard music incorporate (a)thematic repetition (b) direct borrowings of thematic material (rhythmical and/or tonal) from African traditional sources (c) the use of rhythmical and or tonal motifs which, although not borrowed from specific traditional sources, are based on traditional idioms (d) percussive treatment of the piano and (e)making the piano 'behave' like African instrument. In his speech Onyeji acknowledges Euba's statement that 'some of us are so preoccupied with producing symphonies, faithful to the European classical styles, that we are oblivious of the "symphonic" potentialities of African traditional ensemble music. Others are intoxicated with the pop music culture of America and remain ignorant of African rhythms, an intimate knowledge of the theory and practice of traditional music is a key to the discovery of new creative and performance techniques based on African models'.

Personal experience as a music teacher at Baobab Primary School shed light to the fact that recorder repertoire used by music educators is purely western and children are taught same songs every year. If African pianism is possible then any instrument can also be used in the same way to teach African rhythms. The recorder is not an exception. The teaching profession is to be influenced by societal needs and views. One view is to see schools as “super structural institutions, not only concerned to promote and reproduce ideas, but concerned also to produce identities and positions for individuals that are useful for economic base” (Bartlett et. al, 2001, p.167). In this case, these identities come from the music cultural fabric which is a rich well of traditional folk songs.

The introductory stages of recorder playing should be culturally relevant to children. Children should be taught from known to unknown. What is known to them at this tender age is their traditional folk songs especially their play songs. In view of the above the researcher sought to make a collection of game songs that can be used to teach beginner recorder students in Zimbabwe with the main aim being to improve his own teaching approaches and cultivate a sense of ownership of African music in young Children.

1.2 Statement of Research Problem

This study seeks to collect and document children’s game songs which can be used by music educators for the teaching of the Recorder to beginners in primary schools in Zimbabwe.

1.4 Research questions

(a)What are the factors that influence/ determine the choice of music repertoire for the beginner recorder student

- (b) Which game songs can be used to teach recorder to beginner students in Zimbabwe Gaborone.
- (c) How can these play songs be collected and documented for use in the classroom setting.

1.5 Significance of the Study

The study is particularly significant in that Zimbabwe is in the process of implementing a new curriculum yet there is very little available literature on the teaching of the recorder using game songs. This study will thus provide play songs that can be used in teaching Recorder to beginner students in Zimbabwean Schools. The findings of the study will serve as a guide for other music educators in the country on the availability of children's play songs to be used in the teaching of Recorder. The study will avail the rich teaching resources that lie untapped in the children's world of play. The study will also act as a stimulant to other researchers who would want to link western instruments with traditional folk songs in music education in this global village. In addition to the students learning how to play the instrument the study will help the students appreciate folk songs from their own culture.

1.6 Delimitation of study

The study will be confined to Midlands State University in Gweru. It will target visiting students most of whom are music educators of primary school students on their block release. . .

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

This chapter provides a review of existing literature with regard to teaching Recorder to elementary level students. Other areas that shall be reviewed in the literature include the techniques used by different music educators in teaching Recorder to young children.

2.2 General approaches to teaching

Clearly, research plays a central role in evidence-based education” (Slavin, 2007, p.2). In planning to understand and contribute a solution to the educational problem on the use of play songs to teach recorder to beginner students in Zimbabwe Primary Schools, it is important to know whose shoulders I am planning to stand on and know how what I do will add to their work. According to Simõe (2014), the field of instrumental music education has a tradition of teaching practices that are based on the master-disciple relationship. The student is taken as a blank slate to be filled in by teachers own way of teaching regardless of whether the approaches of the teacher are good or bad. The teacher is traditionally viewed as a well of knowledge and a role model to be followed faithfully by the student. In this context, emphasis is placed on the stimulation of practices such as repetition, memorization and maintenance of a classical and romantic repertoire which stresses reading music notation. While reading of music notation should be the goal of every music student, African music students tend to have a challenge in appreciating music not noted in their mother tongue. This may be attributed to the way they

were taught music from the very beginning. Simõe (2014) further highlights that these approaches may impede or dishearten beginner's music student specially those at primary school level as they want to relate learning to their day today environment. The teaching repertoire chosen by the teacher should take into consideration the students daily lives. This means that children should learn music that is functional first before venturing into other abstract repertoires. Students desire to play music instrument as soon as they see one without the need for elaborate theoretical explanations about the nature of music and how to play an instrument (Simõe, 2014). With this in mind, it is proposed that each student should initiate his or her own musical studies and that the main focus should be on learning to play the songs that suit the students.

This therefore means that songs that form part of the daily lives of the students and their life history and cultural context would be more suitable internet' Simõe, (2014). Thus the choice of repertoire by the music educator and the mode of delivery are critical elements in teaching recorder to elementary students. The study is thus conceptualized under the premises of these assertions.

2.3 History of the recorder

The recorder, which has become the most widely popular of all end-blown flutes, came into being in Europe during the Middle Ages. From the second half of the 15th century to the 17th century it was frequently seen in lively performances. But from the late 18th century, under growing pressure from the flute, an instrument that differed in terms of volume and timbre, the recorder was increasingly overlooked.

However, around 150 years after the winter of its popularity, the recorder saw a 20th century revival at the hands of one particular individual. Through conducting research into old musical instruments, musicians once again brought the recorder into the spotlight. Beginning with the Dutch musician Brügger, a number of virtuosos emerged, making major contributions to the spread of the recorder.

Today, the recorder has become one of the most widely dispersed musical instruments. However, it has spread through use in a number of fields, in schools as an instrument for education being one, but also as a period instrument in revival performances of renaissance and baroque music, and in many soundtracks for television and film. Also, there are many contemporary works that have been written for the recorder, and while it continues to be used for teaching materials in schools, it is as illustrious as other members of the wind instrument family.

2.4 Overview of teaching basics of Recorder at an elementary stage

According to Sobnosky (2016), the development of strong fundamental skills is essential for success in any instrument. For instance, beginning wind instrument players should be carefully monitored in order for them to develop acceptable playing habits and the basic skills that form the base for strong musicianship (Sobnosky, 2016). In general, playing a wind instrument requires deep, voluntary breaths, not the shallow involuntary breaths taken by the body automatically Sobnosky, (2016). Aside from the breathing technicalities, the ultimate goal is still for the music lessons in schools to inspire the art of music making as soon as possible or as soon as the students come into contact with the musical instrument in this case the recorder. Simõe (2014), asserts that the objective of the lessons should be centered on the purpose of musical realization (performance) and promotion of a process of active experience with the musical

language meaning. Once the students learn the basic fingerings of the instrument and the first notes (BAG) they are ready to play, even though using simplified arrangements Simões, (2014).

With regard to effective teaching techniques, current research into effective pedagogy accentuates the need for a shift in focus away from teacher-centred, controlling approaches to learning (Carey & Grant, 2014). There has been a shift in contemporary educational theories from students being passive knowledge-recipients to being included as more active participants with some control over their learning process. This shift in paradigms can be traced to the roots older pedagogical theories of constructivist thinking whereby learners explore, experiment, question and reflect on real-world problems, functioning as active agents in their learning, learning how to learn, and building transferrable skills along the way Piaget, (1970). The role of the teacher thus becomes essentially to provide students with the necessary guidance, tools and resources to manage their own learning. Carey & Grant, (2014).

Carey and Grant (2013) highlight two distinct approaches to music pedagogy. These are namely in the transfer pedagogy and the transformative pedagogy. The transfer pedagogy is a didactic approach that involves modelling, instruction, demonstration, teacher mimicry, student passivity, limited flexibility, and decontextualized learning Carey & Grant, (2014). With this approach learning is an end point while the development of musical and technical skills is central (Carey & Grant, 2014).

On the other hand, in the transformative-style teachers are more learning-oriented than assessment where their main objective is “expansive” excellence rather than the “defined” excellence which is more typical of transfer-style teachers. The transformative approach allows for the contextualizing of the teaching content thus helping students make sense of their learning for example placing it within the context of their broader life. Carey and Grant (2014), state that

this approach facilitates the collaborative and exploratory approach that encourages students to take ownership of their learning. This further allows educators to respond to the individual needs of the students. Essentially, music educators who implement a transformative pedagogy are able “to promote both performance and learning outcomes in their students, though the primary goals are in terms of learning (increasing ability through new knowledge or skills)” rather than performance Carey, et al., (2013). This approach is similar to Simõe’s (2014) assertions who emphasizes that music lessons should promote a process of active experience with the musical language meaning.

2.5 Approaches to teaching recorder from music educators

There are several approaches that several music educators have used to introduce recorder to elementary students. Some of these approaches are discussed in this section.

2.5.1 The Orff approach

According to Orff (2013), essential recorder elements are achieving playing skill, personal musical growth, and recorder pedagogy. He asserts that the teacher must present a clear model of pedagogical principles and procedures that will not only illustrate how to play the recorder but how to also use the recorder as a teaching tool in the general music classroom and how to teach others to play. Orff (2013) cites that the music teacher must have had teacher education training prior to teaching others. Orff (2013) implements the recorder curriculum in three levels as indicated below;

- Level 1: Students learn to play soprano recorder from C1 to A2, improvise from the beginning of the first class, implement ideas learned in basic and movement, and

prepare to play and teach recorder along with other media in their own Orff-based classroom.

- Level II: Students learn to play alto (F1 to F3), switch between alto and soprano with increasing fluency, demonstrate understanding of this level's concepts through improvisation, and use pedagogy of beginning alto as appropriate for upper elementary and Middle School age children.
- Level III: Students learn to use pedagogy (process and content), play with advanced technique, and improve their solo and ensemble musicianship.

Another approach used by music educators from the National Association for Music Education (2013) in North Dakota is shown below;

I start by doing the "Statue of Liberty" and have the students pretend they are the statue holding their recorder with the bottom of the instrument in their right hand. I mirror them while they are doing this and I am checking that everyone is holding it properly with good posture. Then we do "windshield wipers" and "back scratchers" all holding it in their right hand. This is a fun game but it also helps to make sure they learn that the right hand is always on bottom and the left hand goes on top. Then I explain to them that the fipple is going to go on their chin (this is the curved piece on the mouthpiece). They take the recorder (their right hand still at the bottom) and place the fipple on their chin. Then I have them hold their left hand up and swear "I promise to keep my left hand on top. I

know that someday I might play the flute...the clarinet...or the saxophone and I will need to have my left hand on top to play the keys with my pinkies. If I do not keep my left hand on top..." I make this all very dramatic and the kids laugh but they realize that it is important. Most students will want to put their right hand on top since they are "righties." Then take the left hand and find the thumb hole and the first hole in front and cover both of those. I am constantly checking students. Then I go into blowing on a spoon of hot soup...we don't want to blow the soup off so it has to be really slow air. I discuss embouchure and the apex of the tongue for tonguing. It is important for me to not dumb things down for students, instead expect the most out of them and they rise to the challenge. Plus, they love these big words and the complexity of playing an instrument.' National Association for Music Education, (2013)

In the insert, the music educator illustrates interesting ways she uses to keep the children engaged while at the same time learning important techniques required for playing the recorder. This example highlights how music educators have the capability of creating an interesting learning environment that sparks interest in the children.

2.5.2 The Kodaly Approach

Kodály's approach to music education is based on teaching, learning and understanding music through the experience of singing, giving direct access to the world of music without the technical problems involved with the use of an instrument. The musical material, which has proved to be the most potent and effective is a country's own folksong material and the finest art music. Music is heard first of all and then learned using relative solfa, derived from John

Curwen's Tonic Solfa and rhythm solfa, inspired by and simplified from the French rhythm solfa system of Cheve, Gallin and Paris. Why is singing so important?

The singing voice is nature's in-built musical instrument. We all have one, and Kodály educators believe it is the birthright of every child to learn how to express him/herself musically through the singing voice. Musical development can in this way begin from babyhood, with no one excluded on grounds of cost. Singing is a joyful and sociable activity feeding the spirit as well as the mind. Singing gives direct access to music without the technical difficulties of an instrument. Singing and active participation is therefore the fastest way to learn and internalise music and to develop musicianship skills. It is also the proof of accurate internalisation of the rhythm and melody.

Through unaccompanied singing and active participation a student can begin to acquire skills essential to all musicians: musical memory, inner hearing, true intonation and harmonic hearing. Kodály-trained instrumental teachers regard these skills as pre-requisites for instrumental study at every level. Teachers who spend time preparing musical material through singing and other musical activity find that pupils play successfully and musically when they reach the final stage of performing the music on their instrument.

The approach is very effective with young children who will learn, unconsciously at first, all the musical elements, which musicians need, through playing and singing of musical games and songs of their mother tongue. As with language learning, it can happen very spontaneously and naturally when parents and carers sing to young children as a part of everyday life, especially if this singing approach is continued through Primary School.

2.5.3 The Suzuki Approach

The Suzuki method, based on the philosophy and teaching of Dr Shinichi Suzuki was developed from his consideration of how children learnt to speak their native language. By adapting the same approach he believed any ability or talent could be developed. His teaching method became known as the Mother Tongue method or Talent Education and is now used to teach music. Suzuki believed that musical ability lies in all children. He did not believe he was imposing a skill upon a child; he was, rather, guiding them to manifest what they already possessed.

The method requires children to listen daily to set repertoire performed by world class players. The music is internalised, learnt aurally and played by memory. Notation is taught in the early stages but is only linked to music once it is fully understood and the child has a good command of the instrument, much like a child first learns to speak, learns the alphabet and finally connections are made between spoken and written words.

Central to the approaches discussed above is the fact that meaningful recorder learning comes from interaction with a folk repertoire through informal play. Songs that children use during playtime are a very good learning resource in recorder teaching. Rather than trying to teach children new songs, notation, fingerings, and playing technique all at once, children are able to focus on the new (the instrument) and use their ears to try and figure how the songs fit in the instrument making and correcting their own mistakes. They try out every song they had learned to sing during playtime on the recorder. It is fun to see them connect their singing and their playing.

2.6 Types of recorders

The recorder is manufactured in various sizes. The pitch and range of each recorder gives it a distinctively unique sound from the rest.

2.6.1 Piccolo or Garklein

This is a recorder with the sharpest sound. The name in German Garklein means 'very small'. It is usually tuned in C, its range goes from the C of the sixth octave to D that surpasses tessitura of piano (D 8th Octave). Due to its size, it is almost always made in one piece.

2.6.2 Sopranino recorder

The Sopranino recorder goes from F of the fifth piano octave to G of the seventh octave (last piano octave). It is tuned to F, like Alto, so it uses the same fingering.

2.6.3 Soprano recorder

This is the most used recorder because of its size and ease to learning and playing compared to others. It is the instrument chosen for musical initiation in schools. Its tonal range goes from C of the fifth octave to D of the seventh octave. It's tuned in C and is very used in contemporary repertoire, as soloist or accompanying other instruments.

2.6.4 Alto recorder

The alto recorder is tuned to F. It is a tone lower than soprano recorder: it starts from F central piano octave to G of the sixth octave. Because its larger size, it's more difficult to manipulate

compared to soprano recorder. This recorder is mostly used by soloist because it has a great repertoire written. There're also alto recorders tuned in G.

2.6.5 Tenor recorder

This recorder begins its tonal range from C (central octave piano) to D of the sixth octave. Its sound is lower than Alto recorder and also more difficult to handle, especially in lower notes because it requires a good fingering technique to reach those holes. There are models with keys to reach those lowest notes.

2.6.6 Bass recorder

Bass recorder is also tuned in F. Is located one octave lower than Alto, so that its range is between Tenor and Great Bass recorder.

2.6.7 Great Bass recorder

Usually, the Great Bass recorder is tuned in C and its range is from the lowest C of the central piano octave to D of the fifth octave. Due to its size it requires a support to stand and optionally a strap. It has 4 or 5 detachable parts, depending on the model.

For the purposes of this research the soprano recorder will be used due to its ease of handling by young children. The short distance between notes in the soprano recorder makes it possible for beginner students to quickly manoeuvre between notes. It is also the recorder found in many schools across the country due to its affordability.

2.7 General challenges faced with teaching Recorder

According to Orff (2013), the recorder presents unique challenges to teacher education. Similar to other musical instruments, the recorder demands the discipline of practice and assimilation to develop the cumulative skills necessary for proficient playing (Orff (2013)). In order to develop skills and musical excellence, the recorder player needs to invest time in practicing while the music educator's role becomes that of challenging students to develop skills and musical excellence. The recorder teacher must encourage and inspire students to practice, improvise, and play in ensemble between teacher education courses. (Orff, 2013).

Simõe's (2014) also highlights some challenges faced when teaching recorder in the Brazilian elementary schools. Firstly, the recorder is seen suspiciously by the student. This is so because the appearance of the recorder is vastly different from other musical instruments such as the acoustic guitar, electric guitar, electric bass, drums and saxophone which spark interest in the children. Simõe's (2014) adds that the recorder has a relatively small extent compared to other instruments therefore at times the teacher has to work with middle regions of the recorder, making whenever possible adjustments in the songs to be worked in the classroom, for better adaptation to the technical level of the student. Other specific challenges observed include;

- (a) Diversity of musical abilities and stimulus to learn music in the classroom;
- (b) Arranging in the same space different instruments like percussion, recorder, acoustic guitar and keyboard,
- (c) Selection of age appropriate repertoire and technical level of the students;
- d) Lack of pedagogical knowledge from the teacher;
- (e) Overcoming the legacy of 'traditional pedagogy' music teaching;

(f) Sometimes the student does not practice at home and his only contact with the instrument is on the day of class;

(g) Pressure from the school to follow a school calendar of presentations (quick formation of students); and

(h) Thinking of the musical quality of students' work without giving priority to music notation and instrumental technique (Simões, 2014)

The challenges above can be mitigated by following teaching approaches that put the learner as the central figure in the teaching and learning of music. The Kodály method of music education is one such approach which is learner centred. Kodaly emphasizes on teaching music using traditional folk songs, chants, dancing songs, lullabies, nursery rhymes, songs for circle games and story songs.

2.8 Conclusion

In this chapter the researcher reviewed related literature on teaching musical instruments from different authors. A brief history of the recorder instrument was given as well as the different approaches used to teach the instrument. Different types of recorders were also identified.

CHAPTER THREE:

3.0 RESEARCH METHODOLOGY

3.1 Introduction

This chapter covers the research design and methodology, including sampling, population, establishing rigour during and after data collection, ethical considerations and data analysis.

3.2 Research Design

Burns and Grove (2003:195) define a research design as “a blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings”.

Parahoo (1997:142) describes a research design as “a plan that describes how, when and where data are to be collected and analysed”. Polit et al (2001:167) define a research design as “the researcher’s overall for answering the research question or testing the research hypothesis.” Weper (1992) regards a design as a plan that is used by the researcher in an effort to increase a study’s worthlessness. Blakstad (2008) reiterates that a design is the structure of any scientific work that gives and systematizes the research. According to Nachmias (1996:99) a research design is viewed as the “the scheme that enables the investigator come up with solutions to problems and guides him/her in various stages of the research”. Trochim (2005) asserts that research design provides the glue that holds the research project together. The research design that used in this research is qualitative in nature.

3.2.1 Qualitative Approach

The researcher chose a qualitative approach in this study as this approach helps provide insights into the problem as well as helps develop ideas, motivations and opinions on the underlying study.

3.4 Population

Parahoo (1997) defines population as “the total number of units from which data can be collected”, such as individuals, artifacts, events or organisations. Burns and Grove(2003) describe population as all the elements that meet the criteria for inclusion in a study. Burns and Grove (2003: 234) further define eligibility criteria as “a list of characteristics that are required for the membership in the target population”. The criteria for inclusion in this study were:

- Bachelor of Music and Musicology Honours Degree Students at Midlands State University
- Be a visiting Student who is a practicing teacher and constantly in touch with learners from different Schools.

The population was chosen because most of the visiting students doing the Bachelor of Music and Musicology program at Midlands State University are practicing teachers who are in touch with the current play songs that are sung by children in schools.

3.4.1 Sampling

Burns and Grove (2003) refer to sampling as a process of selecting a group of people, events or behaviour with which to conduct a study. Polit et al (2001) define a sample as “a proportion of a population”. This means that in sampling, a portion that represents the whole population is selected. A carefully selected sample can provide data representative of the population from

which it is drawn. The sample of this study was chosen from the students doing the Music and Musicology Honours Degree at Midlands State University in the year 2018.

3.4.2 Sample size

Holloway and Wheeler (2002:128) assert that sample size does not influence the importance or quality of the study and note that there are no guidelines in determining sample size in qualitative research. Qualitative researchers do not normally know the number of people in the research beforehand; the sample may change in size and type during research. Sampling goes on until saturation has been achieved, namely no new information is generated (Holloway 1997:142).

In this study the total number of participants identified was 20. The researcher worked in conjunction with the various group representatives in choosing participants, based on their level of experience in teaching at primary school level. Out of the 20 potential participants, 5 withdrew sighting a busy block schedule which has a lot of pressure of assignments and some did not want to participate in the study.

3.4.3 Sampling process

In this study the sampling was non-probable and purposive. According to Parahoo (1997), in purposive sampling researchers use their judgment to select the subjects to be included in the study based on their knowledge of the phenomenon. Purposive sampling was used in this study. Parahoo (1997:232) describes purposive sampling as “a method of sampling where the researcher deliberately chooses who to include in the study based on their ability to provide necessary data”. The rationale for choosing this approach was that the researcher was seeking knowledge about children’s play songs, which the participants would provide by virtue of their

experience in the teaching field. In this study only teachers who were eligible were purposively chosen to participate. Sampling of the participants was done as follows:

- The researcher sought the assistance of the group representatives of the various block students for names of possible participants.
- The research project was explained to the prospective participants who were on the short- list and they were asked personally if they wanted to take part in the research.
- The researcher selected the prospective participants for a focus group discussion.
- In the event of a problem with identifying participants who met the criteria for selection for the study, each eligible participant was asked to refer colleagues with similar experience.

3.5 Research instruments.

Data gathering methods refer to the ways in which research information can be obtained. Data refers to the responses to the research. A list of the most common may include experimental test scores, interviews, questionnaires and observation; structured or ethnographic Bartlett, (2001) According to Parahoo (1997:52, 325), a research instrument is “a tool used to collect data. An instrument is a tool designed to measure knowledge attitude and skills.” This study will make use of unstructured interviews and questionnaire for data collection.

3.5.1 Interview

The first instrument the researcher used in collecting data is the interviews. Generally, an interview means a private meeting between people when questions are asked and answered. The person who answers the questions of an interview is called in the interviewee.

According to Gary Dessler(1982), an interview is a procedure designed to obtain information from a person's oral response to oral inquiries. Thill and Bovee (2001) define an interview as any planned conversation with a specific purpose involving two or more people. Amunuzzaman (1999) asserts that an interview is a very systematic method by which a person enters deeply into the life of even a stranger and can bring out needed information and data for the research purpose. So, an interview is formal meetings between two people (the interviewer and the interviewee) where questions are asked by the interviewer to obtain information, qualities, attitudes, wishes etc from the interviewee.

Cook (1960) in Chivorce (1994) found an interview adaptable in the sense that the face to face set up gives the interviewer a chance to read the facial expression or any other body language that cannot be expressed on the paper. The face to face set up allows the researcher to probe more on the interviewees such that other questions that were not answered during the observations and questionnaires might be answered through this instrument. Probing is also done if the expression the interviewee shows that he/she is not sure of what she is saying. Borg and Gall (1989) assert that the interview method produces immediate feedback. This does not allow some questions to be left hanging, because unclear questions may be explained and made clear. The method permits following ups that enable one to get more data and greater knowledge.

Although the interview method was so useful in this research, however the data collected cannot be quantified. The respondents also may want to please the researcher that will end up giving biased information. Unstructured interviews are highly suitable for the study as they allow the extraction of deep insights and allows for the respondent to fully express their views and opinions without the restriction of pre- structured responses. In addition, they are highly beneficial in that they will provide a platform for unearthing the weaknesses and strengths of the music educators' approach.

3.5.2 Questionnaire

Labotive and Hagedom (1981) describe the questionnaire as an instrument that is comprised of a series of questions or items. These items are the ones filled by the respondents. Whites (2000) in line with the above sentiment view questionnaire as a series of questions providing a number of alternative answer from which the respondents can chose. A questionnaire generally comprises a series of written questions a participant answers. This method gathers responses to questions that are essay or agree/neutral/disagree style.

A questionnaire is chosen for this study because of its ability to gather large amounts of data relatively quickly and the researcher can compare the responses to particular questions or statements by individual or between different groups of respondents. The researcher used open ended questionnaires so as to get opinions of respondents as raw as they come. However, questionnaires have weaknesses of being inadequate to understand some forms of information such as changes of emotions, behaviours or feelings. There is no way to tell how truthful a respondent is being.

Also the questionnaire could be an effective instrument that can be used to carry out a survey research, “in a case of a survey, measuring instruments, such as achievement tests or questionnaires, are administered” (Wiersma, 1995, p. 22). Questionnaires are practical, the results can be quickly and easily quantified and positivists believe that they can be used to create new theories.

3.6 Focus group discussion.

According to Parahoo (1997:296), a focus group discussion is an interaction between one or more researchers and more than one participant for the purpose of collecting data. Holloway and Wheeler (2002) state that in focus group discussion researchers interview participants with common characteristics or experience for the purpose of eliciting ideas, thoughts and perceptions about specific topics or certain issues linked to an area of interest. In this study the researcher interviewed teachers who teach music at beginner level in various schools around Zimbabwe using the focus group approach. Focus group discussions were suitable for this study because it's a cheaper and quicker way of obtaining data. Cheaper in the sense that as a student in this economic recession one needs to minimize movement by taking advantage designed group settings so as to cut costs. Focus group discussions also allow for opinions to be shared and discussed until a common ground is reached. This allows streaming of data naturally as only data that is generally agreed on by the group is captured.

3.7 Ethical Considerations

Ethical considerations refer to standards that the researcher should consider in all research methods in all stages of the research design. After approval by the Midlands State University to

conduct the research, the researcher had a brief one on one meetings with the respondents assuring them that no harm both physical and psychologically would be met during the research. The researcher was sensitive to participant's emotions when probing questions. The researcher reminded the participants that they had the right to withdraw from participating in the research if they felt otherwise during course of the research. No remuneration was offered to the participants.

The following precautions were used to ensure confidentiality:

- The list of names was kept separate from recordings, transcription and notes.
- No names were attached to the tapes or transcription or notes.

3.8 Conclusion

This chapter described the research methodology. The purpose of a research design is to maximise valid answers to a research question. Data collection instruments were discussed and justified. Data was collected by means of focus group interview and questionnaire. Advantages and disadvantages of focus group interviews were discussed in depth.

CHAPTER 4

4.0 Presentation and Interpretation of Findings

4.1 Introduction

The purpose of this chapter is to present, analyze and discuss the findings of the study. The results of data collected from focus group interviews and questionnaire will be presented in an attempt to answer the three research questions guiding this study. The presentation will be in form of songs transcribed into staff notation and some narratives about the songs.

4.2 General approach in selecting recorder songs for beginners

The general approach used by many teachers in selecting recorder song repertoire for beginner music students is that teachers mostly use the songs that are presented in the music books. According to most of my respondents, not much of a choice is given to teachers as they feel obliged to use songs from books. It was also noted that the western recorder song repertoire has been in existence for a long period of time even though some of the songs are not relevant to the lives of the indigenous people. Some of the respondents said that the song repertoire is influenced by the culture of the type of schools one teaches at.. Former group A schools (schools that were predominantly for the whites and the elite during the colonial era) tend to align more to strictly to western recorder repertoire. If one is to use any other songs the school community views that as diverting from the school norms. The researcher also noted that only a few respondents teach recorder in schools. This could be attributed to the fact that teaching of recorder is not compulsory in schools.

4.5 Integration of game songs in teaching

Generally game songs have been described by the respondents as very important because children learn better when they play. The use of game songs during lesson time relaxes the children's mind and allows for better understanding of concepts. Game songs have also been viewed as the best tool in consolidating concepts learnt in other subjects as there is a lot of memorization, number work, rhythm coordination, language and social norms reinforced through the games. All respondents agreed that game songs are important in the general day to day setting of a learner's world. The respondents agreed that these songs should be preserved through transcriptions and video or audio recordings for use by future generations hence the collection and transcription of game songs for use in the teaching of the recorder.

4.6 The importance of using songs from the children's environment

Children are educators of themselves. Most of their learning is enshrined in the games and rhymes which they play during their leisure time. Children learn moral values such as the respect for the elderly, the dangers of stealing, proper relationships with the opposite sex through game songs. Children also learn mathematical aspects informally such as counting addition and subtraction through these game songs. This informal learning underscores the need to use the songs from children's environment so that language does not become a barrier to learning. A wise music educator will tap from the vast repertoire of game songs which children use daily so that the learning of musical concepts and consolidation of topics learnt in other subjects is from the child's own play environment. The following are some of the songs that the researcher collected from the respondents and transcribed for use in the teaching of recorder to beginners.

The collection of these songs was guided by the arrangement of the rhythms from simple to complex for the benefit of the beginner recorder student.

Level 1 songs are for recorder students who have just started learning the instrument and have some basic background of rhythm. Level 2 songs are for students who have gone through level 1 and have developed a sense of time and rhythm in playing. Level 3 songs are for students who have gone through the first two levels and have developed a very good ear for music. The levels are accumulative in nature and students graduate to intermediate upon completing beginner level 3 work.

4.6.1 Level 1 beginner songs

Bantwana

Doh is C

| d' :l :s | d' :l :s | l :l .l :s .s | m :!! :!! | s :s .s :s
 6
 | m :m .m :m | r :d :r | d .d :d .r :d | r :m :d

Song 1: Bantwana. (Trascribed by author)

This is a song about children and hyenas. The leader is calling the children to come home. The children are afraid because there are hyenas around but the leader assures them that there are no longer any hyenas. The song uses simple walking notes(crotchets). The intervals between notes are not more that a 3rd apart. The inclusion of the few running notes will make children enjoy

transition from slow notes to running notes and will keep them awaiting the section. The song is in C major which is a very good key for beginners.

Ngenu 'mngeno

Doh is C

| s :s | m :d .d | l :l | s :!! | s :s | m :d .d | r :r | d :!!

Song 2: Ngenu ‘mngeno(Transcribed by author)

This song talks about walking under the arch. It’s a short song full of repetition. At level 1 repetition is the key to learning. The song has only two short phrases that keep repeating. The intervals are generally not far spaced and the rhythm is a walking rhythm.

Kambudzi

Doh is C

| d :m | d : | d :m | d : | d :m | s .s :s .s | d' :s | s :!!

9

| d :m | d : | d :m | d : | s .s :s .s | d' :s | m .m :r .r | d :!!

Song 3: Kambudzi(Transcribed by author)

The song talks about a goat that is playing alone on top of an anthill. This is also a short song that that is suitable for use in this level. The intervals range from unison to a fifth. Bars 1-4 and bars 9-12 have exactly the same rhythm and pitch. The G, the E and D unison notes are easy notes put on a running rhythm for tempo variation.

Thula mntanami

Doh is G

Song 4: Thula mntanami(Transcribed by author)

This song is about rocking the baby on the back to stop it from crying. It uses G major key and the rhythm alternates between running and walking. The F sharp note is avoided in the composition so that children familiarize themselves with the sign and name of key first. Jumpy intervals are gradually introduced to maintain interest in learners.

Wheruwe

Doh is C

Song 5: Wheruwe (Transcribed by author)

The song talks about a dog chasing a hare. It introduces consecutive running notes followed immediately by walking notes. The song is in C major. Children will love crotchets and minim alternation in bar 1 and 2 and transition into quavers in bar 3.

General observations for beginner level 1 songs

Level 1 have simple rhythms. The quarter note is dominant in almost all the songs in this group. This is so because students are still not grounded in complex rhythms at this level. The inclusion

of the eight note at this level is simple because the students are not beginning recorder as blank slates in terms of African rhythms. The rhythms herein have been done during play time and students are now just transferring the rhythms to recorder.

The main key chosen for this group is C major. Since C major does not use any accidentals, students relate well to songs in this key at beginner levels. G major can also be used but the F sharp should be avoided until student's fingers are flexible enough. The intervallic leaps are mainly unison, 2nds, 3rds and 4ths and 5ths with just a few exceptions. Such short leaps are suitable for beginner students since the notes are closely related in terms of distance from each other. The songs at this level should be kept short and neat. No need for lyrics as these will divert their attention away from details of rhythm.

4.6.2 Level 2 beginner songs

Umangoye lo gundwane

Doh is G

Song 6: Umangoye lo Gundwane(transcribed by author)

The song talks about a cat stalking and catching rats. It uses G major key. The intervals range from unison to a 6th. The song is suitable at this level as it has leaps that train finger flexibility.

Zvambudzi

Doh is C

s . s : s | d . r : r . r | d : d | s . s : s | d . r : r . r | d : d | r . r : r | d : d | s :!!

Song 7: Zvambudzi(Transcribed by author)

The song is about goats and it tells how they behave (in rather strange ways) and how both male and female goats have beards. The key of the song is C major. At this level the students need to keep revisiting level 1 work hence the inclusion of the song.

Tauya kuzoona Mary

Doh is G

s . s : s, s. l | s : m | f : r | s : m | s . s : s, s. l | s : m | f . r : r . m | d : d

Song 8: Tauya kuzoona Mary(transcribed by author)

The song talks about how children come to visit Mary and they are told by her Mother that she is sick. The song introduces the semiquaver rhythm. At this level children fingers are flexible to attack such rhythms.

Vana vangu

Doh is G

| m . s : s . s | m . r : d | m . s : l m | m . m : d . d | m . m m m m | m : r . d | m . s : l m | m . m : d . d

Song 9: Vana vangu (transcribed by author)

The song is about a Mother guarding her children against the hyena. It introduces the independent quaver rhythms and syncopation.

General observations for beginner level 2 songs.

In level 2 songs quaver rhythms take central stage. The idea is to train the fingers to run with the African rhythms. The rhythms in this section start to relate well with the way percussion accompaniment sounds. Most of the Zimbabwean play songs have this kind of rhythm. The intervallic leaps are still not more than a 5th. G major key can now be introduced to allow the pitch to go higher so as to give the recorder its distinctive sound.

4.6.3 Level 3 beginner songs

Zvamutsana nembwa

Doh is C

Song 10: Zvamutsana nembwa (Transcribed by author)

The song talks about how a dog chases a hare. At this level the galloping semiquaver rhythms are introduced hence the highest intervallic leap is just a 3rd for easy movement of fingers. These rhythms are the mainstay of African music hence

Londolozela

Song 11 Londolezela (transcribed by author)

This song talks about patience in marriage even if things are difficult. This comes in as a trial song to taste if the students have grasped the rhythms learnt from level 1. The song just presents

rhythms with no tonic- solfa notes so that children get to sight read the notes. The dotted crotchet is also introduced as three quavers at this level. No need of explaining the technical aspects of a dot in front of a note yet.

Kukuluku

Doh is G

5

Song 12: Kukuluku (Transcribed by author)

This song talks about animal sound. Kukuluku is the sound made by chickens. The song's main purpose of inclusion in this group is to reinforce the dotted crotchet rhythm as well as introduce a tie in music. Tonic solfa notes are returned so as to see the relationship between the tie and the solfège.

Rure rure

♩ = 100

Ru re ru re, ru re ru re, ka na a ri pa si a zva ra mwa na gwa da, nga

5
gwa da me tone gwa da a pa ndi po pa si, pa zva ra mwa na gwa

8
da nga gwa da me tone he la ka jusi ka na ka so da ka jusi ka na ka so da.

Song 13: Rure rure (Transcribed by author)

The song introduces the crotchet and quaver rests. At this level the students are now taught the actual duration of periodic silence in music. These rests are taught through singing the lyrics. The complicated quaver and semiquaver rhythms here are taught via singing the song before playing it on recorder. This piece is used here for ear training of the students.

Katsuro mugomba

♩ = 80

Doh is G

d d d m s s l d' l s l d' l s f f f f m m d m

Ka tsu ro mu go mba ka re e re, ka re e re ndi we u no rwa ra he re

⁵ *r r m r d d' d' s s d' d' d' s s d' m r d*

ka na to mu ka, ka na to mu ka ka na to mu ka to mu ka.

Song 14: Katsuro mugomba (Transcribed by author)

The song talks about a hare sleeping in a pit. It introduces the pinched notes on recorder, upper G as well as the whole note.

Madhadha ari pamutsetse

Doh is G

♩ = 100

Ma dha dha 5, a ri pa mu tse tse ti ka bvi sa 1, ku no sa ra 4. Ma
 9 dha dha 4, a ri pa mu tse tse ti ka bvi sa 1, ku no sa ra 3. Ma dha dha 3,
 18 a ri pa mu tse tse ti ka bvi sa 1, ku no sa ra 2. Ma dha dha 2, a ri
 27 pa mu tse tse ti ka bvi sa 1, ku no sa ra 1. Dha dha 1,
 34 ri ri pa mu tse tse ti ka bvi sa 1 ku no sa ra 0

Song 15: Madhadha aripamutsetse (Trascribed by author)

This song talks about ducks in a line. It's a counting song that reinforces mathematical concepts. At this level children are now playing the recorder in small ensembles. The lyrics are sung by a smaller group while the rest play the recorder. At this level intervals of up to an octave have been mastered.

Sarura wako

Doh is C
 ♩ = 100

CALL

Sa ru ra wa ko wa ngu mu tsvu ku

RESPONSE

Ka de ya de ya ne ndo ro che na ka de ya

4

a no ga ra ku mu sha

de ya ne ndo ro che na ka de ya de ya ne ndo ro che na

7

a no dya nho pi

ka de ya de ya ne ndo ro che na

9

ndimu to re he re ha ndei Dar lie.

to ra zva ko u sa mbo nya ra.

Song 16: Sarura wakho (Transcribed by author)

Sarura wako is a song that talks about choosing your partner. It emphasises the need to have proper relationships between opposite sex. The song is a call response piece that is arranged here

for ensemble playing. At this level the emphasis is now on playing together all the different rhythms learnt in the different levels.

General observation for beginner level 3 songs

In level 3 the rhythms become more and more complex. Dotted note rhythms and rests are introduced. The semiquaver comes into the picture occasionally to give the gallopy African feel in recorder. Intervallic leaps of up to a 6th can be used with the students. In this level call and response rhythms can be introduced in preparation for recorder ensembles with an African touch. Recorder playing can also be accompanied by singing here so as to give the player direction in the complicated rhythms as well as to make learning fun.

4.7 Conclusion

The rhythm and tempo of the songs discussed here may vary from region to region due to the fact that the songs have been transferred orally from generation to generation and original rhythms may be diluted but the songs' educational uses remain core in their existence. Karl Orff and Kodaly Methods of music education emphasize the use of play and folk songs in teaching young children. These songs can be used as a very powerful tool in teaching recorder to beginners. The rhythms give a catchy appeal to young players. The melodic intervals don't go beyond a Perfect 5th and this means the notes are closed up and easy for the beginners to articulate. The songs' repetitive nature makes them even more suitable for use in teaching recorder to beginners.

CHAPTER 5

5.0 Summary, Conclusions and Recommendations

5.1 Summary

The purpose of the study was to collect, transcribe analyze and document children's play songs that can be used in the teaching of recorder to beginner students in Zimbabwean schools. The study was a survey research in qualitative form. Purposive sampling was used to come up with a group of respondents who were then given questions to respond to. Focus group interviews were conducted to gather data. The songs collected were transcribed, then analyzed by the author.

The findings of the study revealed that recorder music used in schools is western based. Music books that are currently being used to teach recorder have western repertoires. The teachers were trained to teach the instrument using western based approaches hence they are comfortable teaching recorder using western repertoires as the rhythms are not as complex as African rhythms. The researcher collected 16 game songs that he transcribed for use in the teaching of recorder. The songs collected were analyzed and arranged from simple to complex by way of their rhythms. Three levels were then created and named beginner level 1 songs to beginner level 3 songs. Level 1 songs have easy African rhythms for beginner level 1 students. Music teachers can use game songs in the teaching of the recorder from an African music teacher perspective.

5.2 Conclusions

It can be concluded that the factors that influence the choice of music repertoire for beginner recorder learners are still rooted in colonial ideologies. Most recorder music text books in use in

schools bear the evidence of an era that is still dominant in the Zimbabwean education system. Teachers colleges are still producing ‘colonized’ teachers who can’t appreciate their own rhythmic structures of music. The teaching and learning approaches that educators are using in schools in Zimbabwe are still very much western oriented.

It can also be concluded that game songs can be effective in teaching the recorder and other aspects of music as seen in the songs analysed. The game songs collected represent just a dot in the ocean of songs available for use as resources to teach recorder in our own African context. It is very possible to collect and document our own game songs to use in the music classroom.

5.4 Recommendations

5.4.1 Recommendations for Practice

1. The teaching and learning of recorder should be made compulsory in primary schools.
2. Children game songs should be highlighted in the new curriculum as the basis of learning musical instruments.
3. Recorder education curriculum in Teachers’ colleges and Universities should encourage the use of indigenous game songs in the mastery of the instrument.

5.4.2 Recommendations for Study

There is need to expand this study by undertaking a research to collect, transcribe and document game songs of different languages from the various ethnic groups of Zimbabwe so as to give each ethnic group equal opportunities to learn the recorder using its own language.

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APPENDIX 1

Group interview guide

- ✚ Explain purpose of the discussion and the duration (30mins)
 - ✚ Obtain consent from the respondents for the Audio recording and encourage the respondents that there are no right or wrong answers.
 - ✚ Assure the participants of confidentiality and freedom to express themselves honestly.
-

INTRODUCTION

- Researcher gives a brief history about himself to the group and tells about your daily his daily roles and responsibilities as a music educator?

Group focus

- Describe to me your typical day at work?
- What instruments do you teach?
 - Please tell us what ages you teach?
- How long have you been a music educator?

Understanding the techniques used by music educators

- What techniques are you aware of that are used by music educators when teaching Recorder? (*Probe for all techniques they know*)
 - Please explain fully what they entail.
- What techniques are you currently using as a music educator for beginners when teaching Recorder? (*Probe for all techniques being used*)
- How effective are the current methods you are using in advancing the elementary musical skills of beginner recorder learners in Zimbabwe?

- Why do you say that?
- What are the factors that influence/ determine the choice of music repertoire for recorder students?
- Can you please share with me the songs that children sing during their playtime on a regular school day.
- How can these songs be collected and documented for use in a classroom setting.
- Can someone in the group sing the songs so that I record and transcribe them for use in teaching the recorder.

Wrap up

- Are there any issues you would like to raise regarding teaching Recorder we did not discuss??

APPENDIX 2

QUESTIONNAIRE

1. How long have you been in the teaching field?

2. Which Grade are you currently teaching?

3. Does your school have playground for lower school?

4. How often do you visit the playground?

5. How do you view inclusion of play time in the curriculum?

6. Can you please list the songs that you hear children sing during play time?

a.

b.

c.

d.

e.

f.

g.

h.

7. Have you ever used these songs in your music lessons? Support your answer

8. In your own words how important are these songs in teaching and learning?

9. How can these songs be saved so that future generations can have resource material to refer to?

