

**A historic overview of oriental solmisation systems followed by  
an inquiry into the current use of solmisation in aural training  
at South African universities**

**by**

**Theunis Gabriël Louw  
(Student number: 13428330)**

***Thesis presented in fulfilment of the requirements for the degree Magister Musicae***

***at***

***Stellenbosch University***



**Department of Music**

**Faculty of Arts and Social Sciences**

**Supervisor: Mr Theo Herbst**

**Co-supervisor: Prof. Hans Roosenschoon**

**Date: December 2010**

## **DECLARATION**

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the owner of the copyright thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Date: 1 November 2010

Copyright © 2010 Stellenbosch University

All rights reserved

## **ABSTRACT**

### **Title:**

A historic overview of oriental solmisation systems followed by an inquiry into the current use of solmisation in aural training at South African universities

### **Description:**

The purpose of the present study is twofold:

- I. In the first instance, it is aimed at promoting a better acquaintance with and a deeper understanding of the generally less well-known solmisation systems that have emerged within the oriental music sphere.

In this regard a general definition of solmisation is provided, followed by a historic overview of indigenous solmisation systems that have been developed in China, Korea, Japan, India, Indonesia and the Arab world, thereby also confirming the status of solmisation as a truly global phenomenon.

- II. The second objective of the study was to investigate the current use of solmisation, and the Tonic Sol-fa system in particular, in aural training at South African universities.

In order to achieve this, an inquiry was conducted by means of a survey which consisted of (a) a survey questionnaire that was sent to designers/instructors/coordinators of aural training modules at relevant South African universities and (b) additional correspondence that was subsequently undertaken with some of these respondents. This was done with the aim of obtaining information regarding the following: (1) the extent to which solmisation is still being employed in this context; (2) which solmisation systems or alternative approaches to solmisation are being used; (3) what the respondents' personal motivations are for employing or not employing solmisation; (4) what instruction material is being utilised in either regard; and (5) what the respondents' personal views are regarding the use of solmisation in aural training.

The outcome of the survey confirmed that solmisation, and the Tonic Sol-fa system in particular, is still actively being used in aural training at South African universities, while at the same time providing some insight into the general application thereof in this context. On the whole, the survey also affirmed the continued relevance of solmisation, and the Tonic Sol-fa system in particular, both in the broader South African context and specifically within the context of aural training at South African universities, showing that solmisation continues to be regarded as a valuable aid in the instruction of aural training by the majority of the designers/instructors/coordinators of aural training modules that participated in the survey.

**Keywords:**

solmisation, solmization; sight-singing; oriental solmisation systems – China, Korea, Japan, India, Indonesia, the Arab world; aural training, ear training; solmisation in aural training at South African universities; sight-singing in aural training at South African universities; Tonic Sol-fa, New Curwen Method

# OORSIG

## Titel:

'n Historiese oorsig oor oosterse solmisiestelsels gevolg deur 'n ondersoek na die huidige gebruik van solmisië in gehooropleiding aan Suid-Afrikaanse universiteite

## Beskrywing:

Die doel van die onderhawige studie is tweeledig van aard:

- I. In die eerste plek is dit gemik op die bevordering van beter vertroudheid met en 'n grondiger begrip van die oor die algemeen minder bekende solmisiestelsels wat binne die konteks van oosterse musiek na vore getree het.

In hierdie verband word daar 'n algemene omskrywing van solmisië voorsien, gevolg deur 'n historiese oorsig oor inheemse solmisiestelsels wat ontwikkel is in China, Korea, Japan, Indië, Indonesië en die Arabiese wêreld, en word die status van solmisië as 'n wesenlik wêreldwye verskynsel dan ook daardeur bevestig.

- II. Die tweede doelwit van die studie was om ondersoek in te stel na die huidige gebruik van solmisië, en die *Tonic Sol-fa* stelsel in besonder, in gehooropleiding aan Suid-Afrikaanse universiteite.

Om dit te bewerkstellig, is 'n ondersoek uitgevoer deur middel van 'n opname wat bestaan het uit (a) 'n opnamevraelys wat gestuur is aan opstellers/dosente/koördineerders van gehooropleidingsmodules aan relevante Suid-Afrikaanse universiteite en (b) bykomende korrespondensie wat daaropvolgend onderneem is met van hierdie respondente. Dit is gedoen met die doel om inligting te bekom rakende die volgende: (1) die mate waarin solmisië nog binne hierdie konteks gebruik word; (2) watter solmisiestelsels of alternatiewe benaderings vir solmisië gebruik word; (3) wat die respondente se persoonlike motiverings is vir die gebruik van solmisië al dan nie; (4) watter onderrigmateriaal daar in beide gevalle gebruik word; en (5) wat die respondente se persoonlike siening is ten opsigte van die gebruik van solmisië in gehooropleiding.

Die uitslag van die opname het bevestig dat solmiasie, en die *Tonic Sol-fa* stelsel in besonder, steeds aktief gebruik word in gehooropleiding aan Suid-Afrikaanse universiteite, en het terselfdertyd insig gebied in die algemene aanwending daarvan binne hierdie konteks. In sy geheel het die uitslag van die opname dan ook die voortgesette relevansie van solmiasie, en die *Tonic Sol-fa* stelsel in besonder, in die breër Suid-Afrikaanse konteks sowel as spesifiek binne die konteks van gehooropleiding aan Suid-Afrikaanse universiteite bevestig, en het dit aangetoon dat solmiasie steeds as 'n waardevolle hulpmiddel in die onderrig van gehooropleiding beskou word deur die meeste van die opstellers/dosente/koördineerders van gehooropleidingsmodules wat aan die opname deelgeneem het.

**Trefwoorde:**

solmiasie; bladsang; oosterse solmiasiestelsels – China, Korea, Japan, Indië, Indonesië, die Arabiese wêreld; gehooropleiding; solmiasie in gehooropleiding aan Suid-Afrikaanse universiteite; bladsang in gehooropleiding aan Suid-Afrikaanse universiteite; Tonic Sol-fa, New Curwen Method

# RÉSUMÉ

## Titre:

Une vue d'ensemble historique de la solmisation asiatique et orientale suivie d'une enquête sur l'usage actuel de la solmisation dans la formation auditive dans les universités sud-africaines

## Description:

Le but de la présente étude est double:

- I. En premier lieu, elle tente de promouvoir une meilleure connaissance et une compréhension plus profonde des systèmes de solmisation généralement moins connus qui se sont développés dans la sphère de la musique asiatique et orientale.

À cet égard on fournit une définition générale de la solmisation, suivi d'une vue d'ensemble historique des systèmes de solmisation indigènes qu'on a développés en Chine, en Corée, au Japon, en Inde, en Indonésie et dans le monde arabe, confirmant ainsi la position de la solmisation en tant que phénomène vraiment mondial.

- II. Le deuxième objectif de l'étude est d'étudier l'usage actuel de la solmisation, et du système *Tonic Sol-fa* en particulier, dans la formation auditive dans les universités sud-africaines.

À cette fin, nous avons mené une enquête au moyen d'un sondage, qui se composait (a) d'un questionnaire que nous avons envoyé aux concepteurs, enseignants et coordinateurs de modules de formation auditive dans les universités sud-africaines pertinentes et (b) d'une correspondance supplémentaire avec quelques-unes des personnes interrogées. Cette correspondance visait à obtenir des renseignements sur les points suivants: (1) la mesure dans laquelle on emploie toujours la solmisation dans ce contexte; (2) quels systèmes de solmisation ou quelles méthodes autres que la solmisation on emploie; (3) quelles sont les motivations personnelles des personnes interrogées d'employer ou de ne pas employer la solmisation; (4) quel matériel pédagogique on emploie dans les deux cas; et (5) quels sont les avis personnels des personnes interrogées sur l'usage de la solmisation dans la formation auditive.

Les résultats du sondage ont confirmé qu'on utilise toujours activement la solmisation, et le système *Tonic Sol-fa* en particulier, dans la formation auditive dans les universités sud-africaines. Les résultats nous permettent en même temps d'avoir une meilleure compréhension de l'application générale de la solmisation dans ce contexte. Dans l'ensemble les résultats ont également confirmé la pertinence continue de la solmisation, et du système *Tonic Sol-fa* en particulier, dans le contexte de l'Afrique du Sud en général et surtout dans le contexte de la formation auditive dans les universités sud-africaines. Il s'avère que la solmisation est encore considéré comme une aide de valeur dans la formation auditive par la majorité des concepteurs, des enseignants et des coordinateurs de modules de formation auditive qui ont participé au sondage.

**Mots clés:**

solmisation; déchiffrage chanté; systèmes de solmisation asiatiques et orientaux – la Chine, la Corée, le Japon, l'Inde, l'Indonésie, le monde arabe; formation auditive; la solmisation dans la formation auditive dans les universités sud-africaines; le déchiffrage chanté dans la formation auditive dans les universités sud-africaines; Tonic Sol-fa ; New Curwen Method

## **ACKNOWLEDGMENTS**

I would like to extend my sincere thanks to the following people for their help in bringing the present study to completion:

1. Mr Theo Herbst;
2. Prof. Hans Roosenschoon;
3. Prof. Maria Smit;
4. Mrs Karin Maritz;
5. Prof. Zelda Potgieter;
6. Prof. Anri Herbst;
7. Dr Catherine du Toit;
8. and everyone who was willing to give up their time to participate in the survey.

# TABLE OF CONTENTS

Declaration .....	i
Abstract .....	ii
Oorsig .....	iv
Résumé.....	vi
Acknowledgments .....	viii
List of figures .....	xiii
List of acronyms and abbreviations .....	xv
Key to the denotation of pitch.....	xviii
Chapter 1: Circumscription of research.....	1
1.1 Background and rationale .....	1
1.2 Research design, -methods and -objectives .....	26
1.3 Research ethics.....	28
Chapter 2: A historic overview of oriental solmisation systems.....	30
2.1 A general definition of solmisation .....	30
2.2 Oriental solmisation systems.....	33
2.2.1 China .....	34
2.2.2 Korea .....	43
2.2.3 Japan .....	47
2.2.4 India.....	57
2.2.5 Indonesia.....	66

2.2.6	The Arab world .....	74
2.3	Conclusion.....	79
Chapter 3:	The current use of solmisation in aural training at SA universities .....	81
3.1	Survey criteria and -questionnaire.....	81
3.2	SA universities and responses to the SQ and additional correspondence .....	82
3.2.1	Cape Peninsula University of Technology.....	84
3.2.2	Central University of Technology, Free State.....	84
3.2.3	Durban University of Technology.....	84
3.2.4	Nelson Mandela Metropolitan University .....	85
3.2.5	North-West University .....	90
3.2.6	Rhodes University .....	93
3.2.7	Stellenbosch University .....	94
3.2.8	Tshwane University of Technology.....	100
3.2.9	University of Cape Town .....	103
3.2.10	University of Fort Hare .....	106
3.2.11	University of the Free State .....	107
3.2.12	University of Johannesburg .....	111
3.2.13	University of KwaZulu-Natal .....	111
3.2.14	University of Limpopo.....	114
3.2.15	University of Pretoria .....	114
3.2.16	University of South Africa.....	116

3.2.17	University of Venda .....	117
3.2.18	University of the Western Cape .....	117
3.2.19	University of the Witwatersrand .....	118
3.2.20	University of Zululand .....	120
3.2.21	Vaal University of Technology .....	121
3.2.22	Walter Sisulu University for Technology and Science .....	122
3.3	Summary of survey outcome .....	122
3.3.1	Survey questionnaire .....	122
3.3.2	Additional correspondence .....	124
3.4	Conclusion .....	128
Chapter 4:	Areas for future research .....	129
Source list	.....	131
(1)	Printed- and online sources with author .....	131
(2)	Online sources without author .....	156
(3)	Online database searches .....	177
(4)	Correspondents .....	191
(5)	Survey respondents .....	192
Appendix A:	OCLC search results .....	197
Appendix B:	Survey questionnaire .....	227
Appendix C:	Relevant programmes and constituent modules at SA universities .....	232
(1)	Nelson Mandela Metropolitan University .....	233

<b>(2) North-West University.....</b>	<b>237</b>
<b>(3) Rhodes University.....</b>	<b>239</b>
<b>(4) Stellenbosch University.....</b>	<b>240</b>
<b>(5) Tshwane University of Technology.....</b>	<b>242</b>
<b>(6) University of Cape Town.....</b>	<b>243</b>
<b>(7) University of the Free State .....</b>	<b>249</b>
<b>(8) University of KwaZulu-Natal .....</b>	<b>250</b>
<b>(9) University of Pretoria .....</b>	<b>256</b>
<b>(10) University of the Witwatersrand.....</b>	<b>257</b>

## LIST OF FIGURES

It should be noted that no distinction is made in the present study between *figures* and *tables*. All examples, be they illustrations, tables, notation examples *etc.*, are listed as *figures*.

Figure 1	Summary of OCLC-WorldCatDissertations search results .....	20
Figure 2	List of Appendix A entries relating to solmisation and/or solfège .....	22
Figure 3	Ideographs, names and identified western pitches of the 12 <i>lü</i> notes .....	37
Figure 4	Ideographs and names of the notes of the Chinese pentatonic scale .....	38
Figure 5	Ideographs, names and identified western pitches of the 9 <i>gongche</i> notes .....	42
Figure 6	Chinese and Korean names for the 9 <i>gongche</i> notes .....	44
Figure 7	Chinese and Korean names for notes of the pentatonic scale .....	45
Figure 8	<i>Syögyöng pyölgok</i> written in Korean <i>chöngganbo</i> notation .....	46
Figure 9	3-strand notation used for the <i>hichiriki</i> in Japanese <i>gagaku</i> music .....	49
Figure 10	<i>Shōga</i> for the <i>ryūteki</i> and <i>hichiriki</i> in <i>gagaku</i> music .....	52
Figure 11	Vocal notation from the <i>nō</i> drama <i>Momiji-gari</i> .....	56
Figure 12	Solmisation syllables of the 7 <i>svara</i> outlined in the <i>Nāṭyaśāstra</i> .....	62
Figure 13	Solmisation syllables of the 7 <i>svara</i> in Devanagari and Tamil script.....	63
Figure 14	Example of the interpolation of solmisation syllables into a <i>rāga</i> section .....	65
Figure 15	Map of present-day Indonesia.....	67
Figure 16	The 5 syllables of the Balinese solmisation system.....	72
Figure 17	The Arab solmisation system reported by Meninski and La Borde.....	77
Figure 18	SA universities examined for the present study .....	83
Figure 19	Answers from the SQ completed by SR 1 at NMMU .....	86

<b>Figure 20</b>	<b>Answers to further questions addressed to SR 1 at NMMU.....</b>	<b>88</b>
<b>Figure 21</b>	<b>Answers from the SQ completed by SR 2 at NWU.....</b>	<b>91</b>
<b>Figure 22</b>	<b>Answers from the SQ completed by SR 3 at RU.....</b>	<b>94</b>
<b>Figure 23</b>	<b>Answers from the SQ completed by SR 4 at SU.....</b>	<b>95</b>
<b>Figure 24</b>	<b>Answers to further questions addressed to SR 4 at SU.....</b>	<b>97</b>
<b>Figure 25</b>	<b>Answers from the SQ completed by SR 5 at SU.....</b>	<b>97</b>
<b>Figure 26</b>	<b>Answers to further questions addressed to SR 5 at SU.....</b>	<b>98</b>
<b>Figure 27</b>	<b>Answers from the SQ completed by SR 6 at SU.....</b>	<b>99</b>
<b>Figure 28</b>	<b>Answers from the SQ completed by SR 7 at TUT.....</b>	<b>101</b>
<b>Figure 29</b>	<b>Answers from the SQ completed by SR 8 at TUT.....</b>	<b>102</b>
<b>Figure 30</b>	<b>Answers from the SQ completed by SR 9 at UCT.....</b>	<b>103</b>
<b>Figure 31</b>	<b>Answers to further questions addressed to SR 9 at UCT.....</b>	<b>105</b>
<b>Figure 32</b>	<b>Answers from the SQ completed by SR 10 at UFS.....</b>	<b>108</b>
<b>Figure 33</b>	<b>Answers to further questions addressed to SR 10 at UFS.....</b>	<b>109</b>
<b>Figure 34</b>	<b>Answers from the SQ completed by SR 11 at UKZN.....</b>	<b>112</b>
<b>Figure 35</b>	<b>Answers from the SQ completed by SR 12 at UP.....</b>	<b>115</b>
<b>Figure 36</b>	<b>Answers from the SQ completed by SR 13 at Wits.....</b>	<b>119</b>
<b>Figure 37</b>	<b>Summary of the answers to Question 1 of the SQ.....</b>	<b>123</b>

## LIST OF ACRONYMS AND ABBREVIATIONS

It should be noted that the acronyms used in the present study to refer to (a) institutions/organisations and/or (b) academic programmes offered by them may not in all instances necessarily be the official acronyms used by the entities in question. As such, acronyms are employed expedientially in the present context for the sake of greater clarity of text.

A	answer
ABRSM	The Associated Board of the Royal Schools of Music
ACDA	American Choral Directors Association
ALA-LC	American Library Association – Library of Congress
AD	<i>anno Domini</i>
BC	before Christ
BLIC	British Library Integrated Catalogue
BMus	<i>Baccalaureus Musicae</i> / Bachelor of Music
BMus Ed	<i>Baccalaureus Musicae Educationis</i> / Bachelor of Music in Education
BMus Hons	<i>Baccalaureus Musicae Honoris</i> / Bachelor of Music Honours
C	Correspondent
<i>ca.</i>	<i>circa</i> / about, around, approximately
<i>cf.</i>	<i>confer</i> / compare
CPUT	Cape Peninsula University of Technology
CUT	Central University of Technology, Free State
DMA	Doctor of Musical Arts
DMus	<i>Doctor Musicae</i> / Doctor of Music
DMus Ed	<i>Doctor Musicae Educationis</i> / Doctor of Music in Education
DUT	Durban University of Technology
<i>etc.</i>	<i>et cetera</i> / and so on
<i>fl.</i>	<i>floruit</i> / he or she flourished
FRG	<i>Bundesrepublik Deutschland</i> / Federal Republic of Germany
<i>i.e.</i>	<i>id est</i> / that is (to say); in other words
MA	<i>Magister Artium</i> / Master of Arts
MEd	<i>Magister Educationis</i> / Master of Education
MMus	<i>Magister Musicae</i> / Master of Music
MSc	<i>Magister Scientiae</i> / Master of Science
NMMU	Nelson Mandela Metropolitan University

NWU	North-West University
OCLC	Online Computer Library Center
ODS	Online Database Search (Plural: ODSes)
OS	Online Source (Plural: OSs)
PCM	Performer's Certificate in Music
PCO	Performer's Certificate in Opera
PDM	Performer's Diploma in Music
PDO	Performer's Diploma in Opera
Q	question
PhD	<i>Philosophiae Doctor / Doctor Philosophiae / Doctor of Philosophy</i>
RU	Rhodes University
RULS	Rhodes University Licentiate Diploma in School Music
SA	South Africa
SACM	South African College of Music
SQ	survey questionnaire (Plural: SQs)
SR	Survey Respondent (Plural: SRs)
SU	Stellenbosch University
TLD	Teacher's Licentiate Diploma in Music
TUT	Tshwane University of Technology
UCT	University of Cape Town
UFH	University of Fort Hare
UFS	University of the Free State
UK	United Kingdom
UJ	University of Johannesburg
UL	University of Limpopo
UKZN	University of KwaZulu-Natal
UP	University of Pretoria
UNISA	University of South Africa
Univen	University of Venda
URL	Uniform Resource Locator (Plural: URLs)
USA	United States of America
UWC	University of the Western Cape
UZ	University of Zululand
VUT	Vaal University of Technology

Wits	University of the Witwatersrand
WSOA	Wits School of Arts
WSU	Walter Sisulu University for Technology and Science

## KEY TO THE DENOTATION OF PITCH

It should be noted that, in identifying to absolute pitches on the staff, the following approach is used in the present study (*cf.* Ottermann & Smit 2000:281):

The image displays two musical staves illustrating pitch notation. The first staff, in bass clef, shows a sequence of pitches: C, D, E, F, G, A, B, c, d, e, f, g, a, b. The second staff, in treble clef, shows a sequence of pitches: c<sup>1</sup>, d<sup>1</sup>, e<sup>1</sup>, f<sup>1</sup>, g<sup>1</sup>, a<sup>1</sup>, b<sup>1</sup>, c<sup>2</sup>, d<sup>2</sup>, e<sup>2</sup>, f<sup>2</sup>, g<sup>2</sup>, a<sup>2</sup>, b<sup>2</sup>.

In contrast, the term *pitch class* is employed as a collective term for all pitches with the same letter name, regardless of the octave in which they are situated (Griffiths 2009 and Roeder 2009). The term *pitch class A*, for example, therefore refers to A, a, a<sup>1</sup>, a<sup>2</sup>, a<sup>3</sup> etc. as a group.

# CHAPTER 1: CIRCUMSCRIPTION OF RESEARCH

## 1.1 Background and rationale

From July 2004 AD to May 2007 AD I<sup>1</sup> was the designer of and lecturer for the aural training modules in the BMus programmes at the Department of Music at Stellenbosch University (SU). When I took over these modules, I revised the course content and introduced the use of solmisation<sup>2</sup> into the aural training syllabus. This entailed adopting the use of the Tonic Sol-fa system as an aid in the instruction of sight-singing from staff notation.

I subsequently made extensive use of Tonic Sol-fa<sup>3</sup> in my teaching approach and went on to employ this system in instructing members of the South African National Defence Forces in aural training. From May 2007 AD to October 2007 AD the latter group of students followed a number of modules in collaboration with the Music Certificate Programmes being offered by the Department of Music at SU. The Music Certificate Programmes also incorporate the Department's BMus Foundation Programme. At present, I continue to make use of solmisation in the form of the Tonic Sol-fa system in instructing my private recorder and flute pupils in sight-singing from staff notation as part of the aural training component of their lessons.

Through my use of solmisation in the form of the Tonic Sol-fa system I have been able to observe the value of sight-singing on Tonic Sol-fa syllables in aural training. I have seen how effective it is in helping students to develop their inner hearing, that is, the ability to form in one's mind an aural image or impression of what performed music may look like in notated form, and of what written music may sound like if it were performed. It is this ability that, on the one hand, enables students to make sense

---

<sup>1</sup> In the present study, the personal pronoun *I* should be regarded as referring to the present researcher in all instances except where answers obtained from survey respondents are recounted and/or quoted.

<sup>2</sup> It should be noted that this term is given as *solmization* in many sources, for example Apel (1976:786), Hughes & Gerson-Kiwi (2001:644), Scholes (1967:966) and Tulloch (1996:1477). In view of the fact that it is given as *solmisation* in Geddie (1968:1050) and Ottermann & Smit (2000:225), together with the fact the term is etymologically derived from the French word *solmisation* (Tulloch 1996:1477), the term is written as *solmisation* in the present thesis. It may also be useful to take note of the equivalents of this term in a number of other Romance and Germanic languages: (1) *solmisatio* or *solmizatio* in Latin; *solmisazione* in Italian; *solmisation* in French; *Solmisation* in German; *solmisatie* in Dutch; and *solmisasie* in Afrikaans (Arntzenius *et alii* 1957:588, Ottermann & Smit 2000:225 and Ruhnke 1998:1561). Etymologically, the term *solmisation* is of course constructed from the very tools of its trade, namely 2 of the solmisation syllables first introduced in the hexachordal Guidonian solmisation system, respectively *sol* and *mi* (Tulloch 1996:1477).

<sup>3</sup> In the present study, the terms (a) *the Tonic Sol-fa system* and (b) *Tonic Sol-fa* are used interchangeably. Although the name *Tonic Sol-fa* is also encountered as *Tonic sol-fa* and *tonic sol-fa*, especially in online database searches, it is written with 2 capital letters as *Tonic Sol-fa* in the present study since it is given as such in the Tonic Sol-fa sources that were examined (Curwen [1875], [1901] & 1901 and Rodger [1935]) and by Rainbow (2001-E:603-607).

of aurally perceived music and, on the other, helps them to form a mental aural impression of music perceived solely in notated form.

I have seen how sight-singing on Tonic Sol-fa syllables promotes the development of inner hearing by helping students to learn to visualise the pitches in sight-singing material, how it gradually helps them to improve their dictation skills, and how the use of Tonic Sol-fa helps them to improve their ability to detect and correct faulty intonation. Most importantly, however, I have observed the ability of Tonic Sol-fa to consolidate in students a greater sense of tonality and how this, in turn, increasingly helps them to place perceived sounds and sound structures more clearly within their tonal and harmonic context.

As a result of my use of solmisation in the form of the Tonic Sol-fa system, I began to wonder about the broader history of solmisation, not only with regard to the more familiar western solmisation systems of which Tonic Sol-fa is a distinct example, but even more specifically with respect to the generally less well-known indigenous solmisation systems that have emerged outside of Europe in Asia and the Middle East.<sup>4</sup> Furthermore, having employed solmisation in the form of the Tonic Sol-fa system in aural training at a South African (SA)<sup>5</sup> university, I began to wonder to what extent solmisation, and the Tonic Sol-fa system in particular, is currently still being used within this context at relevant SA universities.

In this regard, however, one may well pose the following question: What the point would be of doing research concerning (a) the history of solmisation and/or (b) the current use of solmisation, and the Tonic Sol-fa system in particular, in aural training at SA universities?

One could ask, for example, whether solmisation systems that have been developed in centuries past and that were conceived with music needs quite different from our own in mind, are in any way still

---

<sup>4</sup> In the present study, the term (a) *western solmisation systems* refers to solmisation systems that have been developed in Europe, including ancient Greece and places outside of Europe where European culture and -music systems predominate, specifically for use in conjunction with European music systems. In contrast, the term (b) *oriental solmisation systems* is used to refer to indigenous solmisation systems that have been developed in Asia and the Middle East for use in conjunction with indigenous oriental music systems. As such, the latter term excludes western solmisation systems that have been adopted and/or adapted for use within the context of oriental music. Thus, the terms (a) *oriental solmisation systems* and (b) *western solmisation systems* are used in the present study to refer to the 2 distinct spheres of solmisation that form part of solmisation as a truly global phenomenon. It should, however, be noted that the adjectives *oriental* and *western* are written with small letters in the present thesis while their corresponding proper nouns, namely *the Orient* and *the West*, are written with capital letters.

<sup>5</sup> In the present study, both (a) the proper noun *South Africa* and (b) the adjective *South African* should be understood as referring and pertaining only to the Republic of South Africa.

relevant today. The Tonic Sol-fa system in particular could, after all, easily be spurned as an archaic system that can result in dependence on Tonic Sol-fa notation and which, as such, does not promote conversance with staff notation. And if solmisation and Tonic Sol-fa can indeed be shrugged off as representing antiquated approaches to music training, would an inquiry into their current use in aural training at SA universities not be an entirely futile undertaking?

In response to such questions I would in the first instance say emphatically that one simply cannot dismiss either solmisation in general or the Tonic Sol-fa system in particular as being archaic and irrelevant or as no longer having a place in music training. Secondly, in order to substantiate this assertion and affirm the relevance and validity of the present study, I would like to advance the following points of corroboration:

- (1) The many published articles that provide evidence of the active and continued use of solmisation and Tonic Sol-fa (ACDA 2002-A, ACDA 2002-B, ACDA 2002-C, ACDA 2002-D, ACDA 2002-E, ACDA 2004, Armstrong 2001, Broeker 2006, Brummett 2004, Cetto & Dietrich 2003, Colla 2001, De Vries 2001, Elliott 2000, Foulkes-Levy 2006, Goldberg 1999, Gregoryk 2006, Guelker-Cone 1998, Heslop 1996, Hiley 1980, Loeb van Zuilenburg 1981, McClung 2006-A, McClung 2006-B, Nelson 2007, Newlin 2006, Oost-Zinner & Tucker 2006, Organization of American Kodály Educators 2003, Pimenov & Sipatoff 1999, Proctor 2001, Rawlins 2005/2006, Sisterhen 2006, Skeens 2000, Stevens 1997 and Taggart 1997).
- (2) The continued and recognised use of movable-doh<sup>6</sup> solmisation as part of the Kodály Method, both in Hungarian schools and in many other parts of the world, which uses an approach that is based on the Tonic Sol-fa system and also incorporates the use of the Tonic Sol-fa hand signs<sup>7</sup>

---

<sup>6</sup> In the present study, the adjectives (a) *movable-doh* and *fixed-doh* are used in preference to (b) *movable-do* and *fixed-do*. Although this usage reflects the orthography of *doh* as found in the Tonic Sol-fa system (Curwen [1875], [1901] & 1901 and Rodger [1935] and Rainbow 2001-E:603), the terms *movable-doh* and *fixed-doh* are used in the present context as general terms to distinguish between 2 contrasting approaches to solmisation and, as such, are not specifically or exclusively linked to the Tonic Sol-fa system. The term *movable-doh* should therefore be understood as a broader term encompassing all relative solmisation systems, that is, in which individual solmisation syllables are not immovably affixed to specific pitch classes. By the same token, the term *fixed-doh* should be understood as embracing all absolute solmisation systems, that is, in which each solmisation syllable is always associated with the same pitch class. The Tonic Sol-fa system, for example, is a movable-doh solmisation system since the syllable *doh* is always assigned to the tonic of the major key in question, irrespective of which major key it may be. A fixed-doh solmisation system, in contrast, would for example always use the syllable *doh* in connection with pitch class C regardless of the key. See Apel (1976:786) for further observations regarding the distinction between movable-doh- and fixed-doh solmisation systems.

<sup>7</sup> Choksy (1974:20) and Szőnyi (1973:20-21) point out that a number of the Tonic Sol-fa hand signs were slightly modified when they were incorporated into the Kodály Method. An illustration of the original Tonic Sol-fa hand signs is given in Curwen (1901:iv, 2-3, 14, 16 & 24-25), Rainbow (2001-E:606) and Rodger ([1935]:vii), while Choksy (1974:20-21) and

(Choksy 1974:20, Rainbow 2001-E:603 & 605-606 and Szőnyi 1973:20). A particularly important aspect of the Kodály Method is the ubiquitous use that it currently enjoys in Hungary (C 1-A).

- (3) The continued use of solmisation in aural training and related modules by leading international tertiary music institutions such as the Juilliard School<sup>8</sup> (OS 26-B to 26-G) and Berklee College of Music<sup>9</sup> (OS 34-B to 34-H) in the United States of America (USA), and the Liszt Academy of Music<sup>10</sup> (C 1-A and OS 35-D to 35-F) and the Zoltán Kodály Pedagogical Institute of Music<sup>11</sup> in Hungary (OS 29-C to 29-I).
- (4) The lack of serious and substantial recent debates regarding the use of Tonic Sol-fa.

The most recent debates of this kind date back to the 1910s and 1920s (Educational Council 1925, Fuller-Maitland 1921, Harris 1918, Whittaker 1922, Whittaker 1924, Whittaker 1925 and Whybrow *et alii* 1925), and these give no clear indication that either side relinquished their position. Apart from this, it is important to realise that these debates centred around a Tonic Sol-fa system that was still predominantly based on the use of Tonic Sol-fa notation.<sup>12</sup>

It is significant that some of the most influential earlier texts that discuss the workings of Tonic Sol-fa in detail employ only Tonic Sol-fa notation in their exposition of the system.<sup>13</sup> This has had the rather unfortunate effect of rendering such sources less accessible, if not entirely unintelligible, to someone only trained in staff notation.<sup>14</sup> While this may not be particularly

---

Szőnyi (1973:21) show the hand signs as used in the Kodály Method. It should be noted that, whereas Curwen (1901:iv & 2), Rainbow (2001-E:605-606) and Rodger ([1935]:vii) refer to the original Tonic Sol-fa hand signs as *manual signs*, those of the Kodály Method are called *hand signs* by Choksy (1974:20-21 *et alibi*) and *hand-signs* by Szőnyi (1973:20 *et alibi*). In the present study, however, the term *hand signs* (Singular: *hand sign*) is preferred.

<sup>8</sup> Home page: OS 26-A

<sup>9</sup> Home page: OS 34-A

<sup>10</sup> Home page: OS 35-A

<sup>11</sup> Home page: OS 29-A

<sup>12</sup> See Rainbow (2001-E:604-605) for a concise overview of Tonic Sol-fa notation as it was originally used, notably with most examples given in both Tonic Sol-fa notation and staff notation. For a more detailed exposition of the workings of Tonic Sol-fa notation, however without parallel illustration in staff notation, see Curwen (1901:1-130) and Rodger ([1935]:1-51).

<sup>13</sup> Prominent examples are Curwen ([1875]) and Rodger ([1935]), the latter being of particular significance in the SA context. On the cover- and title page of this publication it is indicated that, at the time of publication, James Rodger was the Registrar of the Cape Education Department. Apart from thereby giving an indication of the degree of official recognition enjoyed by the Tonic Sol-fa system in the Cape at that time, it underlines the importance of this publication with regard to the dissemination of the Tonic Sol-fa system and its notation in SA.

<sup>14</sup> Admittedly, some publications were aimed at making staff notation accessible to those trained only in Tonic Sol-fa notation. A notable example of this is Curwen ([1901]), but this publication presupposes conversance with Tonic Sol-fa notation. Although John Curwen emphasises in the Preface that staff notation – which he calls *Common Notation* – “*has to be learnt by all who wish to study the vast stores of music which it enfolds*”, he still recommends some degree of training in the Tonic

surprising, it is utterly astonishing that such an exclusive use of Tonic Sol-fa notation is actually the result of a fundamental misunderstanding of the nature and true purpose of solmisation.

Solmisation was never originally conceived as a notation system that could be used as an alternative to staff notation (Hughes & Gerson-Kiwi 2001:644). It was intended to provide a method of aural recognition (Hughes & Gerson-Kiwi 2001:644), that is, a system aimed at helping the musician in making sense of staff notation.<sup>15</sup> It is notable that John Curwen (1816 AD - 1880 AD) himself originally intended Tonic Sol-fa initials to be used only as a device through which the beginner could approach music (Rainbow 2001-E:603-604).<sup>16</sup> In Curwen's case, however, a number of factors contributed to him developing a preference for the exclusive use of Tonic Sol-fa notation.

It must be understood that John Curwen's music activities were motivated more by social- and religious aims, than specifically by a desire to further the aims of music education. As a Congregationalist minister<sup>17</sup>, his work was primarily aimed at (a) making music accessible to the poor and at (b) placing music in a better position to be of service to the church (Colles *et alii* 2001:787 and Rainbow 2001-E:603-604). And in this regard, Curwen<sup>18</sup> was increasingly swayed

---

Sol-fa system and Tonic Sol-fa notation as a precursor to studying staff notation (Curwen ([1901]:Preface). Another notable Tonic Sol-fa source, Curwen (1901), also discusses staff notation (p. 268-345) and makes more extensive use of it, giving examples in both Tonic Sol-fa notation and staff notation in the chapters dealing with such aspects of music as *Voice Training* (p. 131-178), *Musical Form* (p. 179-234), *Expression* (p. 235-250) and *Harmony* (p. 251-267). However, in the 1st chapter, which consists of *The Standard Course* in the Tonic Sol-fa system (p. 1-130), only Tonic Sol-fa notation and hand signs are used in discussing the workings of the system. Although the subsequent exposition of staff notation (p. 268-345) gives examples only in staff notation, it echoes Curwen ([1901] Preface) in recommending (Curwen 1901:268) and essentially presupposing training in the Tonic Sol-fa system and Tonic Sol-fa notation prior to beginning the study of staff notation.

<sup>15</sup> See 2.1 (p. 30) for a discussion of the nature and function of solmisation.

<sup>16</sup> See Rainbow (2001-E:603-604) for a historic overview of the development and dissemination of the Tonic Sol-fa system, and Colles *et alii* (2001:787) and Rainbow (2001-E:603-606) for an account of John Curwen's leading rôle in this regard. It should, however, be noted that Curwen originally based his Tonic Sol-fa system on a method published in 1835 by the Norwich schoolmistress, Sarah Anna Glover (1786 AD – 1867 AD), under the title *Scheme for Rendering Psalms Congregational* (Colles *et alii* 2001:787, Rainbow 2001-B:23 and Rainbow 2001-E:603). An overview of Glover's method can be found in Rainbow (2001-B:23, 2001-C:70 and 2001-E:603), with Rainbow (2001-E:603) also outlining a few of the modifications Curwen made to it. It is notable that Curwen specifically named his version *Tonic Sol-fa* in order to stress its key-centred nature and thereby distinguish it from the fixed-doh approach which John Hullah had introduced from France and was teaching at that time (Curwen [1875]:88 and Rainbow 2001-E:603). See Rainbow (2010) for more information on Hullah's work in this regard.

<sup>17</sup> After his first appointment, as assistant minister at Basingstoke in 1838, Curwen continued to work as a minister until a breakdown in health from overwork necessitated a temporary resignation from his ministry in 1856. After a further breakdown in 1864, however, he permanently resigned his ministry in order to devote all his energy to the Tonic Sol-fa movement and the publishing firm, J. Curwen & Sons, which he had founded in 1863 (Colles *et alii* 2001:787 and Rainbow 2001-E:606).

<sup>18</sup> It must be emphasised that all references to Curwen in the present thesis refer to (the Rev.) John Curwen (1816 AD - 1880 AD), and not to his son, John Spencer Curwen (1847 AD - 1916 AD) (Colles *et alii* 2001:787-788 and Rainbow 2001-E:603).

by the rather more pragmatic consideration that Tonic Sol-fa notation could be printed at much less cost than staff notation (Rainbow 2001-E:604). Rainbow (2001-E:604) observes that, over time, this rendered him less inclined to urge his followers to undertake the complementary study of staff notation.

Although one can understand the motivations behind the change in Curwen's attitude towards the study of staff notation, it had the regrettable effect of producing vast numbers of Tonic Sol-fa students who were completely untrained in staff notation and, as such, wholly dependent upon publications of music in Tonic Sol-fa notation (Rainbow 2001-E:604).<sup>19</sup> Rainbow (2001-E:604) indeed points out that this failure to integrate instruction in the Tonic Sol-fa system with an understanding of staff notation not only (a) steered many of Curwen's followers into a musical dead end, but was (b) ultimately responsible for bringing the Tonic Sol-fa system itself into disrepute.

If one takes into account these points with regard to the Tonic Sol-fa system and its notation, one could certainly argue that a present-day inquiry into the use of Tonic Sol-fa as a mental aid in aural training would not be an irrelevant undertaking. Indeed, in the SA context the relevance of such an undertaking is even further underlined by the fact that in around 1939 Cyril Wright, then the Music Organiser of the Natal Education Department (Malan 1986:510 and Wright [1939]-A:iii, [1939]-B:iii & [1944]:iii), published a set of 3 books under the title *The Step Scheme in Music Exercise*<sup>20</sup> (Malan 1986:511 and Wright [1939]-A, [1939]-B & [1944]). These publications can be regarded as being significant on a number of grounds.

In the first instance, they are structured in such a way as to provide parallel instruction in Tonic Sol-fa notation and staff notation. In actual fact, each Step is structured as a series of alternating sections in Tonic Sol-fa notation and staff notation. This is done in such a way that new principles and concepts are typically introduced and practised by means of Tonic Sol-fa syllables/notation,

---

See Colles *et alii* (2001:787-788) for biographical information concerning John Curwen and the various other members of this English family of music educationists and music publishers.

<sup>19</sup> Rainbow (2001-E:606), for example, mentions an estimate of 1890 AD which claimed that more than 39 000 copies of the edition of Handel's *Messiah* in Tonic Sol-fa notation had already been sold by that time.

<sup>20</sup> Wright ([1939]-A:iv, [1939]-B:v & [1944]:iv) refers to these 3 books as *music-readers*, and states that their purpose is "to provide material for individual and classwork in sight-singing".

combined with the use of Tonic Sol-fa hand signs and rhythm names<sup>21</sup>. The principles and concepts learnt in this way are then applied to exercises presented in staff notation, notably with the use of Tonic Sol-fa initials as an ancillary aid alongside the staff notation being almost entirely avoided.

This approach of combining instruction in Tonic Sol-fa notation and staff notation in a complementary way in *The Step Scheme in Music Exercise* is indeed quite meaningful. Apart from providing a means of crossing the divide between Tonic Sol-fa notation and staff notation, the fact that these books were published at least a decade after the last serious and substantial debates regarding the use of the Tonic Sol-fa system surely attests to the continued popularity the system enjoyed. It certainly also confirms that the debates of the 1910s and 1920s did not conclusively settle the argument in favour of or against the Tonic Sol-fa system.

Furthermore, Wright himself points out 3 important aspects of the contents of the 3 books of *The Step Scheme in Music Exercise*. Firstly, in the foreword to the teacher at the beginning of each book, he mentions that the material contained in the 3 books is structured in such a way as to follow “logically and systematically” the introduction of the various metric/rhythmic and melodic aspects of music as it is found in the Natal Education Department’s own Step Scheme (Wright [1939]-A:iv, [1939]-B:v & [1944]:iv). This is quite a significant statement in that it gives a strong indication of the official endorsement and support enjoyed by the Tonic Sol-fa system at the time. To this Wright adds that the system outlined in these publications had been implemented in schools “with outstanding success” (Wright [1939]-A:iv, [1939]-B:v & [1944]:iv). Lastly, in the foreword to *Book III*, he points out that the 3 books as structured in such a way as to “cover respectively the work of the Elementary, Higher, and Advanced grades of the sight-singing examinations of the University of South Africa” (Wright [1944]:iv).

---

<sup>21</sup> The rhythm names used in the Tonic Sol-fa system are an anglicised version of the rhythm names that form part of the Galin-Paris-Chev  Method that was developed in France during the 19th century (Bullen 1878:69, Rainbow 2001-A:440, Rainbow 2001-E:606 and Stoverock 1983:21). Rainbow (2001-E:606) notes that, in the Tonic Sol-fa system, these names were at first referred to as *Time Names*, but later came to be called *Rhythm Names*. In the present study, the term *rhythm names* (Singular: *rhythm name*) is preferred. See Lange (1900:597-598), Rainbow (2001-A:440-441) and Stoverock (1983:21 & 36) for a concise overview of the development of the Galin-Paris-Chev  Method of teaching sight-singing, its notation and the rhythm names it employs. Rainbow (2001-A:441) emphasises, however, that the notation system used in this method was intended as a means of approaching staff notation and not as an alternative to it. A more detailed discussion of the Galin-Paris-Chev  Method and its workings, with the exception of the rhythm names, is provided by Bullen (1878:68-93), the latter observing that this system is also often simply called the ‘Chev  Method’ for short (Bullen 1878:69). An outline of the most common rhythm names used in the Tonic Sol-fa system, illustrated by means of staff notation note values, can be found in Rainbow (2001-E:606). A more comprehensive list is given by Curwen (1901:xvi), where the rhythm names are illustrated both in Tonic Sol-fa notation and by means of staff notation note values, and by Rodger ([1935]:59-60).

This emphasises that, although it may no longer be the case, the use of the Tonic Sol-fa system and its notation in conjunction with staff notation not only enjoyed official endorsement in a significant part of SA, but was extensively and purportedly successfully practised in this context in the past. Together with the fact that the sight-singing requirements of independent external examinations such as those offered by UNISA were also taken into account in the structuring of the material, this strongly underlines the relevance of research regarding the current use of the Tonic Sol-fa system in aural training in the SA context.

- (5) The continued use of the Tonic Sol-fa system in Africa, and specifically in SA.

Tonic Sol-fa is of particular significance in SA owing to the ongoing use of Tonic Sol-fa notation as a means of teaching western music to people not trained in staff notation.<sup>22</sup> More detailed research on the use of Tonic Sol-fa in aural training, in particular at SA universities as prominent training centres of music teachers, could therefore be of value to teachers, choral conductors and choirs in SA who are currently still making use of this system.

- (6) The complete revision of the original Tonic Sol-fa system that was undertaken in the 1970s and resulted in the publication of *The New Curwen Method* by W.H. Swinburne for use in schools (Rainbow 2001-E:606-607 and Swinburne 1980, 1981 & 1984).

Rainbow (2001-E:606) points out that the failure to adapt Tonic Sol-fa to the changing music needs at the beginning of the 20th century led to a steady decline of its use in Britain after the 1920s. In contrast to such adaptations of John Curwen's work as in the Kodály Method, the Tonic Sol-fa system itself was allowed to petrify, in particular due to the fact that Curwen's own practice of continually revising his methods was not carried on after his death (Rainbow 2001-E:603-604 & 606). From 1970 AD to 1971 AD, however, a working party was assembled at the University of London Institute of Education with the aim of conducting a re-examination of the original Tonic Sol-fa system in the light of the needs of schools at that time (Rainbow 2001-E:606).

---

<sup>22</sup> See Nell (2009:20-23) regarding (a) the introduction and dissemination of the Tonic Sol-fa system and its notation in SA and (b) the present-day use of Tonic Sol-fa notation in this context, in particular as a choral teaching method. A brief overview of the introduction of Tonic Sol-fa in the Cape of Good Hope followed by more detailed observations regarding its spread to the Eastern Cape may be found in Henning (1976:46-51). It is also worth noting that transcription from Tonic Sol-fa notation to staff notation has recently been added to the requirements for Pregrade 1 to Grade 3 in the 2010 Revised Edition of UNISA – Directorate Music's *Theory of Music Syllabuses*, which comes into effect in 2011 (UNISA – Directorate Music 2010:i, vi-xi, 4, 9, 14 & 20-21).

With regard to possible ways in which the original Tonic Sol-fa system could be revised, the working party came to the following conclusions: (1) that the outdated Tonic Sol-fa notation could be relinquished; (2) that the Tonic Sol-fa syllables and staff notation could be easily integrated; and (3) that sight-singing should be employed as a means of improving aural awareness and not as an end in itself. These findings were communicated to the Tonic Sol-fa College<sup>23</sup> and, as a result, the Curwen Institute was founded in 1974<sup>24</sup> as a collateral body with the purpose of developing and promoting a revised form of the Tonic Sol-fa system in accordance with the recommendations that were made (Rainbow 2001-E:606-607). Revisions were undertaken and finally, after 2 years of experimental use in schools, the revised version of the original Tonic Sol-fa system was published from 1980 to 1984 as *The New Curwen Method* by W.H. Swinburne (Rainbow 2001-E:607 and Swinburne 1980, 1981 & 1984).

The New Curwen Method<sup>25</sup> is set out in 3 books, namely: (1) *Book I – Tonic Sol-fa in Class*; (2) *Book II – Notation: the first steps in sight-reading*; and (3) *Book III – Notation: reading the Stave* (Swinburne 1980, 1981 & 1984). While it still follows Curwen's general principles and continues to make use of hand signs<sup>26</sup>, the New Curwen Method has entirely abandoned the use of Tonic Sol-fa notation (OS 25-B, Rainbow 2001-E:607 and Swinburne 1980:4-5, 1981:1 & 1984:3-4). In the latter's place, the hand signs are employed as an introductory form of notation<sup>27</sup> by moving the hand up and down an empty staff on a blackboard/whiteboard in order to indicate the precise rise and fall of pitch by means of the appropriate hand signs. Importantly, reading from staff notation is introduced from the earliest stages of the method, with part-singing also being brought in shortly thereafter (Rainbow 2001-E:607 and Swinburne 1980:7-8, 18-26 & 29-31). This is all done in

---

<sup>23</sup> Which had been founded by John Curwen in 1869 (Colles *et alii* 2001:787 and Rainbow 2001-E:604).

<sup>24</sup> While Stevens (2008) also gives this date as 1974, Colles *et alii* (2001:787) give it as 1973.

<sup>25</sup> In the present study, the term *The New Curwen Method* is used when referring specifically to the publications by Swinburne (1980, 1981 & 1984). In contrast, the New Curwen Method is used as a broader term that refers to the revised form of the Tonic Sol-fa system as set out in the aforementioned publications. It is noteworthy, however, that Swinburne continues to use the terms *Tonic Sol-fa* (1980:5, 14 & 52, 1981:53 and 1984:77 & 89-90), *the Tonic Sol-fa method* (1980:5) and *Tonic Sol-fa teaching* (1980:5 & 12) to refer to the system set out in *The New Curwen Method*. He also refers to the solmisation syllables that are used in the New Curwen Method as *Tonic Sol-fa syllables* (1980:6-7, 9, 12, 40, 56 & 58 and 1981:1, 6-7, 39-40, 55 & 76) or *Tonic Sol-fa names* (1980:14, 28, 49-50 & 55, 1981:1 and 1984:3 & 7), these syllables being the same as in the original Tonic Sol-fa system (*cf.* (a) Swinburne (1980:4, 6, 13, 19 & 43 and 1984:4) with (b) Curwen (1901:iv, viii, 82-83 & 109-116), Rainbow (2001-E:604-606) and Rodger ([1935]:vii-ix, 39-43)).

<sup>26</sup> It is important to note that the New Curwen Method no longer uses Curwen's original Tonic Sol-fa hand signs as illustrated in Curwen (1901:iv), Rainbow (2001-E:606) and Rodger ([1935]:vii). Instead, the adaptation of these hand signs as used in the Kodály Method have been adopted (Swinburne 1980:4). While Swinburne (1980:4 *et alibi*) uses the term *hand-signs* in Book I of *The New Curwen Method*, he gives it as *handsigns* in the 2 subsequent books (Swinburne 1981:1 *et alibi* & 1984:1 *et alibi*). However, as has already been noted, the term *hand signs* (Singular: *hand sign*) is preferred in the present study.

<sup>27</sup> OS 25-B describes the use of the hand signs in the New Curwen Method as a *preliminary notation*.

conjunction with devices aimed at developing the inner ear<sup>28</sup>, musical memory and the creative sense (Rainbow 2001-E:607).<sup>29</sup>

Taking into account that Curwen's fostering of dependence on publications of music in Tonic Sol-fa notation played such a significant rôle in discrediting the original Tonic Sol-fa system (Rainbow 2001-E:604), it is indeed quite meaningful that this source of scorn and contention has been done away with in the New Curwen Method.<sup>30</sup> By doing so, the New Curwen Method has shown that the Tonic Sol-fa system is not dependent on the notation system with which it has strongly come to be associated, and that it can be employed as a solmisation system that is fully compatible with staff notation.

Ultimately, the revision of the original Tonic Sol-fa system in the form of the New Curwen Method offers further proof of the Tonic Sol-fa system's continued relevance as a topic of research, especially in SA where dependence on Tonic Sol-fa notation is still being perpetuated and remains a controversial matter.<sup>31</sup> It must also be emphasised that, while the New Curwen Method may have been conceived with the needs of schools in mind (Rainbow 2001-E:606), this certainly does negate its relevance to the current use of the Tonic Sol-fa system in aural training at SA universities.<sup>32</sup>

---

<sup>28</sup> OS 25-B maintains that the New Curwen Method was specifically developed with the aim of restoring "the importance of inner hearing (or pre-hearing in the case of instrumentalists)". This aspect of the method is indeed also emphasised by Swinburne (1981:1).

<sup>29</sup> See Swinburne (1980, 1981 & 1984) regarding these devices and for a comprehensive exposition of the workings of the New Curwen Method.

<sup>30</sup> It must be noted that, while Tonic Sol-fa initials are still used throughout Book I and in a few isolated instances in Book II (p. 39-40) and Book III (p. 4-5, 18, 92, 118-119) of *The New Curwen Method*, these are only provided as illustrative aids for the teacher. To emphasise this, Swinburne (1981:1 and 1984:3) appends the following note to the introduction to Book II, repeating it in the introduction to Book III: "Tonic Solfa [*sic*] names or symbols ('Doh' or 'd') are never *written* as notation. In this book they indicate *handsigns* only. Time names are also never written or used as notation – they are *spoken* or *sung* only." This can be assumed to apply to Book I as well, especially in view of the following statement made by Swinburne (1984:1) in Book III with regard to the relationship between the New Curwen Method and the reading of staff notation: "It cannot be over-emphasised that the New Curwen Method is intended to lead to the easier reading of staff notation."

<sup>31</sup> See for example SR 9's response to Question 3.4 of the SQ (Figure 30, p. 103).

<sup>32</sup> It is notable, for example, that Book III of *The New Curwen Method* (Swinburne 1984) introduces not only the sight-singing of (a) certain chromatic notes in major- and minor keys (p. 51-103), but also addresses the sight-singing of (b) modal melodies (p. 104-106), (c) melodies containing modulations (p. 107-113) and (d) the transposition of melodies (p. 114-115). As such, this material could therefore quite conceivably be adapted for use in aural training in a tertiary context.

- (7) The formation of the John Curwen Society<sup>33</sup> and its activities and publications aimed at promoting the New Curwen Method (OS 25-B & 25-C and Stevens 2008).<sup>34</sup>
- (8) The fact that aural/practical musicianship tests are a thoroughly entrenched component of standardised, internationally recognised music examinations such as those offered by ABRSM<sup>35</sup> (OS 23-B to 23-D), Trinity Guildhall<sup>36</sup> (OS 24-C & 24-D) and UNISA – Directorate Music<sup>37</sup> (UNISA – Directorate Music [1989]).
- (9) The fact that, in an examination that was conducted by the present researcher in 2009 of the BMus programmes being offered at SA universities at that time, aural training was found to be a compulsory module/module component in all the BMus programmes being offered (C 2-A, 3-A & 5-A, NMMU 2009-B:130-144, NWU 2009-B:75-82, OS 5-O to 5-T, 9-F to 9-L, 11-I to 11-J, 15-K, 19-I, RU 2009:84-85 & 212-216, SR 10-A & 10-B, SU 2009-B:57-64, UCT 2009:209-223, UFS 2009-B:120-126, UKZN 2009-B: 143-146, 402, 405, 409 & 413-414, UP 2009-B:49-51 and Wits 2009-C:46-48 & 204-206).<sup>38</sup>
- (10) The paucity of completed and current SA research projects<sup>39</sup> focusing on: (a) the history of solmisation, especially with reference to oriental solmisation systems; and/or (b) the use of solmisation, and the Tonic Sol-fa system in particular, in aural training at SA universities.

As part of the present research project, searches were undertaken in 2009 to establish to what extent these topics had been the subject of research in SA in the past, and whether there were any current research undertakings in SA focussing specifically on these areas of research. To achieve this, searches were undertaken on 2 online databases, namely Nexus and Sabinet.

Searches of completed and current research were conducted on Nexus with the following search terms: (1) sol-fa<sup>40</sup>; (2) “sol-fa”; (3) solfa; (4) sol fa; (5) sol AND fa; (6) “sol fa”; (7) solmisation; (8)

---

<sup>33</sup> Home page: OS 25-A

<sup>34</sup> Stevens (2008) notes that the Curwen Institute is maintained by the John Curwen Society.

<sup>35</sup> Home page: OS 23-A

<sup>36</sup> Home pages: OS 24-A (Trinity College London) & OS 24-B (Trinity Guildhall)

<sup>37</sup> Home page: OS 16-G

<sup>38</sup> See Appendix C, Section (1) (p. 233), (2) (p. 237), (3) (p. 239), (4) (p. 240), (6) (p. 243), (7) (p. 249), (8) (p. 250), (9) (p. 256) & (10) (p. 257) for a more detailed account of these programmes and their relevant constituent modules.

<sup>39</sup> That is, studies (including theses and dissertations). In the present thesis, the terms *research project*, *study* and *research undertaking* are used interchangeably.

solmization; (9) solmisasie; (10) solfège; (11) solfege; (12) solfeggio<sup>41</sup>; (13) sight-singing; (14) “sight-singing”; (15) sight singing; (16) sight AND singing; (17) “sight singing”; (18) sightsinging; and (19) bladsang (ODS 1 to 19).<sup>42</sup> Of these, however, only 3 search terms yielded results, namely: (3) solfa; (5) sol AND fa; and (16) sight AND singing (ODS 3, 5 and 16).

The search term solfa (ODS 3) yielded the following 4 hits:<sup>43</sup>

1. Pewa, E.S. 2005. ‘The philosophical, behavioural and academic merit of umaskandi music’. PhD: University of Zululand.
2. Kutu, F.M. 1998. ‘African song and dance: a graded collection for use in schools’. MA: University of Pretoria.
3. Dixon, E. 1991. ‘The functionality of music in the school readiness programme with special reference to Ciskei’. MEd: University of Fort Hare.

---

<sup>40</sup> Rainbow (2001-D:638) observes that the term *sol-fa*, sometimes encountered as *solfa*, can serve as a general name for a variety of commonly tonic-based English solmisation systems. Quite importantly, however, the term can also refer specifically to the Tonic Sol-fa system (Rainbow 2001-D:639), as for example in Curwen (1901:268) where it is given as *Sol-fa*. Geddie (1968:1050) points out that, apart from its use as (a) a noun, the term *sol-fa* can also be used as (b) an adjective (*cf.* Curwen 1901:10) and (c) as both a transitive- and an intransitive verb (*cf.* Curwen [1901]:3 *et alibi* and Curwen 1901:10 *et alibi*). As a verb, the term *sol-fa* can be defined as *to sing to sol-fa syllables*, its present participle being *sol-faing* and its past tense/past participle form being *sol-faed* or *sol-fa’d* (Geddie 1968:1050). Curwen (1901:10) additionally lists the gerund *Sol-faing*, indeed also giving it more specifically as *Tonic Sol-faing* (p. xii), which he describes as being used *to save the circumlocution, “singing with the use of the Sol-fa syllables.”* Geddie (1968:1050) further gives the terms *sol-faism*, which is defined as *singing by syllables: solmisation*, and *sol-faist*, which he defines as *a teacher, practiser, or advocate of solmisation*. In the latter regard it is notable that Curwen ([1901]:1 *et alibi*) uses the more specific term *Tonic Sol-faist* instead.

<sup>41</sup> The Italian term *solfeggio* (Plural: *solfeggi*) was originally used to refer to the singing of scales, intervals and melodic exercises on solmisation syllables. During the 17th century its meaning was extended to include textless vocal exercises composed by Italian singing masters to help their students develop vocal agility and to instruct them in the art of ornamentation. Owing to the far more elaborate nature of the latter type of *solfeggio*, however, such exercises were sung using single vowel sounds rather than solmisation syllables. With the founding of the Paris Conservatoire in 1795 instruction in *solfeggio* was incorporated in the curriculum and, during the 19th century, this developed into systematic instruction in basic musicianship under the French name *solfège* (Jander 2001:639). See Apel (1976:785-786) and Jander (2001:639) for more detailed observations regarding (a) the development of *solfeggio* and *solfège* and (b) the various implications of these terms.

<sup>42</sup> It should be noted that search terms are underlined in the present study in order to distinguish them more clearly from the circumjacent text.

<sup>43</sup> Theses and dissertations that have been found by means of an ODS, but of which the present researcher has not been able to obtain a copy for perusal, or that have been judged not to be relevant to the topic of the present thesis based on the titles and/or abstracts/descriptors obtained, are only listed in the body of the present thesis and are not incorporated into the source list. Importantly, the ODS-hits listed here and hereunder are set out using a more compact reference format than that employed in the source list.

4. Waters, J.H. 1990. 'An annotated anthology of Zulu and Xhosa choral music'. MMus: University of the Witwatersrand.

Although most of these studies are fairly recent, none of them appear to have any specific bearing on the research topics of the present thesis. While the titles already give a broad indication of this, it is confirmed by the abstract provided in each instance as part of the search results (ODS 3). The 1st and 3rd study, for example, only mention Tonic Sol-fa in passing. The 2nd and 4th study provide collections of music in both staff notation and Tonic Sol-fa notation, but neither solmisation, including the Tonic Sol-fa system, nor the use of solmisation in aural training appears to be a focal point of research. Thus, apart from it being clear that these 4 studies are not concerned with (a) the history of solmisation, especially with reference to oriental solmisation systems, none of them appear to deal specifically with (b) the use of solmisation, including the Tonic Sol-fa system, in aural training at SA universities.

The search term sol AND fa (ODS 5) yielded 1 hit, but this is to a study of recent developments in Tswana literature and is not relevant to the present study. The search term sight AND singing (ODS 16), on the other hand, yielded the following 6 additional hits:<sup>44</sup>

1. Krige, W. 2008. 'An HMM-based automatic singing transcription platform for a sight-singing tutor'. MSc of Engineering: Stellenbosch University.
2. Potgieter, P.S. 2003. 'South African unit standards for sight-singing, realised in a multiple-media package'. DMus: University of Pretoria.
3. Von Zeuner, D.A. 1995. 'The changing management task of the deputy head in secondary schools'. MEd: Stellenbosch University.
4. Barwise, S.M. 1994. 'An investigation into a suitable grading of teaching material for singers at secondary level with assistance of the development of a step-wise method'. MMus: Stellenbosch University.

---

<sup>44</sup> In spite of the fact that the first 2 of these hits are not provided with an abstract (ODS 16) and abstracts could not be obtained through searches on Sabinet (ODS 39 & 40), the full text of each was obtained by means of a search on the OCLC-WorldCatDissertations database (ODS 53).

5. Schoning, M. 1993. 'The role of singing in music education'. MMus: University of Pretoria.
6. Van Eeden, S.M. 1991. 'Music education: a support programme for teaching and theory'. MMus: University of Pretoria.

Significantly, however, only 1 of these 6 studies could be identified as having some relevance to the research topics of the present study. The 1st study, Krige (2008), makes no mention of solmisation in any form and the abstract of the 3rd study, which is concerned with the rôle of singing in general music education and formal music training, does not refer to solmisation or its use in aural training. The same is encountered in the case of the 4th study, which is primarily concerned with individual singing tuition to pupils at a secondary level. Even though the abstract of this study does refer to aural tests and sight-reading, no mention is made of the use of solmisation in any form.

The 5th study is concerned with the merits of structured singing in formal music education. Although its abstract does outline the value of singing with regard to the development and improvement of aural training, inner hearing and sight-reading/sight-singing skills, no reference is made to the use of solmisation in any form. The focus of this study appears to fall more on singing as a part of music education in general, than on singing as a component of aural training. And in the case of the 6th study, the abstract makes it clear that this study is mainly concerned with educational management and not with the acquisition of specific music teaching skills such as those involved in the teaching of, for example, sight-singing.

Thus, the only study amongst the 6 hits yielded by ODS 16 that proved to be partly relevant to the present study was Potgieter (2003). Although the Tonic Sol-fa system is not the main focus of this study, sight-singing and the process of sight-singing are discussed in detail (p. 2-1 to 2-32) and Tonic Sol-fa is emphatically mentioned as a valuable aid (p. 1-24 & 2-14 to 2-15). Potgieter (2003:2-15) indeed recommends the use of the Tonic Sol-fa system in sight-singing and incorporated it in the multiple-media study package for sight-singing that was compiled as part of the study (p. 6-6 to 6-7, 6-24 to 6-25 and Appendix A & B). Apart from providing a very brief description of the development of the Tonic Sol-fa system (p. 2-15), the study also evaluated 7 different existing sight-singing programmes according to specified criteria and, in each case, notes whether a given programme makes use of Tonic Sol-fa as a learning aid (p. 5-2, 5-6 to 5-37).

While Potgieter (2003) does, therefore, pertain to the research topics of the present study in its advocacy and incorporation of Tonic Sol-fa, this study notably does not specifically address the use of solmisation, and the Tonic Sol-fa system in particular, in aural training at SA universities. In suggesting national unit standards for sight-singing, for example, recommendations are limited to the primary- and secondary education levels (Potgieter 2003:3-3 to 3-4 & 3-11 to 3-16). Potgieter (2003:3-17) also notes that the suggested criteria were not only used in the evaluation of existing sight-singing methods, but indeed served as guidelines in compiling the multiple-media study package for sight-singing.

Ultimately, the search results obtained on Nexus thus suggested that there is still a significant paucity of completed and current SA research projects focusing specifically (a) the history of solmisation, especially with reference to oriental solmisation systems, and/or (b) the use of solmisation, and the Tonic Sol-fa system in particular, in aural training at SA universities. This finding was subsequently confirmed by means of searches conducted on Sabinet (ODS 20 to 38) using the same search terms that were used on Nexus (ODS 1 to 19). Although more of the search terms yielded hits on Sabinet (ODS 20 to 25 & 34 to 36), these all pointed to the same sources identified on Nexus and did not provide references to any additional relevant studies.<sup>45</sup>

In spite of the above conclusion that was reached by means of online database searches, however, 2 SA studies were identified in the course of research as relating to but not vitiating the research topics of the present study. The 1st of these was (1) 'Didactical perspectives of aural training' (Herbst 1993). Although sight-singing is not the main focus of this study, Herbst (1993:85-93) does discuss sight-singing as one of the reading tasks involved in aural training and, in this context, provides brief historical notes regarding the development of solmisation in the West (p. 85-89).<sup>46</sup> Significantly, Herbst (1993:85) does point out that solmisation is not a purely western phenomenon, referring to solmisation in China, India and Bali in this regard, but these solmisation systems are only alluded to and not treated in detail.

---

<sup>45</sup> In the light the development of New Curwen Method, the searches for SA research projects relating to the research topics of the present study were concluded by means of searches on Nexus and Sabinet with the search term New AND Curwen AND Method (ODS 60 & 61). This was done in order to determine whether this fairly recent and complete revision of the original Tonic Sol-fa system has yet been the subject of research in this context. Significantly, however, both these searches yielded no results.

<sup>46</sup> In this regard the Tonic Sol-fa system is referred to in passing, but no mention is made of the New Curwen Method.

A more important and particularly relevant aspect of Herbst (1993), however, is to be found in the the questionnaire-based survey that forms part of this study. This survey was conducted in 1991 in (a) SA, (b) the Federal Republic of Germany (FRG) and (c) the USA as a means of investigating selected aspects of aural training as presented at a tertiary level at that time (p. ii, 4, & 135-138). As such, the broader purpose of the survey was to arrive at an objective description of the state of tertiary aural training in each of the countries in question (p. 4 & 135-136), thereby also being able to compare tertiary aural training in these 3 countries (p. 135). Although Herbst's survey questionnaire consequently covered a fairly wide spectrum of topics/methods pertaining to aural training (p. 135-136 & 295-345), it is significant that the use of solmisation in aural training is specifically addressed in one of the questions contained therein.

Apart from asking respondents (a) to indicate whether they incorporate sight-singing, among other things, in aural training (Question 11, p. 311-312) and (b) to list, if any, the published textbooks/workbooks they employ in their aural training courses (Question 13 & 14, p. 313-317), respondents were asked in particular (c) to identify from a list, and/or specify if not listed, the method(s) they use in the development of the mental representation of pitch (Question 11, p. 311-312). The list provided for the latter question was as follows: (i) 'Absolute solmization (fixed doh)<sup>47</sup>'; (ii) 'Tonic doh method (relative doh)<sup>48</sup>'; (iii) 'Absolute note names (C, D, Es, Fis,...)<sup>49</sup>'; (iv) 'Sing on syllables (la, la,...)<sup>50</sup>'; and (v) 'Other...' (Question 12, p. 311).

While this in itself gives Herbst (1993) a direct bearing on the use of solmisation in aural training at a tertiary level, this study proved to be of even greater consequence with regard to the present study in that, in the case of SA, the questionnaire was only sent to aural training lecturers at SA universities with music departments (p. 137 & 296).<sup>51</sup> Despite the fact that the questionnaire was only completed by 7 of the 13 aural training lecturers to whom it was sent at 13 different SA universities (p. 137-139, 296 & 302), Herbst was still able to gain insight into the use of solmisation in aural training at SA universities at that time.

---

<sup>47</sup> That is, fixed-doh solmisation.

<sup>48</sup> That is, movable-doh solmisation.

<sup>49</sup> That is, singing on letter names.

<sup>50</sup> That is, singing on a chosen syllable.

<sup>51</sup> Cf. the criteria according to which relevant SA universities were identified in the case of the present study (see 3.1, p. 81).

Although it can be seen from this that there is a distinct correlation between Herbst (1993) and the inquiry into the current use of solmisation at SA universities that forms part of the present study, it must be emphasised that a number of factors distinguish the former study from the latter. In the first instance, while Herbst (1993) did address the use of both movable-doh- and fixed-doh solmisation systems in aural training at SA universities in her survey questionnaire (Question 12, p. 311), the Tonic Sol-fa system is not specifically mentioned and the respondents' motivations for having chosen a given solmisation system (or systems) were not inquired after.<sup>52</sup> Herbst (1993) notably also did not specifically investigate how the respondents apply solmisation within aural training.<sup>53</sup>

Lastly, it must be emphasised that that Herbst's survey was conducted in 1991 (Herbst 1993:135-136), that is, more than 18 years ago. Since that time, the far-reaching changes have been introduced in the SA education system, not only at a primary- and secondary level, but indeed also at a tertiary level. The SA universitarian landscape, in particular, has undergone a notable reorganisation through various amalgamations and status changes of tertiary institutions introduced by the SA government. A comparison of (a) Herbst's findings relating to aural training and the use of solmisation therein at SA universities with (b) those of the present study could therefore prove insightful.<sup>54</sup>

The 2nd relevant SA study that was encountered in the course of research, was (2) 'The experience of 1st-year BMus music students of a movable *do*-tonic solmisation programme' (Nell 2009).<sup>55</sup> The study focused on 1st-year BMus aural training students at the School of Music at NWU, and was aimed at documenting the following: (a) these students' experience of a movable-

---

<sup>52</sup> Cf. the SQ of the present study (Appendix B, p. 227).

<sup>53</sup> Cf. the additional correspondence that was conducted as part of the present study (see 3.3.2, p. 124).

<sup>54</sup> In this regard it must be noted that, while Herbst (1993:296) does list by name the 13 SA universities to which a survey questionnaire was sent and the 7 among them from which a completed survey questionnaire was received, individual respondents and individual SA universities are not identified by name in the discussion of the survey outcome (p. 140-172 & 301-345). As such, it was not possible to determine whether significant changes have taken place in the use of solmisation in aural training at specific SA universities by comparing (a) the findings made by Herbst (1993) with (b) those made by the present study. Nevertheless, noteworthy similarities and/or differences between the findings of these 2 studies are indicated by means of footnotes in Chapter 3: *The current use of solmisation in aural training at SA universities* (p. 81).

<sup>55</sup> Having only been completed in 2009, Nell (2009) did not yet show up in the online database searches that were conducted and concluded in 2009 for the purposes of the present study. It should, however, be noted that the author of this study is also the lecturer for aural training at the School of Music at NWU (OS 5-I and SR 2-A) and was contacted in the survey conducted as part of the present study (SR 2). See Figure 21 (p. 91) for this respondent's answers to the SQ.

doh solmisation system employed within the context of aural training; and (b) the effect of a movable-doh solmisation system on their sight-singing ability (p. i-ii & 2-3).<sup>56</sup>

In conjunction with these aims, Nell (2009) provides a historic outline of the development of movable-doh solmisation within the context of western music, paying particular attention to the development and global dissemination of the Tonic Sol-fa system and the introduction and spread of its use in SA (p. 9-23).<sup>57</sup> A brief discussion of a number of approaches to solmisation is also provided (p. 23-27), and the movable-doh solmisation programme at NWU is discussed (p. 42-55). In the end the study concluded that, in the case of the group of students in question, the use of a movable-doh solmisation system as an aid in sight-singing resulted in both (a) an improvement in the students' sight-singing ability and (b) improvements with regard to other aspects of aural training such as aural awareness, musical memory, inner hearing, etc. (Nell 2009:ii, 91 & 93).

From this it can be seen that Nell (2009) does have a direct bearing on the research topics of the present study in addressing both (a) aspects of the history of solmisation, focusing specifically on the history of movable-doh solmisation in the context of western music, and (b) the use of solmisation, specifically movable-doh solmisation in the form of the Tonic Sol-fa system (SR 2-A), in aural training at a SA university. Importantly, however, Nell (2009) differs markedly from the present study in 2 respects which serve to affirm the relevance of the research topics of the present study.

In the first instance, Nell (2009) makes no mention of the indigenous oriental solmisation systems that form part of solmisation as a global phenomenon. And secondly, while Nell (2009) focused in detail on the current use of movable-doh solmisation in the 1st-year aural training module in the BMus programme being offered at one specific SA university, the present study is aimed at providing insight into the current use of solmisation, and the Tonic Sol-fa system in particular, in

---

<sup>56</sup> See Nell (2009) for a list of the main- and subsidiary research questions addressed in the study (p. 2) and a discussion of these questions (p. 93-98) in the light of the empirical- and action research that was conducted as part of the study (p. 60-92 and 111-135).

<sup>57</sup> As in the case of Herbst (1993), however, no mention is made of the New Curwen Method.

aural training as part of relevant undergraduate programmes being offered at all relevant SA universities.<sup>58</sup>

- (11) The international dearth of theses and dissertations focusing specifically on: (a) the history of solmisation, especially with reference to oriental solmisation systems; and/or (b) the use of solmisation, and the Tonic Sol-fa system in particular, in aural training at a tertiary level.

To complement and contextualise the searches conducted on Nexus and Sabinet, searches were conducted on the OCLC-WorldCatDissertations database with the aim of gaining a cursory view of the international status of research relating to the research topics of the present study. Towards this end the same search terms that were used on Nexus and Sabinet were employed, namely: (1) sol-fa; (2) "sol-fa"; (3) solfa; (4) sol fa; (5) sol AND fa; (6) "sol fa"; (7) solmisation; (8) solmization; (9) solmisasie; (10) sofège; (11) solfege; (12) solfeggio; (13) sight-singing; (14) "sight-singing"; (15) sight singing; (16) sight AND singing; (17) "sight singing"; (18) sightsinging; and (19) bladsang (ODS 41 to 59).

These searches yielded a far greater number of hits than the searches conducted on Nexus and Sabinet, and their outcome can be summarised as follows:

---

<sup>58</sup> See 3.1 (p. 81) for an outline of the criteria according to which (a) relevant SA universities and (b) relevant undergraduate programmes at these institutions were identified.

**Figure 1 Summary of OCLC-WorldCatDissertations search results**

<b>ODS</b>	<b>Search term</b>	<b>Hits</b>	<b>Note(s)</b>
41	sol-fa	16	-
42	“sol-fa”	16	Same results as ODS 41
43	solfa	5	3 entries not yet found with ODS 41
44	sol fa	44	Nothing not yet found earlier, with numerous irrelevant entries
45	sol AND fa	44	Same results as ODS 44
46	“sol fa”	16	Same results as ODS 41
47	solmisation	9	8 entries not yet found earlier
48	solmization	44	31 entries not yet found earlier, 4 of which are irrelevant
49	solmiasie	0	-
50	solfège	41	37 entries not yet found earlier, 2 of which are irrelevant.
51	solfege	41	Same results as ODS 50
52	solfeggio	3	No relevant entries, all printed music
53	sight-singing	428	375 entries not yet found earlier
54	“sight-singing”	428	Same results as ODS 53
55	sight singing	449	19 entries not yet found earlier
56	sight AND singing	451	2 entries not yet found earlier
57	“sight singing”	428	Same results as ODS 53
58	sightsinging	42	5 entries not yet found earlier
59	bladsang	0	-

**Sources:**

**ODS 41 to 59**

Based on this summary, only the hits obtained by means of ODS 41, 43, 47-48, 50, 53, 55-56 & 58 (shaded rows above) were subsequently taken into account. Searches duplicating their results and searches that yielded additional, though clearly irrelevant entries, were thus excluded. The remaining hits were then filtered further in search of entries that relate more specifically to (a) the history of solmisation, especially with reference to oriental solmisation systems and/or (b) the use of solmisation, and the Tonic Sol-fa system in particular, in aural training at a tertiary level. Although the filtering process was baulked by the fact that the OCLC-WorldCatDissertations

database rarely furnished entries with abstracts, conclusions could in most cases be drawn regarding entries based on the title and descriptor provided.

Bearing in mind the research topics and focus of the present study, entries that appeared to be mainly concerned with any of the following were not taken into account: (1) the use of solmisation in teaching/promoting general music reading; (2) the use of solmisation in general class music instruction; (3) the use of solmisation in beginning instrumental instruction; (4) sight-singing assessment/achievement and sight-singing assessment/achievement tests; (5) sight-singing as it relates to choirs/bands and/or choir/band practice in general; (6) sight-singing of atonal/intervallic subject matter; and (7) the broader Kodály Method or Hungarian music teaching methods in general. Furthermore, entries that provide music in both Tonic Sol-fa- and staff notation but do not relate directly to the research topics of the present study, including graded song collections, were also excluded. Entries dealing specifically with sight-singing in the Kodály context as well as entries concerned with shape notes<sup>59</sup> were, however, included.

Notably, in the case of the copious results obtained with the search terms (13) sight-singing, (15) sight singing, (16) sight AND singing, and (18) sightsinging (ODS 53, 55-56 & 58), it was found that many of the entries could not specifically be connected with (a) the history of solmisation, western or oriental, or (b) the use of solmisation, and the Tonic Sol-fa system in particular, in aural training at a tertiary level. To a certain extent, the latter set of search terms proved to be somewhat broad and, as a result, the hits they yielded were carefully combed in search of entries relating specifically to the research topics of the present study. Entries relating specifically to (a) sight-singing at a tertiary level or to (b) aural training and sight-singing at a tertiary level were, however, included.

The 106 entries that were identified through the above process of filtering and considered exclusion are listed in Appendix A (p. 197). Of these, only 2 appear to be available at SA university libraries (Appendix A, entry 51 & 95<sup>60</sup>), while the full texts of only 8 entries are available directly from the OCLC-WorldCatDissertations database to be downloaded free of charge (Appendix A, entry 2, 90, 94-95, 98-99 & 104-105). Based on the title, descriptor, abstract and/or

---

<sup>59</sup> See Eskew & Downey (2010) for a discussion of shape notes within the context of shape-note hymnody.

<sup>60</sup> This being Potgieter (2003).

text provided for each entry, only 62 of the 106 entries listed in Appendix A could eventually be identified as relating specifically to solmisation and/or solfège. These are as follows:

**Figure 2 List of Appendix A entries relating to solmisation and/or solfège**

1		2		3	
Appendix A entry	Year completed	Appendix A entry	Year completed	Appendix A entry	Year completed
1	1899	39	1973	80	1996
2	1931	40	1974	81	1996
3	1933	41	1974	83	1997
6	1936	42	1975	84	1997
8	1946	43	1975	85	1998
14	1962	44	1976	86	1999
15	1963	48	1979	87	2000
16	1964	49	1979	88	2001
18	1965	50	1979	90	2002
21	1967	54	1982	91	2002
23	1968	57	1984	93	2003
24	1968	59	1985	94	2003
25	1968	61	1985	95	2003
26	1969	62	1986	98	2005
27	1969	64	1988	99	2005
29	1970	65	1989	100	2006
30	1970	66	1989	101	2006
31	1970	69	1990	103	2007
33	1971	75	1991	104	2008
34	1971	78	1995	105	2008
38	1973	79	1995		

**Sources:**

**ODS 41, 43, 47-48, 50, 53, 55-56 & 58**

Quite significantly, based on the title, descriptor and/or abstract provided for each entry in the search results, as many 26 of the entries listed in Figure 2 could be identified as pertaining to or addressing the history of western solmisation systems in some way (Appendix A, entry 1-3, 18, 21, 23-24, 26, 30-31, 33-34, 38, 40, 61, 65, 78-80, 86, 91, 94, 98-100 & 104). Among these 26 entries, 9 entries were in turn identified as relating specifically to Sarah Anna Glover, John Curwen and/or the Tonic Sol-fa system (shaded cells in Figure 2).<sup>61</sup> This was further confirmed in cases where the full text of a given entry was obtained (Appendix A, entry 1-2, 94, 98-99 & 104), these being in chronological order Lange (1900), Borge (1931), Kuehne (2003), André (2005), Parks (2005) and Furby (2008).

Among the older of these studies, Lange (1900) provides a detailed account of the development of western solmisation systems. He first addresses (1) solmisation in ancient Greece (p. 535-540) and then discusses (2) the hexachordal Guidonian solmisation system<sup>62</sup> (p. 540-573), (3) later expansions of the hexachordal Guidonian system (p. 573-591), (4) the subsequent developments undergone by solmisation, both outside of (p. 591-607) and within Germany (p. 607-619), and concludes with (5) a summary of the development of solmisation in western music with some observations relating to the interaction between musical thought and solmisation (p. 619-622). In the section dealing with solmisation outside of Germany, the development of the Tonic Sol-fa system is specifically discussed (p. 603-605).

Borge (1931) also provides a historic overview of the development of western solmisation systems (p. 6-15), but subsequently discusses the use of solmisation in (1) France (p. 16-40), (2) England (p. 41-74) and (3) the USA (p. 75-108) in greater detail. In each case, some historic background is given about the education system and selected contemporary sight-singing

---

<sup>61</sup> In this regard it should be noted that 3 more of the entries listed in Figure 2 were identified as relating specifically to the Tonic Sol-fa system (Appendix A, entry 8, 59 & 95). The first 2 of these entries, however, could not with certainty be identified as addressing the history of the Tonic Sol-fa system in some way, and the full text of the 3rd entry (Potgieter 2003) confirmed that this study is not concerned with the historic development of Tonic Sol-fa.

<sup>62</sup> The term *hexachordal Guidonian solmisation system* is used in the present study to refer specifically to the solmisation system traditionally attributed to the mediaeval music theorist and -pedagogue, Guido d'Arezzo (ca. 991/992 AD – after 1033 AD) (Palisca 2001:522). In contrast, the term *Guidonian solmisation* is used as a broader term that includes both (a) the hexachordal Guidonian solmisation system and (b) later expansions and adaptations thereof. See (a) Palisca (2001:522-526) for an overview of Guido's life and writings, including a discussion of his solmisation system, and (b) Hoppin (1978:63-64), Hughes & Gerson-Kiwi (2001:644-647), Lange (1900:540-573) and Ruhnke (1998:1561-1564) for a discussion of the hexachordal Guidonian solmisation system. A particularly detailed exposition of the hexachordal system and the workings of solmisation in this regard may be found in André (2005), which covers the period from the 9th- to the 16th century AD. For a discussion of later expansions and modifications of the hexachordal Guidonian solmisation system, see Hughes & Gerson-Kiwi (2001:647-649), Lange (1900:573-591) and Ruhnke (1998:1564-1565).

methods and/or materials are examined. In discussing the use of solmisation in England, however, the study focuses specifically on the Tonic Sol-fa system.

Among the more recent of these studies, Kuehne (2003:5-8) gives a brief overview of the history of western solmisation systems, Parks (2005:13-20 & 26) furnishes an overview of the development of the Kodály Method with specific reference to the Tonic Sol-fa system, and Furby (2008:9-13) provides historic notes on western solmisation systems with specific reference to the Tonic Sol-fa system and the Kodály Method. André (2005:xiv-xv *et sequentia*), on the other hand, presents a detailed discussion of mediaeval and Renaissance conceptions of *musica ficta*, focusing specifically on the period from the 9th- to the 16th century AD. In doing so, however, he provides a thorough exposition of the workings of solmisation, both with regard to *musica recta* and *musica ficta*, as it unfolded during this period.<sup>63</sup>

While it is therefore clear that the history of western solmisation systems, and of the Tonic Sol-fa system in particular, has indeed been addressed in detail in studies both older and more recent, it must be observed that none of the entries listed in Figure 2 could be identified as specifically dealing with or addressing oriental solmisation systems as part of solmisation as a global phenomenon.<sup>64</sup> This finding was subsequently confirmed by means of additional searches conducted on the OCLC-WorldCatDissertations database with the following search terms: (1) oriental AND (solmization OR solmisation); (2) eastern AND (solmization OR solmisation); (3) Arab AND (solmization OR solmisation); (4) (Asia OR Asian) AND (solmization OR solmisation); (5) (Middle East OR Middle Eastern) AND (solmization OR solmisation); (6) (China OR Chinese) AND (solmization OR solmisation); (7) (Korea OR Korean) AND (solmization OR solmisation); (8) (Japan OR Japanese) AND (solmization OR solmisation); (9) (India OR Indian) AND (solmization OR solmisation); (10) (Indonesia OR Indonesian) AND (solmization OR solmisation); (11) non-western AND (solmization OR solmisation); and (12) non-European AND (solmization OR solmisation) (ODS 63 to 74). Quite significantly, however, not one of these searches yielded any results.

---

<sup>63</sup> See Bent & Silbiger (2010) regarding the distinction between (a) *musica recta* and (b) *musica ficta*.

<sup>64</sup> Admittedly, both Borge (1931:9-10) and Lange (1900:550-556) do refer to the Arab solmisation system discussed in the present study (see 2.2.6, p. 74). Borge (1931:9-10), however, only makes brief mention of it and, although Lange (1900:550-556) refers to this system in somewhat greater detail, he is mainly concerned with similarities between it and the hexachordal Guidonian solmisation system. Apart from a brief reference by Lange (1900:549-550) to the Indian solmisation system discussed in the present thesis (see 2.2.4, p. 57), however, Borge (1931) and Lange (1900) do not list any other oriental solmisation systems and do not discuss oriental solmisation systems as part of solmisation as a global phenomenon.

Furthermore, while 22 of the entries listed in Figure 2 were identified as relating specifically to sight-singing in a tertiary context (Appendix A, entry 4-5, 19, 28-29, 36, 47, 49, 51, 56, 60, 63-64, 68, 71, 82, 88, 90, 102 & 104-106), only 7 of these (Appendix A, entry 29, 49, 64, 88, 90 & 104-105) could conclusively be tied to (a) solmisation, (b) solfège or (c) sight-singing based on the principles of the Kodály Method. Even more importantly, however, none of the 22 entries relating specifically to sight-singing in a tertiary context could with certainty be linked to the Tonic Sol-fa system or its use in aural training at a tertiary level.<sup>65</sup>

As in the case of the searches conducted on Nexus and Sabinet (ODS 60 & 61), the searches on the OCLD-WorldCatDissertations database were concluded with a search employing the search term New AND Curwen AND Method (ODS 62). In this case, however, the purpose of the search was to determine the international status of research focussing specifically on the New Curwen Method as a complete revision of the original Tonic Sol-fa system. Notably, however, this search also did not yield a single result.

Ultimately, the findings obtained from the OCLC-WorldCatDissertations database suggested that there is still much room for research regarding both (a) the history of oriental solmisation systems as part of solmisation as a global phenomenon, and (b) the use of solmisation, and the Tonic Sol-fa system in particular, in aural training at a tertiary level. These findings indeed also served to confirm that the scarcity of research about the use of solmisation, and the Tonic Sol-fa system in particular, in aural training at a tertiary level is not just limited to the SA context.

Thus, taking all of the above points of corroboration into consideration, one can only conclude that it is both relevant and justified to do research regarding (a) oriental solmisation systems and (b) the current use of solmisation, and the Tonic Sol-fa system in particular, in aural training at SA universities.<sup>66</sup> And by focussing specifically on these 2 topics it is hoped that the present study will, on the one hand, contribute to promoting a better acquaintance with and a deeper understanding of the

---

<sup>65</sup> Although movable-doh solmisation is implied in the case of the 3 entries that were found to deal with an approach to aural training and sight-singing at a tertiary level based on the Kodály/Hungarian approach (Appendix A, entry 49, 64 & 90), nothing more specific could be inferred from the information provided in these entries.

<sup>66</sup> With regard to this point it must be noted that, although the present study is specifically concerned with the use of solmisation, and the Tonic Sol-fa system in particular, in aural training, the present researcher recognises that numerous didactic approaches have been developed apart from solmisation for use in this context. However, since a broad discussion of all these approaches falls outside the reach of the present study, the reader is referred to (a) Herbst (1993:23-134) for an overview of the didactics of aural training and (b) Stoverock (1983) for a historic overview of aural training and its methodology.

generally less well-known solmisation systems of the Orient, while also casting some light on the current use and -application of more familiar western solmisation systems in aural training at SA universities.

## 1.2 Research design, -methods and -objectives

Based on the background and rationale outlined above, the present study was approached in 3 specific steps, each with specific concomitant objectives, and with the first 2 steps of research being carried out concurrently:

- (1) The first step was to do research concerning oriental solmisation systems as part of solmisation as a global phenomenon.

This step took the form of a literature review, which entailed a non-empirical examination of existing literature as a source of secondary data (Mouton 2001:143 & 179) combined with empirical studies in the form of content analysis and secondary data analysis as additional secondary data sources (Mouton 2001:143 & 164-165). Bearing in mind the research topic in question, the literature review focused on the following points: (a) a general definition of solmisation as the point of departure; and (b) the various indigenous solmisation systems that have been developed within the oriental music sphere.

Subsequently, the findings of the literature review were translated into a historic overview of oriental solmisation systems, in this regard focusing on China, Korea, Japan, India, Indonesia and the Arab world respectively.

- (2) The 2nd step of the present study was to investigate the current use of solmisation, and the Tonic Sol-fa system in particular, in aural training at SA universities.

This step of research was carried out by means of an empirical study in the form of a survey as a source of primary data (Mouton 2001:143 & 152), and consisted of (a) a survey questionnaire (SQ)<sup>67</sup> that was sent to designers/instructors/coordinators of aural training modules at relevant

---

<sup>67</sup> It should be noted that the acronym SQ is only used in the present text to denote the survey questionnaire that was sent out as part of the present study (see Appendix B, p. 227). In instances where a questionnaire from a different completed and/or current study is referred to, only the full term *survey questionnaire* is used.

South African universities and (b) additional correspondence that was subsequently undertaken with with some of these respondents. This was done with the aim of obtaining information regarding the following:

1. the extent to which solmisation is still being employed in this context;
2. which solmisation systems or alternative approaches to solmisation are being used;
3. what the respondents' personal motivations are for employing or not employing solmisation;
4. what instruction material is being utilised in either regard; and
5. what the respondents' personal views are regarding the use of solmisation in aural training.

The additional correspondence that was conducted as part of the survey took the form of open-ended written- and/or telephonic correspondence. It was undertaken to further clarify points touched on in the SQ, with the concomitant aim of thereby gaining greater insight into (a) selected aspects of aural training at SA universities and (b) the general application of solmisation in this context.

If an SR indicated in Question 4 of the SQ that he/she would be prepared to participate in additional correspondence, it was decided based on the answers obtained to the SQ (a) whether the SR in question would be engaged in such correspondence, and if so, (b) which further questions would be put to him/her. Importantly, since the further questions addressed to a given SR depended on his/her answers to the SQ, the same questions were not necessarily put to all the SRs that were engaged in additional correspondence. A given SR's response to questions posed by means of additional correspondence should therefore be regarded as an expansion of his/her response to the SQ and not as a separate course of inquiry.

With regard to both (a) the SQ and (b) additional correspondence that was undertaken, however, it must be emphasised that it was never an objective of the present study to enter into a critical analysis, either textual or statistic, of the elicited responses. The answers to the SQ and apposite responses obtained by means of additional correspondence are therefore recounted in the present study, but are only advanced as a vehicle/resource through which insight may be gained

into the current use of solmisation, and the Tonic Sol-fa system in particular, in aural training at SA universities.

3. The final step of the present study was to summarise the findings that had been made and to identify research topics relating to the present study that could form the basis for future research.

### 1.3 Research ethics

In the present study, all sources<sup>68</sup> are referenced in accordance with accountable academic practice. With regard to information that was obtained by means of (a) the SQ that was sent out and (b) the additional correspondence that was subsequently undertaken, however, the following points must be emphasised:

- (1) Each potential survey respondent (SR)<sup>69</sup> was initially contacted, either via e-mail or telephonically, and was asked if he/she would be prepared to participate in the survey. In each case, the potential SR was apprised of the (a) the name of the researcher conducting the survey, (b) the tertiary institution at which the researcher was a registered student at that time, (c) the qualification towards which the survey was aimed, and (d) the research topic of the survey.
- (2) Once a potential SR's consent was obtained, the SQ was sent to him/her via e-mail in Microsoft Word-format to be completed and returned via e-mail. Each completed questionnaire was then converted into PDF-format for archival purposes immediately upon receiving it.
- (3) If a respondent indicated in the SQ that he/she was willing to participate in additional correspondence as part of the survey, it was decided whether or not such correspondence would be engaged in based on the answers provided in the SQ. In each case where it was decided to undertake additional correspondence, the respondent in question was sent a number of further questions via e-mail. The answers to these questions were then obtained from respondents either via e-mail or telephonically.

---

<sup>68</sup> In this instance the word *sources* must be understood as including all of the following sources of information that were utilised in the present study: (a) printed sources, both with- or without author; (b) online sources, both with- or without author; (c) results of online database searches; (d) information obtained from correspondents, whether in writing or telephonically; (e) information obtained from SRs by means of the SQ; and (f) information obtained from SRs by means of additional written and/or telephonic correspondence.

<sup>69</sup> It should be noted that the acronyms *SR* and *SRs* are only used in the present text to denote respondents that participated in the survey conducted as part of the present study (see section (5) *Survey respondents* (p. 192) of the Source list).

- (4) Subsequent to getting the SQs back and concluding additional correspondence, each SR was contacted again, either via e-mail or telephonically, in order to confirm whether he/she may be identified by name in the present study or whether he/she would prefer it if his/her contribution to the survey were treated as anonymous. In accordance with the responses elicited, each SR is therefore either (a) identified by name or (b) just listed as the designer/instructor/coordinator of the applicable aural training module(s) in the Source list of the present study.<sup>70</sup>
- (5) Lastly, upon completion of the relevant chapter<sup>71</sup> in the present study, each SR was sent an e-mail accompanied by the following attachments in PDF-format: (a) the completed SQ he/she originally returned to the present researcher; (b) the outline of his/her answers to the SQ as given in the section of the relevant chapter pertaining to the SA university where the SR in question is active; and (c) those pages of the relevant chapter where his/her answers to any of the questions contained in additional correspondence, where applicable, are related.

In the e-mail, each SR was asked to peruse the abovementioned extracts from the present thesis and, if there should prove to be any inaccuracies or if they do not believe their answers to have been rendered accurately, to apprise the present researcher thereof within 3 weeks so that corrections could be made before finalising and handing in the text. It was also stated clearly in the e-mail that, if no corrections and/or objections were received from the SR in question by the stated date, the present researcher would act on the assumption that *qui tacet consentit*.

In view of all of the above points it must finally be emphasised outright that any views/opinions expressed in both the SQs and additional correspondence should not necessarily be construed as representing the official views and/or policy with regard to aural training and/or the use of solmisation therein of the universities and academic departments in question. Although it was the purpose of the survey to gain insight into the current use of solmisation in aural training at specifically identified relevant SA universities, any views/opinions expressed in the SQs and additional correspondence concerning (a) solmisation, (b) the use thereof in aural training and/or (c) any other aspect of aural training should therefore be regarded as being the personal views of the SRs in question.

---

<sup>70</sup> See section (5) *Survey respondents* (p. 192). It should, however, be noted that, in instances where a response to this question could not be elicited from a given SR, whether telephonically or via e-mail, the SR in question's contribution to the present study is also treated as anonymous.

<sup>71</sup> See Chapter 3: *The current use of solmisation in aural training at SA universities* (p. 81).

## CHAPTER 2: A HISTORIC OVERVIEW OF ORIENTAL SOLMISATION SYSTEMS

The development of solmisation covers a remarkably vast expanse of time in the history of music. In Europe the earliest records of Guidonian solmisation, the use of which has been transmitted in western music from the Middle Ages to the present day, date back to the 11th century AD (Hughes & Gerson-Kiwi 2001:644). Predating this, however, is a solmisation system of ancient Greek origin of which the earliest account is found in the treatise *On Music*<sup>72</sup> by Aristides Quintilianus<sup>73</sup> (fl. late 3rd- and early 4th century AD)<sup>74</sup> (Hughes & Gerson-Kiwi 2001:652, Mathiesen 1999:917 & 919-921, Mathiesen 2001-A:905-906 and Mathiesen 2001-B:327).<sup>75</sup>

Within the sphere of oriental music, on the other hand, we find indigenous solmisation systems of significantly greater antiquity. In China, for example, solmisation syllables were used in conjunction with 2 important notation systems, the first detailed accounts of this dating from the 3rd- and 2nd century BC respectively (Bent *et alii* 2001:74). Equally remarkable is a solmisation system for use in music instruction that was developed to a great degree of refinement in India between about 200 BC and 500 AD (Hughes & Gerson-Kiwi 2001:651).

However, before setting out to examine the indigenous solmisation systems to which the Orient has given rise, it may be useful first to furnish a general definition of solmisation in order to delineate it in broad terms and to clarify its general purpose.

### 2.1 A general definition of solmisation

Hughes & Gerson-Kiwi (2001:644) broadly define solmisation as follows:

The use of syllables in association with pitches as a mnemonic device for indicating melodic intervals.

---

<sup>72</sup> Romanisation of the Greek title: *Peri mousikēs* (Mathiesen 2001-A:905).

<sup>73</sup> Romanisation of the Greek: Aristeidēs Koıntilianos (Mathiesen 2001-A:905).

<sup>74</sup> See Mathiesen (1999:917-922) and Mathiesen (2001-A:905-907) for more detailed observations regarding (a) the identity and dates and (b) the treatise of Aristides Quintilianus.

<sup>75</sup> While an overview of ancient Greek solmisation may be found in Hughes & Gerson-Kiwi (2001:652-653) and Lange (1900: 535-540), more detailed discussions thereof are given in Ruelle (1908:512-530) and Touliatos (1989:234-239).

To a certain extent, this is quite an apt definition in that it draws attention to 2 core aspects of the workings of solmisation. On the one hand it points out that (1) solmisation rests upon the use of a specific set of syllables in conjunction with the different degrees found in a given scale structure. Although the choice of syllables may originally have been arbitrary, the syllables are employed in a fixed sequence in order to form the basis of a solmisation system, for example, *gong – shang – jue – zhi – yu*, or *ding – dong – dèng – dung – dang*, or the more familiar *ut – re – mi – fa – sol – la* (Bent *et alii* 2001:74 & 77-78 and Hughes & Gerson-Kiwi 2001:644).<sup>76</sup>

These syllables are then used, instead of letter names<sup>77</sup>, to designate the different scale degrees (Apel 1976:786). This is quite significant in that, while a letter name does give an indication of the pitch of a given scale degree, the solmisation syllable of a given scale degree both infers the letter name within the specific tonal/modal context and, more importantly, indicates its position in the scale structure in question. In the Tonic Sol-fa system, for example, the 5th degree of any major scale is designated by means of the syllable *soh*, regardless of its letter name. As such, this solmisation syllable expressly intimates the scale degree's tonal function by identifying it as being the dominant in a given major key.

On the other hand, the above definition underlines the fact that (2) solmisation is intended to be employed as a mnemonic tool, that is, as a means intended to function as an aid to memory (Tulloch 1996:977). This is of particular significance in that it stresses that solmisation is not intended to

---

<sup>76</sup> Although Ruhnke (1998:1561) essentially concurs with this broad definition of solmisation, he does point out that the term *solmisation* can in truth be defined in 2 ways depending on the degree of strictness one applies in interpreting it. He emphasises that, (1) if regarded in its strictest sense, solmisation really only refers to the practice of assigning the solmisation syllables of the Guidonian hexachord to the notes of a melody that is being learnt. In contrast, (2) if regarded in a broader sense, the term *solmisation* indeed embraces any system of singing vocal music on specific syllables that represent the different degrees of a given note row. Hughes & Gerson-Kiwi (2001:649) also point out that, if one were to consider solmisation in the light of a more strictly Guidonian conception of its workings and function, many of the varied oriental solmisation systems would necessarily have to be excluded from examination. In order for such systems to be categorised together with the more familiar western solmisation systems under the broader field of solmisation and, by implication, for solmisation to be recognised as a truly global phenomenon, one would have to proceed from a more wide-ranging and inclusive definition of solmisation and its general function than that outlined in the present study. In this regard, however, it must be emphasised that it falls outside the reach of the present research undertaking to attempt to formulate such an inclusive definition of solmisation, in particular since such an endeavour would require a thorough and critical comparison of the various oriental- and western solmisation systems that have attained significant currency in the past. In the present study the term *solmisation* is therefore applied expedientially as an inclusive term which encompasses both western- and oriental solmisation systems. See Hughes & Gerson-Kiwi (2001:649-650) for some observations with regard to a more inclusive definition of solmisation.

<sup>77</sup> It must be emphasised that, strictly speaking, this is only true within the context of languages such as English, German, Dutch and Afrikaans where notes are primarily referred to by means of letter names (see Ottermann & Smit 2000:279-280), thus making it possible to use solmisation syllables as an alternative to letter names. Within the context of Romance languages such as French and Italian, however, the use of solmisation necessarily has to be approached differently in view of the fact that notes are primarily referred to by means of solmisation syllables (*cf.* Ottermann & Smit 2000:279-280).

provide an alternative notation system to staff notation (Hughes & Gerson-Kiwi 2001:644).<sup>78</sup> The aim of solmisation is rather to use solmisation syllables to help consolidate aural impressions in the mind, after which it then also functions as a means of recalling these impressions when interacting with music. To this Hughes & Gerson-Kiwi (2001:644) add that, in many music cultures around the world, solmisation systems are also employed as an aid in the oral transmission of music, either as a direct means of teaching, or as a method for committing to memory the music that is heard.

In addition to these points, however, it must be noted that the function of solmisation is not simply limited to providing a series of solmisation syllables as a means of designating different scale degrees. A fundamental aspect of solmisation is notably that music be sung using the chosen series of solmisation syllables (Arntzenius *et alii* 1957:588, Ruhnke 1998:1561 and Scholes 1967:966). Solmisation provides a serviceable set of syllables on which music may be sung and thus learnt, and in this way functions as an aid in reading music at sight (Palisca 2001:524 and Scholes 1967:966). Ruhnke (1998:1561) indeed points out that, throughout the history of music pedagogy, methods of singing music on syllables have generally enjoyed preference as a tool in the learning of new, unfamiliar melodies.

While thus constituting a valuable set of resources through which unfamiliar material may be studied and mastered, it is important to emphasise that one of the most important aspects of solmisation is indeed that it serves as a tool in the *prima vista* performance of new, unfamiliar material. Through active singing on solmisation syllables as a mnemonic device, a mental archive of aural impressions may be founded, expanded and consolidated as a source on which students can draw in their interaction with music. Once a given interval, for example, has been firmly fixed in a student's mind by singing it on solmisation syllables, such an aural impression can then be recalled when singing new, unfamiliar material at sight. This, in turn, can play a valuable rôle in subsequently helping a student to reproduce a given aural impression, such as a particular interval, vocally when it is encountered and recognised.<sup>79</sup>

---

<sup>78</sup> Cf. (4) (p. 4).

<sup>79</sup> See, for example, Curwen ([1875]:v, 108-118, 130 & 135-136), Curwen (1901:iv, 3-4, 14, 24-25, 27-28, 30-33, 48, 50, 69-70, 82-83 & 247), Maskell Hardy ([1927/1936]), Rainbow (2001-E:605-606), Rodger ([1935]:vii, 6-7, 24 & 52) regarding the concept of *mental effect* as found in the Tonic Sol-fa system.

In this regard, Lürsen (1957:17) emphasises that a specific aim of solmisation is indeed to aid in the development of what he terms *voorstellingsvermogen van toonafstanden*<sup>80</sup>. This refers to the ability to accurately visualise and then intone a given note based on its position relative to a given tonic, a given reference pitch, or a preceding or ensuing note. Without this ability, students would not be able to achieve an accurate vocal reproduction with true intonation of the notes encountered when singing material at sight. Solmisation is indeed inseparable from singing as the most direct and incisive way in which music can be experienced. Ruhnke (1998:1561) notably observes that, while solmisation entails that intervals in a given melody are expressed by means of solmisation syllables, the use of these syllables has the additional benefit of simultaneously promoting voice training and the development of good diction.

With the above broad delineation of solmisation and its intended use as basis, the various indigenous solmisation systems that have been developed within the oriental music sphere can now be examined more carefully.<sup>81</sup>

## 2.2 Oriental solmisation systems

As has been mentioned, the emergence of solmisation in the western music sphere is not without precedent in other cultures around the world (Hughes & Gerson-Kiwi 2001:649). Within the oriental music sphere a number of solmisation systems have been developed over a considerable period of time in places as far-flung as China, Japan, India, Indonesia and the Arab world. Amongst these, China and India are of particular significance in that the development of solmisation systems in these

---

<sup>80</sup> This term can be paraphrased in English as *the ability to visualise the distance between different tones*, and in this instance the term *tone* refers to a single sound that exhibits a definite pitch (Scholes 1967:1032). Notably, however, the latter source draws attention to the fact that, while the use of the term *tone* in this sense is quite established within the context of American English, the term *note* is often preferred in British English. This is corroborated by Apel (1976:581-582 & 856), Drabkin (2001-B:599), Kennedy (2008-A and 2008-B), Latham (2008-A and 2008-B) and Sadie (2001:189). Tulloch (1996:1036 & 1643), for example, defines a *tone* as being “a musical sound, esp. of a definite pitch and character” while indicating that the term *note* can refer both to “a written sign representing the pitch and duration of a musical sound” and “a single tone of definite pitch made by a musical instrument, the human voice, etc.”. In view of the fact that the term *tone* is also used in other music terms such as *whole-tone* and *semitone*, where it has an entirely different meaning, the term *note* is used within the context of the present thesis in preference to *tone* in referring to a single sound of specific pitch, be it an individual pitch or a degree within a given scale structure. This usage is specifically intended to avoid confusion with term *tone*, which is commonly used to denote a whole-tone (Drabkin 2001-A, Ottermann & Smit 2000:247 and Tulloch 1996:1643).

<sup>81</sup> It should be noted that the ensuing historic overview of solmisation in the oriental music sphere is restricted to an examination of indigenously developed systems that have emerged from this context. As such, it does not include an investigation into the later adoption/adaptation of western solmisation systems in oriental countries or current practices in this regard. See Nell (2009:18 & 20) for cursory observations regarding the following: (a) the spread of the Tonic Sol-fa system to China and Japan during the 19th century; (b) the introduction and use of western solmisation methods in Japanese schools by Luther Whiting Mason (1818 AD - 1896 AD) (Hall 2010); and (c) the current use of solmisation syllables in the Japanese school music curriculum.

places predates the emergence and adoption of solmisation systems in the West by many centuries (Hughes & Gerson-Kiwi 2001:650-652).

### 2.2.1 China

Hughes & Gerson-Kiwi (2001:650) note that China has given rise to a number of music notation systems that come near to being solmisation systems.<sup>82</sup> Such systems resulted in cases where phonetic symbols or any type of sound symbols were employed as a means of signifying interval movement as opposed to single notes.<sup>83</sup> According to Bent *et alii* (2001:74), an essentially ideographic writing system, in which each character<sup>84</sup> of the script stands for a single monosyllabic word, was already to be found in China early in the 2nd millennium BC.<sup>85</sup> Yet it is only much later, in the 4th century BC, that one finds the first reference to the practice of using monosyllables as a means of representing musical pitches. The earliest detailed extant accounts of the 2 most notable systems in which such syllables were employed in this manner in China, however, date from the 3rd- and 2nd century BC respectively (Bent *et alii* 2001:74).

The 3rd century BC provides the earliest extant account of the fixed-pitch system of the 12 *lü* (Bent *et alii* 2001:74). This system is structured around a doctrine outlining 12 fundamental notes (*lü*)<sup>86</sup>, each of which is assigned an absolute pitch (Bent *et alii* 2001:74 & 80, Hughes & Gerson-Kiwi 2001:650 and Lam & Stock 2001:638). The foundation of the *lü*-system was a set of measured pitch pipes that were specifically calculated and charged with cosmological significance (Hughes & Gerson-Kiwi 2001:650 and Kinkeldey 1957:574).

---

<sup>82</sup> This is quite notable in that it stands in contrast to the hexachordal Guidonian solmisation system which was developed as an aid to be used in conjunction with the staff notation system proposed by Guido d'Arezzo around 1030 AD in the prologue to his antiphoner, the *Prologus in antiphonarium* (Bent *et alii* 2001:101 and Palisca 2001:523).

<sup>83</sup> In this regard, Hughes & Gerson-Kiwi (2001:650) draw attention to the fact that the concept of interval progressions within a given music system already implies the use of a predetermined and fixed sequence of basic notes with fixed tuning.

<sup>84</sup> It should be noted that the term *character* is used by Bent *et alii* (2001:74) in single inverted commas in this instance.

<sup>85</sup> Bent *et alii* (2001:80) note that the classical Chinese language is essentially composed of monosyllabic words that are not subject to morphological inflection for different grammatical conditions. The most that was done was to form compounds of monosyllables represented by a pair of ideographs, an example being *nü-ren*, which means *woman* and is composed of the ideographs for *female* and *person* respectively. It is also noted that such writing systems are more suited for use as notations than, for example, alphabetic western writing systems. The reason given for this is that, while writing systems like that of ancient Chinese employ characters to represent syllables or words and are thus in a certain sense more compact, words that are written alphabetically take up more space and are more time consuming to read and comprehend (Bent *et alii* 2001:80).

<sup>86</sup> Hughes & Gerson-Kiwi (2001:650) give this term as *lü-lü*.

Each note or pitch in the *lü*-system is assigned a specific disyllabic name that is represented by a pair of ideographs (Bent *et alii* 2001:74 & 80 and Lam & Stock 2001:638). The primary note<sup>87</sup> of the system, which Bent *et alii* (2001:80) and Kinkeldey (1957:574) identify with pitch *c*<sup>88</sup>, is named *huangzhong*<sup>89</sup>, which means *yellow bell* (Bent *et alii* 2001:74 & 80, Hughes & Gerson-Kiwi 2001:650 and Thrasher 2001:636). This was held to be the pitch standard of all music (Hughes & Gerson-Kiwi 2001:650). The note a 5th above *huangzhong* is *linzhong*, which means *forest bell* and is identified with pitch *g*. The note a 5th above *linzhong*, that is the 2nd note of the 12 *lü*, is *taicou*, which means *great frame* and is identified with pitch *d* (Bent *et alii* 2001:74 & 80). In this regard, Lam & Stock (2001:638) point out that the 12 notes of the *lü*-system were indeed produced by proceeding through the circle of 5ths (*sanfen sunyi*) to obtain the notes of a full chromatic octave, that is, in an approach that is not unlike that employed in the western tonal system.

Apart from this, it is notable that the notes *huangzhong*, *linzhong*, *yingzhong* (*answering bell*, pitch *b*) and *jiazhong* (*pressed bell*, pitch *d#*) all have the second ideograph in common. Indeed, if the names

---

<sup>87</sup> It must be noted that sources differ in the terminology used to refer to *huangzhong*. Bent *et alii* (2001:74) describes *huangzhong* as the *starting-pitch* of the *lü*-system, while Thrasher (2001:636) refers to it as the *root pitch*. Hughes & Gerson-Kiwi (2001:650), on the other hand, use the term *tonic* in single inverted commas. The latter instance undoubtedly points to the fact that it may not necessarily be appropriate or accurate to use terminology taken from western music theory to describe aspects of or concepts within non-western music systems. While terms such as *starting-pitch* and *root pitch* are more neutral, the term *tonic* carries with it various associations relating to tonality and functional harmony as understood within the context of western tonal music. Although the present researcher takes note of the differing views with regard to the use of western music terminology in connection with non-western music systems, it is not part of the aim of the present thesis to examine these different views and the motivations behind them, or to express a specific opinion in this regard. It can, however, be assumed that the term *tonic*, as used by Hughes & Gerson-Kiwi (2001:650), is not intended as an accurate and precise description of the position and function of *huangzhong* within the *lü*-system, and that it merely functions as an expedient aimed at providing an approximate indication of its place within this system to those not conversant with the music of this specific context. In the present thesis, the term *primary note*, as used by Kinkeldey (1957:574), is used in such instances as a more neutral expedient.

<sup>88</sup> In this instance it must be noted that Lam & Stock (2001:640) identify *huangzhong* with pitch *g*. While this discrepancy is pointed out here, it falls outside the reach of the present thesis to determine the reasons for these different approaches. Lam & Stock (2001:638 & 640) do, however, emphasise that, while the *lü*-system has always been concerned with 12 fundamental pitches, the exact pitch standard of these pitches has been modified a number of times throughout Chinese history, whether based on musical or on cosmological considerations. Thrasher (2001:636), for example, notes that there have been various governmental attempts aimed at cosmologically establishing the pitch of *huangzhong* for a given empire so that the 12 *lü*-pitches may be brought into correspondence with the cyclical nature of the calendar. In light of this, the pitches as laid out by Bent *et alii* (2001:80) are listed in the present thesis as an expedient.

<sup>89</sup> It must be noted that Hughes & Gerson-Kiwi (2001:650) give this name as *huang-chung*. In light of discussions provided in Carr *et alii* (2009-A & 2009-B), Dawson (2000:xxviii-xxxii), Melzer (1998) and OS 27-A, it would appear that the romanisations of the Chinese given in Hughes & Gerson-Kiwi (2001:644 & 650) are based on the Wade-Giles romanisation system, while the majority of those given in Bent *et alii* (2001:74 & 80) seem to be based on the Pinyin romanisation system, which is the official romanisation system of the People's Republic of China (Carr *et alii* 2009-A & 2009-B). In the text of the present thesis, preference is given to romanisations in Pinyin. This does, however, point out a notable difficulty in the study of Chinese music and -writings for non-Mandarin speakers, namely that there are still different romanisation systems in use which could result in some degree of inconsistency and confusion. Naturally, this is also likely to be encountered in the case of many other languages not using the roman alphabet. See Carr *et alii* (2009-A & 2009-B), Melzer (1998) and OS 27-A for further information on the use of the Pinyin system and for a comparison between Wade-Giles- and Pinyin romanisation.

of all the 12 chromatic *lü* notes are written out in full, it can be observed that, while some of the notes have a 2nd ideograph in common, the 1st ideograph of each note is distinct.<sup>90</sup> It is on account of this fact that the notation used to notate the notes of the *lü*-system only employs the first 1st ideograph of the name of each of the 12 notes (Bent *et alii* 2001:80).

Figure 3 indicates (1) the 1st ideograph of each *lü* note name as used to notate it, (2) its romanisation<sup>91</sup> in Wade-Giles and Pinyin respectively, (3) the translation of each note's full 2-ideograph name, and (4) the western pitch with which it is identified by Bent *et alii* (2001:80):

---

<sup>90</sup> The full disyllabic names of the 12 *lü* pitches are as follows in Pinyin: (1) *huangzhong*; (2) *dalü*; (3) *taicu*; (4) *jiazhong*; (5) *guxian*; (6) *zhonglü*; (7) *ruibin*; (8) *linzhong*; (9) *yize*; (10) *nanlü*; (11) *wuyi*; and (12) *yingzhong* (Gimm 1995:705).

<sup>91</sup> It should be noted that, in the present thesis, the term *romanisation* is used in preference to *transliteration*. This is done in order to emphasise that terms are specifically rendered in the roman alphabet, the term *transliteration* not precluding renderings employing alphabets other than this.

Figure 3 Ideographs, names and identified western pitches of the 12 *lü* notes

No.	1st ideograph (ascending)	Romanisation (Wade-Giles)	Romanisation (Pinyin)	Translation of full name	Identified western pitch
12	應	ying	ying	answering bell	b
11	無	wu	wu	not determined	a#
10	南	nan	nan	southern tube	a
9	夷	i	yi	equalizing rule	g#
8	林	lin	lin	forest bell	g
7	蕤	jui	rui	luxuriant vegetation	f#
6	仲	chung	zhong	mean tube	e# (f)
5	姑	ku	gu	old purified	e
4	夾	chia	jia	pressed bell	d#
3	太	t'ai	tai	great frame	d
2	大	ta	da	greatest tube	c#
1	黃	huang	huang	yellow bell	c

Sources:

Bent *et alii* (2001:80), Carr *et alii* (2009-A & 2009-B), Hughes & Gerson-Kiwi (2001:650), Lam & Stock (2001:640), Melzer (1998) and OS 27-A

According to Lam & Stock (2001:638), the fixed-pitch system of the 12 *lü* epitomises the Chinese search for absolute, accurate pitch standards that could both address musical needs and meet the requirements of practical and theoretical measurements and calculations. With regard to the practical application of the *lü*-system, however, Hughes & Gerson-Kiwi (2001:650 & 652) point out that the *lü* notes ultimately functioned more as (a) an abstract pitch series than as (b) a means of practical use.

The 2nd century BC (Bent *et alii* 2001:74), however, provides a detailed discussion of the practice of using monosyllables to represent musical pitches in which mention is made of a more practically focused approach than the *lü*-system. It describes the use of the characters of 5 monosyllables to denote the notes of the Chinese pentatonic scale. These 5 notes, known as *wusheng* (Lam & Stock 2001:638)<sup>92</sup>, are as follows: (1) *gong*, (2) *shang*, (3) *jue*, (4) *zhi*; and (5) *yu* (Bent *et alii* 2001:74).<sup>93</sup>

Figure 4 indicates (1) the ideograph used to denote each of the 5 notes of the Chinese pentatonic scale together with (2) the romanisation of each monosyllable in Wade-Giles and Pinyin respectively, as well as (3) the correlation that was believed to exist between each note and a specific social entity and colour:

**Figure 4 Ideographs and names of the notes of the Chinese pentatonic scale**

<b>Ideograph</b>	宮	商	角	徵	羽
<b>Romanisation (Wade-Giles)</b>	kung	shang	chüeh	chih	yü
<b>Romanisation (Pinyin)</b>	gong	shang	jue	zhi	yu
<b>Social correlation</b>	king	ministers	people	affairs	objects
<b>Colour correlation</b>	yellow	white	blue	red	black

**Sources:**

**Bent *et alii* (2001:74 & 77), Carr *et alii* (2009-A & 2009-B), Hughes & Gerson-Kiwi (2001:650), Lam & Stock (2001:638-639 & 640), Melzer (1998) and OS 27-A**

<sup>92</sup> Lam & Stock (2001:638) also make mention of the 7 notes of the Chinese heptatonic scale, which is an expansion of the pentatonic scale (Kinkeldey 1957:574), and is known as *qisheng*. The heptatonic scale was obtained by adding 2 notes to the pentatonic scale that were regarded as being altered (*bian*) or auxiliary forms of 2 of notes in the pentatonic scale (Jones & Marett 2001:852). These are *bianzhi*, which is a semitone below *zhi*, and *biangong*, which is a semitone below *gong* (Jones & Marett 2001:852-853 and Lam & Stock 2001:640).

<sup>93</sup> It should be noted that Bent *et alii* (2001:74) lists these as the names of the 5 notes in the text. In the figure they provide to illustrate the ideographs of these pitches (Bent *et alii* 2001:77), however, differing romanisations are encountered. Here the names of the 5 notes are given as *kung*, *shang*, *chüeh*, *chih* and *yü*. It would appear that the names in the text are based on Pinyin romanisation while those in the figure make use of Wade-Giles romanisation.

In contrast to the more abstract *lü*-system, this pentatonic system<sup>94</sup> more strongly reflected the everyday realities of music practice (Hughes & Gerson-Kiwi 2001:650).<sup>95</sup> According to Lam & Stock (2001:638), the system embodied the Chinese understanding of relative pitches, intervals and the practical application thereof in music. Although the primary note (*gong*) was at first fixed by the pitch standard, it later came to be used as a means of indicating relative pitch (Hughes & Gerson-Kiwi 2001:650 and Lam & Stock 2001:640).

By adapting the monosyllables of the pentatonic scale to indicate relative pitch, they became movable to any specific pitch (Bent *et alii* 2001:74) and, as a result, could be employed to form different scales and keys (Lam & Stock 2001:638).<sup>96</sup> This, in effect, changed the rôle of the 5 monosyllables to that of movable solmisation syllables that could be rotated to form a total of 5 possible pentatonic sequences<sup>97</sup>, each starting on a different monosyllable, but maintaining the original order of the 5 monosyllables (Hughes & Gerson-Kiwi 2001:650).

This system of relative pitches was then further expanded by combining it with the 12 fixed-pitched notes of the *lü*-system to form an intricate modal system known as *gong*, *yun* or *diao*<sup>98</sup> (Lam & Stock 2001:638). This combined system made it possible to place the primary note of any one of the 5 possible pentatonic sequences on any specific one of the 12 *lü* notes, thus yielding a total of 60 possible pentatonic sequences<sup>99</sup> or *diao* (Hughes & Gerson-Kiwi 2001:650 and Jones & Marett 2001:853).<sup>100</sup>

Notably, the *diao* that resulted from the combination of the pentatonic- and the *lü*-system also came to be associated with certain extra-musical entities (Lam & Stock 2001:638-639). In the case of the

---

<sup>94</sup> And, by expansion, the heptatonic system (Lam & Stock 2001:638).

<sup>95</sup> Hughes & Gerson-Kiwi (2001:650) point out that, as a result of the more practice orientated nature of the pentatonic system, it came to be adopted as the most practical theoretical system in a number of other regions in East Asia.

<sup>96</sup> Like the notes of the Chinese pentatonic scale, the notes of the Chinese heptatonic scale were also movable to any given pitch (Lam & Stock 2001:638).

<sup>97</sup> Or 7 possible heptatonic sequences in the case of the heptatonic system.

<sup>98</sup> Jones & Marett (2001:852) note that, in early Chinese sources, the term *diao* can be understood as meaning *mode-key*. In the present thesis, the term *diao* is used subsequently in the text with reference to the combined *lü*- and pentatonic system.

<sup>99</sup> Or 84 possible heptatonic *diao* in the case of the heptatonic system (Jones & Marett 2001:853 and Kinkeldey 1957:574). Jones & Marett (2001:853), however, point out that not all pentatonic and heptatonic *diao* were commonly in use in practice. Examples of more practice orientated approaches are found using only 4 *lü* pitches, either in conjunction with the pentatonic scale, resulting in 20 *diao*, or in conjunction with the heptatonic scale, resulting in 28 *diao*.

<sup>100</sup> Notably, the combination of these 2 systems is not unlike that achieved by applying the solmisation syllables of the Tonic Sol-fa system to the 12 notes of the western chromatic scale to obtain different major and minor keys as well as ecclesiastic modes. See, for example, Curwen ([1875]:88-89, 91, 128-139), Curwen (1901:viii, 2, 46-49, 70-77, 82-83, 95-109, 116 & 119), Rainbow (2001-E:604-605) and Rodger ([1935]:viii-ix, 4-5, 24-31, 33, 40-45, 49-51 & 54-55).

pentatonic scale, for example, it has already been noted that a correlation was thought to exist between each note of the scale and a specific social entity as well as a specific colour (see Figure 4). Although different *diao* were traditionally defined based on (a) the pitch levels of their constituent notes and (b) the assigned rôles of the notes as the 5 (or 7) relative notes and as the initial- and final notes in melodies, the *diao* also came to be employed based on (c) cosmological considerations. One example of this is the *jiazhong gong* mode or *diao*, which was regarded as being appropriate for use in music honouring Heaven (Lam & Stock 2001:639). The name of this mode indicates that it is obtained by placing the *gong* note from the pentatonic scale on the *jiazhong* note (pitch *d#*) of the *lü*-system (Lam & Stock 2001:639 and Bent *et alii* 2001:80).

In documents dating from the Song dynasty (960 AD - 1279 AD), the oldest extant examples are found of a 3rd notable Chinese pitch notation system, called *gongche* notation<sup>101</sup> (Bent *et alii* 2001:75 and Hughes & Gerson-Kiwi 2001:650).<sup>102</sup> Although this notation was perhaps initially intended as a form of instrumental tablature for the double reed pipe (*billi*), it later came to function as a more general, solmisation-type notation system<sup>103</sup> for notating both vocal and instrumental music (Bent *et alii* 2001:75 and Gimm 1997:400-401). It is notable that the earliest record of *gongche* notation dates from 1093 AD, making it approximately coeval with the Guidonian solmisation system (Hughes & Gerson-Kiwi 2001:650). As in the case of the Guidonian system, *gongche* notation quickly attained substantial currency and its use continues to the present day (Hughes & Gerson-Kiwi 2001:650).

Although *gongche* notation is of the same type as the notation used to notate the notes of the Chinese pentatonic scale, it constitutes a more complex system than the latter (Bent *et alii* 2001:77). In the north of China the system was expanded to encompass what was theoretically a chromatic sequence of 19 notes, thus resulting in a reversion to fixed pitches. In the south of China, however, the *gongche* system retained its more traditional structure of 9 diatonic steps or notes, originally based on 2

---

<sup>101</sup> Hughes & Gerson-Kiwi (2001:650) also refer to this notation as *Song notation*, giving its full Chinese name as *kung-ch'e p'u*, which appears to be in Wade-Giles romanisation. The Pinyin equivalent of this would be *gongche pu* (Carr *et alii* 2009-A & 2009-B, Melzer 1998 and OS 27-A).

<sup>102</sup> While Hughes & Gerson-Kiwi (2001:650) and Bent *et alii* (2001:75) identify the earliest extant sources containing *gongche* notation as dating from the Song dynasty, the reference to this notation system in Lam & Stock (2001:644) suggests that it only began to emerge in sources in the 17th century AD. The latter source mentions a scholar-official called Jiang Kui (1155 AD - 1221 AD) who notated the melodies he composed using a notation system described as a *forerunner of the gongche notation*. Bent *et alii* (2001:75), however, mention that Chinese *gongche* notation appears to have its origin even before the 6th century AD in the Central Asian kingdom of Kuqa, only reappearing in extant sources from the Song dynasty.

<sup>103</sup> In this instance Bent *et alii* (2001:75) use the term “*solfeggio* type of notation”. In view of the more specific implications of the term *solfeggio*, however, the broader term *solmisation-type notation system* is preferred in the present context.

conjunct pentachords (for example c-g and g-d<sup>1</sup>).<sup>104</sup> Like the notation used to notate the notes of the Chinese *lü*- and pentatonic systems, *gongche* notation makes use of ancient ideographs as sound symbols. In the case of *gongche* notation, however, the ideographs have come to be significantly abbreviated and simplified (Hughes & Gerson-Kiwi 2001:650).

Figure 5 shows (1) the simplified ideograph<sup>105</sup> used to denote each of the 9 notes of the *gongche* system together with (2) the romanisation of each in Wade-Giles and Pinyin<sup>106</sup> respectively. It also indicates (3) the western pitch<sup>107</sup> with which it is identified by Bent *et alii* (2001:78) and Hughes & Gerson-Kiwi (2001:650):

---

<sup>104</sup> It should be noted that Bent *et alii* (2001:77-78) present a slightly different exposition of the *gongche* system. Here the system is described not as consisting of 9 notes, but as being structured around a predominantly diatonic scale of 10 notes extending over an interval of a 9th. The note not listed by Hughes & Gerson-Kiwi (2001:650) is *gou*, which is identified with pitch *f*# (the ideograph being given as 𠄎). This can be seen as a small expansion upon that described by Hughes & Gerson-Kiwi (2001:650). Notably, Lam & Stock (2001:640 & 644) also only mention the use of 9 characters in the *gongche* system to specify pitches. They make no mention of *gou* as listed by Bent *et alii* (2001:78). It is notable, however, that Gimm (1997:400) describes *gou* as a *Zwischenton* in single inverted commas, that is, as an *intermediate* or *intervenient tone* (or *note*).

<sup>105</sup> It should be noted that, in 2 instances, the ideographs listed by Bent *et alii* (2001:78), Jones (2001:676) and Lam & Stock (2001:640) differ from those given in Hughes & Gerson-Kiwi (2001:650). The ideographs that are markedly different in Hughes & Gerson-Kiwi (2001:650) are those for *si* (pitch *d*) and *yi* (pitch *e*). Bent *et alii* (2001:78) give 𠄎 as the ideograph for *si* and 𠄏 as the ideograph for *yi*. These discrepancies are indicated here, but it falls outside the reach of the present thesis to try to resolve them. Consequently, the *gongche* ideographs as laid out by Hughes & Gerson-Kiwi (2001:650) are listed in the present thesis as an expedient.

<sup>106</sup> Although it appears that the romanisations given in (a) Hughes & Gerson-Kiwi (2001:650) are in Wade-Giles and those in (b) Bent *et alii* (2001:78) are in Pinyin, an examination of Carr *et alii* (2009-A & 2009-B), Melzer (1998) and OS 27-A revealed a number of inconsistencies in these 2 sets of romanisations. In the first instance, Carr *et alii* (2009-A & 2009-B), Melzer (1998) and OS 27-A give the Pinyin equivalent of *shih* in Wade-Giles as *shi* not *si*. Secondly, neither of these 2 sources lists *yi* in the Wade-Giles system, indicating only *i* and listing *yi* as its Pinyin equivalent. Lastly, while Carr *et alii* (2009-A), Melzer (1998) and OS 27-A do not give a Pinyin equivalent for *é* it is listed as *e* in Carr *et alii* (2009-B). None of these sources, however, explicitly indicate a Pinyin equivalent for *ch'ê*. They only list *che* as the Pinyin equivalent for *ch'ê* in Wade-Giles. These discrepancies are noted here, but it falls outside the reach of the present thesis to attempt to resolve them.

<sup>107</sup> While Bent *et alii* (2001:78) and Hughes & Gerson-Kiwi (2001:650) identify *he* with pitch *c*, Lam & Stock (2001:640) identify it with pitch *g*. Although this discrepancy is pointed out here, it falls outside the reach of the present thesis to determine the reasons for these different approaches. Notably in this instance, Bent *et alii* (2001:78) do mention that their identification of *he* with pitch *c* is done arbitrarily. In the present thesis the pitches as laid out by Bent *et alii* (2001:80) are consequently listed as an expedient.

Figure 5 Ideographs, names and identified western pitches of the 9 *gongche* notes

No.	Ideograph (ascending)	Romanisation (Wade-Giles)	Romanisation (Pinyin)	Identified western pitch
9	五	wu	wu	d <sup>1</sup>
8	六	liu	liu	c <sup>1</sup>
7	凡	fan	fan	b
6	工	kung	gong	a
5	尺	ch'ê	che	g
4	上	shang	shang	f
3	乙	yi	yi	e
2	士	shih	si	d
1	合	ho	he	c

Sources:

Bent *et alii* (2001:78), Carr *et alii* (2009-A & 2009-B), Hughes & Gerson-Kiwi (2001:650), Jones (2001:676), Melzer (1998) and OS 27-A

It is notable that some of the ideographs in *gongche* notation are indeed numerals, thus making it a partly numeric notation system. These instances are as follows: (a) *si* is 4; (b) *yi* is 1; (c) *liu* is 6; and (d) *wu* is 5 (Bent *et alii* 2001:78). It is also notable that *he* (pitch *c*) and *liu* (pitch *c*<sup>1</sup>) are identified with the same pitch, but are assigned different names, this being encountered in the case of *si* (pitch *d*) and *wu* (pitch *d*<sup>1</sup>) as well. Hughes & Gerson-Kiwi (2001:650) suggest that this could perhaps be the result of the fact that (a) *liu* and *wu* do not occupy the same positions in the upper pentachord as (b) *he* and *si* in the lower pentachord, resulting in different intervallic values. While *he* and *si* are the 1st- and 2nd notes in the lower pentachord respectively, *liu* and *wu* are respectively the 4th- and 5th notes in the upper pentachord.

As in the case of the Chinese pentatonic system, the notes of the *gongche* system are movable to any specific pitch, resulting in the formation of a number of different modes (Hughes & Gerson-Kiwi 2001:650 and Jones 2001:675-676). Importantly, the double pentachord scheme around which the system is structured proved to be a highly effective vehicle for the types of transits or mutations<sup>108</sup> encountered in solmisation, making it possible to transpose modes and to mutate from one mode to another (Hughes & Gerson-Kiwi 2001:650).

In a way that is similar to the octave marks<sup>109</sup> used in Tonic Sol-fa notation, octave positions are sometimes indicated in *gongche* notation by adding an affix or small mark to an ideograph. A chromatic scale could furthermore be obtained within the *gongche* system by using prefixes to raise or lower the notes of the scale. To raise a given note by a semitone, the prefix *gao-* was used, which means *high*. To lower a given note by a semitone, the prefix *xia-* was used, which means *low*. After the 11th century AD, however, it appears that the use of *gao-* was discontinued (Bent *et alii* 2001:78).

Ultimately, the notation of the *gongche* system also spread to Korea where it was subject to significant expansion and local modifications (Hughes & Gerson-Kiwi 2001:650).

### 2.2.2 Korea

The ideographs of the *gongche* system were adopted in Korea in about the 15th century AD and there the system came to be known under the name *kongch'ŏkpo*<sup>110</sup> (Bent *et alii* 2001:78 and Hughes & Gerson-Kiwi 2001:650). While the basic characters were taken over, specifically adapting the notation for notating ritual melodies, Korean musicians applied their own pronunciation to them (Bent *et alii* 2001:75 & 78).

Figure 6 indicates the Chinese name for each of the 9 *gongche* notes<sup>111</sup> in Pinyin romanisation and places the equivalent Korean names below these for comparison:

---

<sup>108</sup> While an overview of mutations in the hexachordal Guidonian solmisation system is given in Hughes & Gerson-Kiwi (2001:646-647), a more detailed discussion thereof may be found in André (2005:111-186). For details about *transitions* in the Tonic Sol-fa system, see Curwen ([1875]:128-133), Curwen (1901:viii, 46-49, 53-54, 57-60, 83-85, 95-109 & 119) and Rodger ([1935]:viii-ix, 24-29, 43-44, 49-51 & 54-55).

<sup>109</sup> See Curwen (1901:viii, 5-6, 33-34, 70-77, 82 & 119), Rainbow (2001-E:604-605) and Rodger ([1935]:viii-ix, 2-5, 28, 33, 41-45 & 49) regarding the octave marks used in the Tonic Sol-fa system.

<sup>110</sup> Hughes & Gerson-Kiwi (2001:650) give this term as *kongch'ŏk-po*.

<sup>111</sup> Bent *et alii* (2001:78) give *ku* as the equivalent Korean name for *gou* (pitch *f*#).

Figure 6 Chinese and Korean names for the 9 *gongche* notes

No.	1	2	3	4	5	6	7	8	9
Chinese name (Pinyin)	he	si	yi	shang	che	gong	fan	liu	wu
Korean equivalent	hap	sa	il	sang	ch'ök	kong	pöm	yuk	o

Source:

Bent *et alii* (2001:78)

Unlike Chinese *gongche* notation, the Korean *kongch'ökpo* notation does not make use of affixes or marks to obtain chromatic notes. As a result the note name *sa* can be used to denote *d* or *d<sub>b</sub>*, the same applying to the note names *il*, *kong* and *pöm* (Bent *et alii* 2001:78).

Apart from *gongche* notation, Korean musicians also adopted and modified a number of other Chinese pitch notation systems for their own use, most notably the notation of the *lü*-system and that of the Chinese pentatonic system (Bent *et alii* 2001:75 and Provine 2001:809). The abbreviated names of the Chinese *lü*-system were taken over in Korea during the 15th century AD (Bent *et alii* 2001:75 and Howard 1996:737) but, as in the case of the ideographs of the *gongche* system, their pronunciation was changed to suit the Korean language (Bent *et alii* 2001:75). The system that resulted from these changes is called *yulchapo* (Bent *et alii* 2001:75 and Provine 2001:809).

Also in the 15th century AD (Howard 1996:737), the notation of the Chinese pentatonic system was adopted in Korea and altered to create a 5-note abbreviated notation<sup>112</sup> system called *oŭmyakpo* (Bent *et alii* 2001:75 & 83). As in the case of the Chinese system *oŭmyakpo* is a modal notation system (Provine 2001:809), and here too the pronunciation of each ideograph was changed to suit the Korean language (Bent *et alii* 2001:75).

---

<sup>112</sup> Bent *et alii* (2001:75 & 83) describe this system as a *five-note abbreviated notation*, notably giving the latter term in single inverted commas. Provine (2001:809) refers to this system as a *pentatonic simplified notation*, also giving the term in single inverted commas. In the present text the former of these 2 terms is preferred, but it is rendered as *5-note abbreviated notation*.

Figure 7 lists the Chinese name<sup>113</sup> for each of the 5 ideographs of the pentatonic system, indicating the equivalent Korean names below these for comparison:

**Figure 7 Chinese and Korean names for notes of the pentatonic scale**

<b>Chinese name (Pinyin)</b>	<b>gong</b>	<b>shang</b>	<b>jue</b>	<b>zhi</b>	<b>yu</b>
<b>Korean equivalent</b>	<b>kung</b>	<b>sang</b>	<b>kak</b>	<b>chih</b>	<b>u</b>

**Sources:**

**Bent et alii (2001:77) and Hughes & Gerson-Kiwi (2001:650)**

Importantly, the *oŭmyakpo* system came to differ markedly from the Chinese pentatonic system in the position it assigned to *kung*. In the Korean adaptation of the Chinese system *kung* became the central note<sup>114</sup> of the scale, with the other notes of the scale ranging outward from it (Bent et alii 2001:75 and Provine 2001:809). Notes above and below the central note are indicated by means of numbers and prefixes, for example *sangil* (*above one*) which is the note immediately above the central note, and *hasam* (*below three*) which is the 3rd note below the central note (Bent et alii 2001:75).

Although it can be seen from the above that Korea drew strongly on Chinese notation systems<sup>115</sup>, Korea can be credited with the invention of a mensural notation system called *chŏngganbo*. Sources containing this notation date from 1447 AD onwards and the system employs a grid<sup>116</sup> in which each box<sup>117</sup> corresponds to 1 time unit (Bent et alii 2001:75 and Provine 2001:802). Each column contains information indicating the voice, instrument or category of instrument for which it is intended, with

<sup>113</sup> It should be noted that Hughes & Gerson-Kiwi (2001:650) give the equivalent Korean name for *shang* as *sangil*. In light of the discussion of *sangil* provided in Bent et alii (2001:75), however, this appears to be an error in the former source.

<sup>114</sup> Bent et alii (2001:75) refer to *kung* as the *central degree* of the scale. Provine (2001:809), on the other hand, prefers the term *tonic pitch*. In the present thesis, the term *central note* is used as an expedient in this regard.

<sup>115</sup> It is noteworthy that Korea took over and retained the ideographs of so many Chinese notation systems despite the fact that an alphabet was developed for the Korean language around the middle of the 15th century AD. This is made all the more poignant by the fact that Korea was indeed the only civilisation in East Asia to develop and employ an alphabet (Bent et alii 2001:75).

<sup>116</sup> The lines being read downwards and from right to left (Provine 2001:809).

<sup>117</sup> Bent et alii (2001:75) use the term *space* to refer to the block assigned to 1 time unit. Provine (2001:802 & 809), on the other hand, uses the terms *time frame* and *box* respectively in this regard. In the present context, the term *box* (Plural: *boxes*) is used as an expedient.



It is notable that *chōngganbo* notation is still in use today in a highly developed form (Provine 2001:809).

### 2.2.3 Japan

As in the case of China and Korea, Japan produced a number of significant music notation systems that come close to being solmisation systems. Here, however, such systems were mainly developed in connection with 2 of the most important Japanese art forms, namely (1) *gagaku* and (2) *nō* (Hughes & Gerson-Kiwi 2001:650). The earliest of these to come into prominence in Japan, was *gagaku*, which is a tradition of court music and dance that endures to the present day<sup>118</sup> (Ackermann *et alii* 1996:1349, Kishibe *et alii* 2001:816, Lam & Stock 2001:643 and OS 32-A).

During the 5th- and 6th century AD, music styles from the Asian mainland began to spread to Japan. Of particular consequence was the introduction of continental East Asian music and dance to Japan, at first from Korea and then also from China. This exerted a substantial influence on the character of Japanese music (Kishibe *et alii* 2001:816). The first Chinese performing art form to be introduced in Japan was *gigaku*, which was brought to Japan from Korea during the Asuka period (*ca.* 552 AD - 645 AD), and consisted of masked dances and pageants (Ackermann *et alii* 1996:1351 and Kishibe *et alii* 2001:816). This was soon followed by the introduction of various kinds of Chinese and Korean court music and dance, known as *gagaku*<sup>119</sup>. Along with indigenous Japanese music, *gagaku* music and dance came to be organised under the auspices of a government music department, called Gagaku-ryō<sup>120</sup> (Kishibe *et alii* 2001:816). This department, which was established in 701 AD, was charged with regulating the performance and teaching of music and dance at the Japanese court (Ackermann *et alii* 1996:1351 and Kishibe *et alii* 2001:855).<sup>121</sup>

---

<sup>118</sup> The staff of the music department of the Imperial Palace in Tokyo currently includes about 20 male musicians, their duties entailing both ceremonial and non-ceremonial performances (Kishibe *et alii* 2001:856). Apart from performances at court, *gagaku* music is regularly performed elsewhere in Japan and a number of performances have also been given outside of Japan at the behest of the Japanese Ministry of Foreign Affairs (OS 32-A).

<sup>119</sup> The term *gagaku* literally means *elegant music* (Ackermann *et alii* 1996:1349 and Kishibe *et alii* 2001:855), and the 2 Chinese characters with which it is written were originally used in China to refer to Confucian ritual music (Kishibe *et alii* 2001:855).

<sup>120</sup> Also called Utamai-no-tsukasa or Uta-ryō (Kishibe *et alii* 2001:855). Early in the 10th century AD a new government department, called Gakusho or Gakuso, was established to take over the functions of Gagaku-ryō (Kishibe *et alii* 2001:856). It should be noted that *ō* and *ū* in romanisations of Japanese indicate long vowels (Ackermann *et alii* 1996:1333).

<sup>121</sup> Although *gagaku* music is most strongly associated with the Japanese court, Ackermann *et alii* (1996:1349) point out that this music form also had a place in the music at temples and shrines.

Surviving instruments that are known to have been used in *gagaku* music attest to the international origins of this music form. While some of these have their origin in China and Korea during the Tang dynasty (618 AD - 907 AD)<sup>122</sup>, others can be traced to India, Persia and Central Asia (Kishibe *et alii* 2001:816 and Lam & Stock 2001:638). The more international aspects of *gagaku* music were, however, adapted to bring them in line with Japanese taste and style when the Japanese aristocracy became the most prominent patron of this music form early in the Heian period (794 AD - 1185 AD) (Kishibe *et alii* 2001:816).

Although *gagaku* is in reality a predominantly instrumental music form (Ackermann *et alii* 1996:1349 and Kishibe *et alii* 2001:819)<sup>123</sup>, solmisation syllables are used to notate its music (Hughes & Gerson-Kiwi 2001:650).<sup>124</sup> As in the case of other solmisation notations, the sound symbols used in the notation of *gagaku* music normally appear alongside and in conjunction with 1 or even 2 other notation systems.<sup>125</sup> This is encountered, for example, in the case of the wind section of the *gagaku* orchestra, which consists of 3 instruments, namely: (1) a *ryūteki*, which is a flute<sup>126</sup>; (2) a *hichiriki*, which is a cylindrical oboe; and (3) a *shō*, which is a mouth organ (Ackermann *et alii* 1996:1349, Hughes & Gerson-Kiwi 2001:650 and Kishibe *et alii* 2001:857 & 859). While each column of the notation used

---

<sup>122</sup> Japanese *gagaku* music notably took over the *diao* modal system (see 2.2.1) that was in use in China during this period, this being the heptatonic system of 84 theoretical *diao*. Of these 84 *diao*, however, a greatly reduced number were actually used in practice. The Chinese names of notes of the heptatonic scale were given Japanese readings as *kyū – shō – kaku – henchi – chi – u – henkyū*, with the primary note of the Chinese fixed-pitch system, *huangzhong*, being read as *ōshiki*. In general, Japanese musicians only formed modes on the 1st-, 2nd-, 3rd-, and 6th note of the heptatonic scale, these being transposed only to 7 of the fixed pitches to give a total of 28 modes. Of these, only about 13 modes were popular in practice (Jones & Marette 2001:853-854). See Jones & Marette (2001:855-858) and Kishibe *et alii* (2001:818) for a more detailed discussion of Japanese scales and modes and the modifications, developments and re-theorisation these underwent in later centuries.

<sup>123</sup> OS 32-A notes that there are 3 forms of performance to be found in *gagaku* music: (1) *kangen*, which is instrumental; (2) *bugaku*, which consists of dances and music; and (3) *kayo*, which comprises songs and chanted poetry.

<sup>124</sup> In this regard, Kishibe *et alii* (2001:848) point out that the use of solmisation syllables to notate instrumental music is a prominent feature of many Japanese instrumental notations. This practice ties in with the strong tradition of oral transmission of music that has persisted in Japan over many centuries.

<sup>125</sup> Notably, by using solmisation syllables alongside other notation systems in notating the music of a given instrument, an oral dimension is added to the overall notation used for that instrument. By combining notation systems in this way, a performer may approach an instrumental part in more than one way when it is being learnt or recalled. On the one hand, syllables indicating fingerings, drum strokes, etc. may be sung to effect this. On the other hand, the solmisation syllables may be sung as a set of mnemonics that primarily represent relative pitch rather than specific fingerings or absolute pitches. This is, for example, the case with the notation used for the *hichiriki* and the *nō* flute (Kishibe *et alii* 2001:848).

<sup>126</sup> Ackermann *et alii* (1996:1349) also mentions another flute, the *komabue*, along with the *ryūteki*.

for the *shō* is made up of 2 vertical strands of notation, each column of the notation used for the *ryūteki*<sup>127</sup> and the *hichiriki* consists of 3 vertical strands of notation (Hughes & Gerson-Kiwi 2001:650).

Figure 9 shows an example of the notation used to notate the part of the *hichiriki* in the Japanese *gagaku* orchestra:

Figure 9 3-strand notation used for the *hichiriki* in Japanese *gagaku* music

2	2	2	1
頭重	一タ	一テ	越 殿 樂  小曲 早四拍子 末三拍子如後度十二 拍子ハ
四ラ	ア	イテ	
エロ	ハ	一ラ	
古ル	四ラ	ア	
六リ	一ラ	エロ	
六リ	ア	ヲ	
四ラ	一レ	ノホ	
ア	エ	ヲ	
上テ	六チ	一テ	
四口	一チ	一ラ	
上テ	一タ	六チ	
上テ	四ラ	四ラ	
四ラ	エロ	エ	
ハ	ヲ	ヲ	
ア	ノホ	ノホ	
引	ヲ	ヲ	
引	返	返	
返	ニ	ニ	

Source:

Kishibe et alii (2001:844)

<sup>127</sup> It should be noted that, while (a) Hughes & Gerson-Kiwi (2001:650) and Kishibe et alii (2001:857 & 859) give this name as *ryūteki*, (b) Ackermann et alii (1996:1349) give it as *rūyteki*. Since the former of these terms is also given by (c) Latham (2009), it is used in the present thesis as an expedient.

In this example, the column to the far right (marked 1) gives the title of the piece (Kishibe *et alii* 2001:844). Each of the other columns (marked 2) consists of 3 vertical strands of notation, with each strand representing a specific notation system (Hughes & Gerson-Kiwi 2001:650 and Kishibe *et alii* 2001:844). The central strand of notation in each of the columns consists of solmisation syllables (Hughes & Gerson-Kiwi 2001:650-651). Along with this, the smaller characters in the strand to the left of the central strand in each column indicate the fingerings to be used on the instrument. Lastly, the strand of notation to the right of the central strand in each column indicates the rhythmic division by means of dots, with large dots denoting the accented beats of the *tsuridaiko* (a hanging drum) (Bent *et alii* 2001:81, Hughes & Gerson-Kiwi 2001:650 and Kishibe *et alii* 2001:844).

With regard to this use of 3 strands of notation per column, Hughes & Gerson-Kiwi (2001:650) note that it seems to suggest that a faithful realisation of the musical idea could only be achieved through the combination of solmisation syllables, fingerings and rhythm marks. Importantly, however, this 3-strand notation system moved away from using notated solmisation as a means of indicating individual modal interval movements (Hughes & Gerson-Kiwi 2001:650). This is illustrated, for example, by the notation employed in notating the *hichiriki* part in *gagaku* music. Although the solmisation syllables used in this notation function as mnemonics on which a line is sung when it is learnt, primarily representing relative pitches as opposed to specific fingerings or absolute pitches (Hughes & Gerson-Kiwi 2001:650-651 and Kishibe *et alii* 2001:844 & 848), the syllables ultimately only act as basic markers pointing to more intricate melismas and melodic tropes (Hughes & Gerson-Kiwi 2001:650). While finer nuances and ornamentations of the line are not notated in this system, these formed part of the oral guild tradition and were learnt through singing the mnemonics as part of instrumental instruction (Jaschinski 1997:409 and Kishibe *et alii* 2001:844).<sup>128</sup>

The result is a uniquely oriental solmisation-type notation system<sup>129</sup> that works as a guide to improvisation through the use of a few basic symbols of multiple significance (Hughes & Gerson-Kiwi 2001:650). As such, this script was not specifically designed to be used for basic training of the uninitiated, placing it in contrast to most western solmisation systems that were expressly developed

---

<sup>128</sup> See Kishibe *et alii* (2001:817-818) for a more detailed discussion of the transmission of music in Japan.

<sup>129</sup> In this instance Hughes & Gerson-Kiwi (2001:650) use the term *solfège notation*. In the present text, however, this is rendered as *solmisation-type notation system*.

with this purpose in mind.<sup>130</sup> In spite of this, the use of solmisation syllables as part of the notation used for the wind section of the Japanese *gagaku* orchestra still exemplifies the fundamental idea behind solmisation, namely that of perpetuating a given melody in the mind through meticulous performance encompassing intonations, dynamics and embellishments (Hughes & Gerson-Kiwi 2001:650). The flute player in a *gagaku*- or *nō* ensemble, for example, will in present times still typically learn each piece first by singing it, in the process becoming acquainted with subtleties of expression that resist encapsulation in the notation (Kishibe *et alii* 2001:848).

The latter is particularly evident in the teaching method employed in the instruction of *gagaku* music, namely *shōga* or *kuchi-shōga* (Bent *et alii* 2001:79, Hughes & Gerson-Kiwi 2001:650-651 and Kishibe *et alii* 2001:844 & 848). While, in the first instance, *shōga* refers to the use of solmisation syllables as mnemonics on which a line may be sung, the term also encompasses the use of abstract syllables that intimate aspects of the music such as phrasing, embellishments and pitch-wavering (*meri-kari*). The term *shōga* literally means *sing-song*, and by using various syllables in a sing-song manner for different aspects of the music, a student could effectively commit his entire repertoire to memory even before being allowed to play any part of it on an instrument (Hughes & Gerson-Kiwi 2001:650-651).<sup>131</sup>

Figure 10 illustrates *shōga* used for the *ryūteki* and *hichiriki* in *gagaku* music. This extract is from the opening of *Etenraku (hyōjō)*, one of the most popular *gagaku* compositions (Kishibe *et alii* 2001:827 & 848):

---

<sup>130</sup> Kishibe *et alii* (2001:842) point out that, partly because of the strong guild system, there was a tendency in Japan to cultivate notation systems that only preserve the outline form of a composition for later generations, thus restricting their realisation in sound to the initiated.

<sup>131</sup> An example of this is the *shōga* used by the player of the flute in the *nō* drama. In the absence of an instrument, these *shōga* can be used as solmisation syllables on which the part may be sung (Ackermann *et alii* 1996:1347).

Figure 10 *Shōga* for the *ryūteki* and *hichiriki* in *gagaku* music

The image shows musical notation for two instruments: Ryūteki and Hichiriki. Both are in 4/4 time and marked *8va*. The lyrics are written below the notes.

**Ryūteki**  
 $8va$   
 to o(n) ho o ro ru i to ru ro ta ro ro

**Hichiriki**  
 $8va$   
 to o ho o ro ru to ru ro ta ro ru

Below these are two more staves of notation, also marked *8va*, with lyrics:

to ro ra chi ya ru i ta a ro ra (a)

te ri ra to o ro ru ta a ru ra a

Source:

Kishibe *et alii* (2001:849)

The mnemonic syllables used in this example also illustrate some aspects of the distinctive sound symbolism involved in *shōga*. For example: (1) the consonant *t* is used to indicate the beginning of a phrase after a breath; (2) *h* marks the re-articulation of the same note; and (3) *r* signifies a liquid shift to another note. Other interesting applications of *shōga* in instrumental music include the following: (1) the use of the voiceless plosive consonants *p*, *t* and *k* to denote a sharp attack, for example of a plucked string; and (2) the use of the voiced plosive consonants *b*, *d* and *g* to mark deeper and/or more resonant notes (Kishibe *et alii* 2001:848).

The vowels used in *shōga*, however, function independently of consonants and generally play quite a different rôle in these systems. In *shōga*, vowels are often used as a means of indicating the relative pitch of successive melody notes (Kishibe *et alii* 2001:849). In this regard, Kishibe *et alii* (2001:849) note the following general characteristics of vowel use in *shōga*: (1) a note sung on the vowel *a* will ordinarily be higher than one sung on the vowel *o*; (2) a note sung on the vowel *u* will for the most part be lower than one sung on the vowel *o*; and (3) notes sung on the vowel *i* will in most cases be higher

than adjacent notes that are sung on the vowels *a*, *o* or *u*. Such an approach is used, for example, for the *hichiriki* and the *nō* flute (Kishibe *et alii* 2001:849).

Bent *et alii* (2001:79) and Kishibe *et alii* (2001:848) note that such *shōga* can be described as acoustic-iconic systems, owing to the direct connection that exists between (a) the acoustic-phonetic characteristics of the consonants and vowels employed in the mnemonics and (b) the sounds that they represent (Kishibe *et alii* 2001:848). It is indeed perhaps this acoustic similarity between mnemonics and their realisation in sound that makes the use of syllables in this way such a powerful tool in the learning and recalling of music (Kishibe *et alii* 2001:848). Bent *et alii* (2001:79) also note that the application of consonants and vowels in this way is typically not arbitrary since they are employed to indicate iconically such aspects of music as relative pitch, durations, resonance, loudness, and so forth based on their acoustic-phonetic characteristics. That being said, it is noteworthy that the vowel patterns employed are generally not formally taught as such (Kishibe *et alii* 2001:848). The *shōga* for each piece will typically be learnt without explanation of their use, making it an almost completely unconscious system (Kishibe *et alii* 2001:848).<sup>132</sup>

Despite the efficacy of acoustic-iconic systems like *shōga*, such systems are generally less precise in their indication of exact pitch and intervals (Kishibe *et alii* 2001:849 and Provine 2001:810). Compared to a system like Tonic Sol-fa, which is characterised by unwavering consistency with regard to the indication of interval size, acoustic-iconic systems tend to be less effective at foreshadowing melodic direction, especially since melodic considerations are often at odds with rhythmic considerations (Kishibe *et alii* 2001:849). Even so, the innate symbolism of the mnemonics used in acoustic-iconic systems makes them particularly suited to oral transmission of music. This is confirmed by the fact that the majority of Japanese notations contain *shōga* even though they may otherwise be able to notate exact pitch, duration, fingering, timbre, and the like (Bent *et alii* 2001:79 and Kishibe *et alii* 2001:849). It is, however, notable that Japanese *shōga* do not provide the only examples of such acoustic-iconic systems, since similar approaches are found in various other cultures around the world (Kishibe *et alii* 2001:848).<sup>133</sup>

---

<sup>132</sup> See Bent *et alii* (2001:79) and Kishibe *et alii* (2001:848-849) for a more detailed discussion of the application of consonants and vowels in *shōga*.

<sup>133</sup> One example is a mnemonic notation system that was developed in Korea and is called *yukpo* or *kum* (Bent *et alii* 2001:79 and Provine 2001:810). It is written using the Korean alphabet and Provine (2001:810) notes that modern derivatives of the *yukpo* system are still currently in common use in instrumental teaching. As in the case of Japanese *shōga*, the syllables used in *yukpo* imitate the sounds of the instrument and, as such, are more effective as an aid to memory

During the Muromachi period (1338 AD - 1573 AD) a 2nd important Japanese art form came into being, namely the theatrical form called *nō*<sup>134</sup> (Kishibe *et alii* 2001:817). While *gagaku* is the ancient traditional music of the Japanese court, *nō* is a highly structured stage art, combining elements of dance, drama, music and poetry (Ackermann *et alii* 1996:1345 & 1347 and Kishibe *et alii* 2001:855 & 861). Originally known as *sarugaku*<sup>135</sup> (Ackermann *et alii* 1996:1348 and Kishibe *et alii* 2001:861), *nō* acquired its present form under the leadership of 2 eminent performer-playwrights, namely Kan'ami<sup>136</sup> (1333 AD - 1384 AD) and his son Zeami (?1363 AD - ?1443 AD)<sup>137</sup> (Kishibe *et alii* 2001:861).

After first enjoying the patronage of the military shogun<sup>138</sup> Ashikaga Yoshimitsu in the 14th century AD, *nō* became the official performance art (*shikigaku*) of the military government during the Edo period (1603 AD - 1868 AD) (Kishibe *et alii* 2001:816 & 861). Despite losing its official governmental support as a result of the reforms of the Meiji period (1868 AD - 1912 AD), *nō* has weathered such periods of trepidation and survives to the present day. There are currently as many as 1500 professional performers making a living by performing and teaching *nō*, and numerous *nō* theatres are to be found in cities throughout Japan (Kishibe *et alii* 2001:816 & 861).

According to Kishibe *et alii* (2001:817), *nō* can be regarded as the highest expression of Japanese aesthetic theory, achieving a perfectly balanced combination of drama, theatre, music, dance and costume.<sup>139</sup> As such, the *nō* drama constitutes the most important classical Japanese drama form (Kishibe *et alii* 2001:843) and its music is particularly characterised by elegant symbolism<sup>140</sup>, a skilful admixture of simplicity and sophistication, and the utilisation of stereotypes without relinquishing flexibility (Kishibe *et alii* 2001:817). Indeed, with regard to its style and spirit, the *nō* drama is considered to be one of the most striking achievements in the indigenous performing arts of Japan (Kishibe *et alii* 2001:817).

---

than for indicating precise pitches and rhythms. Notably, however, *yukpo* systems also serve to facilitate communication between musicians when their instruments are not close at hand (Provine 2001:810).

<sup>134</sup> Bent *et alii* (2001:75) gives this term as *noh*. However, since both Ackermann (1996:1344 *et alibi*) and Kishibe *et alii* (2001:817 *et alibi*) give it as *nō*, it is used as such in the present study.

<sup>135</sup> The name stems from the term *sarugaku no nō*, which means *the art of sarugaku* (Ackermann *et alii* 1996:1348).

<sup>136</sup> Ackermann *et alii* (1996:1348) gives this name as Kannami.

<sup>137</sup> Ackermann *et alii* (1996:1348) list these dates without question marks.

<sup>138</sup> Ackermann *et alii* (1996:1344) gives this term as *Shōgun*, the capital letter indicating a noun in the German. While both Geddie (1968:1022) and Tulloch (1996:1428) give the English form of this term as *shogun*, Geddie (1968:1022) notes that it is derived from the Japanese term *shōgun*. The commonly used English form, *shogun*, is employed in the present thesis.

<sup>139</sup> Ackermann *et alii* (1996:1345) indeed refer to the *nō* drama as a *Gesamtkunstwerk*.

<sup>140</sup> This takes the form of colour symbolism with regard to the costumes, symbolic movements and gestures by the characters, stylised masks, and so forth (Ackermann *et alii* 1996:1344-1345).

The *nō* drama, which is largely music based, makes use of 4 instrumentalists known collectively as *hayashi* (Kishibe *et alii* 2001:862 & 865). The *hayashi* sits at the back of the stage and comprises the following instruments: (1) a *nōkan*, also known as *fue*, which is a transverse flute and the only melodic instrument in the *nō* ensemble; (2) a *kotsuzumi*, which is an hourglass-shaped drum that is held at the shoulder; (3) an *ōtsuzumi*, also known as *ōkawa*, which is a slightly larger hourglass-shaped drum that is placed on the lap; and (4) a *taiko*, which is a barrel-shaped drum that is placed on a small floor stand and is played with 2 sticks (Ackermann *et alii* 1996:1346-1347 and Kishibe *et alii* 2001:862, 864 & 868). Apart from the actors that may appear in a *nō* drama, a chorus (*jiutai-za*), ordinarily consisting of 8 people, kneels at the side of the stage. While the primary function of the latter is to narrate the background and the story itself, it is sometimes employed to describe the thoughts or emotions of a character and even to sing lines for a character (Kishibe *et alii* 2001:862).

The *nō* drama employs 3 types of chant (*uta*)<sup>141</sup>, namely: (1) melodic chant, known as *yowagin* or *wagin*; (2) dynamic chant, known as *tsuyogin* or *gōgin*; and (3) stylised speech, known as *kotoba*. Of these 3 chant types, melodic chant is closest to singing (Kishibe *et alii* 2001:863). It is based on 3 pitch areas – high, medium and low – in which the central pitches are, in principle at least, a 4th apart (Ackermann *et alii* 1996:1346 and Kishibe *et alii* 2001:863). Dynamic chant uses a different type of breath control than melodic singing and a definite sense of tonality is generally difficult to perceive in this type of chant. Stylised speech, which is furthest removed from singing, follows free microtonal increments in the rise and fall of phrases (Kishibe *et alii* 2001:863-864).

As in the case of *gagaku* music, notation systems were developed to notate the music of the *nō* drama. One such system is a vocal notation system known as *gomaten*. This system is derived from a vocal notation system that held an important position in later Japanese music, called *gomafu*. In *gomafu* notation, tear-drop shaped lines are placed adjacent to characters to function as neumes and to give indications of longer vocal patterns. In the case of *gomaten* notation, however, the system was expanded to include references to both pitch areas and vocal patterns (Kishibe *et alii* 2001:843).

Figure 11 shows an example of *gomaten* vocal notation from the 16th-century AD *nō* drama *Momijigari*. It is taken from a 20th-century AD Kanze school version of this notation:

---

<sup>141</sup> Also called *yōkyoku*, which means 'pieces in the style of *uta*' (Ackermann *et alii* 1996:1345).



Ultimately, it is quite remarkable that schemes of sing-song syllables have played such a fundamental rôle in the oral instruction and perpetuation of art forms such as *gagaku*- and *nō* music. Indeed, much of the survival of Japanese court music can probably be ascribed to this painstaking method of learning music by rote (Hughes & Gerson-Kiwi 2001:650).<sup>142</sup> Kishibe *et alii* (2001:848) also note that, even today, performers generally stress the importance of learning by means of *shōga*.

## 2.2.4 India

The Indian subcontinent<sup>143</sup> has given rise to a number of significant solmisation systems, some of notable antiquity. In contrast to China, Korea and Japan where notations systems were developed that come close to being solmisation systems, however, music notation is predominantly absent in Hindu music culture.<sup>144</sup> One notable instance where music notation is encountered in this sphere, however, is the notation used in conjunction with the *sāmavedic* chant<sup>145</sup> (Hughes & Gerson-Kiwi 2001:651).

The *Sāmaveda*<sup>146</sup> is one of 4 collections of early Sanskrit hymns and ritual texts that originated in the religious beliefs and -practices of the early Aryan settlers in South Asia. They are collectively referred to as the 4 Vedas<sup>147</sup> (Qureshi *et alii* 2001:229), the term *veda* being derived from the Sanskrit term *vēda* which essentially means *knowledge* or *sacred knowledge* (Qureshi *et alii* 2001:229, Te Nijenhuis 1996:657 and Tulloch 1996:1742). Although the time of their composition is not precisely known, the

---

<sup>142</sup> Hughes & Gerson-Kiwi (2001:651) indicate that this statement is taken from an article entitled *The Present Condition of Japanese Court Music* by E. Harich-Schneider (in *Musical Quarterly*, xxxix, 1953, p. 53-54).

<sup>143</sup> Qureshi *et alii* (2001:147) note that this term refers to the broader cultural region of South Asia and is not limited to the Republic of India, which only gained its independence in 1947. They note that, prior to India gaining its independence and the partitioning of the subcontinent in that year, the name *India* indeed referred to the larger region that included what is now Pakistan, Bangladesh, Bhutan, Nepal and Sri Lanka. This view is shared by Te Nijenhuis (1996:655) who stresses that the German term *indisch* (English: *Indian*) should be understood in this broader sense when examining the cultural history of the region. In view of the fact that the present study predominantly focuses on the period before 1947 in its discussion of solmisation in this region, the name *India* is used here to refer to the broader cultural context of the Indian subcontinent and not solely to the Republic of India.

<sup>144</sup> Bent *et alii* (2001:73) note that, while China, Korea, Japan and Europe have given rise to a large number of notation systems for different purposes, other cultures, notably those of South- and South-East Asia and the Middle East, produced very few notation systems until late in the 19th century AD – Turkey being identified as an exception in this regard.

<sup>145</sup> Hughes & Gerson-Kiwi (2001:651) give this term as *Samavedic chant*. In the present thesis, however, the term *sāmavedic chant* as given in Qureshi *et alii* (2001:229) is preferred.

<sup>146</sup> Tulloch (1996:1742) gives this term as *Sāma-Veda*. The present study follows Qureshi *et alii* (2001:152 & 229) in this regard.

<sup>147</sup> The remaining 3 vedas are as follows: (1) the *Rigveda*; (2) the *Yajurveda*; and (3) the *Atharvaveda* (Doniger 2009). Tulloch (1996:1742), on the other hand, lists the names of these collections as (1) *Rig-Veda*, (2) *Yajur-Veda*, and (3) *Atharva-Veda*, while Qureshi *et alii* (2001:152, 229 & 260) and Te Nijenhuis (1996:657 & 659) give the former of these 3 names as *Rgveda*. In the present study, the term *Rgveda* as given in Qureshi *et alii* (2001:152, 229 & 260) and Te Nijenhuis (1996:657 & 659) is used.

4 Vedas are generally accepted as having been compiled during the period from approximately 1500 BC to 1200 BC (Doniger 2009). Importantly, the *Sāmaveda* is the Veda of *sāman*, that is, of *chants* or *melodies* (Qureshi *et alii* 2001:229).

The *sāmavedic* chant is generally regarded as the earliest surviving form of Indian music (Qureshi *et alii* 2001:229). Although the majority of the hymns of the *Sāmaveda* are also found in the primary hymn collection of the *Ṛgveda*, these hymns have been rearranged in 2 sequences of *ārcika* or verses in the *Sāmaveda*. Whereas in the 1st sequence (*pūrvārcika*) the verses are arranged according to the deities they address and their poetic metres, the verses of the 2nd sequence (*uttarārcika*) are ordered according to the ritual and liturgical contexts in which they are recited (Qureshi *et alii* 2001:229 and Te Nijenhuis 1996:657).

Although the hymns of the *Sāmaveda* are not accompanied by musical directions as such, special song manuals called *gānas*<sup>148</sup> have come into being that give the melodies in notated form. These *gānas* are generally of later origin than the *Sāmaveda* itself and appear to have been compiled as mnemonic aids for use in a primarily oral tradition (Qureshi *et alii* 2001:229 and Te Nijenhuis 1996:657). Indeed, Hughes & Gerson-Kiwi (2001:651) note that, in general, the notation used for the melodies of the *sāmavedic* chant is a solmisation-type notation system<sup>149</sup> characterised by the use of various local scripts and special signs.<sup>150</sup>

The *gānas* have traditionally been associated with the various *sāmavedic* schools<sup>151</sup> or *śākhā* that are believed to have existed from ancient times. These schools have played an important rôle in sustaining the transmission of the melodies of the *sāmavedic* chant and their performance procedures through strict training (Qureshi *et alii* 2001:229). Three such schools have indeed survived to the present day, these being as follows: (1) the Jaiminīya<sup>152</sup> or Talavakāra school; (2) the Kauthuma school; and (3) the Rāṇāyanīya school (Qureshi *et alii* 2001:229 and Te Nijenhuis 1996:658).

---

<sup>148</sup> Singular: *gāna* (Qureshi *et alii* 2001:229). The term itself refers to *singing* or *chanting* (Qureshi *et alii* 2001:152).

<sup>149</sup> In this instance Hughes & Gerson-Kiwi (2001:651) use the term *sol-fa notation*. In the present text, however, this is rendered as *solmisation-type notation system*.

<sup>150</sup> Hughes & Gerson-Kiwi (2001:651) point out that this statement is taken from *The Music of Hindostan* by A.H. Fox Strangways (1914, p. vi).

<sup>151</sup> Qureshi *et alii* (2001:229) uses the term *schools* in single inverted commas in this instance.

<sup>152</sup> Te Nijenhuis (1996:658) gives this name as *Jaiminiya*.

In the manuscripts of the Kauthuma school, the Sanskrit text is accompanied by an interlinear numeric notation making use of 5 figures. In those of the Rāṇāyanīya school, however, a syllabic notation is found that employs symbols to indicate musical phrases. The *gāna* texts also make use of figures and letters as mnemonic indications of what is known as *mudrā*. These are gestures made with the thumb and other fingers of the right hand, thus forming a partly mnemonic system intended to aid the learning and transmission of sāmavedic chant melodies (Qureshi *et alii* 2001:229).

During the period from approximately 200 BC to 500 AD<sup>153</sup>, a solmisation system of significant sophistication was developed in India for use in music instruction<sup>154</sup>. It is set out in a treatise called the *Nāṭyaśāstra*<sup>155</sup>, which means *dramaturgy* (Bent *et alii* 2001:75, Hughes & Gerson-Kiwi 2001:651 and Qureshi *et alii* 2001:156). The *Nāṭyaśāstra* is a Sanskrit text that was probably composed or compiled from earlier sources during the early centuries AD<sup>156</sup> (Katz 2009). Traditionally ascribed to Bharata, a *muni* or sage from ancient Indian legend, it is particularly important in that it is both the earliest extant and the first comprehensive source regarding ancient Indian dramatic theory, music theory, poetics, metrics and general aesthetics (Katz 2009 and Qureshi *et alii* 2001:156).

In India, music doctrine originally fell under the field of dramaturgy since music was regarded as an essential part of theatre. Music was therefore counted among the various elements of production such as gesture, movement, level of language, vocal inflection, costume and make-up, all of which were highly stylised (Qureshi *et alii* 2001:156). While significant references to music are consequently found in many instances in the *Nāṭyaśāstra* where music practice connects with or exerts an influence on other elements of dramaturgy and production technique, the last quarter of the treatise is indeed dedicated to an extensive and systematic discussion of music in its own right (Katz 2009 and Qureshi *et alii* 2001:156).

---

<sup>153</sup> Bent *et alii* (2001:75) note that South Asian solmisation syllables date back to at least the 4th and 5th centuries AD. The earliest known South Asian notation, however, only dates from about the 7th- to the 8th century AD. This is found in a rock inscription at Kudumiyamalai in Tamil Nadu.

<sup>154</sup> Hughes & Gerson-Kiwi (2001:651) here use the term *musical education*.

<sup>155</sup> Hughes & Gerson-Kiwi (2001:651) give this term as *Nāṭya-śāstra*. In the present thesis, however, the term *Nāṭyaśāstra* as given in Qureshi *et alii* (2001:156 & 171-172) is used – although in a few isolated instances this source inconsistently gives it as *Nāṭyaśāstra* (for example p. 151, 180 & 220). It is noteworthy that the Sanskrit term *śāstra* either means (a) a text containing an authoritative exposition of doctrine in a specific field, or (b) the body of doctrine itself (Qureshi *et alii* 2001:151). In this regard, Qureshi *et alii* (2001:150-151 & 155) point out that a field of knowledge or an art must first be codified in a *śāstra* for it to be considered legitimate within the context of South Asian art/classical music.

<sup>156</sup> Qureshi *et alii* (2001:156) note that the music portions of the *Nāṭyaśāstra* probably date from the Gupta period (4th- and 5th century AD).

This section on music deals with the general theory of music with regard to (a) melody, including pitch, intervals, scales and modes<sup>157</sup>, and (b) rhythm, entailing a discussion of the basic concepts of time division, metric organisation, the uses of metre in song compositions, tempo and punctuation. In addition, the music section of the *Nāṭyaśāstra* addresses (c) ornamentation and note configuration in melodic invention, (d) the form structure of song compositions, (e) variations of melodic style, (f) instrumental classification and playing techniques, as well as (g) qualitative criteria according to which the attributes of singers, players, teachers and disciples may be assessed (Katz 2009).<sup>158</sup>

In its discussion of music, the *Nāṭyaśāstra* states that the science of music (*saṅgīta*) is based on 7 diatonic notes or *svara*<sup>159</sup> to an octave (Bent *et alii* 2001:75, Hughes & Gerson-Kiwi 2001:651 and Qureshi *et alii* 2001:170-171).<sup>160</sup> Each of the 7 *svara* is assigned a monosyllabic solmisation syllable<sup>161</sup> on which it may be sung both in teaching and in performance, with each monosyllable being derived<sup>162</sup> from a longer Sanskrit name<sup>163</sup> with its own meaning (Bent *et alii* 2001:75, Hughes & Gerson-Kiwi 2001:651 and Qureshi *et alii* 2001:170-171). Importantly, these syllables can function both as an oral- and as a written notation system (Qureshi *et alii* 2001:170-171).<sup>164</sup> Hughes & Gerson-Kiwi (2001:651) also note that each solmisation syllable has additionally been symbolically associated with a specific

---

<sup>157</sup> It is notable that Qureshi *et alii* (2001:156) do not refer specifically to *modes* in this regard, preferring instead to point to (a) *jāti* or modal patterns and (b) modal functions. The latter source additionally notes that, in discussing instrumental music in general, the *Nāṭyaśāstra* also deals with tunings.

<sup>158</sup> See Qureshi *et alii* (2001:156) for further notes regarding the contents of the sections in the *Nāṭyaśāstra* dealing specifically with music.

<sup>159</sup> Qureshi *et alii* (2001:170) emphasise that the term *svara* can have 2 specific meanings. It can refer either to (a) an abstract pitch class, that is a scale degree or to (b) a melodic element, that is a scale degree in a melodic context. Te Nijenhuis (1996:673) refers to the *svara* as *Haupttöne*, that is *main tones* or *notes*, and it is important not to confuse the 7 *svara* as described in the *Nāṭyaśāstra* with the *svara* as expanded and understood in post-Vedic music systems (Qureshi *et alii* 2001:229).

<sup>160</sup> This description only encapsulates the workings of the system in very broad and basic terms. See Qureshi *et alii* (2001:171-172) for a more detailed discussion of the tonal system associated with the *svara* in the *Nāṭyaśāstra*, in particular with regard to the microtonal division of the octave. Powers & Widdess (2001:838) notably point out that a distinction was made between (a) the *svara* of the basic scale, which were referred to as *śuddha*, meaning *pure*, and (b) *svara* of which the pitch had been altered, which were referred to as *vikṛta*, that is, *modified*.

<sup>161</sup> Hughes & Gerson-Kiwi (2001:651) refers to these monosyllables as *singing syllables*, while Powers & Widdess (2001:838) refer to them as *vocal solmization syllables* and as *note names*. Te Nijenhuis (1996:668 & 673-674) calls them *Tonsilben*, that is, *tone* or *note syllables*.

<sup>162</sup> In this regard, Bent *et alii* (2001:75) make mention of a contrasting view expressed by R. Widdess in an article entitled 'The Oral in Writing: Early Indian Notations' in *Early Music* (xxiv, 1996, p. 391-405). According to Bent *et alii*, Widdess asserts that the monosyllabic solmisation syllables are oral in origin and are not abbreviations of longer Sanskrit names.

<sup>163</sup> Here Hughes & Gerson-Kiwi (2001:651) use the term *term* instead of *name*, while Qureshi *et alii* (2001:171) refer to it as a *note-name*. As an expedient, the term *name* is preferred in the present thesis in this regard.

<sup>164</sup> Bent *et alii* (2001:78) emphasise that, while notation is generally regarded as being relatively unimportant in predominantly oral traditions, it is nonetheless extensively used in such contexts as a memory aid or as a learning tool.

animal cry, and that this association has indeed functioned as a means of establishing the absolute pitch, purity and nature of each solmisation syllable.<sup>165</sup>

Figure 12 lists (1) the solmisation syllables<sup>166</sup> assigned to the 7 *svara* in the *Nāṭyaśāstra*, (2) the full Sanskrit name<sup>167</sup> for which each monosyllable is the abbreviation, (3) the meaning of the full name, (4) the animal cry with which each solmisation syllable has been associated<sup>168</sup>, and (5) the western pitch class<sup>169</sup> with which each of the 7 *svara* is associated by Hughes & Gerson-Kiwi (2001:651) and Qureshi *et alii* (2001:171)<sup>170</sup>.

---

<sup>165</sup> Hughes & Gerson-Kiwi (2001:651) note that this statement is taken from *The Ragas of Northern Indian Music* by A. Daniélou (1968, p. 26).

<sup>166</sup> The alternative spellings for *sa* and *ri* are only given by Qureshi *et alii* (2001:171). In the present study, *sa* and *ri* are used in the text.

<sup>167</sup> It should be noted that there are some orthographic differences between the romanisations of these names given by (a) Hughes & Gerson-Kiwi (2001:651) on the one hand, and those found in (b) Bent *et alii* (2001:75), Qureshi *et alii* (2001:171) and Te Nijenhuis (1996:715) on the other. This is seemingly the result of different romanisation system and, consequently, Figure 12 lists these names as they are given by Bent *et alii* (2001:75), Qureshi *et alii* (2001:171) and Te Nijenhuis (1996:715) as an expedient. Those given by Hughes & Gerson-Kiwi (2001:651) are as follows in ascending order: (1) *Shadja*; (2) *Rishabha*; (3) *Gandhara*; (4) *Madhyama*; (5) *Panchama*; (6) *Dhaivata*; and (7) *Nishada*. See OS 30-A & 30-B for more information regarding the romanisation of Devanagari (also Devanagārī), which is the principal alphabet used to write Sanskrit, Hindi and other Indian languages (Tulloch 1996:396).

<sup>168</sup> These animal cries are only given by Hughes & Gerson-Kiwi (2001:651) where it is noted that they are quoting from *The Ragas of Northern Indian Music* by A. Daniélou (1968, p. 26).

<sup>169</sup> While it is only in Qureshi *et alii* (2001:171) that the term *pitch class* is specifically used in this regard, the list of western pitches given in Hughes & Gerson-Kiwi (2001:651) is the same as that given in the former source.

<sup>170</sup> Qureshi *et alii* (2001:171) note that *ṣaḍja* is by convention equated with pitch class C in western writings.

Figure 12 Solmisation syllables of the 7 *svara* outlined in the *Nāṭyaśāstra*

No.	Solmisation syllable	Full Sanskrit name	Meaning of name	Animal cry association	Identified western pitch class
7	ni	niṣāda	A people of western India	Trumpeted by the elephant at all times	B
6	dha	dhaivata	Unknown	Croaked by the frog in the rainy season	A
5	pa	pañcama	'fifth'	As is softly sung by the cuckoo	G
4	ma	madhyama	'middle'	As the heron cries	F
3	ga	gāndhāra	A province and people of north-western India	As the goat bleats	E
2	ri or re	ṛṣabha	'bull, hero'	Uttered by the <i>chātaka</i> bird	D
1	sa or sã	ṣaḍja	'born of six'	Sounded by the peacock	C

Sources:

Bent *et alii* (2001:75), Hughes & Gerson-Kiwi (2001:651), Qureshi *et alii* (2001:170-171) and Te Nijenhuis (1996:673-674 & 715)

Importantly, the solmisation syllables of the 7 *svara* have customarily been written down in either (a) Devanagari<sup>171</sup> script in north India, or in (b) Tamil or Telugu script in the south of India (Bent *et alii* 2001:78). Figure 13 shows how the solmisation syllables are written in these 2 scripts:

<sup>171</sup> Bent *et alii* (2001:78) mistakenly give this name as *Devanagiri*.

Figure 13 Solmisation syllables of the 7 *svara* in Devanagari and Tamil script

No.	1	2	3	4	5	6	7
Solmisation syllable	sa	ri	ga	ma	pa	dha	ni
Written in Devanagari script	सा	री	ग	म	प	ध	नी
Written in Tamil (Telugu) script	సా	రీ	గా	మా	పా	ధా	నీ

Source:

Bent *et alii* (2001:78)

In conjunction with the 7 *svara*, 3 different octave registers, each called a *sthāna* ('position') or *saptak* ('group of 7'), were identified with the different registers of the voice (Qureshi *et alii* 2001:171). These are: (1) *mandra*, which is *soft* and *low* and is associated with the chest register; (2) *madhya*, which is *medium* and is associated with the throat register; and (3) *tāra*, which is *carrying* and *high* and is associated with the head register (OS 31-A to 31-F and Qureshi *et alii* 2001:171). In the context of instrumental music, however, additional lower- and higher octaves – *atimandra* and *atitāra* respectively – are also encountered (Qureshi *et alii* 2001:171).<sup>172</sup>

Hughes & Gerson-Kiwi (2001:651) note that the basic octave as outlined above later developed into 3 classes of *grāma* or scale<sup>173</sup>. Each of these scales starts on a different scale degree, namely *sa* (the 1st degree), *ma* (the 4th degree) and *pa* (the 5th degree).<sup>174</sup> Although the *grāma* starting on *ma* and

<sup>172</sup> According to OS 31-G & 31-H the prefix *ati-* means *excessive*, *beyond* or *very*. The term *atimandra* therefore essentially means *very low*, while *atitāra* means *very high*.

<sup>173</sup> Qureshi *et alii* (2001:171) express a preference for the term *pitch-collection* over *scale* in this regard. Te Nijenhuis (1996:656) translates *grāma* as *Tonsystem*, that is, *tone* or *note system*.

<sup>174</sup> Hughes & Gerson-Kiwi (2001:651) point to the interesting parallel between this system and the Guidonian hexachord system, referring specifically to the 3 intonational degrees and the mutation scheme of the latter. In this regard, however, they also emphasise that, while the striking similarities between Indian and western solmisation systems make it tempting to assume a degree of interdependence, mutual contacts have yet to be proven (Hughes & Gerson-Kiwi 2001:651). Qureshi *et alii* (2001:171) note that the *grāma* on *ṣaḍja* (*ṣaḍja-grāma*) and the *grāma* on *madhyama* (*madhyama-grāma*) are already mentioned in the *Nāṭyaśāstra*.

later the one starting on *pa* both ultimately fell into disuse, the solmisation syllables are still a factor in defining the species of melody (Hughes & Gerson-Kiwi 2001:651).<sup>175</sup>

In modern Indian classical music, solmisation has developed into a distinctive art form referred to as *svara*, *sargam* (or *sa-ri-ga-ma*), *svarāvarta* or *surāvarta*. Usually practised towards the end of a *rāga*<sup>176</sup> cycle, the singer substitutes the poetic text with the appropriate solmisation syllables, reciting these in a fast declamatory style<sup>177</sup> characterised by resplendent virtuosity of performance. The purpose of this practice is seemingly to present the more initiated listener with an unadorned modal reduction of the *rāga* variations, since these will have been the subject of free improvisation and embellishment up to that point (Hughes & Gerson-Kiwi 2001:651).

Figure 14 gives an example of how solmisation syllables are interpolated into a *rāga* section. The solmisation syllables are shown in square brackets, with the music returning uninterruptedly to the original poetic text as the vehicle for an additional variation (Hughes & Gerson-Kiwi 2001:651):<sup>178</sup>

---

<sup>175</sup> See Qureshi *et alii* (2001:172-178) for a discussion of the developments undergone by the *svara* subsequent to the *Nāṭyaśāstra*, in particular with regard to the change from a microtonal division of the scale to a semitonal division of the scale.

<sup>176</sup> According to Qureshi *et alii* (2001:151), the Sanskrit term *rāga* is usually translated as *mode* or more accurately as *melody type* – the translation *melodic construct* also being possible (Qureshi *et alii* 2001:179), with Te Nijenhuis (1996:656 & 668) translating it as *Melodietypus* in German. The term *rāga* is derived from the Sanskrit root *rañj*, which means *to be coloured* or *to redden* and, as such, also implies *to be affected, moved, charmed or delighted* (Qureshi *et alii* 2001:179). It is used to refer to a melody type or mode regarded as suitable for the expression of aesthetic ethos or religious devotion (Widdess 2009). Qureshi *et alii* (2001:178), however, emphasise that a *rāgā* is strictly speaking neither a tune nor a modal scale, but rather a continuum with scale and tune as its extremities. Traditionally regarded as having a divine rather than a human origin (Qureshi *et alii* 2001:179 and Widdess 2009), *rāgas* provide the melodic material for compositions of vocal or instrumental melodies as well as for improvisation (Widdess 2009) and is indeed a central element of South Asian classical music (Qureshi *et alii* 2001:178). It is interesting to note that, while the formal term for *classical music* in Hindi is *śāstrīya-saṅgīt*, the common equivalent for *classical* is *rāgdār*, which means *having a rāga* (Qureshi *et alii* 2001:151). See Qureshi *et alii* (2001:178-188) for a more detailed discussion of *rāga* and Powers & Widdess (2001:837-844) for a discussion of modality in *rāga*.

<sup>177</sup> Hughes & Gerson-Kiwi (2001:651) describe it as a *quick parlando style*.

<sup>178</sup> Although this example is taken from Hughes & Gerson-Kiwi (2001:651), the latter source indicates that it is taken from *The Music of Hindostan* by A.H. Fox Strangways (1914, p. 285).

Figure 14 Example of the interpolation of solmisation syllables into a *rāga* section

27

[ga - ma pa - da - ma — pa - ga ma - ga - ri - sa ni - sa - ni

ga - ri - sa — ga - ga ma - ma ni da - ma - ga - ma

ni - ni - sa ni - sa - ga - ga — ma - ga - ri ga - ga - ri - sa

ri - sa - ni da - ma - ga - ri — ni - sa - ga ga - ma] Che -

- ra - rā - va - de - mi - rā Ra -

- ma - yya Che - ra - rā - va - de - mi - rā

*D.C. al Fine*

Source:

Hughes & Gerson-Kiwi (2001:651)

Qureshi *et alii* (2001:171) point out that, since about the 16th century AD, the 1st scale degree of the *svara*, that is *ṣaḍja*, has functioned as a universal reference pitch<sup>179</sup> for all *rāgas*. In this context, it is usually sustained or reiterated as a drone accompaniment, the latter being referred to as *khaṛaj*, *sur* or *śruti*. Importantly, however, the *svara* do not refer to a common pitch standard. They are used to denote relative pitches since each soloist will place *ṣaḍja* at a pitch that suits his/her voice or instrument (Qureshi *et alii* 2001:171). Apart from *ṣaḍja*, the 4th- (*madhyama*) or the 5th scale degree (*pañcama*) is also usually structurally important in most *rāgas* and, as such, is generally included in the drone accompaniment. The functions and pitches of the remaining *svara* tend to vary from *rāga* to *rāga* (Qureshi *et alii* 2001:171).

## 2.2.5 Indonesia

Among the vast number of islands that make up present-day Indonesia<sup>180</sup>, the islands of Java and Bali have emerged as the 2 main cultural centres of the Indonesian archipelago. Importantly, however, music developed along different lines on these 2 islands (Hughes & Gerson-Kiwi 2001:651-652). Although early influences from India resulted in the Hinduisation of many islands in the region and in the subsequent the rise of a number of Hinduised Indonesian empires after the 5th century AD, the spread of Islam resulted in the establishment of Islamic states throughout the Indonesian archipelago from about the 15th century AD onwards (Schumacher 1997-A:767-768 and Yampolsky *et alii* 2001:283-284).<sup>181</sup> While Islam became the dominant religious force in Java from around this time, Bali notably retained its Hindu culture (Hughes & Gerson-Kiwi 2001:652 and Yampolsky *et alii* 2001:284 & 289) and is today one of the last remnants of the Hindu cultures that were once spread across the archipelago (Schumacher 1997-A:804 and Yampolsky *et alii* 2001:289).

---

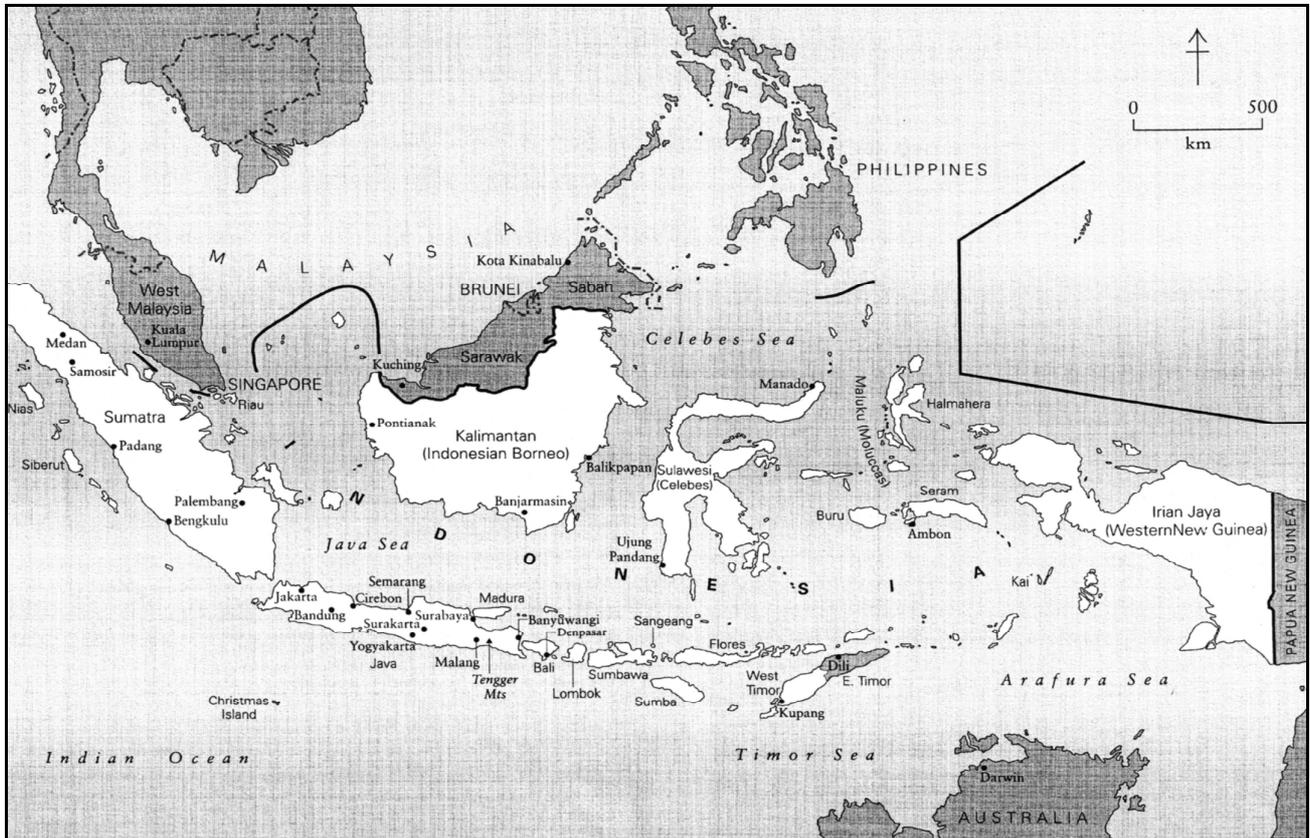
<sup>179</sup> It is referred to as *a universal reference-pitch or tonic* (Qureshi *et alii* 2001:171).

<sup>180</sup> The Republic of Indonesia, which declared its independence in 1945 AD and officially became a sovereign state in 1949 AD, extends over a wide archipelago incorporating around 17 500 islands of which only approximately 6 000 are inhabited (Schumacher 1997-A:769 and Yampolsky *et alii* 2001:274). See Yampolsky *et alii* (2001:274-276) for a concise overview of present-day Indonesia's political development and its ethnic-, religious- and cultural make-up.

<sup>181</sup> In light of the influence exerted by various foreign cultures on indigenous Indonesian cultures, Yampolsky *et alii* (2001:283) identify 3 distinct, yet overlapping periods in Indonesian history. These are: (1) a period of contact with Hinduism and Buddhism which extended from around the 1st- to the 14th century AD; (2) the period of contact with Islam, which began in the 15th century; and (3) the period of contact with European cultures that started in the 16th century AD, specifically through trade with Portugal and in particular the Netherlands (Schumacher 1997-A:768-769 and Yampolsky *et alii* 2001:283). In this regard, however, they emphasise that Indonesian music culture is not just the product of (a) the interaction between indigenous and foreign cultures, pointing also to (b) contact between the various indigenous Indonesian ethnic groups (Yampolsky *et alii* 2001:283). The Indonesian Archipelago is indeed inhabited by more than 300 different ethnic groups speaking around 250 different languages, and the varied interactions between ethnic groups certainly account for the great diversity that is a prominent characteristic of Indonesian music (Schumacher 1997-A:769 and Yampolsky *et alii* 2001:283).

Figure 15 shows a map of the modern Republic of Indonesia:<sup>182</sup>

**Figure 15 Map of present-day Indonesia**



**Source:**

**Yampolsky et alii (2001:275)**

In contrast to Java, where the development of music notation and solmisation only began fairly recently towards the end of the 19th century and notably under European influence, the island of Bali gave rise to a distinctive variant of solmisation centuries ago (Hughes & Gerson-Kiwi 2001:652, Schumacher 1997-A:783-784 and Schumacher 1997-B:412 & 415). A potential reason for this is the fact that Balinese music was not marked by a dominant, centralised music practice. Instead, it was

---

<sup>182</sup> A map is provided in this instance with the aim of achieving a better contextualisation of the Indonesian islands specifically referred to in the text.

characterised by varying local traditions spread among the island's many independent villages or village republics.<sup>183</sup> The resulting cultural diffusion not only counteracted the development of (1) a unified pitch system, but indeed hindered the establishment of (2) fixed pitch. The absence of fixed pitch, in turn, came to be of particular consequence in that it typically engenders the development of solmisation systems based on (1) movable pitch and (2) structural thought in music (Hughes & Gerson-Kiwi 2001:652).

In this regard it is notable that, even today, Balinese instrumental ensembles do not exhibit any standardised tuning (Mendonça 2010 and Yampolsky *et alii* 2001:291). All the instruments of a given ensemble are typically tuned together and they do not correspond with the tuning of any other ensemble (Yampolsky *et alii* 2001:291). The same situation is encountered on the island of Java, where there is significant variation in both (a) the absolute pitch and (b) the relative size of intervals in different ensembles (Powers & Perlman 2001:844, Schumacher 1997-A:782 and Yampolsky *et alii* 2001:314). Such Indonesian instrumental ensembles, also called *orchestras* by Mendonça (2010), are generally collectively referred to using the familiar Javanese term *gamelan*<sup>184</sup> (Mendonça 2010, Tulloch 1996:615, Schumacher 1997-A:772 and Yampolsky *et alii* 2001:289), the equivalent Balinese term being *gambelan* (Schumacher 1997-A:808 and Yampolsky *et alii* 2001:289).<sup>185</sup>

While modern *gamelan* are still not characterised by specific, generally used standard tunings, most tend to make use of either (a) an anhemitonic 5-note system, or (b) a hemitonic 7-note system, although scale intervals and intonation may differ markedly from one *gamelan* to the next. The 5-note or pentatonic systems, generally consisting of 5 nearly equidistant intervals to the octave, are referred to as *sléndro* in Central- and East Java, as *saléndro* in West Java, and as *saih gender wayang* in

---

<sup>183</sup> Yampolsky *et alii* (2001:289) observe that, even though Bali is a comparatively small island in close proximity to the much larger island of Java, it continues to maintain a strong cultural identity. The island can indeed be divided into 9 distinct regions that correspond more or less with the boundaries of former kingdoms, and these regions have produced a great diversity of music traditions and cultural practices. In light of this Yampolsky *et alii* (2001:283) emphasise that, as in the case of Indonesian music in its broader sense, heterogeneity is a prominent characteristic of Balinese music. See Yampolsky *et alii* (2001:289) for a concise discussion of present-day Bali's ethnic-, religious- and cultural make-up, as well as for a broad overview of the position and rôle of the performing arts in the island's cultural heritage.

<sup>184</sup> The noun *gamelan* is derived from the Old Javanese verb *agamel*, which means *to touch*, *to grasp*, or *to hold*. It later took on the meaning of *to play an instrument* (Schumacher 1997-A:772).

<sup>185</sup> See Yampolsky *et alii* (2001:278-279) for more specific remarks regarding the general use, implications and suggested, more precise use of the term *gamelan*. Also see (a) Mendonça (2010), Schumacher (1997-A:808-813) and Yampolsky *et alii* (2001:291-294 & 297-303) for notes on the instruments used in Balinese *gamelan*, and (b) Mendonça (2010), Schumacher (1997-A:774-781 & 802-804) and Yampolsky *et alii* (2001:314-315 & 330-338) for more details regarding the instruments used in Javanese *gamelan*.

Bali.<sup>186</sup> The 7-note or heptatonic systems, on the other hand, are called *pélog* in Central-, East- and West Java, and *saih pitu* in Bali (Mendonça 2010, Powers & Perlman 2001:844-845 & 850 and Schumacher 1997-A:773 & 781-782).<sup>187</sup> Interestingly, the Balinese terms illustrate the practice of denoting a given tuning system or *saih* (literally *sequence* or *row*) according to either: (a) the type of *gamelan* with which it is typically associated, e.g. *saih gender wayang*, which is associated with the *gender wayang* ensemble; or (b) the number of notes in the tuning system, with *saih pitu*, for example, meaning *sequence* or *row of 7* (Mendonça 2010 and Yampolsky *et alii* 2001:291).<sup>188</sup>

Although Balinese music has for the most part been characterised by a preference for oral transmission<sup>189</sup> (Yampolsky *et alii* 2001:291), the melodies of a number of Balinese *kidung* poems<sup>190</sup>

---

<sup>186</sup> In discussing instrumental tuning systems in Central- and East Java, Schumacher (1997-A:781) lists 2 additional variants of the term *sléndro*, namely: (1) *suléndro*; and (2) *suréndro*.

<sup>187</sup> It should be noted that Yampolsky *et alii* (2001) exhibit a specific deviation in the use of diacritics in the terms *sléndro* and *pélog*. These are given as such in all but one section, namely the one dealing specifically with Bali (p. 289-308), where they are given as *slendro* and *pelog*. Importantly, the very same deviation is encountered in the discussions specifically pertaining to Bali given in Kartomi & Gold (2010) and Mendonça (2010) (and indeed also in Bent *et alii* (2001:75 & 77) where each term is used only once, but specifically in connection with Bali). From an examination of Kartomi & Gold (2010) it would seem that, as in the case of the metallophone name *gendèr*, which is given as such in reference to Javanese *gamelan* but as *gender* in the case of Balinese *gamelan*, the Javanese terms *sléndro* and *pélog* can be used as *slendro* and *pelog* when relating specifically to Bali. In this respect, Yampolsky *et alii* (2001:291) indeed stress that the terms *slendro* and *pelog* have come to be used frequently in connection with Balinese music as a means of classifying scales that may not previously have been grouped together, but that can more or less be assigned to either one of these 2 categories. In light of this, the Javanese term *sléndro* is used as *slendro* in the present study in cases relating specifically to Bali, serving as a broader term in referring to the various anhemitonic 5-note Balinese tunings. It should, however, be noted that Yampolsky *et alii* (2001:291) emphasise that many Balinese *gamelan* tunings and vocal genres do not conform exactly to either the *slendro*- or the *pelog* tuning category (Yampolsky *et alii* 2001:291). See Anderson Sutton (2010) for a broad overview of South-East Asian tuning systems, and Mendonça (2010) for an overview of *gamelan* tuning systems.

<sup>188</sup> In discussing the tuning systems and notation of Balinese instrumental music, Schumacher (1997-A:806-807 & 813-815) employs terminology that differs markedly from that used in the other relevant sources that were consulted for the present study. He bases his discussion on a music treatise, called *Aji Ghūṛṇita*, which is a sacred Balinese text of which the precise time of origin is uncertain. Instead of referring to the 5-note- and 7-note Balinese tunings using the Javanese terms (a) *sléndro* and *pélog* or (b) *slendro* and *pelog*, he states that the *Aji Ghūṛṇita* calls these tuning systems (c) *saléndro* and *pélok* respectively. He does, however, note that well-known Balinese equivalents for these terms are (d) *saih gendèr*, notably with a grave accent, and *saih pitu*. He also lists 3 Balinese terms used to denote a tuning system, namely (1) *atut*, (2) *patut* or (3) *patutan*, listing the term *patutan gendèr wayang* as an equivalent term for *saih gendèr* (Schumacher 1997-A:813). See Schumacher (1997-A: 806-807 & 813-815) for a more detailed exposition of the nature and content of the *Aji Ghūṛṇita*.

<sup>189</sup> Apart from the use of notation being rare in the transmission of Balinese music, Yampolsky *et alii* (2001:291) adds that it is never used in performance.

<sup>190</sup> While *kidung* poetry is known to have flourished in Balinese courtly circles between the 15th- and 18th century AD (Schumacher 1997-B:415), the palm-leaf manuscripts in which these melodies have been recorded are estimated to date from the 16th- to the 17th century AD (Yampolsky *et alii* 2001:290 & 304). Although the texts and melodies of *kidung* poems are composed in Javanese metres, these poems are regarded as being indigenous (Yampolsky *et alii* 2001:304), exhibiting only slight traces of Indian models in their (a) subject matter and (b) prosodic shape (Schumacher 1997-A:822). The word *kidung* itself means *to sing*, pointing to the close relationship between the literary genre and the sung performance thereof (Schumacher 1997-A:822 and Yampolsky *et alii* 2001:277). The texts of *kidung* poems are usually concerned with historical or romantic tales, but only memorised extracts of the full texts were typically sung in ritual situations (Schumacher 1997-A:822 and Yampolsky *et alii* 2001:304).

have been preserved along with the poetic texts in palm-leaf manuscripts, called *lontar*<sup>191</sup> (Yampolsky *et alii* 2001:290 & 304). In such cases, the melody is notated below the poetic text using a solmisation script<sup>192</sup> based on the Balinese *slendro* tuning systems (Bent *et alii* 2001:77, Hughes & Gerson-Kiwi 2001:652 and Schumacher 1997-B:415). To that effect, the system employs 5 singing syllables that, interestingly, use the 5 vowels from speech to form the basic sequence (Hughes & Gerson-Kiwi 2001:652). The 5 vowels are used in the order *i – o – è – u – a*, with the corresponding solmisation syllables of this system being as follows: *dìng – dong – dèng – dung – dang* (Bent *et alii* 2001:77, Hughes & Gerson-Kiwi 2001:652, Schumacher 1997-A:809-810 & 814 and Schumacher 1997-B:415).<sup>193</sup>

While the absence of standard tuning systems meant that the syllables of the Balinese solmisation system had to be movable (Hughes & Gerson-Kiwi 2001:652), the solmisation syllables are in fact applied in such a way that the vowels correlate exactly with those of the poetic text (Bent *et alii* 2001:77, Hughes & Gerson-Kiwi 2001:652, Schumacher 1997-B:415 and Yampolsky *et alii* 2001:291). This means that the word *madu*, for example, would be sung to the solmisation syllables *dang – dung*, the result being that the vowels of the poetic text in effect indicate the melodic progression (Hughes & Gerson-Kiwi 2001:652). A melody constructed in this way is therefore not a living tune as such, but

---

<sup>191</sup> The term *lontar* is indeed the name of the type of palm tree of which the leaves were used for writing (Schumacher 1997-A:771). Schumacher (1997-B:415) notes that a small engraving knife was used to inscribe text on the palm leaves that were assembled to form *lontar* manuscripts.

<sup>192</sup> Yampolsky *et alii* (2001:291) refer to this script or notation as *sacred vocal music notation*. While this emphasises the original use of the solmisation script in conjunction with vocal music, it was later adapted for use as pitch notation for instrumental ensembles (Yampolsky *et alii* 2001:291). In this regard, Schumacher (1997-B:415) however emphasises that, even though a given piece written in solmisation script may be specifically intended for instrumental performance, the notation itself is still fundamentally a speech orientated system. The solmisation script and the various ensemble pitch notation adaptations thereof are generally referred to as *grantang*, *grantangan*, or more rarely as *pupuh*. Importantly, apart from their syllables being used as vocalised mnemonics for teaching purposes, such ensemble pitch notations are typically only used as a means of recording the basic pitch outline of longer compositions (Schumacher 1997-B:415 and Yampolsky *et alii* 2001:291 & 304). Notably, the fact that *lontar* often give ensemble pitch notation along with the texts of *kidung* poetry has lead researchers to speculate that, at one time, certain ensembles may have performed together with a *kidung* singer (Yampolsky *et alii* 2001:304). See Yampolsky *et alii* (2001:291) for an illustration of few *grantangan*.

<sup>193</sup> In this regard it should be noted that, while Bent *et alii* (2001:77) and Hughes & Gerson-Kiwi (2001:652) romanise the 3rd vowel and its corresponding solmisation syllable with a grave accent as *è* and *dèng* respectively, Schumacher (1997-A:809-810 & 814) and Schumacher (1997-B:415) render them with an acute accent as *é* and *déng*. ALA-LC (1997:31) and OS 33-A, on the other hand, romanise the Balinese diacritic character in question with neither a grave nor an acute accent as *e*. While these discrepancies are noted here, it falls outside the reach of the present study to try to resolve them. However, as an expedient, the romanisations given in Bent *et alii* (2001:77) and Hughes & Gerson-Kiwi (2001:652) are used in the present thesis, specifically in view of the diacritic used in the romanised name of 1 of the 2 additional syllables listed by Hughes & Gerson-Kiwi (2001:652) as sometimes being used in this system, these being *penjorog* and *peméro*. This is done in spite of the fact that Schumacher (1997-A:769) notes that the romanisations provided by him follow the guidelines established by Indonesia's Ministry of Education and Cultural Affairs in 1972 and 1973. An exception is, however, made in the case of Figure 16 (p. 72), where the contrasting romanisations are outlined for comparative purposes.

rather an artificially arranged cantus firmus<sup>194</sup> composed of a number of fundamental notes. In performance, the cantus firmus would, however, be subject to contrapuntal treatment by a variety of orchestral voices proceeding heterophonically (Hughes & Gerson-Kiwi 2001:652).<sup>195</sup>

Figure 16 lists (1) the diacritic characters<sup>196</sup> used in Balinese script<sup>197</sup> to denote the 5 syllables of the Balinese solmisation system, (2) the full solmisation syllable in Balinese script and (3) its romanisation, (4) the name of each diacritic character as well as (5) a description thereof, and (6) the western pitches<sup>198</sup> used by Hughes & Gerson-Kiwi (2001:652) to outline the system. In cases where differences are encountered between the consulted sources, for example with regard to romanisations or in the names of diacritic characters, such sources are outlined alongside one another for comparative purposes:

---

<sup>194</sup> Hughes & Gerson-Kiwi (2001:652) use this term in single inverted commas.

<sup>195</sup> Cooke (2009) notes that, at present, the term *heterophony* is used as a general term for the “simultaneous variation of a single melody”. Apart from outlining the possible implications of the term as used originally by Plato, he emphasises that it is often used today in ethnomusicology to refer to “simultaneous variation, accidental or deliberate, of what is identified as the same melody”. Importantly, he points out that heterophony is indeed a fundamental characteristic of a number of extra-European music cultures, specifically pointing to the use of the term in connection with much of the accompanied vocal music of the Middle East and East Asia in which an instrument also plays the vocal part, but with embellishments. In discussing heterophonic singing in Indonesia, Yampolsky *et alii* (2001:278) define heterophony as “individual variation in simultaneous versions of what is conceptually the same melodic line”, noting that it is indeed commonly encountered throughout the archipelago.

<sup>196</sup> It should be noted that, owing to the slight differences between some of the diacritic characters given by Bent *et alii* (2001:77) and Schumacher (1997-B:415) respectively, the characters listed in both these sources are reproduced here for comparative purposes. In the case of the character for *dong* it should be noted that, in light of OS 33-A and Schumacher (1997-B:415), it appears that Bent *et alii* (2001:77) gives both of the diacritic characters that denote the vowel [o], namely ʔ ɔ, while Schumacher (1997-B:415) gives only the latter of these, that is ɔ, describing it as such. Both diacritics can, however, be seen in the solmisation syllable in Balinese script provided by Schumacher (1997-B:415), one to the left of the base character and one to the right.

<sup>197</sup> Bent *et alii* (2001:77) refer to this script as *Balinese literary script*, noting that, although this system may seem almost alphabetical, it employs characters rather than letters and is therefore not an alphabet as such. OS 30-C & 30-D and OS 33-A point out that Balinese script is referred to as an *abugida*, an *alphasyllabary* or a *syllabic alphabet* (Hitch 1998:28, OS 30-C & 30-D and OS 33-A). This means that each base character stands for a consonant followed by a specific inherent vowel, in this case [a], and that other vowels and a number of other sounds are secondarily indicated by means of diacritic characters that are placed above, below, to the left or to the right of base characters (ALA-LC 1997:31-32, Hockett 1997:381, OS 30-C & 30-D and OS 33-A). The term *abugida* is itself derived from the first 4 letters of an Ethiopic script of this type (Hockett 1997:381 and OS 30-D). See OS 30-D for further remarks on *abugida*, and OS 30-C and OS 33-A for further notes on Balinese script.

<sup>198</sup> In view of the fact that this is a specifically movable solmisation system, the western pitches listed by Hughes & Gerson-Kiwi (2001:652) can be regarded as serving primarily as an illustrative aid.

Figure 16 The 5 syllables of the Balinese solmisation system

No.		1	2	3	4	5
Diacritic character	Bent <i>et alii</i> (2001:77)					
	Schumacher (1997-B:415)					
Solmisation syllables in Balinese script (Schumacher 1997-B:415)						
Romanisation of solmisation syllable	Bent <i>et alii</i> (2001:77) and Hughes & Gerson-Kiwi (2001:652)	ding	dong	dèng	dung	dang
	Schumacher (1997-A:809-810 & 814) and Schumacher (1997-B:415)	ding	dong	déng	dung	dang
Name of diacritic character	Schumacher (1997-B:415)	ulu	tedung	taling	suku	cecek
	OS 33-A	ulu	tedong	taleng	suku	cecek
Description of diacritic character (Schumacher 1997-B:415)		vowel sign for i	2nd part of the vowel sign for o	vowel sign for é	vowel sign for u	indicates the final -ng
Western pitch (Hughes & Gerson-Kiwi 2001:652)		e	f#	g#	b#	c#

Sources:

Bent *et alii* (2001:77), Hughes & Gerson-Kiwi (2001:652), OS 33-A, Schumacher (1997-A:809-810 & 814) and Schumacher (1997-B:415)

Apart from these 5 notes, the Balinese solmisation system also occasionally, yet very infrequently, makes use of semitones (Hughes & Gerson-Kiwi 2001:652). For this purpose, 2 additional syllables are employed, these being: (1) *penjorog*, which is identified with *a#* and lies between *dèng* and *dung*; and (2) *peméro*, which is identified with *d* and lies above *dang*.<sup>199</sup> With these 2 solmisation syllables added, the solmisation sequence therefore becomes as follows: *ding – dong – dèng – penjorog – dung – dang – peméro* (Hughes & Gerson-Kiwi 2001:652).<sup>200</sup>

Hughes & Gerson-Kiwi (2001:652) further note that certain nuclear themes, called *pokok* in Balinese and *balungan* or *balunganing gendhing*<sup>201</sup> in Javanese, came to be established around the 5 notes of the Balinese solmisation system (Hughes & Gerson-Kiwi 2001:652 and Schumacher 1997-B:413). Such nuclear themes play an important rôle in both Balinese- and Javanese *gamelan* music where they provide the melodic essence from which some of the other parts may be derived (Powers & Perlman 2001:847 and Yampolsky *et alii* 2001:294 & 316).

Yampolsky *et alii* (2001:294) describe a *pokok* as being a *slow-moving skeletal melody* within the stratified texture of Balinese *gamelan*, while Schumacher (1997-A:811) refers to it as a *Kern- oder Gerüstmelodie*, that is, a *core- or framework melody* within this context.<sup>202</sup> Within the context of Javanese *gamelan*, with its similarly intricate texture consisting of a variety of layers<sup>203</sup>, Yampolsky *et alii* (2001:315-316 & 367) refer to a *balungan* as a *skeleton or skeletal melody*. Powers & Perlman (2001:846), on the other hand, describe it as a *core melody*<sup>204</sup>, while Anderson Sutton (2010) calls it a *main instrumental melody* or a *skeletal melody*. As in the case of *pokok* (Schumacher 1997-A:811), Schumacher (1997-B:413) refers to a *balungan* as a *Kern- oder Gerüstmelodie*.<sup>205</sup>

---

<sup>199</sup> Schumacher (1997-A:814) refers to (1) *penjorog* as *béro alit*, and to (2) *peméro* as *béro ageng*. He notes that the addition of these 2 syllables in a sense expands the system, making it a hemitonic 7-note system.

<sup>200</sup> With Schumacher (1997-A:814) giving it as *ding – dong – dèng – béro alit – dung – dang – béro ageng*.

<sup>201</sup> This term is only listed in Schumacher (1997-B:413).

<sup>202</sup> Yampolsky *et alii* (2001:294) point out that the *pokok* is typically played on the lower, single-octave metallophones in Balinese *gamelan*. See Yampolsky *et alii* (2001:294 & 297-303) for further remarks regarding the function and treatment of *pokok* in this context.

<sup>203</sup> These differing with regard to register, speed, timbre and playing idiom (Yampolsky *et alii* 2001:316).

<sup>204</sup> Notably using the term in single inverted commas.

<sup>205</sup> As in the case of *pokok* in Balinese *gamelan*, *balungan* are typically played on single-octave instruments (Yampolsky *et alii* (2001:317). See Powers & Perlman (2001:846-848 & 850-852) and Yampolsky *et alii* (2001:315-322) for further remarks regarding the function and treatment of *balungan* in Javanese *gamelan*.

## 2.2.6 The Arab world

As far as solmisation in the Arab world<sup>206</sup> is concerned, Hughes & Gerson-Kiwi (2001:652) rather surprisingly point out that, although it is not entirely absent in this context, the Arab music sphere has not specifically produced any original or regularly practised solmisation systems. While emphasising that this can be ascribed to a number of different factors, they point specifically to 2 aspects of Arab music that have played a significant rôle in resisting the development of solmisation systems. The first of these is the question of (1) a note row with fixed single pitches (Hughes & Gerson-Kiwi 2001:652).

Hughes & Gerson-Kiwi (2001:652) note that music notation<sup>207</sup> implies the use of a note row with distinct single pitches<sup>208</sup>. Importantly, however, as in the case of Hindu music culture, music notation is fairly uncommon in the context of Arab music (Bent *et alii* 2001:73 and Hughes & Gerson-Kiwi 2001:651).<sup>209</sup> Although Arab music is nevertheless theoretically based on a fundamental note row<sup>210</sup> or *maqām*<sup>211</sup>, it is significant that the notes of this row<sup>212</sup>, like those of the Chinese *lü*-system, are not

---

<sup>206</sup> In the present study, the term *Arab world* is used as a broader term in referring to the solmisation systems that have emerged from the various Arabic-speaking nations collectively.

<sup>207</sup> Be it letter- or staff notation (Hughes & Gerson-Kiwi 2001:652).

<sup>208</sup> Here Hughes & Gerson-Kiwi 2001:652) use the term *fixed single pitches*, but this could perhaps be misleading.

<sup>209</sup> Although Bent *et alii* (2001:73) do not specifically point to the Arab world in this instance, they do emphasise that, with the exception of Turkey, the broader region of the Middle East has indeed given rise to very few notation systems and that this tendency continued until late in the 19th century AD. With regard to Arab music in particular they observe that, while the first traces of an alphabetical notation for use in Arab music theory date from the 9th century AD, with the earliest extant examples thereof dating only from the 13th century AD, this notation was notably not used in music practice (Bent *et alii* 2001:75). See Wright & Poché (2001:816-817) with regard to (a) the adoption and adaptation of western staff notation in the Arab world during the 20th century and in particular (b) its use in the notation/transcription of Arab music. In this regard, Davies (2001:832) also notes the 20th-century adoption of French solfège names as alternatives to indigenous note names in Persian-, Arab- and Turkish music. See Jäger (1997:386-397) for an overview of Ottoman (*i.e.* Turkish) notation systems.

<sup>210</sup> Hughes & Gerson-Kiwi (2001:652) give this term as *fundamental note-row*.

<sup>211</sup> While Latham (2010) identifies the term *maqām* as being used to denote the melodic modes of Arab music, embracing both (a) the ranking of pitches and (b) the melodic patterns of a given mode, Root (2010) adds that it can be variously translated as (1) *mode*, (2) *scale*, or (3) *melody*. Davies (2001:831) notes that the Arabic word *maqām* (Plural: *maqāma*) can generally be translated as meaning *position* or *place* (Davies 2001:831 and Root 2010). With regard to its modal applications, however, the term relates specifically to the concepts of (a) *note* – given as *tone* by Davies (2001:831) – or (b) *degree of the scale*, ultimately referring to a particular place in the general scale of all the available pitches in the system. In this regard it is important to emphasise that, in Arab-, Turkish- and Persian music traditions, modal entities are regarded as being made up of specific scale degrees or pitches belonging to the broader, background pitch collection, known as the general scale. The general scale of Arab and Turkish music, in particular, possesses the capacity to generate an infinite number of specific modal complexes, and each such complex forms a distinct mode or *maqām* which is constructed of a sequence of pitches linked by intervallic relationships with inherent melodic functions (Davies 2001:831). Davies (2001:831) notes that the term *maqām* first came to be used in the sense of *mode* in 15th-century Ottoman treatises written in Turkish, in which case it was used to define modal entities according to their specific position within the general scale. Wright & Poché (2001:813) note that the use of the term *maqām* to refer to mode remains current among present-day western scholars of Arab music. See Davies (2001:831-837) for further notes regarding (a) the general scale and (b) the uses and implications of the term *maqām* in Arab music, and Wright & Poché (2001:797-824) for a detailed discussion of the historical development of Arab art music which also illuminates the changing views and -terminology surrounding modes and modality in this context. Also see Bohlman's discussion of (a) the theoretical systems and (b) the term *maqām* in the broader context of the Middle East (Bohlman 2010).

utilised melodically in practice. They rather stand aloof from living Arab music practice which has typically done without written symbols (Hughes & Gerson-Kiwi 2001:652).<sup>213</sup> Since solmisation is intended to function in conjunction with the distinct pitches within a given note row,<sup>214</sup> it stands to reason that the absence of such a note row in Arab music practice would have played a rôle in counteracting the development of original solmisation systems in this context.

The 2nd aspect of Arab music listed by Hughes & Gerson-Kiwi (2001:652) as having exerted an influence in discouraging the development of solmisation systems, is the question of (2) the aurally perceptible movements between distinct single pitches. In this regard they note that, like most monophonic oriental music traditions, Arab music can perhaps best be understood as a continuum of sound. As such it is characterised by florid and convolute melodic movement which tends to resist not only (a) the distinct separation of notes typical of any letter- or staff notation, but even (b) the concatenation of intervals (Hughes & Gerson-Kiwi 2001:652). Taking into account that solmisation is in essence a mnemonic device for indicating melodic intervals (Hughes & Gerson-Kiwi 2001:644 & 652), these being between the distinct pitches within a given note row, it can be understood why Arab music has not been particularly conducive to the development of original solmisation systems.

In spite of this general paucity of original solmisation systems in the Arab world, Hughes & Gerson-Kiwi (2001:652) do list a rather interesting example of a true solmisation system that emerged from this context. The system, which bears witness to contact with and imitation of Guidonian solmisation, was first reported by (a) Meninski (1632 AD – 1698 AD)<sup>215</sup> in his *Thesaurus linguarum orientalium*<sup>216</sup> (1680 AD) as an example of *notae musicae*<sup>217</sup> (Deny 1950:261, Farmer 1932:900, Hughes & Gerson-

---

<sup>212</sup> Hughes & Gerson-Kiwi (2001:652) refer to the notes of this row as *root notes*.

<sup>213</sup> Apart from Arab music practice, Bohlman (2010) notes that music learning in the Middle East in general has indeed been characterised by a predominantly oral tradition.

<sup>214</sup> As, for example, in the case of the hexachordal Guidonian solmisation system.

<sup>215</sup> According to Deny (1950:261) Meninski was originally from Lorraine in France, but became known under the Polanised version of his French name, the latter being François de Mesgnien. Notably, Keenan (2002:480) refers to Stanislaw Stachowski's preface to the *Thesaurus linguarum orientalium Turcicae-Arabicae-Persicae. Lexicon Turcico-Arabico-Persicum; mit einer Einleitung und mit einem türkischen Wortindex von Stanislaw Stachowski; sowie einem Vorwort von Mehmet Olmez* (2000, p. xxiii-xxxiv), where Meninski's name is given as François à Mesgnien Meniński. In the present thesis, the name of this author as given by Hughes & Gerson-Kiwi (2001:652), that is, Meninski, is used as an expedient.

<sup>216</sup> Keenan (2002:480) gives the title of this work using capital letters as *Thesaurus Linguarum Orientalium*.

<sup>217</sup> Hughes & Gerson-Kiwi (2001:652) give this term in single inverted commas, but not in Italics. In discussing the implications of the term *nota* (Plural: *notae*) with regard to music, Bautier-Regnier (1964:8) lists one possible meaning to be that of a *graphic music sign* (Bautier-Regnier 1964:8 and Marr 1997:141). In this regard, she refers to the treatise *De harmonica institutione* (? ca. 880 AD) – erroneously giving it as *De harmoniaca institutione* – by the French Benedictine monk, Hucbald of St Amand (ca. 840/850 AD – 930 AD) (Bautier-Regnier 1964:4 & 8, Chartier 2010 and Kennedy 2010). In this treatise, currently more generally called *De Musica* or simply *Musica* (Chartier 2010). Hucbald observes that these graphic signs or *notae* are of great use in the study of melody and that such *notae musicae* are represented by letters (Bautier-

Kiwi 2001:652 and Keenan 2002:480), and then again by (b) Jean-Benjamin de La Borde (1734 AD – 1794 AD)<sup>218</sup> in his *Essai sur la musique ancienne et moderne* (1780 AD) (Farmer 1932:900, Fend 2010 and Hughes & Gerson-Kiwi 2001:652). Notably, however, neither source gives any indication of the solmisation system's origin (Hughes & Gerson-Kiwi 2001:652).

Figure 17 provides an exposition of the Arab solmisation system described by Meninski (1680 AD) and La Borde (1780 AD) based on the outline of it given by Hughes & Gerson-Kiwi (2001:652).<sup>219</sup> It indicates (1) the basic sequence of Arabic letter names<sup>220</sup> the system employs as solmisation syllables, (2) the corresponding letters of the Arabic alphabet<sup>221</sup> as they appear when written on their own<sup>222</sup> and (3) the position of each letter in the Arabic alphabet<sup>223</sup>, (4) the romanisation of each letter, and (5) the 2 syllable sequences employed in this solmisation system with relative Guidonian<sup>224</sup> equivalents<sup>225</sup> being provided alongside for the sake of illustration:

---

Regnier 1964:8). See Bautier-Regnier (1964:7-8) for a more detailed discussion of the implications of the mediaeval Latin term *nota* with regard to music.

<sup>218</sup> La Borde was a French composer and writer on music (Fend 2010). While Fend (2010) and Hughes & Gerson-Kiwi (2001:652) give his surname as *La Borde*, the former source notes that it is also encountered as *Laborde*. Haraszi (1935:175) also indicates these orthographies, but lists yet another alternative that is encountered, namely *la Borde*. In the present study, the orthography employed by Hughes & Gerson-Kiwi (2001:652), that is *La Borde*, is used as an expedient.

<sup>219</sup> Although this figure is based on the outline furnished by Hughes & Gerson-Kiwi (2001:652), the latter source indicates that it was originally obtained in *Historical Facts for the Arabian Musical Influence* by H.G. Farmer (1930, p. 77).

<sup>220</sup> In view of the fact that the romanisations of these letter names given by (a) Hughes & Gerson-Kiwi (2001:652) and Kipfer (1998:238) differ slightly from those given by (b) OS 30-E to 30-L and Tulloch (1996:1889), the romanisations listed by both these groups of sources are outlined here alongside one another for comparative purposes. As an expedient, however, the romanisations given by Hughes & Gerson-Kiwi (2001:652) and Kipfer (1998:238) are used in the text of the present study in outlining and discussing the Arab solmisation system in question.

<sup>221</sup> While the letters of the Arabic script are commonly collectively referred to as an *alphabet*, OS 30-E notes that the more specific term *abjad* is also used in this regard (Changizi & Shimojo 2005:268, OS 30-E and OS 30-M) – Shiloah (1994:743) giving it as *abjad*. This term is derived from the first 4 letters of an archaic ordering of the letters of the Arabic script (Hockett 1997:381 and OS 30-M), and is used to refer to scripts in which the letters or symbols generally only denote consonants, with vowels sounds being for the most part implied by phonology (Changizi & Shimojo 2005:272, Daniels 1990:730 and OS 30-M). Alternative terms for *abjad* are (a) *consonantary* and (b) *consonantal alphabet* or *syllabary* (OS 30-M). In the present study, however, the term *alphabet* is used as an expedient in referring to Arabic script. See OS 30-M for further remarks on *abjad*, and OS 30-E and OS 33-B for further notes on Arabic script, specifically with regard to vowels and vowel diacritics.

<sup>222</sup> It should be noted that the majority of Arabic letters take slightly different forms depending on whether they are written (a) on their own, that is, in isolation, (b) at the beginning of a word as an initial, (c) in the middle of a word as a medial, or (d) at the end of a word as a final (OS 30-E to 30-L and OS 33-B). The Arabic letters listed in the present study are taken from OS 30-F to 30-L and they are given as they would appear when written in isolation. See OS 30-E to 30-L, OS 33-B and Tulloch (1996:1889) for illustrations of the initial-, medial- and final- forms of these letters where applicable.

<sup>223</sup> With the letters in *alphaba'i* order (OS 30-E).

<sup>224</sup> It should be noted that, since this Arab solmisation system is heptachordal, the Guidonian solmisation syllables used to outline the system include the syllable *si*, which is a later addition to the original hexachordal Guidonian solmisation syllables. Importantly, Hughes & Gerson-Kiwi (2001:652) point out that the hexachord is indeed not common in Arab music theory.

<sup>225</sup> It must be emphasised that the Guidonian equivalent provided alongside each of the Arab solmisation sequences is not intended to provide a precise and accurate equivalent or representation of the realised Arab solmisation sequence, for example with regard to tuning, intonation and interval structure. They are simply intended to clarify the analogy between the 2 systems and are used as a tool in illustrating the workings of the Arab solmisation system in question. To emphasise this,

Figure 17 The Arab solmisation system reported by Meninski and La Borde

Arabic letter names used as solmisation syllables	Hughes & Gerson-Kiwi (2001:652) and Kipfer (1998:238)	lām	sīn	dāl	rā	mīm	fā	ṣād
	OS 30-E to 30-L and Tulloch (1996:1889)	lām	sīn	dāl	rā'	mīm	fā'	ṣād
Corresponding letters of the Arabic alphabet	Letter	ل	س	د	ر	م	ف	ص
	Position in the Arabic alphabet	23	12	8	10	24	20	14
	Romanisation	l	s	d	r	m	f	ṣ
Syllable sequences employed in the solmisation system	Basic sequence	lām	sīn	dāl	rā	mīm	fā	ṣād
	Guidonian equivalent	(la)	(si)	(do)	(re)	(mi)	(fa)	(sol)
	Transposed sequence	mīm	fā	ṣād	lām	sīn	dāl	rā
	Guidonian equivalent	(mi)	(fa)	(sol)	(la)	(si)	(do) <sup>226</sup>	(re)

Sources:

Farmer (1932:900), Hughes & Gerson-Kiwi (2001:652), Kipfer (1998:238), OS 30-E to 30-L, OS 33-B and Tulloch (1996:1889)

Hughes & Gerson-Kiwi (2001:652) give these Guidonian solmisation syllables in parentheses, a practice retained in Figure 17.

<sup>226</sup> In this specific instance, Hughes & Gerson-Kiwi (2001:652) give the equivalent Guidonian solmisation syllable as (*ut*). However, in view of the fact that the Arab solmisation syllables were apparently chosen from the letter names of the Arabic alphabet based on their phonetic similarity to the Guidonian syllables, (*ut*) is replaced here with (*do*) on account of its clearer similarity to the Arabic letter name in question. Importantly, Hughes & Gerson-Kiwi (2001:652) give no reason why the syllable (*do*) is used alongside *dāl* in the basic sequence of the solmisation system while (*ut*) is used alongside *dāl* in the transposed sequence. In this regard it is notable that, while Farmer (1925:67) gives both the Guidonian syllables *do* and *ut* alongside *dāl* in his outlining of the transposed sequence, he later (1932:900) only lists the syllable *do* in conjunction with *dāl*, making no mention of *ut*.

As can be seen from Figure 17, the solmisation system employs 2 syllable sequences, each consisting of the 7 basic solmisation syllables. The first sequence of syllables extends from (1) *lām* to *ṣād*, (*i.e.* *la* to *so*), while the other, a mutation<sup>227</sup> or transposed version of the first, stretches from (2) *mīm* to *rā* (*i.e.* *mi* to *re*) (Hughes & Gerson-Kiwi 2001:652). It is notable that the Arab solmisation syllables are neither foreign- nor acrostics words, and they are also not abbreviations of ancient ritual- or cosmological terms. These solmisation syllables were seemingly chosen from among the letter names of the Arabic alphabet based on their phonetic value and -similarity to the Guidonian syllables. Importantly, as a result of this and as illustrated by Figure 17, the Arabic letter names are of course not used in their alphabetical order in this solmisation system (Hughes & Gerson-Kiwi 2001:652).

Hughes & Gerson-Kiwi (2001:649 & 652) ultimately observe that, despite not being entirely of Arab origin<sup>228</sup>, this solmisation system is still notable in that it provides a rare example of a system that uses a single set of symbols to denote both (a) *claves* (single note identities, *i.e.* pitch names) and (b) *voces* (note functions, *i.e.* solmisation syllables) (Hughes & Gerson-Kiwi (2001:649 & 652 and Niemöller 2010).<sup>229</sup> While it typically falls to music notation to denote the single note identities encountered in music, a more usual function of solmisation is to provide a means of concomitantly identifying the

---

<sup>227</sup> Hughes & Gerson-Kiwi (2001:652) use this term in single inverted commas.

<sup>228</sup> That is, it is not indigenous in the stricter sense of the word. In this regard it may be worth noting that Farmer (1925:66-67 and 1932:899-900) makes mention of what was reportedly at the time already a long-standing claim or suggestion that the Guidonian solmisation syllables may indeed have been derived from the syllables of the Arab solmisation system as outlined by Meninski (1680 AD) and La Borde (1780 AD), that is, rather than the other way round. He notes however that, apart from Meninski and La Borde, he had only encountered this solmisation system in one other source, this being a Turkish manuscript in the British Museum written by a certain 'Alī Beg al-Sanṭūrī in the year 1649 AD to 1650 AD (Farmer 1932:900). He observes, however, that the latter source does not aid in resolving the matter since the table it advances to outline the solmisation system is essentially identical to that of Meninski. Consequently, Farmer (1932:900) concluded at the time that, in the absence of more definite evidence, it cannot be determined with certainty whether Arab music, or Arab solmisation in particular, had any influence on the development of solmisation in Europe. That being said, it is notable that none of the more recent sources consulted with regard to solmisation in the Arab world make any mention of a possible influence exerted by Arab solmisation on Guidonian solmisation. Shiloah (1994:733-734) indeed stresses that, while Arab culture strongly influenced the study of medicine, mathematics, physics and philosophy in Europe during the Middle Ages, its influence on music thought and -theory, and in particular on European music itself, can be regarded as having been less significant. Ultimately, if one takes into account the listed aspects of Arab music that have rendered it uncondusive to the development of solmisation systems, it seems unlikely that the Guidonian solmisation syllables were derived from an Arab model. See Shiloah (1994:733-744) for a discussion of the Arab influence on European music during the Middle Ages and Farmer (1925:61-80) for notes on the Arab influence on European music theory.

<sup>229</sup> It should be noted that the Latin terms *claves* (Singular: *clavis*) and *voces* (Singular: *vox*) can have different denotations depending on the context (*cf.* Apel (1976:179 & 921-922)). As for their meaning with regard to Guidonian solmisation, the following statement by Hughes & Gerson-Kiwi (2001:649) is quite illuminating: "The most essential feature of the Guidonian system was the fact that each syllable indicated the quality of a given pitch. That is, it indicated the function of a pitch within a mode, setting it implicitly in the context of a surrounding interval pattern, and in particular establishing the proximity of the semitone to the pitch in question. It was thus concerned with modal structure, not with absolute pitch; with note functions (*voces*), not with single note identities (*claves*). The system of mutation ... helped further to release the mind from absolute pitch and to encourage an inner orientation within the continuum of sound."

functions that such single note identities assume within a given music context (Hughes & Gerson-Kiwi 2001:644 & 652).

## 2.3 Conclusion

Apart from (a) bearing witness to the prevalence and importance of solmisation outside the western music sphere<sup>230</sup> and (b) highlighting the remarkable antiquity of certain oriental solmisation systems compared to those developed in the West, the above historic overview of solmisation systems in the East most notably (c) attests to the great diversity that characterises solmisation in this context.

In contrast to solmisation in Europe, which has for the most part exhibited a significant degree of continuity over time and across national boundaries, the myriad of contrasting cultures, religious beliefs and music practices that are spread across the vast and geographically varied area that is Asia and the Middle East have given rise to equally different and often unique solmisation systems. But in spite of this great diversity, aspects of the general definition of solmisation<sup>231</sup> as well as certain specific attributes encountered in western solmisation systems are indeed also to be found in each of the oriental solmisation systems that have been examined.

Although it is not part of the purpose of the present study to examine and discuss the various similarities between oriental- and western solmisation systems, it may be useful here to note 2 of the more prominent general attributes that these spheres of solmisation have in common. On the one hand (1) the majority of the oriental solmisation systems that have been examined do make use of a given set of syllables in a fixed sequence in association with the pitches of distinct scale structures. This is indeed prominently the case in China, Korea, India, Indonesia and the Arab world. On the other hand, (2) a number of these systems also employ solmisation syllables as mnemonics on which a line may be sung and thus learnt, the most notable oriental example in this regard being Japanese *shōga*.

Finally, it may also be worth pointing out the rather interesting parallel in Chinese solmisation to the distinction that is made between movable-doh- and fixed-doh systems in western solmisation. While China did develop (a) an essentially fixed-doh approach to solmisation in the form of the more abstract

---

<sup>230</sup> And thereby also confirming the status of solmisation as a truly global phenomenon.

<sup>231</sup> See 2.1 (p. 30).

and fixed-pitch *lü*-system, they also produced (b) the Chinese pentatonic system and *gongche* notation, both of which employ the principle of relative pitch with movable solmisation syllables in a manner that is analogous to such western movable-doh solmisation systems as Tonic Sol-fa.

## CHAPTER 3: THE CURRENT USE OF SOLMISATION IN AURAL TRAINING AT SA UNIVERSITIES

As outlined earlier, a survey was conducted as part of the present study with the aim of gaining insight into the current use of solmisation, and the Tonic Sol-fa system in particular, in aural training at SA universities. This survey was undertaken in 2009 and focussed on designers/instructors/coordinators of aural training modules at relevant SA universities. While the structure and aims of the survey have already been described under 1.2 (p. 26), it is now necessary to examine more closely the set of criteria that was decided upon and applied in order to identify relevant SA universities to which the SQ would be sent.

### 3.1 Survey criteria and -questionnaire

In order to identify specifically relevant institutions amongst the 22 SA universities that were considered before the SQ was sent out, it was decided that the survey would only include universities that meet all of the following criteria:

1. In the first instance, only universities that were found to offer undergraduate programmes<sup>232</sup> in which music constitutes the primary field of study were included in the survey.<sup>233</sup>

While this criterium led to the exclusion of both (a) postgraduate programmes and (b) programmes such as a general BA with music as a major, BEd programmes, and Arts and Culture programmes, it meant that (c) programmes such as BMus, BA Mus and BMus Ed were taken into account. In the case of Arts and Culture programmes the view was taken that, in general, music only constitutes

---

<sup>232</sup> It should be noted here that the present researcher takes note of the differing terminology employed by different institutions to refer to the training packages they offer leading to a given qualification, be it diploma, certificate or degree. In the present study, the term *programme* is employed for the sake of clarity of text to refer to any such training package, regardless of whether a given institution refers to it as a *programme*, a *course* or any similar or related term.

<sup>233</sup> In this regard it should be emphasised that, since the survey conducted as part of the present study was undertaken in 2009, relevant SA universities were identified based on the undergraduate programmes and constituent modules being offered by these institutions at that time. As such, the determination of each institution's relevance rested upon (a) the apposite official prospectuses/yearbooks/handbooks/syllabi/calendars for 2009, and (b) pertinent OSs conducted in 2009. The programme outlines provided in Appendix C (p. 232) should therefore be regarded as reflecting the status quo at each institution in 2009. It should also be noted that the individual SA universities that were considered in the survey employ differing terminology in referring to the official syllabus of a given faculty, for example *prospectus*, *yearbook*, *handbook*, *syllabus* and *calendar*. When referring to such a syllabus in the ensuing discussion, the term used by the institution in question is employed to avoid confusion, but the publication in question is identified as being the official syllabus of a given institution by means of a footnote.

one of a number of varied disciplines encompassed by this learning area and that music, as such, does not form the primary field of study.

2. Secondly, while the previous criterium made provision for undergraduate certificate-, diploma- and degree programmes to be taken into consideration, it was done on the condition that only those programmes offered by a department<sup>234</sup> of Music, a department of Music Education, or a department of Performing Arts would be taken into account.

This criterium led to the exclusion of programmes offered by, for example, a department of Education, or a department of Arts and Culture.

3. Lastly, it was decided that, amongst the programmes meeting the above 2 criteria, only programmes of which aural training<sup>235</sup> forms part, whether as (a) a separate module<sup>236</sup>, (b) a distinct component of an integrated music theory module, or (c) a distinct component of a practical instrumental/vocal module of some kind, would ultimately be taken into account.

With these criteria established, an SQ was set up aimed at determining the extent to which solmisation, and the Tonic Sol-fa system in particular, is or is not currently being used in aural training at relevant SA universities. While the specific points addressed in the SQ have already been stipulated under 1.2 (p. 26), a copy of it is provided in Appendix B (p. 227) for perusal.

The findings of the search for relevant programmes and constituent modules at SA universities and the outcome of the survey that was subsequently conducted can now be considered.

### **3.2 SA universities and responses to the SQ and additional correspondence**

Of the 22 SA universities that were examined as part of the survey, 10 met all 3 of the survey criteria outlined under 3.1 (p. 81). Figure 18 lists all the universities that were considered in alphabetical

---

<sup>234</sup> It should be noted that the term *department* as used here includes instances where such a department is specifically referred to by a given university as a *school* or *college*.

<sup>235</sup> With regard to the term *aural training*, the present researcher takes note of the variant terms used by institutions to refer to this discipline, such as *ear training*, *aural perception*, *aural development* and the like. In the present study the specific term or terms used by a given institution is noted, but the term *aural training* is used as a general term to encompass all such consanguineous terms.

<sup>236</sup> Here, too, it must be emphasised that the present researcher takes note of the varying use by different institutions of such terms as *subject*, *module* and *course* in referring to the various components making up a given training package. Again for the sake of textual clarity, the term *module* is used in the present study to encapsulate all such terms.

order, giving those that met all of the survey criteria and that were consequently included in the survey in shaded rows:<sup>237</sup>

**Figure 18 SA universities examined for the present study**

<b>Section</b>	<b>University</b>
3.2.1	Cape Peninsula University of Technology (CPUT)
3.2.2	Central University of Technology, Free State (CUT)
3.2.3	Durban University of Technology (DUT)
3.2.4	Nelson Mandela Metropolitan University (NMMU)
3.2.5	North-West University (NWU)
3.2.6	Rhodes University (RU)
3.2.7	Stellenbosch University (SU)
3.2.8	Tshwane University of Technology (TUT)
3.2.9	University of Cape Town (UCT)
3.2.10	University of Fort Hare (UFH)
3.2.11	University of the Free State (UFS)
3.2.12	University of Johannesburg (UJ)
3.2.14	University of Limpopo (UL)
3.2.13	University of KwaZulu-Natal (UKZN)
3.2.15	University of Pretoria (UP)
3.2.16	University of South Africa (UNISA)
3.2.17	University of Venda (Univen)
3.2.18	University of the Western Cape (UWC)
3.2.19	University of the Witwatersrand (Wits)
3.2.20	University of Zululand (UZ)
3.2.21	Vaal University of Technology (VUT)
3.2.22	Walter Sisulu University for Technology and Science (WSU)

---

<sup>237</sup> As a result of the last of the survey criteria outlined under 3.1, Figure 18 in effect also indicates at which SA universities aural training is still being offered, be it as (a) a separate module, (b) a distinct component of an integrated music theory module, or (c) a distinct component of a practical instrumental/vocal module of some kind.

In the following discussion, however, all 22 universities that were considered are listed alphabetically. In cases where a given university did not meet all the criteria as outlined above, a motivation is given for this finding. In cases where a given university did meet all the criteria, the answers to the SQ that was sent to the relevant lecturer (or lecturers) are outlined, with a summary of these findings following under 3.3 (p. 122). To corroborate the relevance of each of the identified universities that met all of the survey criteria, the relevant programmes and constituent modules being offered by each such university are listed in Appendix C (p. 232).

### **3.2.1 Cape Peninsula University of Technology**

The Cape Peninsula University of Technology<sup>238</sup> (CPUT) did not prove to be relevant to the present study. While CPUT does have a faculty of Education and Social Sciences (OS 1-B), this faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 1-C). Apart from this, the Faculty of Education and Social Sciences did not appear to offer any undergraduate programmes in which music constitutes the primary field of study (OS 1-D). As such, CPUT did not meet all of the survey criteria as outlined under 3.1 (p. 81) and was therefore not included in the survey.

### **3.2.2 Central University of Technology, Free State**

The Central University of Technology, Free State<sup>239</sup> (CUT) did not prove to be relevant to the present study. The list of faculties at CUT (OS 2-B) revealed that this institution does not have a faculty that could house a department of Music, a department of Music Education or a department of Performing Arts. CUT does not have a faculty of Arts or a faculty of Education and the 3 existing faculties are devoted to fields of study unrelated to music. As such, CPUT did not meet any of the survey criteria as outlined under 3.1 (p. 81) and was therefore not included in the survey.

### **3.2.3 Durban University of Technology**

The Durban University of Technology<sup>240</sup> (DUT) did not prove to be relevant to the present study. Although this institution does have a faculty of Arts and Design, the latter faculty does not house a

---

<sup>238</sup> Home page: OS 1-A

<sup>239</sup> Home page: OS 2-A

<sup>240</sup> Home page: OS 3-A

department of Music, a department of Music Education, or a department of Performing Arts (OS 3-B & 3-C). The Faculty of Arts and Design does, however, contain a department of Television, Drama and Productions Studies (Video Technology / Drama Studies / Performing Arts Technology)<sup>241</sup> (OS 3-C), but this department did not appear to offer any undergraduate programmes in which music constitutes the primary field of study (DUT 2009:5). Apart from this, none of the modules on offer at this department appeared to have any specific relation to aural training (DUT 2009:11-13 & 21-32).

Ultimately, in view of the fact that DUT did not meet all of the survey criteria as outlined under 3.1 (p. 81), it was not included in the survey.

### **3.2.4 Nelson Mandela Metropolitan University**

Nelson Mandela Metropolitan University<sup>242</sup> (NMMU) proved to be relevant to the present study. Among the 7 faculties housed at NMMU (OS 4-B), 2 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty of Education; and (2) the Faculty of Arts.

The Faculty of Education<sup>243</sup> did not prove to be relevant to the present study. This faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (NMMU 2009-A:1-2 and OS 4-D), and music did not appear to constitute the main focus of study in any of the undergraduate programmes offered by this faculty (NMMU 2009-A:6-42 and OS 4-E). This was corroborated by the core syllabi of the various modules offered by the Faculty of Education (NMMU 2009-A:50-174).

The Faculty of Arts<sup>244</sup>, on the other hand, proved to be relevant to the present study. It houses the Department of Music<sup>245</sup> (NMMU 2009-B:4 and OS 4-G), and was found to offer a number of

---

<sup>241</sup> Home page: OS 3-D

<sup>242</sup> Home page: OS 4-A

<sup>243</sup> Home page: OS 4-C

<sup>244</sup> Home page: OS 4-F

<sup>245</sup> Home page: OS 4-I

undergraduate programmes in which music forms the primary field of study (NMMU 2009-B:124-151 and OS 4-H & 4-J) and of which aural training is a constituent module (NMMU 2009-B:124-151).<sup>246</sup>

Consequently, having met all of the survey criteria as outlined under 3.1 (p. 81), NMMU was included in the survey, and in this regard an SQ was sent to SR 1. The latter SR's answers to the SQ were as follows:

**Figure 19 Answers from the SQ completed by SR 1 at NMMU**

1	Q:	<b>Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?</b>
	A:	Yes
2.1	Q:	<b>Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?</b>
	A:	<p>The movable-doh tonic sol-fa system as it applies to major tonality (where tonic = <i>do</i>, supertonic = <i>re</i>, etc.), and adapted for minor scales as <u>both</u>:</p> <p>1) The relative minor tonic sol-fa system in order to emphasize the key signature connection between, for example, C major and A minor (the <i>la</i>-mode, where tonic = <i>la</i>, supertonic = <i>ti</i>, unraised submediant = <i>fa</i>, raised submediant = <i>fi</i>, unraised 7<sup>th</sup> degree = <i>so</i>, raised 7<sup>th</sup> degree = <i>si</i>, etc.), practised in the development of melodic concepts and associated with the melodic minor scale (melodic dictation, sight singing, etc.) and progressing from an initial focus on Renaissance modes (where Dorian = the <i>re</i> mode, Phrygian = the <i>mi</i> mode, etc.).</p> <p>2) The parallel minor sol-fa system, in order to emphasize the similarity in tonal function between the notes of, for example, C major and C minor (where tonic = <i>do</i>, mediant = <i>mo</i>, submediant = <i>lo</i>, leading tone = <i>ti</i>, etc.) practised in association with the harmonic minor scale and the reinforcement of harmonic concepts (singing and recognizing chords, harmonic dictation, etc.).</p>
2.2	Q:	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	A:	In my opinion this system is an invaluable means of integrating auditive and cognitive perception in the development of a tonality sense, essential in the training of any musician.
2.3	Q:	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	A:	Largely self-compiled material, although sight-singing exercises are mainly taken from Marie Egmond's <i>Van 't blad zingen</i> I and II (Amsterdam: Broekmans and Van Poppel).

<sup>246</sup> See Appendix C, Section (1) (p. 233) for a list of the relevant undergraduate programmes and constituent modules that were identified at NMMU.

2.4	Q:	What are your views regarding the use of solmisation in aural training?
	A:	See answer at 2.2 above.
4	Q:	Would you be prepared to participate in further, more detailed correspondence as part of this study?
	A:	Yes
Additional comments:	<p>Because I am responsible for both Aural Training (MGA) and Music Theory and Analysis (MTA) courses at NMMU, the efficacy of the movable-doh tonic sol-fa system depends on my employing it as a teaching-learning strategy throughout all of these classes, reinforcing a coherent learning experience. For example, when students learn about diminished seventh chords in the MTA class, they are taught from the outset to associate these chords with the individual melodies they contain, abbreviated and reinforced in tonic sol-fa. They are thus presented diagrammatically with something such as the following:</p>	<p style="text-align: center;"><b>vii<sup>07</sup>                      -                      I(i)</b></p> <pre> graph TD     7["7 (lo)"] -- solid --&gt; 5so["5 (so)"]     5fa["5 (fa)"] -.-&gt; 5so     5fa -- solid --&gt; 3["3 (mi/mo)"]     3re["3 (re)"] -.-&gt; 3     3re -- solid --&gt; 1do["1 (do)"]     1ti["1 (ti)"] -- solid --&gt; 1do </pre>
		<p>Therefore a lot of sol-fa singing happens in the theory class, just as a lot of theory happens in the aural class.</p>

**Sources:**  
**SR 1-A & 1-B**

In light of these answers, additional correspondence was undertaken with SR 1, and the following further questions that were put to this SR and the answers elicited may be recounted here:

Figure 20 Answers to further questions addressed to SR 1 at NMMU

SR 1 – Further question (a)	
<b>Q:</b>	<p>Is there a particular reason why you prefer not to use the relative minor Tonic Sol-fa system (tonic = <i>lah</i>) in conjunction with the harmonic minor scale and the teaching of harmonic concepts?</p> <p>I find this very interesting because, when I taught aural training at Stellenbosch University from 2004 to 2007, I generally preferred to use the relative minor tonic sol-fa system (tonic = <i>lah</i>) for both melodic and harmonic purposes. While I prefer this system on account of the fact that the natural-, harmonic- and melodic minor can be sung on it with relatively few alterations to the syllables, I know my students were generally not very fond of this approach and did find it confusing that the tonic should be <i>lah</i> in this system. It seems that, even though the vast majority of my students never did sol-fa in school, <i>do</i> is somehow strongly fixed in their psyche as being the tonic, whether in a major or a minor.</p>
<b>A:</b>	<p>Yes, I must say I rather insist that students become proficient in the use of both systems because, in my opinion, both are so relevant to an understanding of tonal music. In Baroque music (think for example of the “shifting modalities” in a typical Bach chorale harmonisation) one generally finds a far stronger inclination to emphasise the relationship between the major (Ionian) mode and the relative minor (Aeolian) mode, so much so that one theorist, Jan la Rue, refers to Baroque tonality as “bi-focal” tonality (as well as a lesser inclination to cadence on the other related modes; the Dorian, Phrygian - think for example of the typical so-called Phrygian half cadence - Lydian, Mixolydian). A distinct change occurs from the mid-1700s onwards, where the major-minor partnership becomes far more decisively one between the major and its parallel minor (think for example of the theme and variations cycle, where the central variation is often in the tonic minor key; think also of the increasing tendency to the use of borrowed chords, etc.).</p> <p>Ultimately I believe that the benefit of Tonic Sol-fa in aural development and theory courses has precisely to do with instilling an innate understanding of the tonal function of notes, chords, procedures, etc., and that this is best served by allowing for both minor solfa systems, each applicable in different contexts.</p>

SR 1 – Further question (b)	
<b>Q:</b>	<p>Is there a specific reason why you prefer to write the solmisation syllables as <i>do – re – mi – fa – so – la – ti</i> instead of <i>doh – ray – me – fah – soh – lah – te</i> as one finds in the original Tonic Sol-fa system developed by John Curwen?</p> <p>This is another point that rather interests me. If one takes the sequence <i>doh – ray – me – fah – soh – lah – te</i>, for example, some of the vowels are pronounced as diphthongs (<i>doh</i>, <i>ray</i> and <i>soh</i>) while the rest are pronounced as pure vowels, i.e. monophthongs (<i>me</i>, <i>fah</i>, <i>lah</i> and <i>te</i>). The series <i>do – re – mi – fa – so – la – ti</i>, on the other hand, suggests pure vowels as one would obtain, for example, by pronouncing these as one would in Italian.</p> <p>While I would generally think it better not to use diphthongs in solmisation syllables, I typically tend to prefer the pronunciations of <i>doh</i>, <i>ray</i> and <i>soh</i> as diphthongs. Do you perhaps have any views on this?</p>

<b>A:</b>	<p>I don't really have a very strong view on this, excepting to say that I prefer to stick as far as possible to the original Latin syllables of Guido d'Arezzo (although of course I can't claim absolute puritanism in this regard since <i>do</i> and <i>ti</i> were not part of that system, and so would then have to remain <i>so/</i> rather than ending on the vowel sound that conforms with the sounds of the names of all the other notes of the scale). Perhaps my original decision in this regard may have been subconsciously influenced by the fact that the old UPE was a dual medium university. Half the lectures were in English and half were in Afrikaans. Although these days our lectures are mostly presented in English, as a multi-lingual university NMMU's policy is still that material should be presented in such a way that it is equally accessible to students from English, Afrikaans and Xhosa backgrounds. I had never really thought about it that way before, but perhaps (in addition to the added problematical creations of diphthongs) the overt "Englishness" of Curwen's spellings smacks a little too much of colonial pedantry.</p>
-----------	---

SR 1 – Further question (c)	
<b>Q:</b>	<p><b>How receptive have your students generally been to solmisation?</b></p> <p><b>For most of my aural training students at Stellenbosch University (2004 to 2007) it was the first time that they had been exposed to systematic solmisation training. In general they rather objected and complained, despite the fact that it contributed to many of them being able to sing accurately at sight for the first time. Of course there were some students who recognised the benefit they derived from using solmisation.</b></p>
<b>A:</b>	<p>My experience is much the same. Initially they find it irritating and cumbersome. In the aural training class (with fairly easy sight-singing to start with) good sight-singers initially get along better without it. They are consequently loath to accept the idea that solmisation will be an aid to them. However, since the sight-singing quickly becomes considerably more difficult and especially because I impress it upon them in a number of different ways (not just in sight-singing), it is my experience that they quickly do begin to realise its value and that they predominantly view it in a positive light:</p> <p>a) The "routine" I instil in them when doing dictation, for example, also includes a process whereby they first sing back on sol-fa each phrase of the dictation before notating it. They therefore quickly begin to realise that solmisation greatly strengthens their tonal memory, and that the process of notating it thereafter – or at least in course of time – becomes but a formality to them.</p> <p>b) In the harmony class I will also regularly explain progressions (and the voice-leading of individual parts) in terms of a combination of sol-fa melodies (they also have to sing each individual part on sol-fa with me to its resolution; I then divide the class into the four parts and they must sing the entire progression on sol-fa).</p>

SR 1 – Further question (d)	
<b>Q:</b>	<p><b>How do you deal with students who have absolute hearing ('perfect pitch')?</b></p> <p><b>I, for example, required my aural training students with absolute hearing to use solmisation even if they were capable of singing accurately at sight without using solmisation. These students were, of course, by far in the minority, but my consideration in this regard was that they should at least be familiar with (and hopefully proficient in) the use of solmisation so that they would be able to instruct their pupils therein. The majority of their pupils will in all likelihood not possess absolute hearing and will quite probably be able to draw benefit from using solmisation. In any case, I did give such students the option of doing sight-singing tests/exams without using solmisation (even though I found that their intonation was generally better when they did make use of solmisation).</b></p>

**A:**

Since I use sol-fa (in both the aural training class and the harmony class) to emphasise tonal function (rather than to improve pitch accuracy), I make no distinction between students with or without perfect pitch. I require everyone to master it.

**Sources:**

**SR 1-B & 1-C**

### **3.2.5 North-West University**

North-West University<sup>247</sup> (NWU) proved to be relevant to the present study. Among the 14 faculties housed at NWU (OS 5-B), 5 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty Education – Mafikeng Campus; (2) the Faculty of Education Sciences – Potchefstroom Campus; (3) the Faculty of Arts – Potchefstroom Campus; (4) the Faculty of Human and Social Sciences – Mafikeng Campus; and (5) the Faculty of Vaal Triangle. Of these, however, only 1 proved to be relevant to the present study, namely: (3) the Faculty of Arts – Potchefstroom Campus.

None of the remaining faculties that were examined at NWU house a department of Music, a department of Music Education or a department of Performing Arts (NWU 2009-A:9 and OS 5-B), and music did not appear to constitute the primary field of study in any of the undergraduate programmes offered by these faculties (NWU 2009-A:10-14 & 18-20 and OS 5-C to 5-E). In the case of (2) the Faculty of Education Sciences – Potchefstroom Campus, this is further corroborated by the module lists (NWU 2009-A:25-30) and module outcomes (NWU 2009-A:122-244) for the various BEd programmes offered by this faculty.

In contrast, the Faculty of Arts – Potchefstroom Campus<sup>248</sup> houses the School of Music<sup>249</sup> (NWU 2009-B:1 and OS 5-B). This school was found to offer a number of undergraduate programmes in which music forms the primary field of study (NWU 2009-B:1-3 and OS 5-J) and of which aural training is a constituent module (NWU 2009-B:36-41 & 75-82, OS 5-L to 5-N and OS 5-P to 5-T).<sup>250</sup>

---

<sup>247</sup> Home page: OS 5-A

<sup>248</sup> Home page: OS 5-F

<sup>249</sup> Home page: OS 5-G

<sup>250</sup> See Appendix C, Section (2) (p. 237) for a list of the relevant undergraduate programmes and constituent modules that were identified at NWU.

Thus, having met all of the survey criteria as outlined under 3.1 (p. 81), NWU was included in the survey, and in this regard an SQ was sent to SR 2. The latter SR's answers to the SQ were as follows:<sup>251</sup>

**Figure 21 Answers from the SQ completed by SR 2 at NWU**

1	Q:	<b>Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?</b>
	A:	Yes
2.1	Q:	<b>Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?</b>
	A:	Tonic sol-fa with the movable <i>do</i> system
2.2	Q:	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	A:	<p>In the movable <i>do</i> solmisation system the <i>do</i> always represents the tonic or first degree of the scale, regardless of the key. Accidentals are accounted for by changing the syllables. When a melody modulates, the new tonic is called <i>do</i>, and the other notes of the scale follow accordingly. The movable <i>do</i> solmisation system develops a sense for tonality and also emphasises the relationship between the different pitch degrees of the scale. The movable <i>do</i> enables musicians to improve analytical listening, intensifies aesthetic experience, provides a means to formulate tonal and harmonic relationships and improves inner hearing skills that contribute to the improvement of dictation skills of BMus <b>aural training</b> students at North-West University.</p> <p>I found that the movable <i>do</i> solmisation system offers the most pedagogical advantages. The movable <i>do</i></p> <ul style="list-style-type: none"> <li>• Develops analytical skills;</li> <li>• Is orientated towards the ear;</li> <li>• Stands alone for its consistent naming of musical structures;</li> <li>• Is singable;</li> <li>• Lends itself not only to the singing of simple diatonic music, but also to modulation and atonal music.</li> </ul>
2.3	Q:	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	A:	Van der Horst, Solfege by Hennie Schouten I, II, III and lots of self-compiled material.

<sup>251</sup> It should be noted that SR 2 answered both Question 2 and Question 3 of the SQ since she uses both solmisation and an alternative approach. Consequently, the answers to both these questions are reproduced here.

2.4	Q:	<b>What are your views regarding the use of solmisation in aural training?</b>
	A:	Movable <i>do</i> solmisation for sight singing manifested fluent rhythmic and melodic performances of sight-singing melodies as well as an observable development of rhythmic, pitch accuracy, music reading skills of the BMus <b>aural training</b> students at North-West University. Aural awareness, musical memory, inner ear hearing and a perception of tonality, especially the significance of the root tone ( <i>do</i> ), is strengthened.
3.1	Q:	<b>What approach (or approaches) are you following as an alternative to solmisation, for example, in the instruction of sight-singing?</b>
	A:	In the third year the students may sing on letter names or movable <i>do</i> .
3.2	Q:	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	A:	In this solmisation system letter names is used to sing the different pitches. It provides names for double sharps and double flats. Students that still don't want to sing on solfa can sing now on the letter names. Usually they realised that the movable <i>do</i> is the better option for sight singing.
3.3	Q:	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	A:	Lots of choir repertoire. See answer 2.2, 2.3
3.4	Q:	<b>What are your views regarding the use of solmisation in aural training?</b>
	A:	See 2.4
4	Q:	<b>Would you be prepared to participate in further, more detailed correspondence as part of this study?</b>
	A:	No
Additional comments:	-	

Source:

SR 2-A

### 3.2.6 Rhodes University

Rhodes University<sup>252</sup> (RU) proved to be relevant to the present study. Among the 6 faculties housed at RU (OS 6-B), 2 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty of Education; and (2) the Faculty of Humanities.

The Faculty of Education<sup>253</sup> did not prove to be relevant to the present study. This faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 6-C), and music did not appear to constitute the main focus of study in any of the undergraduate programmes being offered by this faculty (RU 2009:54). Although the Faculty of Education does house an Education Department (OS 6-C), this department was found to offer only postgraduate programmes (OS 6-D).

The Faculty of Humanities<sup>254</sup>, on the other hand, proved to be relevant to the present study. It houses the Department of Music and Musicology<sup>255</sup> (OS 6-E), and was found to offer a number of undergraduate programmes in which music forms the primary field of study (RU 2009:74 & 264-265). Although the Calendar<sup>256</sup> for 2009 of RU does not list any separate aural training modules being offered by the Department of Music and Musicology and none of the modules offered by this department are specifically identified as containing an aural training component (RU 2009:84-85 & 212-217), it was established by means of correspondence (C 2-A & 3-A) that, starting in 2009, a compulsory aural training component was introduced in the Instrumental Music Studies modules being offered by this department. As this was only introduced at the beginning of 2009, the aural training component was compulsory in 2009<sup>257</sup> for 1st-, 2nd- and 3rd-year Instrumental Music Studies students (C 3-A).<sup>258</sup>

Thus, having met all of the survey criteria as outlined under 3.1 (p. 81), RU was included in the survey, and in this regard an SQ was sent to SR 3. The latter SR's answers to the SQ were as follows:

---

<sup>252</sup> Home page: OS 6-A

<sup>253</sup> Home page: OS 6-C

<sup>254</sup> Home page: OS 6-E

<sup>255</sup> Home page: OS 6-F

<sup>256</sup> Official syllabus.

<sup>257</sup> It should be noted that this aural training component was still being offered to 1st-, 2nd- and 3rd-year Instrumental Music Studies students at RU in 2010 (C 3-B).

<sup>258</sup> See Appendix C, Section (3) (p. 239) for a list of the relevant undergraduate programmes and constituent modules that were identified at RU.

Figure 22 Answers from the SQ completed by SR 3 at RU

1	Q:	Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?
	A:	Yes
2.1	Q:	Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?
	A:	Movable doh
2.2	Q:	What is your motivation for having chosen this specific system (or systems)?
	A:	Any key can be utilized.
2.3	Q:	What instruction material are you using, for example a specific publication (or publications) or self-compiled material?
	A:	Self-compiled material
2.4	Q:	What are your views regarding the use of solmisation in aural training?
	A:	It is an important tool that can teach the listener the feeling of the key centre.
4	Q:	Would you be prepared to participate in further, more detailed correspondence as part of this study?
	A:	Yes
Additional comments:	-	

Source:

SR 3-A

No additional correspondence was concluded with SR 3.

### 3.2.7 Stellenbosch University

Stellenbosch University<sup>259</sup> (SU) proved to be relevant to the present study. Among the 10 faculties housed at SU (OS 7-B), 2 faculties were examined in search of relevant departments and

<sup>259</sup> Home page: OS 7-A

undergraduate programmes. These were as follows: (1) the Faculty of Education; and (2) the Faculty of Arts and Social Sciences.

The Faculty of Education<sup>260</sup> did not prove to be relevant to the present study. This faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 7-D and SU 2009-A:8 & 11-12), and music did not appear to constitute the main focus of study in any of the undergraduate programmes offered by this faculty (OS 7-E and SU 2009-A:12). This was confirmed by the outline for the BEd (General Education) programme offered by the Faculty of Education (SU 2009-A:34-38), as well as by the list of modules – with module outlines – offered by this faculty (SU 2009-A:51-105).

The Faculty of Arts and Social Sciences<sup>261</sup>, on the other hand, proved to be relevant to the present study. It houses the Department of Music<sup>262</sup> (OS 7-G), and was found to offer a number of undergraduate programmes in which music forms the primary field of study (OS 7-H & 7-J and SU 2009-B:13) and of which aural training is a constituent module (Stellenbosch 2009-B:57-66).<sup>263</sup>

Consequently, having met all of the survey criteria as outlined under 3.1 (p. 81), SU was included in the survey, and in this regard an SQ was sent to SR 4, SR 5 and SR 6. SR 4's answers to the SQ were as follows:<sup>264</sup>

**Figure 23 Answers from the SQ completed by SR 4 at SU**

<b>1</b>	<b>Q:</b>	<b>Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?</b>
	<b>A:</b>	No

<sup>260</sup> Home page: OS 7-C

<sup>261</sup> Home page: OS 7-F

<sup>262</sup> Home page: OS 7-I

<sup>263</sup> See Appendix C, Section (4) (p. 240) for a list of the relevant undergraduate programmes and constituent modules that were identified at SU.

<sup>264</sup> The 3 SRs at SU are dealt with here in alphabetical order according to surname, however beginning with SR 4 as anonymous.

3.1	Q:	<b>What approach (or approaches) are you following as an alternative to solmisation, for example, in the instruction of sight-singing?</b>
	A:	Must admit that sight-singing is not awarded sufficient time, I am working on this. Situation despite, students use either note names or syllables when doing sight-singing or working on dictation exercises.
3.2	Q:	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	A:	Homogeneity of approach; avoid expecting students to learn/unlearn a system(s); avoid introducing another “layer” of abstraction in sight-singing.
3.3	Q:	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	A:	<ul style="list-style-type: none"> <li>• <i>Van 't blad zingen – Deel II met rythme</i> by Marie Egmond</li> <li>• <i>Modus Novus – Studies in reading atonal melodies</i> by Lars Edlund</li> <li>• <i>Ludus Tonalis – Studies in Counterpoint, Tonal Organization &amp; Piano Playing</i> by Paul Hindemith</li> <li>• <i>Lehrbuch der Gehörbildung: Band 1 – Elementare Gehörbildung</i> by Roland Mackamul</li> <li>• <i>Lehrbuch der Gehörbildung: Band 2 – Hochschul-Gehörbildung</i> by Roland Mackamul</li> <li>• <i>Cours complet de Dictée Musicale: 150 Dictées harmoniques graduées à 2, 3 et 4 parties</i> by Noël Gallon</li> <li>• <i>Cours complet de Dictée Musicale: 100 Dictées musicales progressives à deux parties</i> by Noël Gallon</li> <li>• <i>Cent Dictées musicales progressives à trois parties</i> by Noël Gallon</li> <li>• <i>Cinquante Dictées musicales progressives à quatre parties</i> by Noël Gallon</li> <li>• <i>Transposition for Music Students</i> by Reginald Hunt</li> <li>• <i>Preparatory Exercises in Score-reading</i> by R.O. Morris and Howard Ferguson</li> </ul>
3.4	Q:	<b>What are your views regarding the use of solmisation in aural training?</b>
	A:	Any aid to a student ought to be welcomed.
4	Q:	<b>Would you be prepared to participate in further, more detailed correspondence as part of this study?</b>
	A:	Yes
Additional comments:		-

Source:

SR 4-A

In light of these answers, additional correspondence was undertaken with SR 4, and the following further questions that were put to this SR and the answers elicited may be recounted here:

Figure 24 Answers to further questions addressed to SR 4 at SU

SR 4 – Further question (a)	
<b>Q:</b>	<b>How receptive are your students generally to the approach that you follow?</b>
<b>A:</b>	Initially there is often some resistance, specifically on account of the work load and the variety of things they have to do.

SR 4 – Further question (b)	
<b>Q:</b>	<b>How do you deal with students who have absolute hearing ('perfect pitch')?</b>
<b>A:</b>	Students with absolute hearing are not treated any differently. If possible, however, students are divided into tutorial groups based on their level of proficiency.

SR 4 – Further question (c)	
<b>Q:</b>	<b>How much emphasis do you place on sight-singing in your aural training module(s)?</b>
<b>A:</b>	Roughly as much as for each of the other sub-disciplines addressed in them. Sight-singing makes out about a third of the practical component in tests.

Source:

SR 4-B

SR 5's answers to the SQ were as follows:

Figure 25 Answers from the SQ completed by SR 5 at SU

1	<b>Q:</b>	<b>Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?</b>
	<b>A:</b>	No
3.1	<b>Q:</b>	<b>What approach (or approaches) are you following as an alternative to solmisation, for example, in the instruction of sight-singing?</b>
	<b>A:</b>	The students who play instruments (other than voice) find it easy to estimate the distance between the notes, the different pitches, thus are pretty accurate in finding the correct pitch. They use the skills they have acquired through reading music, as well as the connection between familiar songs and the different degrees of a scale to find the desired pitch.

3.2	Q:	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	A:	Since most of the students in class have never been exposed to the tonic sol-fa system, I decided to use something they are comfortable and familiar with, which is reading music, or score reading/study.
3.3	Q:	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	A:	We are using the UNISA Grade 4 Aural syllabus.
3.4	Q:	<b>What are your views regarding the use of solmisation in aural training?</b>
	A:	I think that if the students are familiar with any kind of solmisation system it would be very beneficial/useful for both student and teacher. However, since this type of aural training was never really introduced to me as a child, only later in my life, I find it hard now to teach it to others, although I understand it and can use it within limits. Like my students I prefer to use my skills as an instrumentalist to help me sight sing.
4	Q:	<b>Would you be prepared to participate in further, more detailed correspondence as part of this study?</b>
	A:	Yes
Additional comments:	-	

Source:

SR 5-A

In light of these answers, additional correspondence was undertaken with SR 5, and the following further questions that were put to this SR and the answers elicited may be recounted here:

Figure 26 Answers to further questions addressed to SR 5 at SU

SR 5 – Further question (a)	
Q:	You mention in the SQ that your students make use of, among other things, the connection between familiar songs and the different degrees of a scale to find the desired pitch. <b>Do you mainly approach the estimation/identifying of intervals on the basis of such song associations, or do you also use, for example, an interval approach as found in Lars Edlund's <i>Modus Novus</i>? This publication of course focuses on atonal material, but approaches intervals systematically in order to implant a strong aural impression of each interval in the student.</b>
A:	I mainly use associations with familiar songs since these are already known to the students.

SR 5 – Further question (b)	
<b>Q:</b>	<p>The Grade 4 UNISA – Directorate Music syllabus requires students, among other things, to sing back any or all of the individual notes of triad and to identify the it as being major or minor.</p> <p>How do you approach this section of the syllabus?</p> <p>Do you, for example, focus students’ attention on the intervals of which a given triad is composed, whether in root position, 1st- or 2nd inversion? Or do you rather approach it as something that one simply has to play to students very frequently so that they will become accustomed to it, thereby fixing the aural impressions in their minds?</p>
<b>A:</b>	<p>A bit of both. Some of the students have a jazz background and play by ear. They can usually identify the intervals, but don’t necessarily have the vocabulary to express themselves or to use the correct terminology. We use the repetition approach quite a bit and it works. I play the triad, maj/min, and they usually wait until most of the sound has died away before attempting to sing or identify it. And I must say, they have really made great progress! It was very difficult for them at the beginning of the year, but their ears just had to get used to the sound of the piano and of the chords.</p>

**Source:**

**SR 5-B**

And SR 6’s answers to the SQ were as follows:

**Figure 27 Answers from the SQ completed by SR 6 at SU**

<b>1</b>	<b>Q:</b>	<b>Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?</b>
	<b>A:</b>	Yes
<b>2.1</b>	<b>Q:</b>	<b>Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?</b>
	<b>A:</b>	Tonic sol-fa, a movable-doh system
<b>2.2</b>	<b>Q:</b>	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	<b>A:</b>	My own positive experience of tonic sol-fa during aural training lectures.
<b>2.3</b>	<b>Q:</b>	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	<b>A:</b>	Self-compiled material. It is very basic, mostly sight-singing with two to three different pitches, used in one to five different keys, as these are beginner students.

2.4	Q:	What are your views regarding the use of solmisation in aural training?
	A:	I believe that solmisation helps students to hear and pitch notes more accurately during various aural activities.
4	Q:	Would you be prepared to participate in further, more detailed correspondence as part of this study?
	A:	Yes
Additional comments:	-	

Source:

SR 6-A

No additional correspondence was concluded with SR 6.

### 3.2.8 Tshwane University of Technology

The Tshwane University of Technology<sup>265</sup> (TUT) proved to be relevant to the present study. Of the 6 faculties housed at TUT (OS 8-B), 2 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty of Humanities; and (2) the Faculty of the Arts.

The Faculty of Humanities<sup>266</sup> did not prove to offer any undergraduate programmes that meet the survey criteria as outlined under 3.1 (p. 81). Although this faculty houses a department of Educational Studies (OS 8-B to 8-D and TUT 2009-A:5), an examination of this faculty's Prospectus<sup>267</sup> for 2009 (TUT 2009-A:11 & 33-49) confirmed that, at that time, this department was not offering any undergraduate programmes in which music constitutes the main focus of study. This was further corroborated by the list of modules – with module outlines – offered by the Department of Educational Studies (TUT 2009-A:60-99).

---

<sup>265</sup> Home page: OS 8-A

<sup>266</sup> Home page: OS 8-C

<sup>267</sup> Official syllabus.

The Faculty of Arts<sup>268</sup>, on the contrary, proved to be relevant to the present study. It houses the Department of Performing Arts (OS 8-F and TUT 2009-B:7), and was found to offer a number of undergraduate programmes in which music forms the primary field of study (TUT 2009-B:77-78, 80-82 & 84-89) and of which aural training is a constituent module (TUT 2009-B:78, 81-82, 85 & 88).<sup>269</sup>

Consequently, having met all of the survey criteria as outlined under 3.1 (p. 81), TUT was included in the survey, and in this regard an SQ was sent to SR 7 and SR 8. SR 7's answers to the SQ were as follows:<sup>270</sup>

**Figure 28** Answers from the SQ completed by SR 7 at TUT

1	Q:	Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?
	A:	Yes
2.1	Q:	Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?
	A:	Movable-do system
2.2	Q:	What is your motivation for having chosen this specific system (or systems)?
	A:	To emphasize the perceived relationships between pitches as they occur within scales.
2.3	Q:	What instruction material are you using, for example a specific publication (or publications) or self-compiled material?
	A:	Berklee workbook, Auralia, Transcribing solos and chords.
2.4	Q:	What are your views regarding the use of solmisation in aural training?
	A:	Helps with perceived relationships between pitches as they occur within scales.
4	Q:	Would you be prepared to participate in further, more detailed correspondence as part of this study?
	A:	No

<sup>268</sup> Home page: OS 8-E

<sup>269</sup> See Appendix C, Section (5) (p. 242) for a list of the relevant undergraduate programmes and constituent modules that were identified at TUT.

<sup>270</sup> As the anonymous SR at TUT, SR 7 is here dealt with first.

<b>Additional comments:</b>	-
-----------------------------	---

**Source:**  
SR 7-A

And SR 8's answers to the SQ were as follows:

**Figure 29 Answers from the SQ completed by SR 8 at TUT**

1	<b>Q:</b>	<b>Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?</b>
	<b>A:</b>	Yes
2.1	<b>Q:</b>	<b>Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?</b>
	<b>A:</b>	Tonic sol-fa, movable-doh
2.2	<b>Q:</b>	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	<b>A:</b>	<p>Movable-doh system is the most successful ear training method for contemporary musicians, because it teaches the student to:</p> <ul style="list-style-type: none"> <li>• hear functional relationships related to certain melodies</li> <li>• understand the general structure of a melody</li> <li>• transpose easily to other keys</li> <li>• hear harmonies</li> </ul> <p>It is the system that I'm trained in and used to. It is also the system that is used at Berklee College of Music, the leading and biggest jazz school in the world.</p>
2.3	<b>Q:</b>	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	<b>A:</b>	Self-compiled material, as well as a workbook (based on Berklee College of Music) with rhythmic and melodic exercises. The text book <i>Essential Ear Training for the contemporary musician</i> by Steve Prosser is also used.
2.4	<b>Q:</b>	<b>What are your views regarding the use of solmisation in aural training?</b>
	<b>A:</b>	It is a very important tool for ear training.
4	<b>Q:</b>	<b>Would you be prepared to participate in further, more detailed correspondence as part of this study?</b>
	<b>A:</b>	Yes

Additional comments:	-
----------------------	---

**Source:**  
**SR 8-A**

No additional correspondence was concluded with SR 8.

### 3.2.9 University of Cape Town

The University of Cape Town<sup>271</sup> (UCT) proved to be relevant to the present study. Of the 5 faculties<sup>272</sup> housed at UCT (OS 9-A), 1 faculty was examined in search of relevant departments and undergraduate programmes, namely the Faculty of Humanities.

The Faculty of Humanities<sup>273</sup> proved to be relevant to the present study. This faculty houses the South African College of Music<sup>274</sup> (SACM) (OS 9-C), and was found to offer a number of undergraduate programmes in which music forms the primary field of study (OS 9-E and UCT 2009:7, 206) and of which aural training is a constituent module (OS 9-F to 9-M and UCT 2009:210-232).<sup>275</sup>

Consequently, having met all of the survey criteria as outlined under 3.1 (p. 81), UCT was included in the survey, and in this regard an SQ was sent to SR 9. The latter SR's answers to the SQ were as follows:

**Figure 30 Answers from the SQ completed by SR 9 at UCT**

1	Q:	Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?
	A:	No

<sup>271</sup> Home page: OS 9-A

<sup>272</sup> Excluding the Graduate School of Business (GSB) and the Centre for Higher Education Development (CHED) (OS 9-A).

<sup>273</sup> Home page: OS 9-B

<sup>274</sup> Home page: OS 9-D

<sup>275</sup> See Appendix C, Section (6) (p. 243) for a list of the relevant undergraduate programmes and constituent modules that were identified at UCT.

3.1	<b>Q:</b>	<b>What approach (or approaches) are you following as an alternative to solmisation, for example, in the instruction of sight-singing?</b>
	<b>A:</b>	I use absolute note names and at time numbers. In rare cases I would use moveable do (do-major and do-minor) as a bridge for students who have little knowledge of Western staff notation. Having said this, I never use solfa to sing melodies, merely for purposes of point dictation. And there I use numbers to indicate scale degrees. Most of the sight singing of melodies is done using a syllable such as 'noh'.
3.2	<b>Q:</b>	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	<b>A:</b>	To develop a strong sense of how individual tones relate to the tonic (numbers); to force students to read staff notation.  The purpose in using numbers would be that it indicates the relation to the tonic. With absolute note names students who struggle to read Western staff notation are forced to do so. My sight singing material is structured in such a way that certain aspects receive special training on a weekly basis. I developed a workbook that sequentially develops music theoretical concepts. Although students sing on 'noh', they are fully aware that the examples contain, for example, major chords. In the instruction process the tutor may use solfa or numbers merely to explain the relationship. The melody is, however, sung on 'noh'.
3.3	<b>Q:</b>	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	<b>A:</b>	Only material from the literature for tonal work. Lars Edlund for atonal. I prepared a workbook that contains tonal solo and group singing. The workbook spans 26 weeks with exercises in various categories.
3.4	<b>Q:</b>	<b>What are your views regarding the use of solmisation in aural training?</b>
	<b>A:</b>	Solmisation has its place in Aural Training and is still being used at top institutions across Europe. It is a known fact that it played, and still plays, an important role in music education in South Africa and other parts of Africa. It is a teaching aid to enforce tonal relationships in music of the Baroque and Classical periods. I underwent vigorous training in that area myself. However, in my own education, I found solmisation stifling as I could sight sing the melodies very well without having to use solfa. Being forced to use syllables if a person already has developed a very good inner hearing ability, seems pointless. However, it could be beneficial for students who have little music background and who have been trained to use that from the beginning.  The main reason for my very deliberate choice to not include moveable do in sight-singing, apart from using it occasionally to explain a tonal concept, lies in the fact that solmisation on the African continent became a notation system instead of a teaching aid. (See, for example, Yvonne Huskinson.) We have great numbers of students who struggle to read staff notation, which is crucial for any singer or instrumentalist who wants to access all music and be able to read/perform it on the concert stage. The work market leaves no room for solfa as a notation system. I have been involved in Choir Training workshops at ArtsCape, for example, where my brief from the community was to teach them how to read staff notation.  Hence, my main reason for avoiding solfa is context specific. It is a great teaching aid when used in connection with Western staff notation, but because of South Africa's socio-cultural history I see it as irresponsible to regurgitate a system that has been changed into a notation system, leaving many musicians in this country with lacunae in rudimentary music theory knowledge.

<b>4</b>	<b>Q:</b>	<b>Would you be prepared to participate in further, more detailed correspondence as part of this study?</b>
	<b>A:</b>	Yes

<b>Additional comments:</b>	Further contact could take the form of a telephonic interview. I am also willing to let you look at the workbooks.
-----------------------------	--

**Source:**  
**SR 9-A**

In light of these answers, additional correspondence was undertaken with SR 9, and the following further questions that were put to this SR and the answers elicited may be recounted here:

**Figure 31 Answers to further questions addressed to SR 9 at UCT**

SR 9 – Further question (a)	
<b>Q:</b>	<b>How receptive are your students generally to the approach that you follow?</b>
<b>A:</b>	While students tend to grumble, many eventually do realise the value of the course.

SR 9 – Further question (b)	
<b>Q:</b>	<b>How do you deal with students who have absolute hearing ('perfect pitch')?</b>
<b>A:</b>	<p>These students are not treated differently. Absolute hearing is merely pitch memory and does not imply an understanding of music or its structures. I don't make a fuss about it. I also have absolute hearing, but I have taught myself relative hearing. I am not at all in favour of programmes that try to teach students absolute hearing.</p> <p>In the 1st year I only use examples from the repertory and this includes period recordings in historic tunings.</p>

SR 9 – Further question (c)	
<b>Q:</b>	<b>How much emphasis do you place on sight-singing in your aural training module(s)?</b>

	I place great emphasis on sight-singing. Students have to do tonal sight-singing, of 1-part material and of material in more than one part, as well as atonal sight-singing. The final exam includes both tonal and atonal sight-singing as well as sight-singing of any part in a 4-part chorale.
<b>A:</b>	I do often get jazz students and percussion students who are not used to singing accurately. Many have not sung much before and don't have well-developed vocal chords, resulting in a limited vocal range. These students typically find sight-singing very onerous.
	As of 2010 a separate jazz aural training second year course is offered at the SACM.

**Sources:**  
**SR 9-B & 9-C**

### 3.2.10 University of Fort Hare

The University of Fort Hare<sup>276</sup> (UFH) did not prove to be relevant to the present study. Among the 5 faculties housed at UFH (OS 10-B), 2 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty of Education; and (2) the Faculty of Social Sciences and Humanities.

The Faculty of Education<sup>277</sup> did not prove to be relevant to the present study. This faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 10-C), and music does not appear to constitute the main focus of study in any of the undergraduate programmes being offered by this faculty (OS 10-D and UFH 2008:109-110).<sup>278</sup>

The Faculty of Social Sciences and Humanities<sup>279</sup>, on the other hand, does appear to house a department of Music<sup>280</sup> (OS 10-F), but does not meet the remaining survey criteria. Neither the School of Social Sciences nor the School of Humanities housed in this faculty appears to offer any undergraduate programmes in which music forms the primary field of study (OS 10-G & 10-H and

---

<sup>276</sup> Home page: OS 10-A

<sup>277</sup> Home page: OS 10-C

<sup>278</sup> It should be noted that, since the present researcher was unable to obtain UFH's General Prospectus for 2009, this institution's relevance was assessed based on the General Prospectus for 2008 (UFH 2008), supplemented with OSs consulted in 2009 (OS 10-A to 10-H).

<sup>279</sup> Home page: OS 10-E

<sup>280</sup> The Department of Music is listed among those departments at UFH that do not have individual, dedicated home pages (OS 10-F). It should also be mentioned that, while the latter source does not explicitly indicate that the Department of Music is housed in the School of Humanities within the Faculty of Social Science and Humanities, this can be inferred from the from the fact that the only music-related programmes offered at UFH are offered by this school (UFH 2008:101-103).

UFH 2008:101-103). The School of Humanities was found to offer 3 postgraduate programmes<sup>281</sup> in which music is the primary field of study (UFH 2008:101), but, as the present study focuses exclusively on undergraduate programmes, these were not taken into account.

Ultimately, in view of the fact that UFH did not meet all of the survey criteria as outlined under 3.1 (p. 81), it was not included in the survey.

### 3.2.11 University of the Free State

The University of the Free State<sup>282</sup> (UFS) proved to be relevant to the present study. Among the 7 faculties housed at UFS (OS 11-B), 2 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty of Education; and (2) the Faculty of the Humanities.

The Faculty of Education<sup>283</sup> did not prove to be relevant to the present study.<sup>284</sup> This faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 11-C & 11-D and UFS 2009-A:5), and music did not appear to constitute the main focus of study in any of the undergraduate programmes offered by this faculty (UFS 2009-A:3-4 & 9-11). This was corroborated by the curricula of the various BEd programmes offered by the Faculty of Education (UFS 2009-A:49-104). Although it was found that BEd students are presented with the option of specialising in music (UFS 2009-A:31-33), the music modules that may be taken in this regard are elective modules and, as such, do not constitute the main focus of study.

The Faculty of Humanities<sup>285</sup>, on the other hand, proved to be relevant to the present study. It houses the Department of Music<sup>286</sup> (OS 11-F and UFS 2009-B:6), and was found to offer a number of undergraduate programmes in which music forms the primary field of study (UFS 2009-B:22-24). Although the Department of Music did not offer any separate aural training modules in 2009, it offered

---

<sup>281</sup> These are as follows: (1) a Bachelor of Arts (Honours) in Music; (2) a Master of Arts in Music; and (3) a Doctor of Arts in Music (UFH 2008:101).

<sup>282</sup> Home page: OS 11-A

<sup>283</sup> Home page: OS 11-C

<sup>284</sup> It should be noted that, while Education is expressly identified in OS 11-B & 11-C as being a *faculty* at UFS, the official syllabus refers to it as the *School of Education* and seems to suggest that it is housed in the Faculty of the Humanities (UFS 2009-A:1). This discrepancy is noted here, but it falls outside the aims of the present study to attempt to resolve it.

<sup>285</sup> Home page: OS 11-E

<sup>286</sup> Home page: OS 11-G

2 integrated music theory modules which included an aural training component, namely *Systematic Music Studies 114* and *Systematic Music Studies 124* (OS 11-H to 11-J and SR 10-A & 10-B).<sup>287</sup>

Consequently, having met all of the survey criteria as outlined under 3.1 (p. 81), UFS was included in the survey, and in this regard an SQ was sent to SR 10. The latter SR's answers to the SQ were as follows:

**Figure 32 Answers from the SQ completed by SR 10 at UFS**

1	<b>Q:</b>	<b>Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?</b>
	<b>A:</b>	Yes
2.1	<b>Q:</b>	<b>Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?</b>
	<b>A:</b>	Tonic Sol-fa and later some exposure to true solmisation using the hexachord (ut, re, mi, fa, sol, la). Obviously staff notation is mastered a.s.a.p. No sightsinging is ever done in my course which relies on solfa notation. The solfa system is used purely to integrate the students' knowledge in order to gain complete proficiency in staff notation.
2.2	<b>Q:</b>	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	<b>A:</b>	Tonic sol-fa is an excellent method for diatonic orientation. It aids the speedy assimilation of interval and triad recognition and vocal execution. NB: It is not a goal in itself, but a means to an end.
2.3	<b>Q:</b>	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	<b>A:</b>	Almost entirely self-compiled material. For rhythmic development I supplement my material with 'Maat en Ritme' by van der Horst.

---

<sup>287</sup> See Appendix C, Section (7) (p. 249) for a list of the relevant undergraduate programmes and constituent modules that were identified at UFS.

2.4	<b>Q:</b>	<b>What are your views regarding the use of solmisation in aural training?</b>
	<b>A:</b>	It gives the student a reference or default (i.e. the major scale and the diatonic spectrum). All deviations (i.e. chromatic and enharmonic notes) can be gauged against it.  As long as it is used as a means to an end (i.e. proficiency in staff notation reading) and not an end in itself, it remains for me one the most efficient methods and it relies on one of the most powerful educational tools: cognitive association.
4	<b>Q:</b>	<b>Would you be prepared to participate in further, more detailed correspondence as part of this study?</b>
	<b>A:</b>	Yes
<b>Additional comments:</b>	Methods books are usually poorly applied by lecturers and tutors ill equipped or poorly motivated to teach aural training. Interactive computer programmes are a poor alternative to the active involvement of a motivated instructor.	

**Source:**

**SR 10-A**

In light of these answers, additional correspondence was undertaken with SR 10, and the following further questions that were put to this SR and the answers elicited may be recounted here:

**Figure 33 Answers to further questions addressed to SR 10 at UFS**

<b>SR 10 – Further question (a)</b>	
<b>Q:</b>	<b>How do your students generally respond to having to use solmisation?</b>  The vast majority of my aural students had never been subjected to systematic solmisation training before they came to me and they would typically object and moan constantly. This despite the fact that it helped many of them to be able to sight-sing music accurately for the first time. Admittedly, there were a few that did acknowledge the benefits they derived from using solmisation.
<b>A:</b>	They generally take to it reasonably well. Although students are typically not familiar with it, they do realise that it helps.

SR 10 – Further question (b)	
<b>Q:</b>	<p>How do you deal with students who have absolute hearing ('perfect pitch')?</p> <p>With my students, I would make them do solmisation in any case even though they may be able to sight-sing accurately without solmisation. My view was that they should at least be familiar with (and hopefully proficient in) solmisation so that they may be in a position to teach it to their students, the majority of whom will almost certainly not have absolute hearing. In any case, I gave such students the option of doing sight-singing tests/exams without solmisation (even though their intonation would typically, in my experience, be better when using solmisation.)</p>
<b>A:</b>	I don't have any students with absolute hearing at the moment.

SR 10 – Further question (c)	
<b>Q:</b>	<p>Which approach do you use for solmisation in minor keys: tonic = <i>lah</i> or tonic = <i>doh</i>?</p> <p>I use tonic = <i>lah</i>, but one of my respondents indicated that she uses (a) tonic = <i>lah</i> in conjunction with the melodic minor scale and to focus on the development of melodic concepts, while also using (b) tonic = <i>doh</i> with the necessary syllabic adjustments in conjunction with the harmonic minor scale and harmonic concepts.</p>
<b>A:</b>	<p>In the sol-fa system one can use <i>lah</i> as the tonic in minor keys (<i>doh</i> gives students problems), but I also teach them the tonic = <i>doh</i> approach (<i>do, re, mo</i> and so forth).</p> <p>In general I focus on the major for a long time, specifically in view of the harmonic work that is being done – the major serves as the default for intervals and chords. Before going on to solmisation in minor keys, however, I do modes with them.</p>

SR 10 – Further question (d)	
<b>Q:</b>	<p>Do you at any point write out the solmisation syllables for your students, or do they simply learn them aurally?</p> <p>In the SQ you do, of course, emphasise that no sight-singing is done in your courses using sol-fa notation, but I just wondered which orthography you prefer for the solmisation syllables, <i>i.e.</i> a more Guidonian approach with <i>do – re – mi – fa – so – la – si/ti</i> or do you write them as one encounters them in the Tonic Sol-fa system, <i>i.e.</i> <i>doh – ray – me – fah – soh – lah – te</i>.</p>
<b>A:</b>	I prefer the Guidonian approach because it is simpler, but I also use numbers to encourage students to think of a given note in terms of which scale degree it is ( <i>e.g.</i> tonic).

Source:

SR 10-B

### 3.2.12 University of Johannesburg

The University of Johannesburg<sup>288</sup> (UJ) did not prove to be relevant to the present study. Among the 9 faculties housed at UJ (OS 12-B), 2 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty of Education; and (2) the Faculty of Humanities.

The Faculty of Education<sup>289</sup> did not prove to be relevant to the present study. This faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 12-C and UJ 2009-A:6-8), and music did not appear to constitute the main focus of study in any of the undergraduate programmes offered by this faculty (UJ 2009-A:3-5, 6-8). This was further corroborated by the outline of the BEd programmes offered by this faculty (UJ 2009-A:34-47).

The Faculty of Humanities<sup>290</sup> also did not prove to be relevant to the present study. This faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 12-D and UJ 2009-B:8-14), and music did not appear to constitute the main focus of study in any of the undergraduate programmes offered by this faculty (UJ 2009-B:2-5 & 17).

Ultimately, in view of the fact that UJ did not meet any of the survey criteria as outlined under 3.1 (p. 81), it was not included in the survey.

### 3.2.13 University of KwaZulu-Natal

The University of KwaZulu-Natal<sup>291</sup> (UKZN) proved to be relevant to the present study. UKZN is composed of 4 colleges (OS 13-B), each housing a number of faculties and/or schools/departments. Within the College of Humanities, 2 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty of Education; and (2) the Faculty of Humanities, Development and Social Sciences.

---

<sup>288</sup> Home page: OS 12-A

<sup>289</sup> Home page: OS 12-C

<sup>290</sup> Home page: OS 12-D

<sup>291</sup> Home page: OS 13-A

The Faculty of Education<sup>292</sup> did not prove to be relevant to the present study. This faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (UKZN 2009-A:i-vi & 3), and music did not appear to constitute the main focus of study in any of the undergraduate programmes offered by this faculty (UKZN 2009-A:2 & 38). This was corroborated by the programme outlines and the syllabi- and module outlines for the diploma-, certificate- and BEd programmes offered by the Faculty of Education (UKZN 2009-A:39-45, 58-68, 85-102 & 143-197).

The Faculty of Humanities, Development and Social Sciences<sup>293</sup>, on the other hand, proved to be relevant to the present study. It houses the School of Music<sup>294</sup> (OS 13-E and UKZN 2009-B:viii), and was found to offer a number of undergraduate programmes in which music forms the primary field of study (OS 13-F & 13-H and UKZN 2009-B:1-2 & 48). Although the School of Music for the most part did not appear to offer any separate aural training modules (UKZN 2009-B:400-441), it was found to offer a number of modules that appear to be integrated music theory modules with aural training as a component (UKZN 2009-B:402, 405, 409, 413-414, 419 & 424).<sup>295</sup>

Thus, having met all of the survey criteria as outlined under 3.1 (p. 81), UKZN was included in the survey, and in this regard an SQ was sent to SR 11. The latter SR's answers to the SQ were as follows:<sup>296</sup>

**Figure 34** Answers from the SQ completed by SR 11 at UKZN

1	Q:	Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?
	A:	Yes
2.1	Q:	Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?
	A:	Tonic sol-fa

<sup>292</sup> Home page: OS 13-C

<sup>293</sup> Home page: OS 13-D

<sup>294</sup> Home page: OS 13-G

<sup>295</sup> See Appendix C, Section (8) (p. 250) for a list of the relevant undergraduate programmes and constituent modules that were identified at UKZN.

<sup>296</sup> It should be noted that SR 11 answered both Question 2 and Question 3 of the SQ. The latter question was answered in order to outline her broader approach to and views regarding aural training, thereby providing a clearer contextualisation of her use of solmisation. In view of this, the answers to both these questions are reproduced here.

2.2	Q:	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	A:	Assists immensely in pitching notes accurately and in learning to write down, from dictation, lengthy melodies.
2.3	Q:	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	A:	Primarily self-compiled material.
2.4	Q:	<b>What are your views regarding the use of solmisation in aural training?</b>
	A:	Has proved to be very useful in cultivating a higher level of aural observation of musical elements.
3.1	Q:	<b>What approach (or approaches) are you following as an alternative to solmisation, for example, in the instruction of sight-singing?</b>
	A:	It is my firm belief that aural perception is indispensable in all musical activities - in composition, music performance, and responding as a critical listener. I therefore devised a three-year course which not only deals with the identification of pitch, rhythm and harmony, but stresses the development of perception of other musical elements such as timbre, texture and density, compass, range, dynamics, phrasing and articulation.
3.2	Q:	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	A:	Many conventional aural training programmes are quite inadequate, emphasizing the recognition and classification of pitch and rhythm, particularly of tonal tunes, at the expense of other expressive musical elements. Such programmes, far from increasing aural perception, may actually close ears and minds, with students struggling to establish points of contact with contemporary western music and the resources of other musical cultures.
3.3	Q:	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	A:	Self-compiled. I tailor all aural exercises and tasks to individual needs so that every student makes encouraging progress. Once the students are able to perceive and analyse these elements more accurately, they are incorporated into other skills such as notating sound quality and reading/imagining the implications of notation of a full score.
3.4	Q:	<b>What are your views regarding the use of solmisation in aural training?</b>
	A:	See above.
4	Q:	<b>Would you be prepared to participate in further, more detailed correspondence as part of this study?</b>
	A:	No
Additional comments:	-	

Source:

SR 11-A

### 3.2.14 University of Limpopo

The University of Limpopo<sup>297</sup> (UL) did not prove to be relevant to the present study. Among the 4 faculties housed at UL (OS 14-B), 1 faculty was examined in search of relevant departments and undergraduate programmes, namely the Faculty of Humanities.

The Faculty of Humanities<sup>298</sup> houses 3 schools, namely: (1) the School of Education; (2) the School of Languages and Communication Studies; and (3) the School of Social Science (OS 14-A and UL 2009-A:39-42). Although the School of Languages and Communication Studies<sup>299</sup> houses a department of Performing Arts (UL 2009-B:4 & 8), this faculty did not appear to offer any undergraduate programmes in which music constitutes the main focus of study (OS 14-C, UL 2009-A:39-42 and UL 2009-B:31). In one instance, a Bachelor of Arts in Performing Arts programme is listed among the programmes offered by the School of Languages and Communication Studies (UL 2009-A:39), but the list of modules offered by this school and the given module outlines only served to confirm that music could not be the main focus of study in this programme (OS 14-E and UL 2009-B:31-38 & 41-215).

Consequently, in view of the fact that UL did not meet any of the survey criteria as outlined under 3.1 (p. 81), it was not included in the survey.

### 3.2.15 University of Pretoria

The University of Pretoria<sup>300</sup> (UP) proved to be relevant to the present study. Among the 9 faculties housed at UP (OS 15-B), 2 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty of Education; and (2) the Faculty of Humanities.

The Faculty of Education<sup>301</sup> did not prove to be relevant to the present study. This faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 15-D and UP 2009-A:1-5), and music did not appear to constitute the main focus of study in any of the undergraduate programmes offered by this faculty (OS 15-E and UP 2009-A:11-35). Although

---

<sup>297</sup> Home page: OS 14-A

<sup>298</sup> Home page: OS 14-C

<sup>299</sup> Home page: OS 14-D

<sup>300</sup> Home page: OS 15-A

<sup>301</sup> Home page: OS 15-C

the list of modules that may be taken by students in the Faculty of Education was found to include a number of music education modules (UP 2009-A:87, 89-90 & 121), none of these appeared to have any bearing on aural training.

The Faculty of Humanities<sup>302</sup>, on the other hand, proved to be relevant to the present study. It houses the Department of Music<sup>303</sup> (OS 15-G and UP 2009-B:4), and was found to offer a number of undergraduate programmes in which music forms the primary field of study (OS 15-H & 15-J and UP 2009-B:17-19) and of which aural training is a constituent module (OS 15-K and UP 2009-B:49-51).<sup>304</sup>

Thus, having met all of the survey criteria as outlined under 3.1 (p. 81), UP was included in the survey, and in this regard an SQ was sent to SR 12. The latter SR's answers to the SQ were as follows:

**Figure 35 Answers from the SQ completed by SR 12 at UP**

1	Q:	<b>Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?</b>
	A:	Yes
2.1	Q:	<b>Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?</b>
	A:	Movable-doh system
2.2	Q:	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	A:	-
2.3	Q:	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	A:	Van 't Blad Zingen – Marie Egmond
2.4	Q:	<b>What are your views regarding the use of solmisation in aural training?</b>
	A:	-

<sup>302</sup> Home page: OS 15-F

<sup>303</sup> Home page: OS 15-I

<sup>304</sup> See Appendix C, Section (9) (p. 256) for a list of the relevant undergraduate programmes and constituent modules that were identified at UP.

<b>4</b>	<b>Q:</b>	<b>Would you be prepared to participate in further, more detailed correspondence as part of this study?</b>
	<b>A:</b>	No
<b>Additional comments:</b>		-

**Source:**  
**SR 12-A**

### **3.2.16 University of South Africa**

The University of South Africa<sup>305</sup> (UNISA) did not prove to be relevant to the present study. Among the 5 colleges<sup>306</sup> housed at UNISA (OS 16-B), 1 faculty was examined in search of relevant departments and undergraduate programmes, namely the College of Human Sciences.

The College of Human Sciences<sup>307</sup> houses 2 schools, namely: (1) the School of Arts, Education, Languages and Communications; and (2) the School of Humanities, Social Sciences and Theology (OS 16-B). While the latter school does not house any departments relevant to the present study, the School of Arts, Education, Languages and Communications houses the Department of Art History, Visual Art and Musicology<sup>308</sup> (OS 16-B, UNISA 2009-A:5-6 and UNISA 2009-B:13-14). Although the Musicology section<sup>309</sup> of the latter department was found to offer a number of undergraduate programmes in which music forms the primary field of study (OS 16-F), aural training did not appear to be a constituent module or module component of any of these programmes (OS 16-F and UNISA 2009-B:18-19 & 66-67). This was further corroborated by the outlines of the modules offered by the Musicology section (UNISA 2009-C:53-54, 83-84 & 111-112).

Subsequently, in view of the fact that UNISA did not meet all of the survey criteria as outlined under 3.1 (p. 81), it was not included in the survey.

---

<sup>305</sup> Home page: OS 16-A

<sup>306</sup> That is, faculties.

<sup>307</sup> Home page: OS 16-C

<sup>308</sup> Home page: OS 16-D

<sup>309</sup> Home page: OS 16-E

### 3.2.17 University of Venda

The University of Venda<sup>310</sup> (Univen) (OS 17-B) did not prove to be relevant to the present study. Among the 3 faculties housed at Univen (OS 17-B), 1 faculty was examined in search of relevant departments and undergraduate programmes, namely the Faculty of Humanities, Management Sciences and Law.

The Faculty of Humanities, Management Sciences and Law contains the School of Human and Social Sciences<sup>311</sup> (OS 17-B), which houses the Department of Music<sup>312</sup> (OS 17-C & 17-D) and offers a number of undergraduate programmes in which music forms the main focus of study (OS 17-E). Despite thus meeting 2 of the survey criteria, the list of modules being offered by the Department of Music (OS 17-G) suggested that aural training is not being offered by this department. This was subsequently confirmed to be the case by means of correspondence (C 6-A).

Consequently, in view of the fact that Univen did not meet all of the survey criteria as outlined under 3.1 (p. 81), it was not included in the survey.

### 3.2.18 University of the Western Cape

The University of the Western Cape<sup>313</sup> (UWC) did not prove to be relevant to the present study. Among the 7 faculties housed at UWC (OS 18-B), 2 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty of Education; and (2) the Faculty of Arts.

An examination of the list of departments housed at UWC, however, revealed that this university does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 18-C). Furthermore, neither the Faculty of Education<sup>314</sup> nor the Faculty of Arts<sup>315</sup> appeared to offer any undergraduate programmes in which music forms the main focus of study (OS 18-D, UWC 2009-A:5 & 16-23 and UWC 2009-B:2-4 & 9). This was corroborated by the lists of undergraduate

---

<sup>310</sup> Home page: OS 17-A

<sup>311</sup> Home page: OS 17-C

<sup>312</sup> Home page: OS 17-F

<sup>313</sup> Home page: OS 18-A

<sup>314</sup> Home page: OS 18-E

<sup>315</sup> Home page: OS 18-F

modules offered by the Faculty of Education (UWC 2009-A:62-124) and the Faculty of Arts (UWC 2009-B:28-219) respectively.

Consequently, in view of the fact that UWC did not meet any of the survey criteria as outlined under 3.1 (p. 81), it was not included in the survey.

### **3.2.19 University of the Witwatersrand**

The University of the Witwatersrand<sup>316</sup> (Wits) proved to be relevant to the present study. Among the 5 faculties housed at Wits (OS 19-B), 1 faculty was examined in search of relevant departments and undergraduate programmes, namely the Faculty of Humanities.

The Faculty of Humanities<sup>317</sup> proved to be relevant to the present study. This faculty houses the Wits School of Education and the Wits School of Arts (OS 19-B & 19-D), both of which were examined in search of relevant departments and programmes. The Wits School of Education<sup>318</sup> did not prove to be relevant in that it does not offer any programmes in which music forms the primary field of study (OS 19-D & 19-F, Wits 2009-A:259 and Wits 2009-B:26). This is further confirmed by the outline for the BEd programmes being offered by the Wits School of Education (Wits 2009-B:27-47) and by the list of modules – with module outlines – being offered by this school (Wits 2009-B:79-133).

The Wits School of Arts<sup>319</sup> (WSOA), on the other hand, did prove to be relevant. It houses the Department of Music<sup>320</sup> (OS 19-G) and was found to offer at least 1 undergraduate programme in which music forms the primary field of study (OS 19-H & 19-I, Wits 2009-A:257-258 and Wits 2009-C:26-27 & 46-48). Although the Department of Music did not appear to offer any separate aural training modules, aural training was found to be a component of the 1st-, 2nd- and 3rd-year *Music Performance Studies* modules offered by this department (C 5-A, OS 19-I and Wits 2009-C:204-206).<sup>321</sup>

---

<sup>316</sup> Home page: OS 19-A

<sup>317</sup> Home page: OS 19-C

<sup>318</sup> Home page: OS 19-E

<sup>319</sup> Home page: OS 19-G

<sup>320</sup> Home page: OS 19-H

<sup>321</sup> See Appendix C, Section (10) (p. 257) for a list of the relevant undergraduate programmes and constituent modules that were identified at Wits.

Thus, having met all of the survey criteria as outlined under 3.1 (p. 81), Wits was included in the survey, and in this regard an SQ was sent to SR 13. The latter SR's answers to the SQ were as follows:<sup>322</sup>

**Figure 36 Answers from the SQ completed by SR 13 at Wits**

1	Q:	<b>Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?</b>
	A:	Yes
2.1	Q:	<b>Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?</b>
	A:	A mixture of vowel singing and tonic sol-fa.
2.2	Q:	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	A:	It depends on the strengths and weaknesses of students. Some come with the knowledge of sol-fa, others prefer not to use sol-fa. Emphasis is on them getting the pitches correct.
2.3	Q:	<b>What instruction material are you using, for example a specific publication (or publications) or self-compiled material?</b>
	A:	1. <i>A New Approach to Sight-Singing</i> by Sol Berkowitz 2. <i>Manual for Ear Training</i> by Gary Karpinsky 3. Self-compiled material
2.4	Q:	<b>What are your views regarding the use of solmisation in aural training?</b>
	A:	My use of solmisation is determined by strengths and weaknesses of individual students. It is not mandatory.
3.1	Q:	<b>What approach (or approaches) are you following as an alternative to solmisation, for example, in the instruction of sight-singing?</b>
	A:	Singing of intervals, melodies, scales and modes using vowel sounds. This is specifically for students who do not find sol-fa useful.
3.2	Q:	<b>What is your motivation for having chosen this specific system (or systems)?</b>
	A:	It makes students develop a sonic perception of intervals within melodic structures.

<sup>322</sup> It should be noted that SR 13 answered both Question 2 and Question 3 of the SQ since he uses both solmisation and an alternative approach. Consequently, the answers to both these questions are reproduced here.

3.3	Q:	What instruction material are you using, for example a specific publication (or publications) or self-compiled material?
	A:	Same as 2.3
3.4	Q:	What are your views regarding the use of solmisation in aural training?
	A:	I mainly use sol-fa as crutch. It is a means to develop sonic thinking and melodic perception. It is not an end in itself.
4	Q:	Would you be prepared to participate in further, more detailed correspondence as part of this study?
	A:	Yes
Additional comments:	I have just taught a township-based church choir a choral work by Jeanne Zaidel-Rudolph, Youth Oratorio. This happened in a space of six weeks. It will be performed tonight. Younger members of the choir found the use of sol-fa cumbersome and even downright time wasting. Older members wanted more time to adjust from sol-fa to staff notation.	

Source:

SR 13-A

No additional correspondence was concluded with SR 13.

### 3.2.20 University of Zululand

The University of Zululand<sup>323</sup> (UZ) did not prove to be relevant to the present study. Of the 4 faculties housed at UZ (OS 20-A), 2 faculties were examined in search of relevant departments and undergraduate programmes. These were as follows: (1) the Faculty of Education; and (2) the Faculty of Arts.

The Faculty of Education<sup>324</sup> did not prove to be relevant to the present study. This faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 20-C and UZ 2009-A:4), and music did not appear to constitute the main focus of study in any of the undergraduate programmes offered by this faculty (OS 20-D and UZ 2009-A:7-8). This was

---

<sup>323</sup> Home page: OS 20-A

<sup>324</sup> Home page: OS 20-B

further corroborated by the programme outlines and modules lists for the BEd programmes offered by UZ (UZ 2009-A:38-61).

The Faculty of Arts<sup>325</sup> also did not prove to be relevant to the present study. While it houses a department of Arts and Culture<sup>326</sup> (OS 20-F and UZ 2009-B:8), it does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 20-F and UZ 2009-B:7-11). Furthermore, the Faculty of Arts did not appear to offer any undergraduate programmes in which music forms the primary field of study (OS 20-G and UZ 2009-B:12-14). Although the Department of Arts and Culture at UZ was found to offer a Bachelor of Arts programme, none of its constituent modules appeared to have any bearing on aural training (UZ 2009-B:41-43).

Ultimately, UZ did not meet any of the survey criteria as outlined under 3.1 (p. 81) and was therefore not included in the survey.

### **3.2.21 Vaal University of Technology**

The Vaal University of Technology<sup>327</sup> (VUT) did not prove to be relevant to the present study. Although VUT does have a faculty of Human Sciences<sup>328</sup>, this faculty does not house a department of Music, a department of Music Education, or a department of Performing Arts (OS 21-B & 21-D and VUT 2009:225-230). Apart from this, the Faculty of Human Sciences did not appear to offer any undergraduate programmes in which music constitutes the primary field of study (OS 21-E and VUT 2009:231-263).

Ultimately, as VUT did not meet any of the survey criteria as outlined under 3.1 (p. 81), it was not included in the survey.

---

<sup>325</sup> Home page: OS 20-E

<sup>326</sup> Home page: OS 20-H

<sup>327</sup> Home page: OS 21-A

<sup>328</sup> Home page: OS 21-C

### **3.2.22 Walter Sisulu University for Technology and Science**

Walter Sisulu University for Technology and Science<sup>329</sup> (WSU) (OS 22-B) did not prove to be relevant to the present study. Among the 4 faculties housed at WSU (OS 22-C), 1 faculty was examined in search of relevant departments and undergraduate programmes, namely the Faculty of Education.

The Faculty of Education did not, however, prove to be relevant to the present study. Although this faculty houses the Department of Music Education within the School of Initial Professional Education of Teachers (WSU 2009:5-6), the undergraduate programmes offered by the latter department were not found to be relevant to the present study. The Department of Music Education offers 2 programmes, namely: (1) a University Licentiate in Music Education; and (2) a Bachelor of Education in Music Education (WSU 2009:17, 24-26 & 36-40). In neither of these cases, however, did aural training appear to be a constituent module, whether as a separate aural training module, as an integrated music theory module, or as a distinct component in a practical instrumental/vocal module (WSU 2009:24-26 & 36-40). This was corroborated by the outlines for the Music Education modules offered by the Department of Music Education (WSU 2009:133-141).

Ultimately, in view of the fact that WSU did not meet all of the survey criteria as outlined under 3.1 (p. 81), it was not included in the survey.

## **3.3 Summary of survey outcome**

### **3.3.1 Survey questionnaire**

All of the 13 SQs that were sent to the identified designers/instructors/coordinators of aural training modules at the 10 SA universities that met all of the survey criteria outlined under 3.1 (p. 81) were completed and returned. While each SR's (a) personal motivations for employing or not employing solmisation and his/her (b) personal views regarding the use of solmisation in aural training may be gleaned from the answers<sup>330</sup> to the SQ recounted under 3.2 (p. 82), a few general observations may be made here with regard to the completed SQs as a whole.

---

<sup>329</sup> Home page: OS 22-A

<sup>330</sup> Including additional comments where applicable.

The SQs showed that solmisation continues to be employed as an aid in the instruction of aural training by the majority of the designers/instructors/coordinators of aural training modules that participated in the survey. This is illustrated by Figure 37, which summarises the answers obtained to Question 1 of the SQ:

**Figure 37 Summary of the answers to Question 1 of the SQ**

<b>Question: Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction fo sight-singing?</b>			
<b>No.</b>	<b>University</b>	<b>Survey Respondent</b>	<b>Answer</b>
1	NMMU	SR 1	Yes
2	NWU	SR 2	Yes
3	RU	SR 3	Yes
4	SU	SR 4	No
		SR 5	No
		SR 6	Yes
5	TUT	SR 7	Yes
		SR 8	Yes
6	UCT	SR 9	No
7	UFS	SR 10	Yes
8	UKZN	SR 11	Yes
9	UP	SR 12	Yes
10	Wits	SR 13	Yes

**Sources:**

**SR 1-A, 2-A, 3-A, 4-A, 5-A, 6-A, 7-A, 8-A, 9-A, 10-A, 11-A, 12-A & 13-A**

It is notable that all 10 of the SRs that do employ solmisation are using movable-doh solmisation systems (SR 1-A, 2-A, 3-A, 6-A, 7-A, 8-A, 10-A, 11-A, 12-A & 13-A).<sup>331</sup> Moreover, 7 of these SRs

---

<sup>331</sup> Herbst (1993:139 & 312-313), in contrast, made the following findings with regard to the use of solmisation among the 7 SA respondents that answered her survey questionnaire: (a) 5 of these respondents indicated that they make use of

specifically indicated that they use Tonic Sol-fa in this regard (shaded cells in Figure 37). Lastly the SQs showed that the use of self-compiled instruction material is particularly prominent among the designers/instructors/coordinators of aural training modules that participated in the survey (SR 1-A, 2-A, 3-A, 6-A, 8-A, 9-A, 10-A, 11-A & 13-A).

### 3.3.2 Additional correspondence

Among the 13 SRs that completed the SQ, 9 indicated that they would be prepared to participate in additional correspondence (SR 1-A, 3-A, 4-A, 5-A, 6-A, 8-A, 9-A, 10-A & 13-A). Based on the answers obtained to the SQ, additional correspondence was subsequently concluded with 6 of these SRs (SR 1, 4, 5, 6, 9 & 10). While answers obtained by means of additional correspondence should be understood in tandem with each SR's response to the SQ and are therefore outlined under 3.2 (p. 82), a few observations may be made here in this regard:

- (1) The question of using *lah* or *doh* for the tonic in minor keys.

In this regard, the present researcher has generally followed the Tonic Sol-fa system in taking the solmisation syllable *lah* as the tonic in minor keys,<sup>332</sup> especially since the natural-, harmonic- and melodic minor can thereby be sung with relatively few alterations to the syllables. It was therefore of particular interest to learn that SR 1 and SR 10 teach their students both approaches (SR 1-A & 1-B and SR 10-B), and that SR 1 indeed employs each approach with a specific purpose in mind (SR 1-A & 1-B). While using (a) the relative minor approach (tonic = *lah*) in the development of melodic concepts in association with the melodic minor scale and Renaissance modes, she employs (b) the parallel minor approach (tonic = *doh*), with the necessary syllabic adjustments, in conjunction with the harmonic minor scale and the reinforcement of harmonic concepts (SR 1-A).

---

movable-doh solmisation; (b) 1 indicated that he/she uses fixed-doh solmisation; and (c) 1 specifically indicated that he/she uses movable-doh solmisation, but with *doh* as the tonic in minor keys instead of *lah*. Importantly, however, Herbst (1993:157 & 338) points out that the majority of her SA respondents were found to be using 2 to 4 methods concurrently in the development of the mental representation of pitch.

<sup>332</sup> In the Tonic Sol-fa system, a minor key is essentially regarded as being derived from its relative major. The submediant of the relative major, that is *lah*, is therefore taken as the tonic (Rainbow 2001-E:604-605). See Curwen ([1875]:88 & 134-139), Curwen (1901:viii, 70-77, 82-83 & 119), Rainbow (2001-E:605) and Rodger ([1935]:viii-ix, 40-45 & 55) for further details regarding the solmisation of minor keys in the Tonic Sol-fa system. It is notable that the Tonic Sol-fa system's approach to minor keys has been retained in the New Curwen Method (Swinburne 1980:4, 45, 52-53 & 55 and 1984:4 & 90-106).

It is notable that she regards both approaches as being relevant to an understanding of tonal music, each approach being applicable in a specific context (SR 1-B).<sup>333</sup>

- (2) The orthography of the solmisation syllables and their intended pronunciation in the Tonic Sol-fa system.

The SRs that participated in additional correspondence were specifically asked about the orthography they prefer on account of the pronunciations a given approach to the writing of the solmisation syllables may engender. While (a) the more Guidonian approach (*do – re – mi – fa – so – la – ti*) seems to suggest that all the syllables be sung using pure vowels (*i.e.* monophthongs), (b) some of the syllables used in the Tonic Sol-fa system (*doh*, *ray* and *soh*) seem rather to suggest that they be sung using diphthongs.

Notably, SR 1 and SR 10 both indicated in additional correspondence that they prefer a more Guidonian approach to writing the solmisation syllables (SR 1-B & 10-B).<sup>334</sup> The present researcher, in contrast, has generally followed the orthography used in the Tonic Sol-fa system (*doh – ray – me – fah – soh – lah – te*),<sup>335</sup> accordingly becoming accustomed to pronouncing *doh*, *ray* and *soh* as diphthongs. During the course of the present study, however, it was discovered that the pronunciation of *doh*, *ray* and *soh* as diphthongs actually represents a deviation from the originally intended pronunciation of the solmisation syllables used in the Tonic Sol-fa system.

Although John Curwen did originally base the solmisation syllables of the Tonic Sol-fa system on the anglicised Guidonian solmisation syllables employed by Sarah Anna Glover, he specifically modified their orthography. Glover's method used *Do – Ra – Me – Fah – Sole – Lah – Te*, but Curwen preferred *doh – ray – me – fah – soh – lah – te*, regarding his syllables as being less ambiguous (Rainbow 2001-E:603).<sup>336</sup> While it is understandable that the syllables *doh*, *ray* and

---

<sup>333</sup> See Figure 19 (p. 86) and Figure 20 (p. 88) for more details concerning SR 1's motivation for using both approaches.

<sup>334</sup> See Figure 20 (p.88) and Figure 33 (p. 109) regarding each SR's motivation in this instance.

<sup>335</sup> It is notable that McLachlan (1992:69) specifically recommends the use of the Tonic Sol-fa orthography of the solmisation syllables for the sake of uniformity.

<sup>336</sup> Rainbow (2001-E:603) points out that, while solmisation initials were written in capital letters in the notation system developed by Glover, Curwen chose to use small letters for his Tonic Sol-fa notation since they took up less room on a page and were generally more readily available in larger quantities.

*soh* could be misconstrued as implying diphthongs,<sup>337</sup> it would seem that Curwen had not intended these syllables to be sung as such.

Confirmation of this was found in Curwen ([1875]:294-296), where he presents the reader with a discussion by a Mr Colin Brown of the mistakes young teachers are inclined to make when instructing their pupils in the Tonic Sol-fa system.<sup>338</sup> In referring to the mistake of neglecting the pronunciation and articulation of words in singing, Mr Brown makes the following emphatic observation (Curwen ([1875]:296):

Our teachers little think what a great power lies in their hands to remedy this evil. Let them only begin at the beginning, and see that in teaching the Modulator, the vowels are sounded purely; long “o” for Doh and Soh, pure Latin “a” for Fah and Lah, and long “e” for Me and Te. Why should we hear the children opening their mouths as wide as possible, bawling Daw, Saw, Faw, Law, thus giving an inconceivable vulgarity to their singing; or shutting their mouths as closely as possible, and singing Doh and Soh to a peculiar sound of “u,” like an impure pronunciation of the French sound in Deux, Sœurs; others again sing compound sounds, as Dow, Sow; and some wishing to be very fine, use a sound unwritable in English, De-oo, Se-oo, compounded of long broad “e” accented, followed by shut “oo.” When will the simple truth be appreciated that a pure musical tone cannot be had with a compound syllable? How can pure Ray be got when, instead of a long “a” a broad vulgar long “i” is sounded in Ra-ee – broad “a” followed by long “e”?

While it seems, therefore, that the Tonic Sol-fa syllables were originally intended to be pronounced as pure vowels, it may be interesting to investigate (a) whether the precepts outlined by Mr Brown have since been followed with the same ardour he applied in enjoining them, and (b) to what extent they are still being heeded today. It is perhaps notable that, while the New Curwen Method employs the same solmisation syllables with the same orthography as in the original Tonic Sol-fa system,<sup>339</sup> Swinburne (1980, 1981 & 1984) does not give any general guidelines as to their correct pronunciation.<sup>340</sup>

### (3) Students with absolute hearing ('perfect pitch').<sup>341</sup>

---

<sup>337</sup> It is perhaps noteworthy that Tulloch (1996:xx, 433, 1271 & 1475) indeed indicates that these syllables are pronounced as diphthongs.

<sup>338</sup> Curwen ([1875]:296) indicates that this discussion was published in the *Tonic Sol-fa Reporter* (1874, p. 275).

<sup>339</sup> Cf. (a) Swinburne (1980:4, 6, 13, 19 & 43 and 1984:4) with (b) Curwen (1901:iv, viii, 82-83 & 109-116), Rainbow (2001-E:604-606) and Rodger ([1935]:vii-ix, 39-43).

<sup>340</sup> Admittedly, Swinburne (1980:43) does offer guidelines for the orthography and pronunciation of the syllables used for chromatic notes, but does not do so for diatonic notes.

<sup>341</sup> Arntzenius *et alii* (1956:588) point out that a general distinction can be made between 2 types of musical hearing, namely: (1) a sense of absolute pitch; and (2) a sense of relative pitch. In very broad terms a sense of *absolute pitch* can be defined as the ability to identify the note name (*i.e.* pitch class) of any perceived pitch and/or the ability to sing a pitch specified by

Participating SRs were asked about this matter as a result of the present researcher's own experience of instructing students with as sense of absolute pitch in movable-doh solmisation. Since I do not possess absolute hearing, I have never been able to understand fully the frustration experienced by some of my students with absolute hearing at having to use movable-doh solmisation.<sup>342</sup> However, being mindful of the fact that some these students found movable-doh solmisation bothersome, I wondered how designers/instructors/coordinators of aural training modules at other SA universities viewed the matter and whether they perhaps approached aural training differently in such instances.

In general, I have required aural training students with absolute hearing to use movable-doh solmisation, even if they are capable of singing accurately at sight without using solmisation. My motivation in this regard is that they should at least be familiar with (and hopefully proficient in) the use of movable-doh solmisation so that they would be able to instruct their pupils therein. The majority of their pupils will in all likelihood not possess absolute hearing and could therefore quite probably draw benefit from using movable-doh solmisation. I have, nevertheless, always given such students the option of doing sight-singing tests/exams without using solmisation (even though I have generally found their intonation to be better when using solmisation).

Keeping in mind that it is not the purpose of the present study to discuss absolute hearing in detail or to endorse/disavow it, the responses elicited from SRs in this regard proved insightful. In the first instance, it is notable that SR 1, SR 4 and SR 9 all indicated that students with absolute hearing are not treated any differently (SR 1-C, SR 4-B and SR 9-B).<sup>343</sup> SR 1, who uses movable-doh solmisation, indicated that she requires all students to master it since she employs solmisation to emphasise tonal function, rather than to improve pitch accuracy (SR 1-C).

---

note name without having to refer to a previously sounded note of a different pitch (Apel 1976:2, Parncutt & Levitin 2001:37 and Scholes 1967:2). A sense of *relative pitch*, on the other hand, refers to being able to recognise and/or sing a given note based on its position with reference to a previously sounded note or, as is the case of Tonic Sol-fa, based on its position with regard to the tonic of a given key (Apel 1976:723 and Scholes 1967:4). See Apel (1976:2), Herbst (1993:56-60), Parncutt & Levitin (2001:37-39) and Scholes (1967:2) for more detailed observations with regard to the sense of absolute pitch.

<sup>342</sup> Some of my students with absolute pitch, for example, found it very cumbersome to sight-sing a given passage in a different key than that in which it is written. Even though it might have suited their vocal range better to sing an exercise higher or lower than written, it proved difficult since they associate each written note with a specific pitch. Similarly, some of these students also found it troublesome to notate a passage in a different key than that in which it is played, or to notate a passage played on an authentic instrument not tuned to A = 440Hz.

<sup>343</sup> See Figure 20 (p.88), Figure 24 (p. 97) and Figure 31 (p. 105) for each SR's answer in this regard.

SR 9's response proved to be of particular interest. Although this SR, who does not make use of solmisation, possesses absolute hearing, he/she specifically observed that absolute hearing is really only pitch memory<sup>344</sup> and that it does not necessarily imply an understanding of music or its structures. This SR further indicated that he/she had taught himself/herself relative hearing and that he/she is indeed opposed to programmes that try to teach students absolute hearing (SR 9-B).<sup>345</sup> Since SR 9 therefore fosters the development of relative hearing in his/her aural training modules, he/she specifically also at times makes use of (a) numbers to indicate and thereby emphasise the relation of notes to the tonic, and (b) period recordings in historic tunings (SR 9-B & 9-C).<sup>346</sup>

### 3.4 Conclusion

Ultimately, the outcome of the survey (a) confirmed that solmisation, and the Tonic Sol-fa system in particular, is still actively being used in aural training at SA universities, and (b) showed that solmisation continues to be regarded as a valuable aid in the instruction of aural training by the majority of the designers/instructors/coordinators of aural training modules that participated in the survey. Apart from thereby (c) affirming the continued relevance of solmisation, and the Tonic Sol-fa system in particular, both in the broader South African context and specifically within the context of aural training at South African universities, the responses elicited from SR's by means of the SQ and additional correspondence also (d) provided some insight into the general application of solmisation in the latter context.

---

<sup>344</sup> Something which is also noted by Scholes (1967:2).

<sup>345</sup> With regard to the practicability of acquiring a sense of absolute hearing by conscious effort, the following observation by Curwen (1901:33) may be of interest (with C in this instance denoting middle C): "It is much more easy to fix on the memory *one* tone in absolute pitch than is commonly thought, and it is a great advantage to be able to do so. By frequently attempting to sound the C<sup>1</sup> (which in a man's voice is really C) from memory and testing it with a tuning-fork, the power of recollecting the correct sound may soon be developed. In estimating the chances of certainty, however, we should always bear in mind that any bodily or mental depression has a tendency to flatten even our recollections."

<sup>346</sup> SR 10, who does use solmisation, notably indicated that he also uses numbers as a means of encouraging students to think of a given note in terms of its position in the scale (SR 10-B). It may be pointed out that this SR's use of numbers is similar to the numeric notation used in the Galin-Paris-Chev e Method. This method employs numbers as a means of approaching staff notation, with the numerals 1 to 7 serving to represent the degrees of the scale (1 indicating the tonic in a major key). Each numeral, however, also signifies the relevant solmisation syllable (*do – r e – me – fa – sol – la – si*), and exercises are sung to the solmisation syllables indicated by the numerals (Rainbow 2001-A:440-441).

## CHAPTER 4: AREAS FOR FUTURE RESEARCH

The following research topics may be suggested here as possible bases for future research relating to the main research topics addressed in the present study:

- (1) A detailed and critical comparison of oriental- and western solmisation systems<sup>347</sup> as basis for the formulation of a more wide-ranging and inclusive definition for solmisation in its global sense.
- (2) A historic overview of the tuning system(s) and concomitant scale structures that have been used in conjunction with specific solmisation systems, whether oriental or western.

While a given solmisation may have been conceived for use in conjunction with a specific tuning system and scale structures, this does not preclude its adaptation to markedly different tuning systems. A notable example of this the hexachordal Guidonian solmisation system, which has been applied to a variety of different tunings and scale structures over many centuries.<sup>348</sup>

- (3) A critical comparison of the original Tonic Sol-fa system<sup>349</sup> and the New Curwen Method.
- (4) An inquiry into the current use of solmisation, and the Tonic Sol-fa system in particular, in aural training at tertiary institutions in the United Kingdom (UK).

Such an undertaking could be of specific interest since both the Tonic Sol-fa system and subsequently the New Curwen Method were originally developed and propagated in the UK. The outcome could also provide the basis for a comparison with the present study's findings regarding to the current use solmisation, and the Tonic Sol-fa system in particular, in aural training at SA universities.

- (5) An inquiry into the current use of the New Curwen Method in primary and/or secondary schools in the UK.

---

<sup>347</sup> Identifying both significant differences and -similarities.

<sup>348</sup> Albeit in expanded or otherwise modified form.

<sup>349</sup> Including its notation.

It would perhaps be of interest to investigate to what extent the New Curwen Method has indeed taken root in this context.

- (5) An experimental adaptation of the New Curwen Method for use in aural training at a tertiary level.

**FIN**

## SOURCE LIST

The following sources were consulted for and are referred to within the present study:

### (1) Printed- and online sources with author

Ackermann, P., Burde, W. & Sawabe, Y. 1996. 'Japan', in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 4, col. 1330-1384. Germany: Bärenreiter-Verlag.

American Choral Directors Association. 2002-A.<sup>350</sup> 'Performing Groups [Eastern Division Convention - ACDA]'. **Choral Journal**, Volume 42:6, January, p. 21-29.

American Choral Directors Association. 2002-B. 'Special Events [Eastern Division Convention - ACDA]'. **Choral Journal**, Volume 42:6, January, p. 30-32.<sup>351</sup>

American Choral Directors Association. 2002-C.<sup>352</sup> 'Interest Sessions [Eastern Division Convention]'. **Choral Journal**, Volume 42:6, January, p. 33-37.

American Choral Directors Association. 2002-D.<sup>353</sup> Interest Sessions [Western Division Convention – ACDA]'. **Choral Journal**, Volume 42:6, January, p. 55-59.

American Choral Directors Association. 2002-E.<sup>354</sup> Interest Sessions [Central Division Convention – ACDA]'. **Choral Journal**, Volume 42:6, January, p. 93-98.

American Choral Directors Association. 2004.<sup>355</sup> '2004 ACDA Eastern Division: Boston, Massachusetts – February 12-14, 2004: Interest Sessions'. **Choral Journal**, Volume 44:6, January, p. 24-31.

---

<sup>350</sup> This source is identified as follows in text references in the present study: ACDA 2002-A

<sup>351</sup> This source is identified as follows in text references in the present study: ACDA 2002-B

<sup>352</sup> This source is identified as follows in text references in the present study: ACDA 2002-C

<sup>353</sup> This source is identified as follows in text references in the present study: ACDA 2002-D

<sup>354</sup> This source is identified as follows in text references in the present study: ACDA 2002-E

<sup>355</sup> This source is identified as follows in text references in the present study: ACDA 2004

American Library Association – Library of Congress.<sup>356</sup> 1997. **ALA-LC Romanization Tables: Transliteration Schemes for Non-Roman Scripts**, Balinese (p. 30-33). Available online at: <http://www.loc.gov/catdir/cpso/roman.html> (Downloaded: 18-01-2010)

Anderson Sutton, R. 2010. 'South-east Asia', in Root (editor-in-chief), **Grove Music Online**, pages not numbered. Oxford Music Online. Consulted: 07-01-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/43742>

André, C.A. de 2005. 'Inscribing medieval pedagogy: *Musica ficta* in its texts', unpublished dissertation submitted in partial fulfilment of the requirements for the degree of *Doctor of Philosophy in Historical Musicology*. Buffalo: State University of New York at Buffalo.<sup>357</sup>

Apel, W. 1976. **Harvard Dictionary of Music (Second Edition, Revised and Enlarged)**. Great Britain: Heinemann Educational Books Ltd.

Armstrong, M. 2001. 'Adjudicated Sight-Reading for the Choral Ensemble: An Incentive for Musical Literacy'. **Choral Journal**, Volume 41:10, May, p. 21-30.

Arntzenius, L.M.G., Badings, H.H., Broeksz, J.B., Peeters, F., Schallenberg, E.W. & Smits van Waesberghe, J. (senior editorial staff) 1956. **Encyclopedie van de Muziek – Eerste Deel A-H**. Amsterdam/Brussels: Elsevier.

Arntzenius, L.M.G., Badings, H.H., Broeksz, J.B., Peeters, F., Schallenberg, E.W. & Smits van Waesberghe, J. (senior editorial staff) 1957. **Encyclopedie van de Muziek – Tweede Deel I-Z**. Amsterdam/Brussels: Elsevier.

Bautier-Regnier, A.-M. 1964. 'Notes de lexicographie musicale: À propos des sens de *neuma* et de *nota* en latin médiéval'. **Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap**, Vol. 18, No. 1/4, p. 1-9.

---

<sup>356</sup> This source is identified as follows in text references in the present study: ALA-LC 1997

<sup>357</sup> Cf. Appendix A (p. 197), entry 98.

Bent, I.D. *et alii* 2001. 'Notation', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 18, p. 73-189. Taunton: Macmillan Publishers Limited.

Bent, M. & Silbiger, A. 2010. 'Musica ficta [musica falsa]', in Root (editor-in-chief), **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 29-04-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/19406>

Bohlman, P.V. 2010. 'Middle East', in Root (editor-in-chief), **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 05-03-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/19659>

Borge, A.M.K. 1931. 'A comparative study of the materials and methods used in the teaching of Solfege [*sic*] in England, France and America', unpublished thesis submitted for the degree of *Master of Arts*. [Madison]: University of Wisconsin.<sup>358</sup>

Broeker, A. 2006. 'An Interview with Six Successful Elementary School Choral Directors'. **Choral Journal**, Volume 46:10, April, p. 38-48.

Brummett, V. 2004. 'Repertoire & Standards Committee Reports: Teach the Way They Learn'. **Choral Journal**, Volume 44:8, March, p. 48-49.

Bullen, G.W. 1878. 'The Galin-Paris-Chev  Method of Teaching Considered as a Basis of Musical Education'. **Proceedings of the Musical Association**, 4th session (1877 - 1878), p. 68-93. Taylor & Francis, Ltd. on behalf of the Royal Musical Association. Consulted: 02-04-2010. JSTOR Stable URL: <http://www.jstor.org/stable/765284>

Carr, L. *et alii* (editorial board) 2009-A. 'Pinyin romanization', in **Britannica Online Encyclopedia**, *pages not numbered*. Encyclop dia Britannica, Inc. URL: <http://www.britannica.com/EBchecked/topic/461271/Pinyin-romanization> (Consulted: 02-06-2009)

---

<sup>358</sup> Cf. Appendix A (p. 197), entry 2.

Carr, L. *et alii* (editorial board) 2009-B. 'Wade-Giles romanization', in **Britannica Online Encyclopedia**, *pages not numbered*. Encyclopædia Britannica, Inc. URL: <http://www.britannica.com/EBchecked/topic/633775/Wade-Giles-romanization> (Consulted: 23-06-2009)

Cetto, E. & Dietrich, G. 2003. 'Aural Theory Training in the Choral Warm-Up: A Warm-Up Curriculum'. **Choral Journal**, Volume 43:10, May, p. 19-25.

Changizi, M.A. & Shimojo, S. 2005. 'Complexity and Redundancy in Writing Systems over Human History'. **Proceedings: Biological Sciences**, Vol. 272, No. 1560, 7 February, p. 267-275. Consulted: 19-01-2010. JSTOR Stable URL: <http://www.jstor.org/stable/30047539>

Chartier, Y. 2010. 'Hucbald of St Amand', in **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 03-03-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/13475>

Choksy, L. 1974. **The Kodály Method – Comprehensive Music Education from Infant to Adult**. USA: Prentice-Hall Inc.

Colla, G. 2001. 'Rainbow Solfège: A Color-Phonic Approach'. **Teaching Music**, Volume 9:2, October, p. 32-37.

Colles, H.C., Ward Jones, P. & Rainbow, B. 2001. 'Curwen', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 6, p. 787-788. Taunton: Macmillan Publishers Limited.

Colles, H.C. & Turner, M. 2009. 'Buck, Sir Percy (Carter)', in Root (editor-in-chief), **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 30-09-2009. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/04242>

Cooke, P. 2009. 'Heterophony', in Root (editor-in-chief), **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 25-11-2009. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/12945>

Curwen, J. [1875].<sup>359</sup> **The Art of Teaching, and the Teaching of Music: being the Teacher's Manual of the Tonic Sol-fa Method.** London: Tonic Sol-fa Agency.

Curwen, J. [1901].<sup>360</sup> **The Staff Notation – A Practical Introduction on the Tonic Sol-fa Method of Teaching Music.** London: J. Curwen & Sons Ltd.

Curwen, J. 1901.<sup>361</sup> **The Standard course of Lessons and Exercises in the Tonic Sol-fa Method of Teaching Music. (New Edition, Re-written, 1900.)** London: Tonic Sol-fa Agency.

Daniels, P.T. 1990. 'Fundamentals of Grammatology'. **Journal of the American Oriental Society**, Vol. 110, No. 4, October – December, p. 727-731. Consulted: 19-01-2010. JSTOR Stable URL: <http://www.jstor.org/stable/602899>

Davies, R. 2001. 'Mode' → V. Middle East and Asia → 2. Middle East and Central Asia: 'Maqām', 'Makom', **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 16, p. 831-837. Taunton: Macmillan Publishers Limited.

---

<sup>359</sup> Although a publication date is not explicitly indicated in the copy of this book that was examined, the preface given by John Curwen himself is dated *Nov. 14th, 1875*. While Colles *et alii* (2001:787) and BLIC (OS 28-D) both list an edition of this publication dating from that year, the latter source also lists 2 later editions, respectively dating from 1876 and 1880, the latter being identified as the 5th edition. In view of this, the date of the consulted copy is given as [1875] as an expedient. Unfortunately, an edition number is not given in the consulted copy.

<sup>360</sup> Although a publication date is not explicitly indicated in the copy of this book that was examined, the preface given by John Curwen himself is dated *Sept. 5, 1872*. On p. 41, however, the reader is referred to a change adopted by the Tonic Sol-fa College in 1900 regarding the denotation of distinguishing tones in distant removes. It is therefore likely that the copy of this publication that was consulted dates from 1900 or later, but confirmation could not be obtained from BLIC (OS 28-C). The latter source only lists an *Appendix* to this publication, dated [1887], and an *Enlarged edition* of this publication, dated [1926?]. The publication is not listed by Colles *et alii* (2001:787) and, unfortunately, an edition number is not given in the consulted copy. Ultimately, based on (a) the fact that this publication refers the reader to *the new "Standard Course"* (Curwen [1901]:41) and (b) the fact that the page number references correlate for the most part with those in Curwen (1901), the date of the consulted copy is expedientially given as [1901].

<sup>361</sup> Although the title page of the copy of this book that was examined identifies it as the new, rewritten edition of the original publication of 1858, the preface given by John Curwen's son, John Spencer Curwen, is dated *January, 1901*. This date is notably also given as the publication date by BLIC (OS 28-E). In the preface, John Spencer Curwen notes that, while this book was originally published under authorship of John Curwen in 1858 and rewritten by the latter in 1872, the present edition has "again been entirely rewritten by a group of musicians, who have entered into the spirit of the original author, and have treated the various topics in the light of present-day experience" (p. iii). These musicians and the sections for which they were responsible are listed as follows: (1) J.C. Venables – *Time and Tune* (p. 2-130); (2) S. Filmer Rook – *Voice Training* (p. 131-178); (3) R.D. Metcalfe – *Musical Form* (p. 179-234) and *Expression* (p. 235-250); (4) Geo. Oakey – *Harmony* (p. 251-267); (5) Henry Fisher – *Staff Notation* (p. 268-345); and (6) S. McBurney – *Pronunciation* (p. 346-370) and *Musical Terms* (p. 371-379). For the sake of greater clarity, references to this source are given as Curwen (1901). Notably, an edition number is not given in the consulted copy of this book.

Dawson, R. 2000. **Confucius – The Analects**, translated with an introduction and notes by Raymond Dawson. Great Britain: Oxford University Press.

Deny, J. 1950. 'Review: *A Guide to Turkish Area Study* by John Kingsley Birge'. **Middle East Journal**, Vol. 4, No. 2, April, p. 260-261. Consulted: 28-02-2010. JSTOR Stable URL: <http://www.jstor.org/stable/4322182>

De Vries, P. 2001. 'Reevaluating Common Kodály Practices'. **Music Educators Journal**, Volume 88:3, November, p. 24-27.

Doniger, W. 2009. 'Veda', in Carr *et alii* (editorial board), **Britannica Online Encyclopedia**, pages not numbered. Encyclopædia Britannica, Inc. URL: <http://www.britannica.com/EBchecked/topic/624383/Veda> (Consulted: 03-08-2009)

Drabkin, W. 2001-A. 'Tone (i)', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 25, p. 599. Taunton: Macmillan Publishers Limited.

Drabkin, W. 2001-B. 'Tone (iv)', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 25, p. 599. Taunton: Macmillan Publishers Limited.

Durban University of Technology.<sup>362</sup> 2009.<sup>363</sup> Handbook for 2009 of the Faculty of Arts and Design: Department of Television, Drama and Production Studies. Available online at: <http://www.dut.ac.za/site/awdep.asp?depnum=24047> (Downloaded: 10-03-2009)

Educational Council. 1925. 'The Movable Do vs. the Fixed Do and Relative vs [*sic*] Tonic Minor – Report of the Educational Council at Kansas City Meeting'. **Music Supervisors' Council**, Volume 12, Number 1, October, p. 64-67.

Elliott, C. 2000. 'Invisible Sound'. **Double Bassist**, Volume 13, Summer, p. 50-52.

---

<sup>362</sup> It should be noted that official prospectuses/yearbooks/handbooks/syllabi/calendars of SA universities are listed under the name of the institution in question in the source list of the present study.

<sup>363</sup> This source is identified as follows in text references in the present study: DUT 2009,

Eskew, H. & Downey, J.C. 2010. 'Shape-note hymnody', in Root (editor-in-chief), **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 10-04-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/25584>

Farmer, H.G. 1925. 'Clues for the Arabian Influence on European Musical Theory'. **Journal of the Royal Asiatic Society of Great Britain and Ireland**, No. 1, January, p. 61-80. Consulted: 01-03-2010. JSTOR Stable URL: <http://www.jstor.org/stable/25220636>

Farmer, H.G. 1932. 'An Old Moorish Lute Tutor (Cont.)'. **Journal of the Royal Asiatic Society of Great Britain and Ireland**, No. 4, October, p. 897-904. Consulted: 28-02-2010. JSTOR Stable URL: <http://www.jstor.org/stable/25194614>

Fend, M. 2010. 'La Borde [Laborde], Jean-Benjamin(-François) de', in Root (editor-in-chief), **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 25-02-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/15760>

Foulkes-Levy, L. 2006. 'Music for Everyone: Pedagogical Tools for All – Part I: Introduction and a Brief History of Solmization Syllables'. **Kodály Envoy**, Volume 32:3, Spring, p. 15-19 & 22.

Fuller-Maitland, J.A. 1921. 'Tonic-Sol-Fa: Pro and Con'. **Musical Quarterly**, Issue 7, p. 68-72.

Furby, V.J. 2008. 'Process and product: The sight-singing backgrounds and behaviors of first-year undergraduate students', unpublished dissertation submitted in partial fulfilment of the requirements for the degree of *Doctor of Philosophy*. Columbus: Ohio State University.<sup>364</sup>

Geddie, W. (ed.) 1968. **Chambers's Twentieth Century Dictionary**. Edinburgh: W. & R. Chambers, Ltd.

Gimm, M. 1995. 'China' → III. Westliche Zhou-Dynastie (11. Jahrhundert bis 771 v.Chr.) → 3. Musikinstrumente und Tonsysteme, in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart**

---

<sup>364</sup> Cf. Appendix A (p. 197), entry 104.

**(Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 2, col. 704-705. Germany: Bärenreiter-Verlag.

Gimm, M. 1997. 'Notation' → XI. Nichtwestliche Notationsformen → 4. China, in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 7, col. 398-409. Germany: Bärenreiter-Verlag.

Goldberg, S. 1999. 'The Moveable [*sic*] DO System in Violin and Viola Pedagogy'. **American String Teacher**, Volume 49:2, May, p. 70-71 & 73-75.

Gregoryk, J. 2006. 'Choral Music Education Begins in the Classroom'. **Choral Journal**, Volume 46:10, April, p. 30-36.

Griffiths, P. 2009. 'pitch class', in Latham (ed.), **The Oxford Companion to Music**, *pages not numbered*. Oxford Music Online. Consulted: 09-10-2009. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/opr/t114/e5200>

Guelker-Cone, L. 1998. 'The Unaccompanied Choral Rehearsal'. **Music Educators Journal**, Volume 58:2, September, p. 17-22.

Hall, B. 2010. 'Mason, Luther Whiting', in Root (editor-in-chief), **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 21-03-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/51121>

Haraszti, E. 1935. 'Jean-Benjamin de Laborde et la musique hongroise'. **Revue de Musicologie**, Vol. 16, No. 55, August, p. 168-178. Consulted: 25-02-2010. JSTOR Stable URL: <http://www.jstor.org/stable/926132>

Harris, C.A. 1918. 'The War Between the Fixed and Movable Doh'. **Musical Quarterly**, Issue 4, p. 184-195.

Henning, C.G. 1976. 'The Introduction of the Tonic Sol-fa System into the Eastern Cape'. **Musicus**, Volume 4.1 and 4.2, p. 46-51.

Herbst, A.C. 1993. 'Didactical Perspectives of Aural Training', unpublished dissertation presented for the degree *Doctor Musicae*. Stellenbosch: Stellenbosch University.

Heslop, C. 1996. '“When You Sing You Begin with do re mi...”'. **The Singer**, August-September, p. 7 & 9.

Hiley, D. 1980. 'Music Reviews: “Cantors: a collection of Gregorian chants”', ed. Mary Berry (Book Review)'. **Early Music**, Vol. 8, p. 401 & 403.

Hitch, D. 1998. 'Review: *The World's Writing Systems* by P.T. Daniels & W. Bright'. **International Journal of American Linguistics**, Vol. 64, No. 3, July, p. 283-292. Consulted: 19-01-2010. JSTOR Stable URL: <http://www.jstor.org/stable/1265686>

Hockett, C.F. 1997. 'Review: *The World's Writing Systems* by P.T. Daniels & W. Bright'. **Language**, Vol. 73, No. 2, June, p. 379-385. Consulted: 19-01-2010. JSTOR Stable URL: <http://www.jstor.org/stable/416027>

Hoppin, R.H. 1978. **Medieval Music**. USA: W.W. Norton & Company, Inc.

Howard, K. 1996. 'Korea' → A. Traditionelle koreanische Musik → II. Notation (translated by Caroline Schneider-Kliemt) in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 5, col. 737. Germany: Bärenreiter-Verlag.

Hughes, A. & Gerson-Kiwi, E. 2001. 'Solmization [solfatio, solmifatio]', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 23, p. 644-653. Taunton: Macmillan Publishers Limited.

Jäger, R.M. 1997. 'Notation' → XI. Nichtwestliche Notationsformen → 2. Osmanische Notationsformen, in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 7, col. 386-397. Germany: Bärenreiter-Verlag.

Jander, O. 2001. 'Solfeggio [solfège]', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 23, p. 639. Taunton: Macmillan Publishers Limited.

Jaschinski, A. 1997. 'Notation' → XI. Nichtwestliche Notationsformen → 5. Japan, in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 7, col. 409-411. Germany: Bärenreiter-Verlag.

Jones, S. 2001. 'China' → IV. Living traditions → 4. Instrumental music → (i) Ensemble traditions → (f) Musical principles, in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 5, p. 674-677. Taunton: Macmillan Publishers Limited.

Jones, S. & Marett, A. 2001. 'Mode' → V. Middle East and Asia → 5. East Asia: Diao and Chōshi → (i) China: Diao, in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 16, p. 852-853. Taunton: Macmillan Publishers Limited.

Kartomi M.J. & Gold, L. 2010. 'Gender (ii)', in Root (editor-in-chief), **Grove Music Online**, pages not numbered. Oxford Music Online. Consulted: 29-01-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/46361>

Katz, J. 2009. 'Bharata', in Root (editor-in-chief), **Grove Music Online**, pages not numbered. Oxford Music Online. Consulted: 01-10-2009. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/48131>

Keenan, E.L. 2002. 'Turkic Lexical Elements in the *Igor Tale* and the *Zadonščina*'. **The Slavonic and East European Review**, Vol. 80, No. 3, July, p. 479-482. Consulted: 28-02-2010. JSTOR Stable URL: <http://www.jstor.org/stable/4213497>

Kennedy, M. (ed.) 2008-A. 'Note', in **The Oxford Dictionary of Music (Second Edition, Revised)**, pages not numbered. Oxford Music Online. URL: <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e7332> (Consulted: 21-08-2008)

Kennedy, M. (ed.) 2008-B. 'Tone', in **The Oxford Dictionary of Music (Second Edition, Revised)**, pages not numbered. Oxford Music Online. URL: <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10327> (Consulted: 21-08-2008)

Kennedy, M. (ed.) 2010. 'Hucbald', in **The Oxford Dictionary of Music (Second Edition, Revised)**, pages not numbered. Oxford Music Online. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/opr/t237/e5053> (Consulted: 03-03-2010)

Kinkeldey, O. 1957. 'Chinese music', in Yust (editor in chief), **Encyclopædia Britannica**, Volume 5, p. 574-575. Great Britain: Encyclopædia Britannica, Ltd.

Kipfer, B.A. 1998. **The Order of Things: How Everything in the World is Organized into Hierarchies, Structures, and Pecking Orders (Revised Edition)**. USA: Random House, Inc.

Kishibe, S. *et alii* 2001. 'Japan (Jap. Hihon [Nippon])', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 12, p. 815-890. Taunton: Macmillan Publishers Limited.

Krige, W. 2008. 'An HMM-based Automatic Singing Transcription Platform for a Sight-Singing Tutor', unpublished thesis presented in partial fulfilment of the requirements for the degree of *Master of Science in Engineering (Electronic Engineering with Computer Science)*. Stellenbosch: Stellenbosch University.

Kuehne, J.M. 2003. 'A survey of sight-singing instructional practices in Florida middle school choral programs', unpublished dissertation submitted in partial fulfilment of the requirements for the degree of *Doctor of Philosophy*. [Tallahassee]: Florida State University.<sup>365</sup>

Lam, J.S.C & Stock, J.P.J. 2001. 'China' → II. History and theory, in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 5, p. 637-654. Taunton: Macmillan Publishers Limited.

Lange, G. 1900. 'Zur Geschichte der Solmisation'.<sup>366</sup> **Sammelbände der Internationalen Musikgesellschaft**, 1st year of issue, Volume 4, August, p. 535-622. Franz Steiner Verlag. Consulted: 22-02-2010. JSTOR Stable URL: <http://www.jstor.org/stable/929071>

Latham, A. (ed.) 2008-A. 'note', in **The Oxford Companion to Music**, *pages not numbered*. Oxford Music Online. URL: <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4762> (Consulted: 21-08-2008)

---

<sup>365</sup> Cf. Appendix A (p. 197), entry 94.

<sup>366</sup> It should be noted that this text appears to have been originally completed in 1899 as a dissertation at Berlin Universität (cf. Appendix A (p. 197), entry 1).

Latham, A. (ed.) 2008-B. 'tone', in **The Oxford Companion to Music**, *pages not numbered*. Oxford Music Online. URL: <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6834> (Consulted: 21-08-2008)

Latham, A. (ed.) 2009. 'ryūteki', in **The Oxford Companion to Music**, *pages not numbered*. Oxford Music Online. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/opr/t114/e5829> (Consulted: 02-10-2009)

Latham, A. (ed.) 2010. 'maqām', in **The Oxford Companion to Music**, *pages not numbered*. Oxford Music Online. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/opr/t114/e4204> (Consulted: 04-03-2010)

Loeb van Zuilenburg, P. 1981. 'Eers sing, dan skrywel!'. **Musicus**, Volume 9.1 and 9.2, p. 13-15.

Lürsen, M.J. 1957. Compendium → Muziektheorie → 'Solfège', in: Arntzenius, L.M.G., Badings, H.H., Broeksz, J.B., Peeters, F., Schallenberg, E.W. & Smits van Waesberghe, J. (senior editorial staff), **Encyclopedie van de Muziek – Tweede Deel I-Z** (p. 17-19). Amsterdam/Brussels: Elsevier.

Malan, J.P. 1986. 'Wright, Cyril', in Malan (gen. ed.), **South African Music Encyclopedia – Volume IV, P-Z**, p. 510-512. Cape Town: Oxford University Press.

Marr, V. (editorial management) 1997. **Collins Latin Dictionary Plus Grammar**. Glasgow: HarperCollins Publishers.

Maskell Hardy, T. [1927/1936].<sup>367</sup> **Mental Effect – A Basis for Singing at Sight from either Notation. Practical hints on teaching it to Children**. England: J. Curwen & Sons Ltd.

---

<sup>367</sup> A publication date is not indicated in the copy of this book that was examined and it could not be located on BLIC (OS 28-F). However, the preface to the book was written by Percy C. Buck, later Sir Percy Buck (Colles & Turner 2009), who is identified as being at the time "King Edward Professor of Music in the University of London, Musical Inspector and Adviser to the London County Council." (p. v). According to Colles & Turner (2009), Buck held this professorate from 1925 to 1937 and was music adviser to the London County Council from 1927 to 1936. This would suggest that Maskell Hardy's book was published any time from 1927 to 1936. Consequently, as an expedient, the date of this publication is given as [1927/1936] in the present thesis. The edition number of this publication is, however, given as *Curwen Edition 8331*.

Mathiesen, T.J. 1999. 'Aristides Quintilianus, Aristeides (Kointilianos)', in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Personenteil**, Volume 1, col. 917-922. Germany: Bärenreiter-Verlag.

Mathiesen, T.J. 2001-A. 'Aristides Quintilianus [Aristeidēs Koıntilianos]', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 1, p. 905-907. Taunton: Macmillan Publishers Limited.

Mathiesen, T.J. 2001-B. 'Greece' → I. Ancient, in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 10, p. 327-348. Taunton: Macmillan Publishers Limited.

McClung, A. 2006-A. 'Master Teachers in Middle-Level Choral Music: Pedagogical Insights and Practices'. **Choral Journal**, Volume 47:5, November, p. 6-26.

McClung, A. 2006-B. 'Wonders of Choral Music in the Middle-Level Grades: A Bit of Nature and a Whole Lot of Nurture'. **Choral Journal**, Volume 47:5, November, p. 38-46.

McLachlan, P. 1992. **Klasonderrig in Musiek – 'n Handleiding vir Onderwysers**. Goodwood: Nasou Beperk.

Melzer, P. (chair of the Pinyin Task Group) 1998. Library of Congress Pinyin Conversion Project – New Chinese Romanization Guidelines, *pages not numbered*. Available online at: <http://www.loc.gov/catdir/pinyin/romcover.html> (Downloaded: 29-05-2009)

Mendonça, M. 2010. 'Gamelan', in Root (editor-in-chief), **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 01-01-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/45141>

Mouton, J. 2001. **How to succeed in your Master's and Doctoral Studies – A South African guide and resource book (First Edition)**. Goodwood: Van Schaik Publishers.

Nell, D. 2009. 'The experience of first-year BMus music students of a movable *do*-tonic solmisation programme', unpublished mini-dissertation submitted in partial fulfilment of the requirements for the degree *Master of Musicology*. Potchefstroom: North-West University. Available online at: <http://hdl.handle.net/10394/2899> (Downloaded: 15-03-2010)

Nelson, S. 2007. 'Social Services'. **The Strad**, Volume 18, Number 1402, February, p. 36-39.

Nelson Mandela Metropolitan University. 2009-A.<sup>368</sup> Prospectus for 2009 of the Faculty of Education. Available online at: <http://www.nmmu.ac.za/default.asp?id=132&bhcp=1> (Downloaded: 18-03-2009)

Nelson Mandela Metropolitan University. 2009-B.<sup>369</sup> Prospectus for 2009 of the Faculty of Arts. Available online at: <http://www.nmmu.ac.za/default.asp?id=130&bhcp=1> (Downloaded: 18-03-2009)

Newlin, G.A. 2006. 'Sequencing Part-Work for Beginning Singers'. **Choral Journal**, Volume 46:10, April, p. 18-29.

Niemöller, K.W. 2010. 'Keinspeck [Künspeck, Reinspeck], Michael', in Root (editor-in-chief), **Grove Music Online**, pages not numbered. Oxford Music Online. Consulted: 22-02-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/14830>

North-West University. 2009-A.<sup>370</sup> Calendar for 2009 of the Faculty of Education Sciences: Undergraduate Programmes (Potchefstroom campus). Available online at: [http://www.puk.ac.za/opencms/export/PUK/html/jaarboek/2009/index\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/jaarboek/2009/index_e.html) (Downloaded: 30-03-2009)

North-West University. 2009-B.<sup>371</sup> Jaarboek vir 2009 van die Fakulteit Lettere en Wysbegeerte: Voorgraadse Programme (Potchefstroomkampus). Available online at: <http://www.puk.ac.za/opencms/export/PUK/html/jaarboek/2009/index.html> (Downloaded: 23-04-2009)

Oost-Zinner, A. & Tucker, J. 2006. 'The Promise and Pitfalls of the Parish Music Workshop'. **Sacred Music**, Volume 133:4, Winter, p. 28-35.

Organization of American Kodály Educators. 2003. 'Institute News: The Kodály Institute at Capital – Summer 2002'. **Kodály Envoy**, Volume 29:2, Winter, p. 30.

---

<sup>368</sup> This source is identified as follows in text references in the present study: NMMU 2009-A

<sup>369</sup> This source is identified as follows in text references in the present study: NMMU 2009-B

<sup>370</sup> This source is identified as follows in text references in the present study: NWU 2009-A

<sup>371</sup> This source is identified as follows in text references in the present study: NWU 2009-B

Ottermann, R. & Smit, M. (chief editors) 2000. **Suid-Afrikaanse Musiekwoordeboek – South African Music Dictionary**. Goodwood: Pharos Dictionaries.

Palisca, C.V. 2001. 'Guido of Arezzo [Aretinus]', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 10, p. 522-526. Taunton: Macmillan Publishers Limited.

Parks, J.K.E. 2005. 'The effect of a program of portable electronic piano keyboard experience on the acquisition of sight-singing skill in the novice high school chorus', unpublished dissertation presented in partial fulfilment of the requirements for the degree *Doctor of Philosophy*. College Park: University of Maryland, College Park.<sup>372</sup>

Parncutt, R. & Levitin, D.J. 2001. 'Absolute pitch', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 1, p. 37-39. Taunton: Macmillan Publishers Limited.

Pimenov, S. & Sipatoff, S. 1999. 'Boychoirs [*sic*] in Russia'. **Choral Journal**, Volume 39:7, February, p. 35-38.

Potgieter, P.S. 2003.<sup>373</sup> 'South African unit standards for sight-singing, realised in a multiple-media study package', unpublished dissertation presented in partial fulfilment of the requirements for the degree *Doctor Musicae*. Pretoria: University of Pretoria.

Powers, H.S. & Widdess, W. 2001. 'Mode' → V. Middle East and Asia → 1. Introduction: 'Mode' as a musicological concept & 3. South Asia: 'Rāga', **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 16, p. 829-831 & 837-844. Taunton: Macmillan Publishers Limited.

Powers, H.S. & Perlman, M. 2001. 'Mode' → V. Middle East and Asia → 4. South-East Asia: Pathet, **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 16, p. 844-852. Taunton: Macmillan Publishers Limited.

---

<sup>372</sup> Cf. Appendix A (p. 197), entry 99.

<sup>373</sup> Although Nexus (ODS 16) gives the year of completion of this study as 2004, it is indicated as 2003 on the title page of the dissertation itself (Potgieter 2003:i) and on the OCLC-WorldCatDissertations database (ODS53 and Appendix A (p. 197), entry 95). Consequently, as an expedient, it is dated 2003 in the present thesis.

- Proctor, E. 2001. 'Practice notes: Keys'. **Music Teacher**, Volume 80, Number 9, September, p. 52.
- Provine, R.C. 2001. 'Korea' → I. Introduction & IV. Music theory, in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 13, p. 801-803 & 808-811. Taunton: Macmillan Publishers Limited.
- Qureshi, R. *et alii* 2001. 'India', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 12, p. 147-272. Taunton: Macmillan Publishers Limited.
- Rainbow, B. 2001-A. 'Galin-Paris-Chev  method', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 9, p. 440-441. Taunton: Macmillan Publishers Limited.
- Rainbow, B. 2001-B. 'Glover, Sarah Anna', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 10, p. 23. Taunton: Macmillan Publishers Limited.
- Rainbow, B. 2001-C. 'Norwich sol-fa ladder', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 18, p. 70. Taunton: Macmillan Publishers Limited.
- Rainbow, B. 2001-D. 'Sol-fa [solfa]', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 23, p. 638-639. Taunton: Macmillan Publishers Limited.
- Rainbow, B. 2001-E. 'Tonic Sol-fa', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 25, p. 603-607. Taunton: Macmillan Publishers Limited.
- Rainbow, B. 2010. 'Hullah, John (Pyke)', in Root (editor-in-chief), **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 11-04-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/13535>
- Rawlins, R. 2005/2006. 'Sight Singing [*sic*] for Instrumentalists'. **American Music Teacher**, Volume 55:3, December 2005-January 2006, p. 26-29.

Rhodes University. 2009.<sup>374</sup> Calendar for 2009. Available online at: <http://www.ru.ac.za/academic>  
(Downloaded: 04-07-2009)

Rodger, J. [1935].<sup>375</sup> **Tonic Sol-fa Theory – For Student Teachers and Certificate Candidates (Eleventh Edition)**. [London]: J. Curwen & Sons Ltd.

Roeder, J. 2009. 'Pitch class', in Root (editor-in-chief), **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 09-10-2009. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/21855>

Root, D. (editor in chief) 2010. 'Maqām', in **Grove Music Online**, *pages not numbered*. Oxford Music Online. Consulted: 04-03-2010. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/17696>

Ruelle, C.E. 1908. 'La Solmisation chez les anciens Grecs'. **Sammelbände der Internationalen Musikgesellschaft**, 9th year of issue, Volume 4, July - September, p. 512-530. Franz Steiner Verlag. Consulted: 09-03-2010. JSTOR Stable URL: <http://www.jstor.org/stable/929521>

Ruhnke, M. 1998. 'Solmisation', in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 8, col. 1561-1569. Germany: Bärenreiter-Verlag.

Sadie, S. (ed.) 2001. 'Note (i)', in **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 18, p. 189. Taunton: Macmillan Publishers Limited.

Scholes, P.A. 1967. **The Oxford Companion to Music (Ninth Edition completely revised and reset and with many additions to text and illustration)**. Oxford: Oxford University Press.

---

<sup>374</sup> This source is identified as follows in text references in the present study: RU 2009

<sup>375</sup> Although a publication date is not indicated in the copy of this book that was examined as part of this study, BLIC (OS 28-B) gives it as [1935]. This date should not, however, be regarded as definitive since the consulted copy is the 11th edition of this book, the edition number being given as *Curwen Edition 5543*. As an expedient, however, this book is dated as [1935] in the present thesis.

Schumacher, R. 1997-A. 'Indonesien' → I. Einleitung und Geschichte, II. Java & III. Bali, in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 4, col. 766-823 & 845-851. Germany: Bärenreiter-Verlag.

Schumacher, R. 1997-B. 'Notation' → XI. Nichtwestliche Notationsformen → 8. Indonesien, in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 7, col. 412-415. Germany: Bärenreiter-Verlag.

Sisterhen, L. 2006. 'Reviews: Theory and Ear Training - "Sound Advice: Theory and Ear Training, Levels 1-4" by Brenda Braaten and Crystal Wiksyk'. **American Music Teacher**, Volume 56:1, August-September, p. 97-98.

Shiloah, A. 1994. 'Arabische Musik' (translated by Regina Randhoffer) in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 1, col. 686-766. Germany: Bärenreiter-Verlag.

Skeens, G. 2000. 'Music Reviews: "Recorder EdVentures: Teaching Recorder in the Classroom" by Marilyn Winter'. **American Recorder**, Volume 44:4, September, p. 25 & 27.

Stellenbosch University. 2009-A.<sup>376</sup> Yearbook for 2009 of the Faculty of Education. Available online at: <http://www.sun.ac.za/university/jaarboek/> (Downloaded: 28-07-2009)

Stellenbosch University. 2009-B.<sup>377</sup> Yearbook for 2009 of the Faculty of Arts and Social Sciences. Available online at: <http://www.sun.ac.za/university/jaarboek/> (Downloaded: 28-07-2009)

Stellenbosch University. 2009-C.<sup>378</sup> Summary of the Music Certificate Programmes offered by the Department of Music. Available online at: <http://academic.sun.ac.za/music/programmes.html> (Downloaded: 28-07-2009)

---

<sup>376</sup> This source is identified as follows in text references in the present study: SU 2009-A

<sup>377</sup> This source is identified as follows in text references in the present study: SU 2009-B

<sup>378</sup> This source is identified as follows in text references in the present study: SU 2009-C

Stevens, A. 1997. 'African University Professor Producing Hymnal for African Churches with Computer'. **The Hymn - A Journal of Congregational Song**, Volume 48:1, January, p. 5-6.

Stevens, R. 2008. The Curwen Method, *pages not numbered*. Available online at: <http://www.deakin.edu.au/arts-ed/education/music-ed/curwen-method/index.php> (Downloaded: 05-04-2010)<sup>379</sup>

Stoverock, D. 1983. **Gehörbildung – Geschichte und Methode (3. Auflage)**. Germany: Heinrichshofen's Verlag.

Swinburne, W.H. 1980.<sup>380</sup> **The New Curwen Method: Book I – Tonic Sol-fa in Class**. Great Britain: Stainer & Bell Ltd.

Swinburne, W.H. 1981.<sup>381</sup> **The New Curwen Method: Book II – Notation: the first steps in sight-reading**. London: Stainer & Bell Ltd.

Swinburne, W.H. 1984.<sup>382</sup> **The New Curwen Method: Book III – Notation: reading the Stave**. London: Stainer & Bell Ltd.

Szónyi, E. 1973. **Kodály's Principles in Practice: An Approach to Music Education through the Kodály Method**, translated by John Weissman and translation revised by Raymond Alston. Boosey & Hawkes Music Publishers Ltd.: Hungary: Boosey & Hawkes Music Publishers Ltd.

---

<sup>379</sup> This source contains a note stating that the web site in question is developed and maintained by Associate Prof. Robin Stevens at the School of Education at Deakin University in Melbourne, Victoria in Australia (Stevens 2008).

<sup>380</sup> This book was first published in Great Britain in 1980 by The Curwen Institute, but was reprinted in Great Britain in 1982 and 1987 by Stainer & Bell Ltd. (Swinburne 1980:2). Although it was the 1987-reprint that was examined as part of the present study, this publication is dated here according to its original copyright date of 1980 in order to more accurately reflect the chronological order in which the 3 books of *The New Curwen Method* were originally published. The copyright is held by The Curwen Institute.

<sup>381</sup> This book was first published in Great Britain in 1981 by Stainer & Bell Ltd., but was reprinted in Great Britain in 1984 by the same publisher (Swinburne 1981:[iv]). Although it was the 1984-reprint that was examined as part of the present study, this publication is dated here according to its original copyright date of 1981 in order to more accurately reflect the chronological order in which the 3 books of *The New Curwen Method* were originally published. The copyright is held by The Curwen Institute.

<sup>382</sup> This book was first published in Great Britain in 1984 by Stainer & Bell Ltd., but no reprints are listed in the copy that was examined as part of the present study (Swinburne 1984:[iv]). The copyright date is also given as 1984 and, as in the case of *Book One* and *Book Two*, it is held by The Curwen Institute.

Taggart, B. 1997. 'Sight Singing [*sic*] Schubert: A Study in Solfège'. **Proceedings of the Musical Association**, Volume 11, p. 75-98.

Te Nijenhuis, E. 1996. 'Indien' → I. Einleitung & II. Musik der älteren Zeit, in: Finscher (ed.), **Die Musik in Geschichte und Gegenwart (Zweite, neubearbeitete Ausgabe) – Sachteil**, Volume 4, col. 655-656. Germany: Bärenreiter-Verlag.

Thrasher, A.R. 2001. 'China' → I. Introduction: historical, regional and study perspectives, in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 5, p. 631-637. Taunton: Macmillan Publishers Limited.

Touliatos, D. 1989. 'Nonsense Syllables in the Music of the Ancient Greek and Byzantine Traditions'. **The Journal of Musicology**, Vol. 7, No. 2, Spring, p. 231-243. Consulted: 09-03-2010. JSTOR Stable URL: <http://www.jstor.org/stable/763769>

Tshwane University of Technology. 2009-A.<sup>383</sup> Prospectus for 2009 of the Faculty of Humanities. Available online at: <http://www.tut.ac.za/Students/studyinformation/prospectus/Pages/default.aspx> (Downloaded: 15-07-2009)

Tshwane University of Technology. 2009-B.<sup>384</sup> Prospectus for 2009 of the Faculty of the Arts. Available online at: <http://www.tut.ac.za/Students/studyinformation/prospectus/Pages/default.aspx> (Downloaded: 15-07-2009)

Tulloch, S. (editor-in-chief) 1996. **The Reader's Digest Oxford Complete Wordfinder**. Milan: The Reader's Digest Association Limited/Oxford University Press.

University of Cape Town. 2009.<sup>385</sup> Handbook for 2009 of the Faculty of Humanities (Undergraduate). Available online at: <http://www.uct.ac.za/apply/handbooks/> (Downloaded: 15-07-2009)

---

<sup>383</sup> This source is identified as follows in text references in the present study: TUT 2009-A

<sup>384</sup> This source is identified as follows in text references in the present study: TUT 2009-B

<sup>385</sup> This source is identified as follows in text references in the present study: UCT 2009

University of Fort Hare. 2008.<sup>386</sup> General Prospectus for 2008. Available online at: <http://www.ufh.ac.za/registrar/> (Downloaded: 22-07-2009)

University of the Free State. 2009-A.<sup>387</sup> Calendar for 2009 of the Faculty of the Humanities – Part 3: School of Education. Available online at: <http://www.uovs.ac.za/faculties/content.php?id=6457&FCode=07> (Downloaded: 23-07-2009)

University of the Free State. 2009-B.<sup>388</sup> Calendar for 2009 of the Faculty of the Humanities – Arts and Social Science: Undergraduate programmes. Available online at: <http://www.uovs.ac.za/faculties/content.php?id=1&FCode=01> (Downloaded: 23-07-2009)

University of the Free State. 2010.<sup>389</sup> Calendar for 2010 of the Faculty of the Humanities – Arts and Social Science: Undergraduate programmes. Available online at: <http://www.uovs.ac.za/faculties/content.php?origin=%2Ffaculties%2Fcontent.php&id=150&FCode=01&DCode=150> (Downloaded: 23-07-2009)

University of Johannesburg. 2009-A.<sup>390</sup> Rules and Regulations for 2009 for the Faculty of Education. Available online at: <http://www.uj.ac.za/Default.aspx?alias=www.uj.ac.za/edu> (Downloaded: 23-07-2009)

University of Johannesburg. 2009-B.<sup>391</sup> Regulations for 2009 for Undergraduate Degrees & Diplomas in the Faculty of Humanities. Available online at: <http://www.uj.ac.za/Default.aspx?alias=www.uj.ac.za/humanities> (Downloaded: 23-07-2009)

University of KwaZulu-Natal. 2009-A.<sup>392</sup> Handbook for 2009 of the Faculty of Education. Available online at: <http://www.ukzn.ac.za/handbooks/> (Downloaded: 23-07-2009)

---

<sup>386</sup> This source is identified as follows in text references in the present study: UFH 2008

<sup>387</sup> This source is identified as follows in text references in the present study: UFS 2009-A

<sup>388</sup> This source is identified as follows in text references in the present study: UFS 2009-B

<sup>389</sup> This source is identified as follows in text references in the present study: UFS 2010

<sup>390</sup> This source is identified as follows in text references in the present study: UJ 2009-A

<sup>391</sup> This source is identified as follows in text references in the present study: UJ 2009-B

<sup>392</sup> This source is identified as follows in text references in the present study: UKZN 2009-A

University of KwaZulu-Natal. 2009-B.<sup>393</sup> Handbook for 2009 of the Faculty of Humanities, Development and Social Sciences. Available online at: <http://www.ukzn.ac.za/handbooks/> (Downloaded: 23-07-2009)

University of Limpopo. 2009-A.<sup>394</sup> Information Prospectus for Prospective Undergraduate Students 2009/2010. Available online at: [http://www.ul.ac.za/index.php?Entity=Prospective\\_Students](http://www.ul.ac.za/index.php?Entity=Prospective_Students) (Downloaded: 25-07-2009)

University of Limpopo. 2009-B.<sup>395</sup> Calendar for 2009 of the School of Languages and Communication Studies. Available online at: [http://www.ul.ac.za/index.php?Entity=School\\_Main\\_Menu&school\\_id=3](http://www.ul.ac.za/index.php?Entity=School_Main_Menu&school_id=3) (Downloaded: 25-07-2009)

University of Pretoria. 2009-A.<sup>396</sup> Yearbook for 2009 of the Faculty of Education. Available online at: <http://web.up.ac.za/default.asp?ipkCategoryID=9164&sub=1&parentid=33&subid=1797&ipklookid=15> (Downloaded: 28-07-2009)

University of Pretoria. 2009-B.<sup>397</sup> Yearbook for 2009 of the Faculty of Humanities. Available online at: <http://web.up.ac.za/default.asp?ipkCategoryID=9164&sub=1&parentid=33&subid=1797&ipklookid=15> (Downloaded: 28-07-2009)

University of Pretoria. 2009-C.<sup>398</sup> Jaarboek vir 2009 van die Fakulteit Geesteswetenskappe. Available online at: <http://web.up.ac.za/default.asp?ipkCategoryID=9164&sub=1&parentid=33&subid=1797&ipklookid=15&language=1> (Downloaded: 28-07-2009)

University of South Africa. 2009-A.<sup>399</sup> Calendar for 2009: Part 1 – General Information and Rules. Available online at: [http://www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=17178&P\\_XSLFile=unisa/accessibility.xsl](http://www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=17178&P_XSLFile=unisa/accessibility.xsl) (Downloaded: 28-07-2009)

---

<sup>393</sup> This source is identified as follows in text references in the present study: UKZN 2009-B

<sup>394</sup> This source is identified as follows in text references in the present study: UL 2009-A

<sup>395</sup> This source is identified as follows in text references in the present study: UL 2009-B

<sup>396</sup> This source is identified as follows in text references in the present study: UP 2009-A

<sup>397</sup> This source is identified as follows in text references in the present study: UP 2009-B

<sup>398</sup> This source is identified as follows in text references in the present study: UP 2009-C

<sup>399</sup> This source is identified as follows in text references in the present study: UNISA 2009-A

University of South Africa. 2009-B.<sup>400</sup> Calendar for 2009: Part 5 – Rules: College of Human Sciences. Available online at: [http://www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=17178&P\\_XSLFile=unisa/accessibility.xsl](http://www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=17178&P_XSLFile=unisa/accessibility.xsl) (Downloaded: 28-07-2009)

University of South Africa. 2009-C.<sup>401</sup> Calendar for 2009: Part 2 – Subjects and Syllabuses. Available online at: [http://www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=17178&P\\_XSLFile=unisa/accessibility.xsl](http://www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=17178&P_XSLFile=unisa/accessibility.xsl) (Downloaded: 28-07-2009)

University of South Africa – Directorate Music. [1989].<sup>402</sup> **Practical Musicianship (Aural Tests) for all instruments and singing – All grades and licentiates form 1989 / Praktiese Musiekleer (Gehoortoetse) vir alle instrumente en sang – Alle grade en lisensiate vanaf 1989.** [Pretoria]: UNISA.

University of South Africa – Directorate Music. 2010.<sup>403</sup> **Theory of Music Syllabuses: Pregrade 1 – Grade 8 and Teacher’s Licentiate 2011 (until further notice) (Revised Edition 2010) / Musiekteorieleerplanne: Voorgraad 1 – Graad 8 en Onderwyserslisensiaat 2011 (tot verdere kennisgewing) (Hersiene Uitgawe 2010).** Pretoria: UNISA.

University of the Western Cape. 2009-A.<sup>404</sup> Calendar for 2009 of the Faculty of Education. Available online at: [http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54\\_3730\\_1210050567](http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54_3730_1210050567) (Downloaded: 29-07-2009)

University of the Western Cape. 2009-B.<sup>405</sup> Calendar for 2009 of the Faculty of Arts: (a) Undergraduate Studies. Available online at: [http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54\\_3730\\_1210050567](http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54_3730_1210050567) (Downloaded: 29-07-2009)

---

<sup>400</sup> This source is identified as follows in text references in the present study: UNISA 2009-B

<sup>401</sup> This source is identified as follows in text references in the present study: UNISA 2009-C

<sup>402</sup> Although a publication date is not explicitly indicated in the copy of this syllabus that was examined, it is dated as [1989] in the present thesis based on the fact that it has been in effect since that year. Furthermore, in references in the present study, this source is indicated as follows: UNISA – Directorate Music [1989]

<sup>403</sup> This source is identified as follows in text references in the present study: UNISA – Directorate Music 2010

<sup>404</sup> This source is identified as follows in text references in the present study: UWC 2009-A

<sup>405</sup> This source is identified as follows in text references in the present study: UWC 2009-B

University of the Witwatersrand. 2009-A.<sup>406</sup> General Prospectus for 2009. Available online at: <http://web.wits.ac.za/Academic/GeneralInfo/RulesAndSyllabuses/RulesAndSyllabuses.htm> (Downloaded: 29-07-2009)

University of the Witwatersrand. 2009-B.<sup>407</sup> Rules and Syllabuses for 2009 of Degrees and Diplomas in Education. Available online at: <http://web.wits.ac.za/Academic/GeneralInfo/RulesAndSyllabuses/RulesAndSyllabuses.htm> (Downloaded: 29-07-2009)

University of the Witwatersrand. 2009-C.<sup>408</sup> Rules and Syllabuses for 2009 of Degrees and Diplomas in Humanities. Available online at: <http://web.wits.ac.za/Academic/GeneralInfo/RulesAndSyllabuses/RulesAndSyllabuses.htm> (Downloaded: 29-07-2009)

University of Zululand. 2009-A.<sup>409</sup> Prospectus for 2009 of the Faculty of Education. Available online at: [http://www.unizulu.ac.za/appl\\_hbook.php](http://www.unizulu.ac.za/appl_hbook.php) (Downloaded: 30-07-2009)

University of Zululand. 2009-B.<sup>410</sup> Prospectus for 2009 of the Faculty of Arts. Available online at: [http://www.unizulu.ac.za/appl\\_hbook.php](http://www.unizulu.ac.za/appl_hbook.php) (Downloaded: 30-07-2009)

Vaal University of Technology. 2009.<sup>411</sup> Prospectus for 2009. Available online at: <http://www.vut.ac.za/new/index.php/home> (Downloaded: 30-07-2009)

Walter Sisulu University for Technology and Science. 2009.<sup>412</sup> Prospectus for 2009 of the Faculty of Education. Available online at: <http://www.wsu.ac.za/faculties/mainfaculties.htm> (Downloaded: 30-07-2009)

Whittaker, W.G. 1922. 'A Reply to "Tonic-Solfa: Pro and Con" '. **The Musical Quarterly**, Issue 8, p. 265-272.

---

<sup>406</sup> This source is identified as follows in text references in the present study: Wits 2009-A

<sup>407</sup> This source is identified as follows in text references in the present study: Wits 2009-B

<sup>408</sup> This source is identified as follows in text references in the present study: Wits 2009-C

<sup>409</sup> This source is identified as follows in text references in the present study: UZ 2009-A

<sup>410</sup> This source is identified as follows in text references in the present study: UZ 2009-B

<sup>411</sup> This source is identified as follows in text references in the present study: VUT 2009

<sup>412</sup> This source is identified as follows in text references in the present study: WSU 2009

Whittaker, W.G. 1924. 'The Claims of Tonic Solfa – I'. **Music & Letters**, Issue 5:4, p. 313-321.

Whittaker, W.G. 1925. 'The Claims of Tonic Solfa – II'. **Music & Letters**, Issue 6:1, p. 46-53.

Whybrow, S., Yorke Trotter, T.H. & Whittaker, W.G. 1925. 'The Claims of Tonic Solfa'. **Music & Letters**, Issue 6:2, p. 161-173.

Widdess, R. 2009. 'Rāga', in Root (editor-in-chief), **Grove Music Online**, pages not numbered. Oxford Music Online. Consulted: 07-10-2009. URL: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/48150>

Wright, C. [1939]-A.<sup>413</sup> **The Step Scheme in Music Exercise: Book I. – Steps 1-4**. Great Britain: Thomas Nelson and Sons, Ltd.

Wright, C. [1939]-B. **The Step Scheme in Music Exercise: Book II. – Steps 5-8**. Great Britain: Thomas Nelson and Sons, Ltd.

Wright, C. [1944]. **The Step Scheme in Music Exercise: Book III. – Steps 9-11**. Great Britain: Thomas Nelson and Sons, Ltd.

Wright, O. & Poché, C. 2001. 'Arab music' → I. Art music, in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 1, p. 797-824. Taunton: Macmillan Publishers Limited.

---

<sup>413</sup> Although a publication date is not indicated in the copies of the 3 books of *The Step Scheme in Music Exercise* that were examined as part of this study, Malan (1986:511) gives their original publication date as being 1935. The record for *The Step Scheme in Music Exercise* in BLIC, on the other hand, only makes mention of 2 books under this title and not 3 as were examined, giving the publication dates of the 2 books in question as 1939 and 1942 respectively (OS 28-A). In the copies of Book I (Wright [1939]-A:6, 10, 14, 18, 23 & 27) and Book II (Wright [1939]-B:1, 25 & 34) that were consulted for this study the reader is referred to specific pages of the *Syllabus*, seemingly that of the Natal Education Department (Wright [1939]-A:2), but with the corresponding pages of the 1939-edition thereof subsequently being given in parentheses in each case. It appears, therefore, that these copies are later editions dating from after 1939. As an expedient, however, the copies of Book I and Book II that were examined are dated [1939] in the present thesis. In the copy of Book III that was examined, the reader is also referred to the 1939-edition of the abovementioned *Syllabus* (Wright [1944]:1), but there is an additional reference to the *Report of Examiners on the Examinations of 1943*, which appears to have been published in the *Music Examinations Handbook 1944* of UNISA (Wright [1944]:16). This copy, therefore, probably dates from 1944 or later and, as an expedient, is dated as [1944] in the present thesis.

Yampolsky, P. *et alii* 2001. 'Indonesia (Bahasa Indon. Republik Indonesia)', in Sadie (ed.), **The New Grove Dictionary of Music and Musicians (Second Edition)**, Volume 12, p. 274-370. Taunton: Macmillan Publishers Limited.

## (2) Online sources without author

It should be noted that, in the interest of greater clarity of referencing, (a) consanguineous URLs have been grouped together under single online source entries, and (b) the acronym OS, followed by the applicable number, is used in the present study to identify individual URLs in text references.

### Online Source 1

The web site of the Cape Peninsula University of Technology (CPUT) and its relevant subjacent web pages:

- 1-A: Home page, *pages not numbered*: <http://www.cput.ac.za/> (Consulted: 10-03-2009)
- 1-B: List of faculties, *pages not numbered*: <http://info.cput.ac.za/prospectus/> (Consulted: 10-03-2009)
- 1-C: Outline of the structure of each faculty, *pages not numbered*: <http://www.cput.ac.za/institution/faculty.php> (Consulted: 17-03-2009)
- 1-D: List of the programmes offered by the Faculty of Education and Social Sciences, *pages not numbered*: <http://info.cput.ac.za/prospectus/cluster.php?f=2> (Consulted: 10-03-2009)

### Online Source 2

The web site of the Central University of Technology, Free State (CUT) and its relevant subjacent web pages:

- 2-A Home page, *pages not numbered*: <http://www.cut.ac.za/> (Consulted: 10-03-2009)
- 2-B List of faculties, *pages not numbered*: <http://www.cut.ac.za/web/academics/cutfacs> (Consulted: 10-03-2009)

### Online Source 3

The web site of the Durban University of Technology (DUT) and its relevant subjacent web pages:

- 3-A Home page, *pages not numbered*: <http://www.dut.ac.za/site/default.asp> (Consulted: 10-03-2009)
- 3-B List of faculties and departments with links to departmental handbooks, *pages not numbered*: <http://www.dut.ac.za/site/awdep.asp?depnum=24047> (Consulted: 10-03-2009)

- 3-C Home page of the Faculty of Arts and Design, *pages not numbered*: <http://www.dut.ac.za/site/awdep.asp?depnum=22382> (Consulted: 10-03-2009)
- 3-D Home page of the Department of Television, Drama and Production Studies, incorporating the Department of Performing Arts Technology, *pages not numbered*: <http://www.dut.ac.za/site/awdep.asp?depnum=22472> (Consulted: 10-03-2009)

#### **Online Source 4**

The web site of the Nelson Mandela Metropolitan University (NMMU) and its relevant subagent web pages:

- 4-A Home page, *pages not numbered*: <http://www.nmmu.ac.za/Default.asp?bhcp=1> (Consulted: 18-03-2009)
- 4-B List of faculties, schools and other entities, *pages not numbered*: <http://www.nmmu.ac.za/default.asp?id=81&bhcp=1> (Consulted: 18-03-2009)
- 4-C Home page of the Faculty of Education, *pages not numbered*: <http://www.nmmu.ac.za/default.asp?id=132&bhcp=1> (Consulted: 04-08-2009)
- 4-D List of schools and departments in the Faculty of Education, *pages not numbered*: <http://www.nmmu.ac.za/default.asp?id=3072&did=112&mod=listsd&gh=Our%20schools%20and%20departments&bhcp=1> (Consulted: 04-08-2009)
- 4-E List of qualifications offered by the Faculty of Education, *pages not numbered*: <http://www.nmmu.ac.za/default.asp?id=5924&bhcp=1> (Consulted: 04-08-2009)
- 4-F Home page of the Faculty of Arts, *pages not numbered*: <http://www.nmmu.ac.za/default.asp?id=130&bhcp=1> (Consulted: 04-08-2009)
- 4-G List of schools and departments in the Faculty of Arts, *pages not numbered*: <http://www.nmmu.ac.za/default.asp?id=155&did=107&mod=listsd&gh=Our%20schools%20and%20departments&bhcp=1> (Consulted: 04-08-2009)
- 4-H List of qualifications offered by the Faculty of Arts, *pages not numbered*: <http://www.nmmu.ac.za/default.asp?id=5901&bhcp=1> (Consulted: 04-08-2009)
- 4-I Home page of the Department of Music, *pages not numbered*: <http://www.nmmu.ac.za/default.asp?id=3754&bhcp=1> (Consulted: 18-03-2009)
- 4-J List of qualifications offered by the Department of Music, *pages not numbered*: <http://www.nmmu.ac.za/default.asp?id=6771&bhcp=1> (Consulted: 18-03-2009)
- 4-K List of staff at the Department of Music, *pages not numbered*: <http://www.nmmu.ac.za/default.asp?id=1493&did=54&mod=staffcat&gh=Staff%20by%20category&bhcp=1> (Consulted: 08-02-2010)

## Online Source 5

The web site of the North-West University (NWU) and its relevant subjacent web pages:

- 5-A Home page, *pages not numbered*: <http://www.nwu.ac.za/nwu/index.html> (Consulted: 28-03-2009)
- 5-B List of faculties and schools, *pages not numbered*: <http://www.nwu.ac.za/nwu/faculties-schools.html> (Consulted: 28-03-2009)
- 5-C List of qualifications and programmes offered by the Faculty of Education – Mafikeng Campus, *pages not numbered*: <http://www.uniwest.ac.za/faculties/edu/programmes.html> (Consulted: 28-03-2009)
- 5-D List of qualifications and programmes offered by the Faculty of Human and Social Sciences – Mafikeng Campus, *pages not numbered*: <http://www.uniwest.ac.za/faculties/hss/qualifications-and-programmes.html> (Consulted: 30-03-2009)
- 5-E Home page of the School of Educational Sciences in the Faculty of Vaal Triangle and list of programmes offered, *pages not numbered*: [http://vaal.puk.ac.za/opw/index\\_e.html](http://vaal.puk.ac.za/opw/index_e.html) (Consulted: 30-03-2009)
- 5-F Home page of the Faculty of Arts – Potchefstroom Campus, *pages not numbered*: [http://www.puk.ac.za/fakulteite/lettere/index\\_e.html](http://www.puk.ac.za/fakulteite/lettere/index_e.html) (Consulted: 05-08-2009)
- 5-G Home page of the School of Music, *pages not numbered*: [http://www.puk.ac.za/fakulteite/lettere/musiek/index\\_e.html](http://www.puk.ac.za/fakulteite/lettere/musiek/index_e.html) (Consulted: 30-03-2009)
- 5-H List of staff at the School of Music, *pages not numbered*: [http://www.puk.ac.za/fakulteite/lettere/musiek/personneel\\_e.html](http://www.puk.ac.za/fakulteite/lettere/musiek/personneel_e.html) (Consulted: 30-03-2009)
- 5-I Profile of Mrs Dirkie Nell<sup>414</sup>, lecturer for Aural Training and Music Education, *inter alia*, at the School of Music, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/personneel\\_dirkie\\_nell\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/personneel_dirkie_nell_e.html) (Consulted: 30-03-2009)
- 5-J List of undergraduate programmes offered by the School of Music, *pages not numbered*: [http://www.puk.ac.za/fakulteite/lettere/musiek/voorgaads\\_e.html](http://www.puk.ac.za/fakulteite/lettere/musiek/voorgaads_e.html) (Consulted: 30-03-2009)
- 5-K Introduction to the Baccalaureus Artium (with music subjects) programme, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bamus\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bamus_e.html) (Consulted: 30-03-2009)

---

<sup>414</sup> SR 2 (see section (5) *Survey respondents* (p. 192) hereunder).

- 5-L Outline of the *General* stream within the Baccalaureus Artium (with music subjects) programme, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bamus-gen\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bamus-gen_e.html) (Consulted: 30-03-2009)
- 5-M Outline of the *Music Education* stream within the Baccalaureus Artium (with music subjects) programme, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bamus-ed\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bamus-ed_e.html) (Consulted: 30-03-2009)
- 5-N Outline of the *Music Administration* stream within the Baccalaureus Artium (with music subjects) programme, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bamus-ad\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bamus-ad_e.html) (Consulted: 30-03-2009)
- 5-O Introduction to the Baccalaureus Musicae programme, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus_e.html) (Consulted: 30-03-2009)
- 5-P Outline of the *Performance* stream within the Baccalaureus Musicae programme, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus-perf\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus-perf_e.html) (Consulted: 30-03-2009)
- 5-Q Outline of the *Musicology* stream within the Baccalaureus Musicae programme, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus-colo\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus-colo_e.html) (Consulted: 30-03-2009)
- 5-R Outline of the *Music Education* stream within the Baccalaureus Musicae programme, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus-ed\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus-ed_e.html) (Consulted: 30-03-2009)
- 5-S Outline of the *Composition* stream within the Baccalaureus Musicae programme, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus-comp\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus-comp_e.html) (Consulted: 30-03-2009)
- 5-T Outline of the *Music Technology* stream within the Baccalaureus Musicae programme, *pages not numbered*: [http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus-tech\\_e.html](http://www.puk.ac.za/opencms/export/PUK/html/fakulteite/lettere/musiek/bmus-tech_e.html) (Consulted: 30-03-2009)

## Online Source 6

The web site of Rhodes University (RU) and its relevant subjacent web pages:

- 6-A Home page, *pages not numbered*: <http://www.ru.ac.za/> (Consulted: 04-07-2009)
- 6-B List of faculties, *pages not numbered*: <http://www.ru.ac.za/academic/faculties> (Consulted: 04-07-2009)

- 6-C Home page of the Faculty of Education including a list of departments, *pages not numbered*: <http://www.ru.ac.za/facultyofeducation> (Consulted: 04-07-2009)
- 6-D Home page of the Education Department, *pages not numbered*: <http://www.ru.ac.za/education/> (Consulted: 04-07-2009)
- 6-E Home page of the Faculty of Humanities, *pages not numbered*: <http://www.ru.ac.za/facultyofhumanities> (Consulted: 06-08-2009)
- 6-F Home page of the Department of Music and Musicology, *pages not numbered*: <http://www.ru.ac.za/Music> (Consulted: 05-07-2009)
- 6-G List of staff at the Department of Music and Musicology, *pages not numbered*: <http://www.ru.ac.za/music/staff> (Consulted: 05-07-2009)

### **Online Source 7**

The web site of the Stellenbosch University (SU) and its relevant subjacent web pages:

- 7-A Home page, *pages not numbered*: <http://www.sun.ac.za/index.asp> (Consulted: 28-07-2009)
- 7-B List of faculties and departments, *pages not numbered*: <http://www.sun.ac.za/students/AtoZ/SUN/eng/academic.asp> (Consulted: 28-07-2009)
- 7-C Home page of the Faculty of Education, *pages not numbered*: <http://academic.sun.ac.za/education/index.html> (Consulted: 28-07-2009)
- 7-D List of departments in the Faculty of Education, *pages not numbered*: <http://academic.sun.ac.za/education/faculty/departments.html> (Consulted: 28-07-2009)
- 7-E List of undergraduate and certificate programmes offered by the Faculty of Education, *pages not numbered*: <http://academic.sun.ac.za/education/faculty/undergrad.html> (Consulted: 28-07-2009)
- 7-F Home page of the Faculty of Arts and Social Sciences, *pages not numbered*: <http://sun025.sun.ac.za/portal/page/portal/Arts/English> (Consulted: 28-07-2009)
- 7-G List of departments in the Faculty of Arts and Social Sciences, *pages not numbered*: <http://sun025.sun.ac.za/portal/page/portal/Arts/English/Departments> (Consulted: 28-07-2009)
- 7-H List of undergraduate programmes offered by the Faculty of Arts and Social Sciences, *pages not numbered*: <http://sun025.sun.ac.za/portal/page/portal/Arts/English/Programmes> (Consulted: 28-07-2009)
- 7-I Home page of the Department of Music, *pages not numbered*: <http://academic.sun.ac.za/music/> (Consulted: 28-07-2009)
- 7-J List of programmes offered by the Department of Music, *pages not numbered*: <http://academic.sun.ac.za/music/programmes.html> (Consulted: 28-07-2009)

### Online Source 8

The web site of the Tshwane University of Technology (TUT) and its relevant subjacent web pages:

- 8-A Home page, *pages not numbered*: <http://www.tut.ac.za/Pages/default.aspx> (Consulted: 15-07-2009)
- 8-B List of faculties and their constituent departments, *pages not numbered*: <http://www.tut.ac.za/students/facultiesdepartments/Pages/default.aspx> (Consulted: 15-07-2009)
- 8-C Home page of the Faculty of Humanities, *pages not numbered*: <http://www.tut.ac.za/STUDENTS/FACULTIESDEPARTMENTS/HUMANITIES/Pages/default.aspx> (Consulted: 15-07-2009)
- 8-D List of departments in the Faculty of Humanities, *pages not numbered*: <http://www.tut.ac.za/Students/facultiesdepartments/humanities/departments/Pages/default.aspx> (Consulted: 15-07-2009)
- 8-E Home page of the Faculty of the Arts, *pages not numbered*: <http://www.tut.ac.za/STUDENTS/FACULTIESDEPARTMENTS/ARTS/Pages/default.aspx> (Consulted: 15-07-2009)
- 8-F List of departments in the Faculty of the Arts, *pages not numbered*: <http://www.tut.ac.za/Students/facultiesdepartments/arts/departments/Pages/default.aspx> (Consulted: 15-07-2009)

### Online Source 9

The web site of the University of Cape Town (UCT) and its relevant subjacent web pages:

- 9-A Home page providing a list of faculties, *pages not numbered*: <http://www.uct.ac.za/> (Consulted: 15-07-2009)
- 9-B Home page of the Faculty of Humanities, *pages not numbered*: <http://www.humanities.uct.ac.za/> (Consulted: 15-07-2009)
- 9-C List of departments in the Faculty of Humanities, *pages not numbered*: <http://www.humanities.uct.ac.za/undergraduate/departments/sacm/> (Consulted: 07-08-2009)
- 9-D Home page of the SACM, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/> (Consulted: 15-07-2009)
- 9-E List of undergraduate programmes offered by the SACM, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/under.html> (Consulted: 15-07-2009)
- 9-F Outline of the Bachelor of Music (General) programme, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/general.html> (Consulted: 15-07-2009)
- 9-G Outline of the Bachelor of Music (Performance) programme, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/performance.html> (Consulted: 15-07-2009)

- 9-H Outline of the Bachelor of Music (Education) programme, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/education.html> (Consulted: 15-07-2009)
- 9-I Outline of the Bachelor of Music (Musicology) programme, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/musicology.html> (Consulted: 15-07-2009)
- 9-J Outline of the Bachelor of Music (Library and Information Science) programme, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/libsci.html> (Consulted: 15-07-2009)
- 9-K Outline of the Bachelor of Music (Composition) programme, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/composition.html> (Consulted: 15-07-2009)
- 9-L Outline of the Bachelor of Music (Foundation) programme, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/foundation.html> (Consulted: 15-07-2009)
- 9-M Outlines of the various diploma programmes offered by the SACM, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/diploma.html> (Consulted: 15-07-2009)
- 9-N List of and module outlines for the undergraduate modules offered by the SACM, *pages not numbered*: <http://web.uct.ac.za/depts/sacm/courses.html> (Consulted: 15-07-2009)

#### **Online Source 10**

The web site of the University of Fort Hare (UFH) and its relevant subjacent web pages:

- 10-A Home page, *pages not numbered*: <http://www.ufh.ac.za/> (Consulted: 22-07-2009)
- 10-B List of faculties, *pages not numbered*: <http://www.ufh.ac.za/faculties.html> (Consulted: 22-07-2009)
- 10-C Home page of the Faculty of Education, *pages not numbered*: <http://www.ufh.ac.za/education/> (Consulted: 22-07-2009)
- 10-D List of qualifications offered by the Faculty of Education, *pages not numbered*: <http://www.ufh.ac.za/education/qualifications.html> (Consulted: 22-07-2009)
- 10-E Home page of the Faculty of Social Sciences and Humanities, *pages not numbered*: <http://www.ufh.ac.za/fssh/> (Consulted: 22-07-2009)
- 10-F List of departments at UFH, *pages not numbered*: <http://www.ufh.ac.za/departments.html> (Consulted: 22-07-2009)
- 10-G Home page of the School of Social Sciences within the Faculty of Social Sciences and Humanities providing a list of the qualifications offered by the school, *pages not numbered*: <http://www.ufh.ac.za/fssh/schools/ss/index.html> (Consulted: 22-07-2009)
- 10-H Home page of the School of Humanities within the Faculty of Social Sciences and Humanities providing a list of the qualifications offered by the school, *pages not numbered*: <http://www.ufh.ac.za/fssh/schools/h/index.html> (Consulted: 22-07-2009)

## Online Source 11

The web site of the University of the Free State (UFS) and its relevant subagent web pages:

- 11-A Home page, *pages not numbered*: <http://www.uovs.ac.za/index.php> (Consulted: 23-07-2009)
- 11-B List of faculties, *pages not numbered*: <http://www.uovs.ac.za/content.php?pageid=5905> (Consulted: 23-07-2009)
- 11-C Home page of the Faculty of Education, *pages not numbered*: <http://www.uovs.ac.za/faculties/index.php?FCode=07> (Consulted: 23-07-2009)
- 11-D List of departments in the Faculty of Education, *pages not numbered*: <http://www.uovs.ac.za/faculties/content.php?id=6458&FCode=07> (Consulted: 23-07-2009)
- 11-E Home page of the Faculty of the Humanities, *pages not numbered*: <http://www.uovs.ac.za/faculties/index.php?FCode=01> (Consulted: 23-07-2009)
- 11-F List of departments in the Faculty of the Humanities, *pages not numbered*: <http://www.uovs.ac.za/faculties/content.php?id=2&FCode=01> (Consulted: 23-07-2009)
- 11-G Home page of the Department of Music, *pages not numbered*: <http://www.uovs.ac.za/faculties/index.php?FCode=01&DCode=150> (Consulted: 23-07-2009)
- 11-H List of modules being offered by the Department of Music, *pages not numbered*: <http://www.uovs.ac.za/faculties/content.php?id=5424&FCode=01&DCode=150> (Consulted: 23-07-2009)
- 11-I Module outline for Systematic Music Studies 114, *pages not numbered*: <http://www.uovs.ac.za/faculties/content.php?id=5424&FCode=01&DCode=150&DivCode=0&mid=965> (Consulted: 23-07-2009)
- 11-J Module outline for Systematic Music Studies 124, *pages not numbered*: <http://www.uovs.ac.za/faculties/content.php?id=5424&FCode=01&DCode=150&DivCode=0&mid=966> (Consulted: 23-07-2009)
- 11-K Profile of Mr John Reid Coulter<sup>415</sup>, senior lecturer at the Department of Music at UFS and designer of and lecturer for Systematic Music Studies 114 & 124, 132 & 142, and 232 & 242, *inter alia*, *pages not numbered*: [http://www.uovs.ac.za/faculties/staff.php?FCode=01&DCode=150&staff\\_id=5E5E6F2053](http://www.uovs.ac.za/faculties/staff.php?FCode=01&DCode=150&staff_id=5E5E6F2053) (Consulted: 18-08-2009)

---

<sup>415</sup> SR 10 (see section (5) *Survey respondents* (p. 192) hereunder).

## Online Source 12

The web site of the University of Johannesburg (UJ) and its relevant subjacent web pages:

- 12-A Home page, *pages not numbered*: <http://www.uj.ac.za/> (Consulted: 23-07-2009)
- 12-B List of faculties, *pages not numbered*: <http://www.uj.ac.za/Informationabout/Faculties/tabid/8290/Default.aspx> (Consulted: 23-07-2009)
- 12-C Home page of the Faculty of Education providing a list of the departments housed therein, *pages not numbered*: <http://www.uj.ac.za/Default.aspx?alias=www.uj.ac.za/edu> (Consulted: 23-07-2009)
- 12-D Home page of the Faculty of Humanities providing a list of the departments housed therein, *pages not numbered*: <http://www.uj.ac.za/Default.aspx?alias=www.uj.ac.za/humanities> (Consulted: 23-07-2009)

## Online Source 13

The web site of the University of KwaZulu-Natal (UKZN) and its relevant subjacent web pages:

- 13-A Home page, *pages not numbered*: <http://www.ukzn.ac.za/Homepage.aspx> (Consulted: 23-07-2009)
- 13-B List of colleges and their constituent faculties, *pages not numbered*: <http://www.ukzn.ac.za/AboutUs/Faculties.aspx> (Consulted: 23-07-2009)
- 13-C Home page of the Faculty of Education, *pages not numbered*: <http://education.ukzn.ac.za/HomePage506.aspx> (Consulted: 23-07-2009)
- 13-D Home page of the Faculty of Humanities, Development and Social Sciences, *pages not numbered*: <http://hdss.ukzn.ac.za/HomePage11227.aspx> (Consulted: 23-07-2009)
- 13-E List of schools and their constituent departments in the Faculty of Humanities, Development and Social Sciences, *pages not numbered*: <http://hdss.ukzn.ac.za/schools18417.aspx> (Consulted: 23-07-2009)
- 13-F List of undergraduate programmes offered by the Faculty of Humanities, Development and Social Sciences, *pages not numbered*: <http://hdss.ukzn.ac.za/UndergraduateCourses18486.aspx> (Consulted: 09-08-2009)
- 13-G Home page of the School of Music, *pages not numbered*: <http://music.ukzn.ac.za/HomePage7865.aspx> (Consulted: 23-07-2009)
- 13-H List of academic programme offered by the School of Music, *pages not numbered*: <http://music.ukzn.ac.za/AcademicProgrammes7890.aspx> (Consulted: 23-07-2009)

13-I List of full-time academic staff at the School of Music, *pages not numbered*: <http://music.ukzn.ac.za/AcademicStaff8210.aspx> (Consulted: 23-07-2009)

#### **Online Source 14**

The web site of the University of Limpopo (UL) and its relevant subjacent web pages:

14-A Home page, *pages not numbered*: <http://www.ul.ac.za/> (Consulted: 24-07-2009)

14-B List of faculties, *pages not numbered*: <http://www.ul.ac.za/index.php?Entity=Faculties> (Consulted: 24-07-2009)

14-C Home page of the Faculty of Humanities providing a list of the programmes offered therein, *pages not numbered*: [http://www.ul.ac.za/index.php?Entity=Faculty\\_of\\_Humanities](http://www.ul.ac.za/index.php?Entity=Faculty_of_Humanities) (Consulted: 24-07-2009)

14-D Home page of the School of Languages and Communication Studies providing a list of the departments housed therein, *pages not numbered*: [http://www.ul.ac.za/index.php?Entity=School\\_Main\\_Menu&school\\_id=3](http://www.ul.ac.za/index.php?Entity=School_Main_Menu&school_id=3) (Consulted: 24-07-2009)

14-E List of programmes and modules offered by the School of Languages and Communication Studies, *pages not numbered*: [http://www.ul.ac.za/index.php?Entity=langcom\\_prog](http://www.ul.ac.za/index.php?Entity=langcom_prog) (Consulted: 24-07-2009)

#### **Online Source 15**

The web site of the University of Pretoria (UP) and its relevant subjacent web pages:

15-A Home page, *pages not numbered*: <http://web.up.ac.za/index.asp> (Consulted: 28-07-2009)

15-B List of faculties, *pages not numbered*: <http://web.up.ac.za/default.asp?ipkCategoryID=1953> (Consulted: 28-07-2009)

15-C Home page of the Faculty of Education, *pages not numbered*: <http://web.up.ac.za/default.asp?ipkCategoryID=43> (Consulted: 28-07-2009)

15-D List of departments in the Faculty of Education, *pages not numbered*: <http://web.up.ac.za/default.asp?ipkCategoryID=664&subid=664&ipklookid=6> (Consulted: 28-07-2009)

15-E List of academic programmes offered by the Faculty of Education, *pages not numbered*: <http://web.up.ac.za/default.asp?ipkCategoryID=664&subid=664&ipklookid=6> (Consulted: 28-07-2009)

15-F Home page of the Faculty of Humanities, *pages not numbered*: <http://web.up.ac.za/default.asp?ipkCategoryID=46> (Consulted: 28-07-2009)

- 15-G List of departments in the Faculty of Humanities, *pages not numbered*: <http://web.up.ac.za/default.asp?ipkCategoryID=53&subid=53&ipklookid=9> (Consulted: 28-07-2009)
- 15-H List of undergraduate programmes offered by the Faculty of Humanities, *pages not numbered*: <http://web.up.ac.za/default.asp?ipkCategoryID=711&sub=1&parentid=46&subid=703&ipklookid=9> (Consulted: 28-07-2009)
- 15-I Home page of the Department of Music, *pages not numbered*: <http://web.up.ac.za/default.asp?ipkCategoryID=1508> (Consulted: 28-07-2009)
- 15-J List of undergraduate programmes offered by the Department of Music, *pages not numbered*: <http://web.up.ac.za/default.asp?ipkCategoryID=1534&sub=1&parentid=1508&subid=1532&ipklookid=9> (Consulted: 28-07-2009)
- 15-K List of modules for the BA (Music) and BMus programmes offered by the Department of Music, *pages not numbered*: <http://web.up.ac.za/default.asp?ipkCategoryID=7849&sub=1&parentid=1508&subid=1532&ipklookid=9> (Consulted: 28-07-2009)

#### Online Source 16

The web site of the University of South Africa (UNISA) and its relevant subjacent web pages:

- 16-A Home page, *pages not numbered*: <http://www.unisa.ac.za/> (Consulted: 28-07-2009)
- 16-B List of colleges and their constituent schools and departments, *pages not numbered*: <http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=13025> (Consulted: 28-07-2009)
- 16-C Home page of the College of Human Sciences, *pages not numbered*: <http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=15671> (Consulted: 13-08-2009)
- 16-D Home page of the Department of Art History, Visual Arts and Musicology, *pages not numbered*: <http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=13259> (Consulted: 28-07-2009)
- 16-E Home page of the Musicology section of the Department of Art History, Visual Arts and Musicology, *pages not numbered*: <http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=10798> (Consulted: 28-07-2009)
- 16-F List of study programmes and modules offered by the Musicology section in the Department of Art History, Visual Arts and Musicology, *pages not numbered*: <http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=10818> (Consulted: 28-07-2009)
- 16-G Home page of the Directorate Music, *pages not numbered*: <http://www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=159> (Consulted: 31-03-2010)

### Online Source 17

The web site of the University of Venda (Univen) and its relevant subjacent web pages:

- 17-A Home page, *pages not numbered*: <http://www.univen.ac.za/> (Consulted: 29-07-2009)
- 17-B List of faculties and their constituent schools, *pages not numbered*: <http://www.univen.ac.za/faculties.html> (Consulted: 29-07-2009)
- 17-C Home page of the School of Human and Social Sciences within the Faculty of Humanities, Management Sciences and Law, *pages not numbered*: [http://www.univen.ac.za/human\\_social\\_sciences/index.html](http://www.univen.ac.za/human_social_sciences/index.html) (Consulted: 29-07-2009)
- 17-D List of departments in the School of Human and Social Sciences, *pages not numbered*: [http://www.univen.ac.za/human\\_social\\_sciences/departments.html](http://www.univen.ac.za/human_social_sciences/departments.html) (Consulted: 29-07-2009)
- 17-E List of programmes offered by the School of Human and Social Sciences, *pages not numbered*: [http://www.univen.ac.za/human\\_social\\_sciences/programmes.html](http://www.univen.ac.za/human_social_sciences/programmes.html) (Consulted: 29-07-2009)
- 17-F Home page of the Department of Music, *pages not numbered*: [http://www.univen.ac.za/human\\_social\\_sciences/music.html](http://www.univen.ac.za/human_social_sciences/music.html) (Consulted: 29-07-2009)
- 17-G List of modules offered by the Department of Music, *pages not numbered*: [http://www.univen.ac.za/human\\_social\\_sciences/music\\_modules.html](http://www.univen.ac.za/human_social_sciences/music_modules.html) (Consulted: 29-07-2009)
- 17-H List of staff at the Department of Music, *pages not numbered*: [http://www.univen.ac.za/human\\_social\\_sciences/music\\_staff.html](http://www.univen.ac.za/human_social_sciences/music_staff.html) (Consulted: 29-07-2009)

### Online Source 18

The web site of the University of the Western Cape (UWC) and its relevant subjacent web pages:

- 18-A Home page, *pages not numbered*: <http://www.uwc.ac.za/index.php> (Consulted: 29-07-2009)
- 18-B List of faculties, *pages not numbered*: [http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54\\_5544\\_1210050564&menustate=academic](http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54_5544_1210050564&menustate=academic) (Consulted: 29-07-2009)
- 18-C List of departments, *pages not numbered*: [http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54\\_3683\\_1210050564&menustate=academic](http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54_3683_1210050564&menustate=academic) (Consulted: 28-07-2009)
- 18-D List of undergraduate programmes offered by the University of the Western Cape, *pages not numbered*:  
[http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54\\_4890\\_1210050564&menustate=academic](http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54_4890_1210050564&menustate=academic) (Consulted: 28-07-2009)

- 18-E Home page of the Faculty of Education, *pages not numbered*: [http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54\\_1695\\_1234181799&parent=gen11Srv7Nme54\\_5403\\_1221744933&menustate=faculty\\_edu](http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54_1695_1234181799&parent=gen11Srv7Nme54_5403_1221744933&menustate=faculty_edu)  
(Consulted: 28-07-2009)
- 18-F Home page of the Faculty of Arts, *pages not numbered*: [http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54\\_7929\\_1223615642&parent=gen11Srv7Nme54\\_5403\\_1221744933&menustate=faculty\\_arts](http://www.uwc.ac.za/index.php?module=cms&action=showfulltext&id=gen11Srv7Nme54_7929_1223615642&parent=gen11Srv7Nme54_5403_1221744933&menustate=faculty_arts)  
(Consulted: 28-07-2009)

### Online Source 19

The web site of the University of the Witwatersrand (Wits) and its relevant subjacent web pages:

- 19-A Home page, *pages not numbered*: <http://web.wits.ac.za/WitsHome.htm> (Consulted: 28-07-2009)
- 19-B List of faculties and their constituent schools, *pages not numbered*: <http://web.wits.ac.za/Academic/AcademicInformation.htm> (Consulted: 28-07-2009)
- 19-C Home page of the Faculty of Humanities, *pages not numbered*: <http://web.wits.ac.za/Academic/Humanities> (Consulted: 28-07-2009)
- 19-D List of schools in the Faculty of Humanities, *pages not numbered*: <http://web.wits.ac.za/Academic/Humanities/Schools.htm> (Consulted: 28-07-2009)
- 19-E Home page of the School of Education, *pages not numbered*: <http://web.wits.ac.za/Academic/Humanities/education/> (Consulted: 28-07-2009)
- 19-F List of undergraduate programmes offered by the School of Education, *pages not numbered*: <http://web.wits.ac.za/Academic/Humanities/Education/Undergraduate/> (Consulted: 28-07-2009)
- 19-G Home page of the Wits School of Arts, also providing a list of its constituent departments, *pages not numbered*: <http://web.wits.ac.za/Academic/Humanities/WSOA> (Consulted: 28-07-2009)
- 19-H Home page of the Department of Music, *pages not numbered*: <http://web.wits.ac.za/Academic/Humanities/WSOA/Music/> (Consulted: 28-07-2009)
- 19-I Outline of the BMus programme offered by the Department of Music, *pages not numbered*: <http://web.wits.ac.za/Academic/Humanities/WSOA/Music/B.Mus+Degree.htm> (Consulted: 28-07-2009)
- 19-J List of staff at the Department of Music, *pages not numbered*: <http://web.wits.ac.za/Academic/Humanities/WSOA/Music/Staff.htm> (Consulted: 28-07-2009)

## Online Source 20

The web site of the University of Zululand (UZ) and its relevant subjacent web pages:

- 20-A Home page providing a list of faculties, *pages not numbered*: <http://www.uzulu.ac.za/index.php> (Consulted: 30-07-2009)
- 20-B Home page of the Faculty of Education, *pages not numbered*: <http://www.uzulu.ac.za/edu.php> (Consulted: 30-07-2009)
- 20-C List of departments in the Faculty of Education, *pages not numbered*: [http://www.unizulu.ac.za/edu\\_dept.php](http://www.unizulu.ac.za/edu_dept.php) (Consulted: 30-07-2009)
- 20-D Alphabetical list of courses and programmes offered by the Faculty of Education, *pages not numbered*: [http://www.uzulu.ac.za/edu\\_a\\_z.php](http://www.uzulu.ac.za/edu_a_z.php) (Consulted: 30-07-2009)
- 20-E Home page of the Faculty of Arts, *pages not numbered*: <http://www.uzulu.ac.za/arts.php> (Consulted: 30-07-2009)
- 20-F List of departments in the Faculty of Arts, *pages not numbered*: [http://www.uzulu.ac.za/arts\\_dept.php](http://www.uzulu.ac.za/arts_dept.php) (Consulted: 30-07-2009)
- 20-G Alphabetical list of courses and programmes offered by the Faculty of Arts, *pages not numbered*: [http://www.uzulu.ac.za/arts\\_ac\\_a\\_z.php](http://www.uzulu.ac.za/arts_ac_a_z.php) (Consulted: 30-07-2009)
- 20-H Home page of the Department of Arts and Culture, *pages not numbered*: [http://www.uzulu.ac.za/arts\\_art\\_cult.php](http://www.uzulu.ac.za/arts_art_cult.php) (Consulted: 14-08-2009)

## Online Source 21

The web site of the Vaal University of Technology (VUT) and its relevant subjacent web pages:

- 21-A Home page, *pages not numbered*: <http://www.vut.ac.za/metadot/index.pl> (Consulted: 30-07-2009)
- 21-B List of faculties, *pages not numbered*: <http://www.vut.ac.za/new/index.php/faculties-main> (Consulted: 30-07-2009)
- 21-C Home page of the Faculty of Human Sciences, *pages not numbered*: <http://www.vut.ac.za/new/index.php/human-science> (Consulted: 30-07-2009)
- 21-D List of departments in the Faculty of Human Sciences, *pages not numbered*: <http://www.vut.ac.za/new/index.php/human-sciences-departments> (Consulted: 30-07-2009)
- 21-E List of courses offered by the Faculty of Human Sciences, *pages not numbered*: <http://www.vut.ac.za/new/index.php/human-sciences-courses> (Consulted: 30-07-2009)

### Online Source 22

The web site of the Walter Sisulu University for Technology and Science (WSU) and its relevant subjacent web pages:

22-A Home page, *pages not numbered*: <http://www.wsu.ac.za/default.htm> (Consulted: 30-07-2009)

22-B Web page providing general information about this institution, *pages not numbered*: <http://www.wsu.ac.za/aboutus/general.htm> (Consulted: 30-07-2009)

22-C List of faculties, *pages not numbered*: <http://www.wsu.ac.za/faculties/mainfaculties.htm> (Consulted: 30-07-2009)

### Online Source 23

The web site of The Associated Board of the Royal Schools of Music (ABRSM) and its relevant subjacent web pages:

23-A Home page, *pages not numbered*: <http://www.abrsm.org/?page=home> (Consulted: 03-07-2009)

23-B List of and links to the syllabi of graded music examinations offered by ABRSM, *pages not numbered*: <http://www.abrsm.org/?page=exams/gradedMusicExams/latestSyllabuses.html> (Consulted: 03-07-2009)

23-C Syllabus of the Aural Tests included in practical examinations for all subjects, p. 16-19: <http://www.abrsm.org/resources/auralSyllabusComplete08.pdf> (Consulted: 03-07-2009)

23-D Syllabus of the Practical Musicianship tests offered by ABRSM, p. 23-28: <http://www.abrsm.org/resources/practicalSyllabusComplete08.pdf> (Consulted: 11-09-2008)

### Online Source 24

The web site of Trinity College London, incorporating Trinity Guildhall, and its relevant subjacent web pages:

24-A Home page of Trinity College London, *pages not numbered*: <http://www.trinitycollege.co.uk/> (Consulted: 03-07-2009)

24-B Home page of Trinity Guildhall, *pages not numbered*: <http://www.trinitycollege.co.uk/site/?id=55> (Consulted: 03-07-2009)

24-C Introductory page to the Supporting Tests that form part of the examinations offered by Trinity Guildhall, containing a link to the syllabus of the Aural tests that may be taken in practical examinations, *pages not numbered*: <http://www.trinitycollege.co.uk/site/?id=1134> (Consulted: 03-07-2009)

24-D Syllabus of the Aural Tests from 2007, *pages not numbered*. Available at: <http://www.trinitycollege.co.uk/site/?id=1134> (Consulted: 03-07-2009)

### Online Source 25

The web site of the John Curwen Society for the advancement of the New Curwen Method and its relevant subjacent web pages:

25-A Home page, *pages not numbered*: <http://www.johncurwensociety.org.uk/> (Consulted: 05-04-2010)

25-B Web page providing information about the New Curwen Method, *pages not numbered*: <http://www.johncurwensociety.org.uk/pages/jcsmainnewcurwenmethod.htm> (Consulted: 05-04-2010)

25-C Web page containing a list of publications published by the John Curwen Society, *pages not numbered*: <http://www.johncurwensociety.org.uk/pages/jcsmainsales.htm> (Consulted: 05-04-2010)

### Online Source 26

The web site of the Juilliard School in New York City in the USA and its relevant subjacent web pages:

26-A Home page, *pages not numbered*: <http://www.juilliard.edu/> (Consulted: 03-07-2009)

26-B Course description for Ear Training I (Course code: ETMUS 111-2) offered by the Music Division of the College Division, *pages not numbered*: [http://www.juilliard.edu/asp/occ/course\\_details.php?course\\_code=ETMUS\\_111-2&div=M](http://www.juilliard.edu/asp/occ/course_details.php?course_code=ETMUS_111-2&div=M) (Consulted: 03-07-2009)

26-C Course description for Ear Training IxIix (Course code: ETMUS 511-2X) offered by the Music Division of the College Division, *pages not numbered*: [http://www.juilliard.edu/asp/occ/course\\_details.php?course\\_code=ETMUS\\_511-2X&div=M](http://www.juilliard.edu/asp/occ/course_details.php?course_code=ETMUS_511-2X&div=M) (Consulted: 03-07-2009)

26-D Course description for Ear Training I (Course code: EVCRT 121/122) offered by the Evening Division, *pages not numbered*: [http://www.juilliard.edu/asp/evdiv\\_occ/course\\_details.php?title=Ear%20Training%20I](http://www.juilliard.edu/asp/evdiv_occ/course_details.php?title=Ear%20Training%20I) (Consulted: 03-07-2009)

26-E Course description for Introduction to Ear Training (Course code: EVDIV 052) offered by the Evening Division, *pages not numbered*: [http://www.juilliard.edu/asp/evdiv\\_occ/course\\_details.php?title=Introduction%20to%20Ear%20Training](http://www.juilliard.edu/asp/evdiv_occ/course_details.php?title=Introduction%20to%20Ear%20Training) (Consulted: 03-07-2009)

26-F Course description for Sight-Reading & Musicianship: Level I (Course code: EVDIV 050) offered by the Evening Division, *pages not numbered*: [http://www.juilliard.edu/asp/evdiv\\_occ/course](http://www.juilliard.edu/asp/evdiv_occ/course)

[\\_details.php?title=Sight-Reading%20%26amp%3B%20Musicianship%3A%20Level%20II](http://www.juilliard.edu/asp/evdiv_occ/course_details.php?title=Sight-Reading%20%26amp%3B%20Musicianship%3A%20Level%20II)

(Consulted: 03-07-2009)

26-G Course description for Sight-Reading & Musicianship: Level II (Course code: EVDIV 051) offered by the Evening Division, *pages not numbered*: [http://www.juilliard.edu/asp/evdiv\\_occ/course\\_details.php?title=Sight-Reading%20%26amp%3B%20Musicianship%3A%20Level%20II](http://www.juilliard.edu/asp/evdiv_occ/course_details.php?title=Sight-Reading%20%26amp%3B%20Musicianship%3A%20Level%20II)

(Consulted: 03-07-2009)

### Online Source 27

The web site of *Pinyin.info - A guide to the writing of Mandarin Chinese in romanization* (URL: <http://www.pinyin.info/>) and its relevant subjacent web pages:

27-A Comparison of the *Zhuyin Fuhao* system and various romanisation systems, including *Wade-Giles*, *MPS2*, *Yale*, *Tongyong Pinyin*, *Hanyu Pinyin* and *Gwoyeu Romatzyh*, *pages not numbered*: <http://www.pinyin.info/romanization/compare/wadegiles.html> (Consulted: 18-06-2009)

### Online Source 28

British Library Integrated Catalogue (URL: [http://catalogue.bl.uk/F/?func=file&file\\_name=login-bl-list](http://catalogue.bl.uk/F/?func=file&file_name=login-bl-list)):

28-A Full record of *The Step Scheme in Music Exercise* by Cyril Wright, *pages not numbered*: [http://catalogue.bl.uk/F/V1ECARK338EB5RSQBUR5CQFJVXGHDBQMTQYLCC4ABHBJFIR26S-59030?func=full-set-set&set\\_number=068191&set\\_entry=000001&format=999](http://catalogue.bl.uk/F/V1ECARK338EB5RSQBUR5CQFJVXGHDBQMTQYLCC4ABHBJFIR26S-59030?func=full-set-set&set_number=068191&set_entry=000001&format=999) (Consulted: 31-07-2009)

28-B Results of an advanced search with the search term Rodger, James, *pages not numbered*: [http://catalogue.bl.uk/F/X7JR3QNP5HSYVL822H31FG4BA4GQR5KUXQ6XHP47SL3KPGLED8-36940?func=file&file\\_name=find-d](http://catalogue.bl.uk/F/X7JR3QNP5HSYVL822H31FG4BA4GQR5KUXQ6XHP47SL3KPGLED8-36940?func=file&file_name=find-d) (Consulted: 23-09-2009)

28-C Results of an advanced search with the search term Curwen, John AND Staff Notation, *pages not numbered*: [http://catalogue.bl.uk/F/X33IEA8JM4HB6NATSLT3ID9MTLKE542GNUNSMKETGD9JX3LE8A-56605?func=file&file\\_name=find-d](http://catalogue.bl.uk/F/X33IEA8JM4HB6NATSLT3ID9MTLKE542GNUNSMKETGD9JX3LE8A-56605?func=file&file_name=find-d) (Consulted: 23-09-2009)

28-D Results of an advanced search with the search term Curwen, John AND Art of Teaching, *pages not numbered*: [http://catalogue.bl.uk/F/X33IEA8JM4HB6NATSLT3ID9MTLKE542GNUNSMKETGD9JX3LE8A-65331?func=file&file\\_name=find-d](http://catalogue.bl.uk/F/X33IEA8JM4HB6NATSLT3ID9MTLKE542GNUNSMKETGD9JX3LE8A-65331?func=file&file_name=find-d) (Consulted: 23-09-2009)

28-E Results of an advanced search with the search term Curwen, John AND Standard Course, *pages not numbered*: [http://catalogue.bl.uk/F/X33IEA8JM4HB6NATSLT3ID9MTLKE542GNUNSMKETGD9JX3LE8A-23390?func=file&file\\_name=find-d](http://catalogue.bl.uk/F/X33IEA8JM4HB6NATSLT3ID9MTLKE542GNUNSMKETGD9JX3LE8A-23390?func=file&file_name=find-d) (Consulted: 23-09-2009)

28-F Results of an advanced search with the search term Maskell AND Hardy, *pages not numbered*: [http://catalogue.bl.uk/F/X33IEA8JM4HB6NATSLT3ID9MTLKE542GNUNSMKETGD9JX3LE8A-70468?func=file&file\\_name=find-d](http://catalogue.bl.uk/F/X33IEA8JM4HB6NATSLT3ID9MTLKE542GNUNSMKETGD9JX3LE8A-70468?func=file&file_name=find-d) (Consulted: 23-09-2009)

### **Online Source 29**

The web site of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Academy of Music (OS 35-G) in Kecskemét, Hungary and its relevant subagent web pages:

- 29-A Home page, *pages not numbered*: <http://www.kodaly-inst.hu/main.html> (Consulted: 31-07-2009)
- 29-B Profile of Dr László Norbert Nemes, director of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Academy of Music, Associate Professor and head of the Music Pedagogy Department at the Liszt Academy of Music (OS 35-C), and associate conductor of the Hungarian Radio Children's Choir, *pages not numbered*: <http://www.kodaly-inst.hu/faculty/nemesl.htm> (Consulted: 31-07-2009)
- 29-C General information regarding and course content of the Master of Arts programme in Kodály Music Pedagogy, *pages not numbered*: <http://www.kodaly-inst.hu/MAdegree/gradsnew.htm#general> (Consulted: 01-08-2009)
- 29-D List of the non-degree courses being offered, *pages not numbered*: <http://www.kodaly-inst.hu/nondegree/yearcourse.htm> (Consulted: 01-08-2009)
- 29-E Outlines for the General Diploma Course, *pages not numbered*: <http://www.kodaly-inst.hu/nondegree/gensub.htm> (Consulted: 01-08-2009)
- 29-F Outlines for the Advanced Diploma Course, *pages not numbered*: <http://www.kodaly-inst.hu/nondegree/advsb.htm> (Consulted: 01-08-2009)
- 29-G Outline for the Course in Piano Pedagogy, *pages not numbered*: <http://www.kodaly-inst.hu/nondegree/pianoped.htm> (Consulted: 01-08-2009)
- 29-H Outline for the Course in Voice Pedagogy, *pages not numbered*: <http://www.kodaly-inst.hu/nondegree/voiceped.htm> (Consulted: 01-08-2009)
- 29-I Outline for the Course in Lied Accompaniment offered by the Kodály Music Pedagogy offered by the Zoltán Kodály Pedagogical Institute of Music, *pages not numbered*: <http://www.kodaly-inst.hu/nondegree/liedacc.htm> (Consulted: 01-08-2009)

### Online Source 30

Wikipedia, The Free Encyclopedia (URL: [http://en.wikipedia.org/wiki/Main\\_Page](http://en.wikipedia.org/wiki/Main_Page)):<sup>416</sup>

- 30-A Entry for 'Devanagari', *pages not numbered*: <http://en.wikipedia.org/w/index.php?title=Devanagari&oldid=318430836> (Consulted: 09-10-2009)
- 30-B Entry for 'Devanagari transliteration', *pages not numbered*: [http://en.wikipedia.org/w/index.php?title=Devanagari\\_transliteration&oldid=317057688](http://en.wikipedia.org/w/index.php?title=Devanagari_transliteration&oldid=317057688) (Consulted: 09-10-2009)
- 30-C Entry for 'Balinese script', *pages not numbered*: [http://en.wikipedia.org/w/index.php?title=Balinese\\_script&oldid=336703148](http://en.wikipedia.org/w/index.php?title=Balinese_script&oldid=336703148) (Consulted: 19-01-2010)
- 30-D Entry for 'Abugida', *pages not numbered*: <http://en.wikipedia.org/w/index.php?title=Abugida&oldid=336742407> (Consulted: 19-01-2010)
- 30-E Entry for 'Arabic alphabet', *pages not numbered*: [http://en.wikipedia.org/w/index.php?title=Arabic\\_alphabet&oldid=345880620](http://en.wikipedia.org/w/index.php?title=Arabic_alphabet&oldid=345880620) (Consulted: 26-02-2010)
- 30-F Entry for 'Lamedh', *pages not numbered*: <http://en.wikipedia.org/w/index.php?title=Lamedh&oldid=332050564> (Consulted: 26-02-2010)
- 30-G Entry for 'Shin (letter)', *pages not numbered*: [http://en.wikipedia.org/w/index.php?title=Shin\\_\(letter\)&oldid=344843895](http://en.wikipedia.org/w/index.php?title=Shin_(letter)&oldid=344843895) (Consulted: 26-02-2010)
- 30-H Entry for 'Dalet', *pages not numbered*: <http://en.wikipedia.org/w/index.php?title=Dalet&oldid=345465930> (Consulted: 26-02-2010)
- 30-I Entry for 'Resh', *pages not numbered*: <http://en.wikipedia.org/w/index.php?title=Resh&oldid=332246881> (Consulted: 26-02-2010)
- 30-J Entry for 'Mem', *pages not numbered*: <http://en.wikipedia.org/w/index.php?title=Mem&oldid=332107291> (Consulted: 26-02-2010)
- 30-K Entry for 'Pe (letter)', *pages not numbered*: [http://en.wikipedia.org/w/index.php?title=Pe\\_\(letter\)&oldid=340684937](http://en.wikipedia.org/w/index.php?title=Pe_(letter)&oldid=340684937) (Consulted: 26-02-2010)
- 30-L Entry for 'Tsade', *pages not numbered*: <http://en.wikipedia.org/w/index.php?title=Tsade&oldid=339979488> (Consulted: 26-02-2010)
- 30-M Entry for 'Abjad', *pages not numbered*: <http://en.wikipedia.org/w/index.php?title=Abjad&oldid=346174649> (Consulted: 26-02-2010)

---

<sup>416</sup> The present researcher would in particular like to acknowledge his great indebtedness to Wikipedia as the source of many of the letters with diacritics used in the present study but not provided for in standard fonts.

### Online Source 31

Home page of the online Sanskrit, Tamil and Pahlavi dictionaries offered by the Universität zu Köln in Germany (URL: <http://webapps.uni-koeln.de/tamil/>) and its relevant subjacent web pages:

- 31-A Definitions for the term *mandra* in the Cologne Digital Sanskrit Lexicon, *pages not numbered*: <http://webapps.uni-koeln.de/cgi-bin/tamil/recherche> (Consulted: 09-10-2009)
- 31-B Definitions for the term *mandra* in the Capeller's Sanskrit-English Dictionary, *pages not numbered*: <http://webapps.uni-koeln.de/cgi-bin/tamil/recherche> (Consulted: 09-10-2009)
- 31-C Definitions for the term *madhya* in the Cologne Digital Sanskrit Lexicon, *pages not numbered*: <http://webapps.uni-koeln.de/cgi-bin/tamil/recherche> (Consulted: 09-10-2009)
- 31-D Definitions for the term *madhya* in the Capeller's Sanskrit-English Dictionary, *pages not numbered*: <http://webapps.uni-koeln.de/cgi-bin/tamil/recherche> (Consulted: 09-10-2009)
- 31-E Definitions for the term *tara* [*sic*] in the Cologne Digital Sanskrit Lexicon, *pages not numbered*: <http://webapps.uni-koeln.de/cgi-bin/tamil/recherche> (Consulted: 09-10-2009)
- 31-F Definitions for the term *tara* [*sic*] in the Capeller's Sanskrit-English Dictionary, *pages not numbered*: <http://webapps.uni-koeln.de/cgi-bin/tamil/recherche> (Consulted: 09-10-2009)
- 31-G Definitions for the term *ati* in the Cologne Digital Sanskrit Lexicon, *pages not numbered*: <http://webapps.uni-koeln.de/cgi-bin/tamil/recherche> (Consulted: 09-10-2009)
- 31-H Definitions for the term *ati* in the Capeller's Sanskrit-English Dictionary, *pages not numbered*: <http://webapps.uni-koeln.de/cgi-bin/tamil/recherche> (Consulted: 09-10-2009)

### Online Source 32

The web site of the Imperial Household Agency of Japan (URL: <http://www.kunaicho.go.jp/eindex.html>) and its relevant subjacent web pages:

- 32-A Web page providing information on *gagaku* music at the Japanese imperial court, *pages not numbered*: <http://www.kunaicho.go.jp/e-culture/gagaku.html> (Consulted: 18-11-2009)

### Online Source 33

The web site of Omniglot – Writing Systems & Languages of the World (URL: <http://www.omniglot.com/index.htm>) and its relevant subjacent web pages:

- 33-A Entry for 'Balinese', *pages not numbered*: <http://www.omniglot.com/writing/balinese.htm> (Consulted: 20-01-2010)

33-B Entry for 'Arabic script', *pages not numbered*: <http://www.omniglot.com/writing/arabic.htm>  
(Consulted: 26-02-2010)

#### **Online Source 34**

The web site of Berklee College of Music in Boston, Massachusetts in the USA and its relevant subjacent web pages:

34-A Home page, *pages not numbered*: <http://www.berklee.edu/> (Consulted: 10-02-2010)

34-B Course description for Ear Training 1 (Course number: ET-111) offered by the Ear Training Department, *pages not numbered*: [http://www.berklee.edu/courses/details.php?id=210&department=Ear Training&viewbydept=1&sort=](http://www.berklee.edu/courses/details.php?id=210&department=Ear%20Training&viewbydept=1&sort=) (Consulted: 10-02-2010)

34-C Course description for Ear Training 2 (Course number: ET-112) offered by the Ear Training Department, *pages not numbered*: [http://www.berklee.edu/courses/details.php?id=211&department=Ear Training&viewbydept=1&sort=](http://www.berklee.edu/courses/details.php?id=211&department=Ear%20Training&viewbydept=1&sort=) (Consulted: 10-02-2010)

34-D Course description for Ear Training 3 (Course number: ET-211) offered by the Ear Training Department, *pages not numbered*: [http://www.berklee.edu/courses/details.php?id=212&department=Ear Training&viewbydept=1&sort=](http://www.berklee.edu/courses/details.php?id=212&department=Ear%20Training&viewbydept=1&sort=) (Consulted: 10-02-2010)

34-E Course description for Ear Training 4 (Course number: ET-212) offered by the Ear Training Department, *pages not numbered*: [http://www.berklee.edu/courses/details.php?id=213&department=Ear Training&viewbydept=1&sort=](http://www.berklee.edu/courses/details.php?id=213&department=Ear%20Training&viewbydept=1&sort=) (Consulted: 10-02-2010)

34-F Course description for Solfege 1 [*sic*] (Course number: ET-231) offered by the Ear Training Department, *pages not numbered*: [http://www.berklee.edu/courses/details.php?id=214&department=Ear Training&viewbydept=1&sort=](http://www.berklee.edu/courses/details.php?id=214&department=Ear%20Training&viewbydept=1&sort=) (Consulted: 10-02-2010)

34-G Course description for Solfege 2 [*sic*] (Course number: ET-232) offered by the Ear Training Department, *pages not numbered*: [http://www.berklee.edu/courses/details.php?id=215&department=Ear Training&viewbydept=1&sort=](http://www.berklee.edu/courses/details.php?id=215&department=Ear%20Training&viewbydept=1&sort=) (Consulted: 10-02-2010)

34-H Course description for World Music Ear Training (Course number: ET-321) offered by the Ear Training Department, *pages not numbered*: [http://www.berklee.edu/courses/details.php?id=216&department=Ear Training&viewbydept=1&sort=](http://www.berklee.edu/courses/details.php?id=216&department=Ear%20Training&viewbydept=1&sort=) (Consulted: 10-02-2010)

### Online Source 35

Web site of the Liszt Academy of Music<sup>417</sup> in Budapest, Hungary and its relevant subagent web pages:

35-A Home page, *pages not numbered*: <http://www.liszt.hu/> (Consulted: 30-03-2010)

35-B Web page providing a short history of this institution, *pages not numbered*: [http://www.liszt.hu/about\\_liszt\\_academy/history](http://www.liszt.hu/about_liszt_academy/history) (Consulted: 30-03-2010)

35-C Home page of the Music Pedagogy Department, listing Associate Prof. László Norbert Nemes as head of the Department, *pages not numbered*: [http://www.liszt.hu/study/departments/music\\_pedagogy](http://www.liszt.hu/study/departments/music_pedagogy) (Consulted: 31-03-2010)

35-D Course description of the Master of Arts programme in Kodály Music Pedagogy, *pages not numbered*: [http://www.liszt.hu/study/theory\\_creative\\_arts/kodaly\\_music\\_pedagogy\\_\(ma\)/course\\_description](http://www.liszt.hu/study/theory_creative_arts/kodaly_music_pedagogy_(ma)/course_description) (Consulted: 31-03-2010)

35-E Study Plan of the Preparation Course for Instrumental Participants, *pages not numbered*: [http://www.liszt.hu/study/academic\\_info/non\\_degree\\_courses/preparation\\_course/study\\_plan\\_for\\_instrumental\\_participants](http://www.liszt.hu/study/academic_info/non_degree_courses/preparation_course/study_plan_for_instrumental_participants) (Consulted: 31-03-2010)

35-F Study Plan of the Preparation Course for (a) General Music Studies with Kodály emphasis and (b) Kodály Music Pedagogy, *pages not numbered*: [http://www.liszt.hu/study/academic\\_info/non\\_degree\\_courses/preparation\\_course/study\\_plan\\_general\\_music\\_studies\\_kodaly\\_music\\_pedagogy](http://www.liszt.hu/study/academic_info/non_degree_courses/preparation_course/study_plan_general_music_studies_kodaly_music_pedagogy) (Consulted: 31-03-2010)

35-G Introductory page of the Kodály Pedagogical Institute of Music of the Liszt Academy of Music, providing a brief overview of the Institute and furnishing a link to its home page, *pages not numbered*: [http://www.liszt.hu/kodaly\\_institute](http://www.liszt.hu/kodaly_institute) (Consulted: 31-03-2010)

### (3) Online database searches

It should be noted that, in the interest of greater clarity of referencing, the acronym ODS, followed by the applicable number, is used in the present study to identify individual online database searches in text references.

#### Online Database Search 1

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

---

<sup>417</sup> It should be noted that, although this institution is referred to as an *Academy* in its name, it was granted university status in 1971 (OS 35-B).

Results of an Advanced Search of completed and current research with the search term sol-fa, *pages not numbered*. Number of hits: 0

#### **Online Database Search 2**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term "sol-fa", *pages not numbered*. Number of hits: 0

#### **Online Database Search 3**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term solfa, *pages not numbered*. Number of hits: 4

#### **Online Database Search 4**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term sol fa, *pages not numbered*. Number of hits: 0

#### **Online Database Search 5**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term sol AND fa, *pages not numbered*. Number of hits: 1

#### **Online Database Search 6**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term "sol fa", *pages not numbered*. Number of hits: 0

#### **Online Database Search 7**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term solmisation, *pages not numbered*. Number of hits: 0

#### **Online Database Search 8**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term solmization, *pages not numbered*. Number of hits: 0

#### **Online Database Search 9**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term solmisasie, *pages not numbered*. Number of hits: 0

#### **Online Database Search 10**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term solfège, *pages not numbered*. Number of hits: 0

#### **Online Database Search 11**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term solfege, *pages not numbered*. Number of hits: 0

#### **Online Database Search 12**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term solfeggio, *pages not numbered*. Number of hits: 0

#### **Online Database Search 13**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term sight-singing, *pages not numbered*. Number of hits: 0

#### **Online Database Search 14**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term "sight-singing", *pages not numbered*. Number of hits: 0

#### **Online Database Search 15**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term sight singing, *pages not numbered*. Number of hits: 0

#### **Online Database Search 16**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term sight AND singing, *pages not numbered*. Number of hits: 6

#### **Online Database Search 17**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term "sight singing", *pages not numbered*. Number of hits: 0

#### **Online Database Search 18**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term sightsinging, *pages not numbered*. Number of hits: 0

#### **Online Database Search 19**

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 30-07-2009)

Results of an Advanced Search of completed and current research with the search term bladsang, *pages not numbered*. Number of hits: 0

#### **Online Database Search 20**

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of a search of completed and current research with the search term sol-fa, *pages not numbered*. Number of hits: 4

#### **Online Database Search 21**

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term "sol-fa", *pages not numbered*. Number of hits: 4

### Online Database Search 22

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term solfa, *pages not numbered*. Number of hits: 4

### Online Database Search 23

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term sol fa, *pages not numbered*. Number of hits: 1

### Online Database Search 24

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term sol AND fa, *pages not numbered*. Number of hits: 1

### Online Database Search 25

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term "sol fa", *pages not numbered*. Number of hits: 1

### Online Database Search 26

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term solmisation, *pages not numbered*. Number of hits: 0

### Online Database Search 27

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term solmization, *pages not numbered*. Number of hits: 0

#### **Online Database Search 28**

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced of completed and current research with the search term solmisasie, *pages not numbered*. Number of hits: 0

#### **Online Database Search 29**

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term solfège, *pages not numbered*. Number of hits: 0

#### **Online Database Search 30**

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term solfege, *pages not numbered*. Number of hits: 0

#### **Online Database Search 31**

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term solfeggio, *pages not numbered*. Number of hits: 0

#### **Online Database Search 32**

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term sight-singing, *pages not numbered*. Number of hits: 0

### Online Database Search 33

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term "sight-singing", *pages not numbered*. Number of hits: 0

### Online Database Search 34

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term sight singing, *pages not numbered*. Number of hits: 4

### Online Database Search 35

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 30-07-2009)

Results of an advanced search of completed and current research with the search term sight AND singing, *pages not numbered*. Number of hits: 4

### Online Database Search 36

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 31-07-2009)

Results of an advanced search of completed and current research with the search term "sight singing", *pages not numbered*. Number of hits: 4

### Online Database Search 37

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 31-07-2009)

Results of an advanced search of completed and current research with the search term sightsinging, *pages not numbered*. Number of hits: 0

### Online Database Search 38

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 31-07-2009)

Results of an advanced search of completed and current research with the search term bladsang, *pages not numbered*. Number of hits: 0

#### Online Database Search 39

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 31-07-2009)

Results of an advanced search of completed and current research with the search terms Krige AND Stellenbosch, *pages not numbered*. Number of hits: 15

#### Online Database Search 40

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 31-07-2009)

Results of an advanced search of completed and current research with the search term Potgieter AND Pretoria AND DMus, *pages not numbered*. Number of hits: 7

#### Online Database Search 41

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term sol-fa, *pages not numbered*. Number of hits: 16

#### Online Database Search 42

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term "sol-fa", *pages not numbered*. Number of hits: 16

#### Online Database Search 43

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term solfa, *pages not numbered*. Number of hits: 5

#### Online Database Search 44

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term sol fa, *pages not numbered*. Number of hits: 44

#### Online Database Search 45

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term sol AND fa, *pages not numbered*. Number of hits: 44

#### Online Database Search 46

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term "sol fa", *pages not numbered*. Number of hits: 16

#### Online Database Search 47

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term solmisation, *pages not numbered*. Number of hits: 9

#### Online Database Search 48

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term solmization, *pages not numbered*. Number of hits: 44

#### Online Database Search 49

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term solmisasie, *pages not numbered*. Number of hits: 0

#### Online Database Search 50

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term solfège, *pages not numbered*. Number of hits: 41

#### Online Database Search 51

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term solfege, *pages not numbered*. Number of hits: 41

#### Online Database Search 52

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term solfeccio, *pages not numbered*. Number of hits: 3

### Online Database Search 53

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 19-08-2009 to 21-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term sight-singing, *pages not numbered*. Number of hits: 428

### Online Database Search 54

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 22-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term "sight-singing", *pages not numbered*. Number of hits: 428

### Online Database Search 55

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 23-08-2009 to 24-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term sight singing, *pages not numbered*. Number of hits: 449

### Online Database Search 56

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 27-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term sight AND singing, *pages not numbered*. Number of hits: 451

### Online Database Search 57

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 24-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term "sight singing", *pages not numbered*. Number of hits: 428

### Online Database Search 58

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 23-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term sightsinging, *pages not numbered*. Number of hits: 42

### Online Database Search 59

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 24-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term bladsang, *pages not numbered*. Number of hits: 0

### Online Database Search 60

**Nexus:** <http://stardata.nrf.ac.za/starweb/CCRPD/servlet.starweb> (Consulted: 22-08-2009)

Results of an Advanced Search of completed and current research with the search term New AND Curwen AND Method, *pages not numbered*. Number of hits: 0

### Online Database Search 61

**Sabinet:** <http://blues.sabinet.co.za.ez.sun.ac.za/WebZ/html/t2/advancedsearch.html?sessionid=01-62971-60702649&topic=&active=4&dbchoice=1&dbname=nexus> (Consulted: 22-08-2009)

Results of an advanced search of completed and current research with the search term New AND Curwen AND Method, *pages not numbered*. Number of hits: 0

### Online Database Search 62

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-59707-fyjtifvg-2gtucg:entitypagenum=3:0> (Consulted: 20-08-2009)

Results of an advanced search of theses and dissertations, sorted by date, with the search term New AND Curwen AND Method, *pages not numbered*. Number of hits: 0

### Online Database Search 63

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term oriental AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

### Online Database Search 64

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term eastern AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

### Online Database Search 65

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term Arab AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

### Online Database Search 66

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term (Asia OR Asian) AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

### Online Database Search 67

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term (Middle East OR Middle Eastern) AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

#### **Online Database Search 68**

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term (China OR Chinese) AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

#### **Online Database Search 69**

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term (Korea OR Korean) AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

#### **Online Database Search 70**

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term (Japan OR Japanese) AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

#### **Online Database Search 71**

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term (India OR Indian) AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

#### Online Database Search 72

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term (Indonesia OR Indonesian) AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

#### Online Database Search 73

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term non-western AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

#### Online Database Search 74

**OCLC-WorldCatDissertations:** <http://firstsearch.oclc.org.ez.sun.ac.za/WebZ/FSPage?pagename=advanced:sessionid=fsapp3-46344-g7oixm8p-hku11s:entitypagenum=5:0> (Consulted: 06-04-2010)

Results of an advanced search of theses and dissertations, sorted by date, with the search term non-European AND (solmization OR solmisation), *pages not numbered*. Number of hits: 0

### (4) Correspondents

It should be noted that, in the interest of greater clarity of referencing, the acronym C, followed by the applicable number, is used in the present study to identify individual correspondents in text references.

#### Correspondent 1

Dr László Norbert Nemes, associate professor and head of the Music Pedagogy Department at the Liszt Academy of Music, director of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Academy of Music, and associate conductor of the Hungarian Radio Children's Choir (OS 29-B and OS 35-C):

1-A Reply received on 31-10-2007 to an e-mail sent on 30-10-2007.

### **Correspondent 2**

Dr Jeffrey Brukman, lecturer in Music Theory at the Department of Music and Musicology at RU (OS 6-G):

2-A Telephone conversation conducted on 11-08-2009.

### **Correspondent 3**

Ms Daniela Heunis, lecturer in Flute, Music Education and Aural at the Department of Music and Musicology at RU (OS 6-G and SR 3-A):

3-A Telephone conversation conducted on 11-08-2009.

3-B Telephone conversation conducted on 07-04-2010.

### **Correspondent 4**

Mr Louis Drummond van Rensburg, principal lecturer at the Department of Performing Arts at TUT and lecturer for Ear Training IA & IB (SR 8-A):

4-A Telephone conversation conducted on 11-08-2009.

### **Correspondent 5**

Ms Marian Friedman, Principal Tutor (Senior Lecturer) and coordinator of undergraduate Performance Studies at the Department of Music of the WSOA (OS 19-J):

5-A Telephone conversation conducted on 18-08-2009.

### **Correspondent 6**

Mr M.G. Mapaya, member of staff at the Department of Music at Univen (OS 17-H):

6-A Telephone conversation conducted on 28-08-2009.

## **(5) Survey respondents**

It should be noted that, in the interest of greater clarity of referencing, the acronym SR, followed by the applicable number, is used in the present study to identify individual survey respondents in text references.

### Survey Respondent 1

Prof. Zelda Potgieter, head of the Department of Music at NMMU and, *inter alia*, designer/lecturer of the modules Aural Training 1, 2 & 3<sup>418</sup> (OS 4-K and SR 1-A):

1-A Completed SQ, received via e-mail on 05-06-2009.

1-B Answers to further questions arising from the completed SQ, received via e-mail on 27-07-2009.

1-C Answers to additional further questions arising from the completed SQ, received via e-mail on 19-03-2010.<sup>419</sup>

### Survey Respondent 2

Mrs. Dirkie Nell, lecturer for Aural Training 171 (MUSH171), 271 (MUSH271) & 371 (MUSH371), *inter alia*, at the School of Music at NWU (OS 5-H to 5-I and SR 2-A):<sup>420</sup>

2-A Completed SQ, received via e-mail on 13-08-2009.

### Survey Respondent 3

Ms Daniela Heunis, lecturer in Flute, Music Education and Aural at the Department of Music and Musicology at RU (OS 6-G and SR 3-A):<sup>421</sup>

3-A Completed SQ, received via e-mail on 11-08-2009.

### Survey Respondent 4

The designer of and lecturer for Aural Training 171 & 271 at the Department of Music at SU (SR 4-A):<sup>422</sup>

---

<sup>418</sup> SR 1 specified in the SQ that, although she is not currently teaching all of these modules, she has taught them at various intervals over the past 24 years and continues to be the designer and coordinator of their content.

<sup>419</sup> Among these questions, SR 1 was asked whether she may be identified by name in the present study, whereupon she indicated her consent. It should also be noted that, while this particular set of questions was addressed and answered in Afrikaans, English translations by the present researcher of both the questions and answers are given in the present study for the sake of uniformity. These translations were, however, sent to the SR in question for approval prior to finalisation of the present text.

<sup>420</sup> SR 2 was contacted telephonically on 06-04-2010 and was asked whether she may be identified by name in the present study, whereupon she indicated her consent.

<sup>421</sup> SR 3 was contacted telephonically on 07-04-2010 (C 3-B) and was asked whether she may be identified by name in the present study, whereupon she indicated her consent.

<sup>422</sup> SR 4 was contacted telephonically on 20-05-2010 and was asked whether he/she may be identified by name in the present study, whereupon he/she indicated that he/she would prefer his/her contribution to the present study to be treated as anonymous.

4-A Completed SQ, received in person on 07-06-2010.

4-B Answers to further questions arising from the completed SQ, obtained in person on 07-06-2010 and 08-06-2010.<sup>423</sup>

### Survey Respondent 5

Miss Inge Engelbrecht, lecturer for UNISA Gr. 4 Aural, *inter alia*, in the Music Certificate/BMus Foundation Programmes at the Department of Music at SU (SR 5-A):<sup>424</sup>

5-A Completed SQ, received via e-mail on 07-09-2009.

5-B Answers to further questions arising from the completed SQ, received via e-mail on 05-10-2009.<sup>425</sup>

### Survey Respondent 6

Miss Rosanne Goosen, lecturer for Music Skills 171 & 172, *inter alia*, in the Music Certificate/BMus Foundation Programmes at the Department of Music at SU (SR 6-A):<sup>426</sup>

6-A Completed SQ, received via e-mail on 07-09-2009.

### Survey Respondent 7

The lecturer for Ear Training IIA & IIB at the Department of Performing Arts at TUT (SR 7-A):<sup>427</sup>

7-A Completed SQ, received via e-mail on 11-08-2009.

---

<sup>423</sup> It should be noted that, while these questions were addressed and answered in Afrikaans, English translations by the present researcher of both the questions and answers are given in the present study for the sake of uniformity. These translations were, however, sent to the SR in question for approval prior to finalisation of the present text.

<sup>424</sup> In an e-mail that was sent to SR 5 on 08-04-2010, she was asked whether she may be identified by name in the present study. In the reply, which was received on 09-04-2010, she indicated her consent.

<sup>425</sup> It should be noted that, while these questions were addressed and answered in Afrikaans, English translations by the present researcher of both the questions and answers are given in the present study for the sake of uniformity. These translations were, however, sent to the SR in question for approval prior to finalisation of the present text.

<sup>426</sup> In an e-mail that was sent to SR 6 on 08-04-2010, she was asked whether she may be identified by name in the present study. In the reply, which was received on 08-04-2010, she indicated her consent.

<sup>427</sup> In an e-mail that was sent to SR 7 on 30-03-2010, he/she was asked whether he/she may be identified by name in the present study. Since no response was obtained in this regard, the SR in question's contribution to the present study is treated as anonymous.

### Survey Respondent 8

Mr Louis Drummond van Rensburg, principal lecturer at the Department of Performing Arts at TUT and lecturer for Ear Training IA & IB (SR 8-A):<sup>428</sup>

8-A Completed SQ, received via e-mail on 17-08-2009.

### Survey Respondent 9

The designer of Aural Introductory A & B, and the designer of and lecturer for Aural I & II at the SACM at UCT (SR 9-A):

9-A Completed SQ, received via e-mail on 04-03-2010.<sup>429</sup>

9-B Answers to further questions arising from the completed SQ, obtained telephonically on 30-03-2010.<sup>430</sup>

9-C Interview with the SR in question, conducted in person on 04-06-2010.<sup>431</sup>

### Survey Respondent 10

Mr John Reid Coulter, senior lecturer at the Department of Music at UFS, and designer of and lecturer for Systematic Music Studies 114 & 124<sup>432</sup>, 132 & 142<sup>433</sup>, and 232 & 242<sup>434</sup>, *inter alia* (OS 11-K and SR 10-A):

10-A Completed SQ, received via e-mail on 21-02-2010.

10-B Answers to further questions arising from the completed SQ, obtained telephonically on 09-03-2010.<sup>435</sup>

---

<sup>428</sup> In an e-mail that was sent to SR 8 on 08-07-2010, he was asked whether he may be identified by name in the present study. In the reply, which was received on 02-08-2010, he indicated his consent.

<sup>429</sup> SR 9 specifically indicated in the SQ that he/she wishes his/her contribution to the present study to be treated as anonymous.

<sup>430</sup> It should be noted that, while these questions were addressed and answered in Afrikaans, English translations by the present researcher of both the questions and answers are given in the present study for the sake of uniformity. These translations were, however, sent to the SR in question for approval prior to finalisation of the present text.

<sup>431</sup> It should be noted that, while this interview was conducted in Afrikaans, English translations by the present researcher of the answers obtained are given in the present study for the sake of uniformity. These translations were, however, sent to the SR in question for approval prior to finalisation of the present text.

<sup>432</sup> These 2 modules form part of the old 3-year BMus programme offered by UFS and which is being phased out from 2010 (SR 10-A & 10-B, UFS 2009-B:124 and UFS 2010:122). See Appendix C: (7) (p. 249).

<sup>433</sup> These two 1st-year modules form part of the new 4-year BMus programme that is being phased in at UFS from 2010 (SR 10-A & 10-B and UFS 2010:122 & 125).

<sup>434</sup> These two 2nd-year modules also form part of the new 4-year BMus programme that is being phased in at UFS from 2010, but they will only be active as of 2011 (SR 10-A and UFS 2010:122 & 126).

### **Survey Respondent 11**

Associate Prof. Veronica Franke, designer of and lecturer for Aural Perception I, II & III, *inter alia*, at the School of Music at UKZN (OS 13-I and SR 11-A).<sup>436</sup>

11-A Completed SQ, received via e-mail on 31-03-2010.

### **Survey Respondent 12**

Lecturer for Aural Training 1 (GHO 100) & 2 (GHO 200) at the Department of Music at UP:<sup>437</sup>

12-A Completed SQ, received via e-mail on 08-02-2010.

### **Survey Respondent 13**

Mr Mokale Koapeng, designer of and lecturer for 1st- and 2nd-year<sup>438</sup> Aural Studies, *inter alia*, at the Department of Music at the WSOA at Wits (SR 13-A):<sup>439</sup>

13-A Completed SQ, received via e-mail on 22-04-2010.

---

<sup>435</sup> Among these questions, SR 10 was asked whether he may be identified by name in the present study, whereupon he indicated his consent.

<sup>436</sup> SR 11 was contacted telephonically on 30-03-2010 and was asked whether she may be identified by name in the present study, whereupon she indicated her consent.

<sup>437</sup> SR 12 was contacted telephonically on 30-03-2010 and was asked whether he/she may be identified by name in the present study, whereupon he/she indicated that he/she would prefer his/her contribution to the present study to be treated as anonymous.

<sup>438</sup> SR 13 specified in the completed SQ (SR 13-A) that he is only responsible for the 1st semester of 2nd-year Aural Studies.

<sup>439</sup> In an e-mail that was sent to SR 13 on 25-04-2010, he was asked whether he may be identified by name in the present study. In the reply, which was received on 26-04-2010, he indicated his consent.

## APPENDIX A: OCLC SEARCH RESULTS

The following list is composed of entries identified in the results yielded by advanced searches of theses and dissertations on the OCLC-WorldCatDissertations database with the search terms (1) sol-fa, (3) solfa, (7) solmisation, (8) solmization, (10) solfège, (13) sight-singing, (15) sight singing, (16) sight AND singing and (18) sightsinging (ODS 41, 43, 47-48, 50, 53, 55-56 & 58). In many instances the database listed a given entry more than once in a given set of search results, but, for the sake of clarity, all such entries are listed only once hereunder.

The entries that were identified are listed chronologically in ascending order and alphabetically within a given year according to the authors' surnames. In all cases, thesis/dissertation titles have been rendered exactly as given in search results. For the sake of clarity orthographical variations, including variant American spellings, have not been identified by the addition of [sic] after such instances. The most common variations that were found, are the following: (1) *solfege* or *solfége* instead of *solfège*; (2) *sight singing* or *sightsinging* instead of *sight-singing*; (3) *ear-training* or *eartraining* instead of *ear training*; (4) *Tonic sol-fa* or *tonic sol-fa* instead of *Tonic Sol-fa*; (5) *Zoltan Kodaly* instead of *Zoltán Kodály*; (6) *sight reading* instead of *sight-reading*; (7) *shape-note* instead of *shape note* when used as a noun; and (8) *solfa* instead of *sol-fa*.

Other orthographical aberrations, in particular instances where names and/or surnames have been given incorrectly, are however, identified by the addition of [sic]. In addition, abbreviations for qualifications are generally given as listed in search results, but with the periods removed. The abbreviations *M.A.*, *Ph.D.* and *Ed.D.*, for example, have been changed to *MA*, *PhD* and *EdD*. Importantly, the abbreviation given in the search results for *Magister Musicae* and *Master of Music* is *M.M.*, but this is given as *MMus* hereunder. Lastly, the ODS through which an entry was first identified, is indicated in each case.

The entries that were ultimately identified in the abovementioned search results, were the following:

Appendix A – Entry 1 of 106			
<b>Title:</b>	Zur Geschichte der Solmisation		
<b>Author(s):</b>	Lange, Georg	<b>Year completed:</b>	1899
<b>Institution:</b>	Berlin Universität	<b>Description:</b>	Dissertation
<b>Language:</b>	German	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	-		<b>Source: ODS 47</b>

Appendix A – Entry 2 of 106			
<b>Title:</b>	A comparative study of the materials and methods used in the teaching of Solfege in England, France and America		
<b>Author(s):</b>	Borge, Aagot Marion Katharine	<b>Year completed:</b>	1931
<b>Institution:</b>	University of Wisconsin-Madison	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	19-08-2009
<b>Note(s):</b>	-		<b>Source: ODS 50</b>

Appendix A – Entry 3 of 106			
<b>Title:</b>	Über die Musikerziehung bei Ann [sic] Glover und John Curwen; eine pädagogisch-psychologische Würdigung und Kritik		
<b>Author(s):</b>	Mollowitz, Käte	<b>Year completed:</b>	1933
<b>Institution:</b>	Albertus-Universität zu Königsberg	<b>Description:</b>	Inaugural dissertation
<b>Language:</b>	German	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Tonic sol-fa		<b>Source: ODS 41</b>

Appendix A – Entry 4 of 106			
<b>Title:</b>	Current practices in the teaching of ear training and sight singing in selected colleges, universities and conservatories		
<b>Author(s):</b>	Osling, Julia Wilhelmina	<b>Year completed:</b>	1933
<b>Institution:</b>	Northwestern University	<b>Description:</b>	MS (Education) thesis/dissertation
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Concerns aural training and sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 5 of 106			
<b>Title:</b>	A study of the teaching of sight singing in the state supported teacher training institutions of Ohio		
<b>Author(s):</b>	McEwen, Merrill Clyde	<b>Year completed:</b>	1934
<b>Institution:</b>	Ohio State University	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Teachers – Training of – Ohio Concerns sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 6 of 106			
<b>Title:</b>	The syllable and the non-syllable method of teaching sight singing in the primary grades		
<b>Author(s):</b>	Collins, Blanche Rumbley	<b>Year completed:</b>	1936
<b>Institution:</b>	Colorado State College of Education	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; School music – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 7 of 106			
<b>Title:</b>	Sight-singing yesterday and today (particularly from 1700-1900, in England and the United States)		
<b>Author(s):</b>	Miller, Harold Amadeus	<b>Year completed:</b>	1941
<b>Institution:</b>	University of Rochester	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing – History – 18th century; Sight-singing – History – 19th century		<b>Source: ODS 53</b>

Appendix A – Entry 8 of 106			
<b>Title:</b>	Comparison of fixed and movable solfege in teaching sight singing from staff		
<b>Author(s):</b>	Buchanan, Walter	<b>Year completed:</b>	1946
<b>Institution:</b>	University of Michigan	<b>Description:</b>	Thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Tone-word system; Tonic sol-fa		<b>Source: ODS 41</b>

Appendix A – Entry 9 of 106			
<b>Title:</b>	The status of sight singing in the secondary schools, 1900-1947		
<b>Author(s):</b>	Testa, Walter	<b>Year completed:</b>	1948 [?]
<b>Institution:</b>	University of Southern California	<b>Description:</b>	MS in education thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing		<b>Source: ODS 53</b>

Appendix A – Entry 10 of 106			
<b>Title:</b>	The correlation of basic rudiments of music and written harmony with sightsinging and eartraining as exemplified by annotated examples		
<b>Author(s):</b>	Husbands, Yvonne Natalie	<b>Year completed:</b>	1950
<b>Institution:</b>	Boston University	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Concerns aural training and sight-singing.		<b>Source: ODS 58</b>

Appendix A – Entry 11 of 106			
<b>Title:</b>	A survey of teachers' opinions regarding the problem of teaching sight singing		
<b>Author(s):</b>	Bose, Omar F.	<b>Year completed:</b>	1952
<b>Institution:</b>	Pacific University	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing		<b>Source: ODS 53</b>

Appendix A – Entry 12 of 106			
<b>Title:</b>	Contemporary methods in the teaching of ear training and sight singing; comparative and evaluative study		
<b>Author(s):</b>	Simpson, Katherine Eloise	<b>Year completed:</b>	1957
<b>Institution:</b>	Northwestern University	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Ear training; Sight-singing		<b>Source: ODS 53</b>

Appendix A – Entry 13 of 106			
<b>Title:</b>	An anonymous English sight-singing essay of the seventeenth century		
<b>Author(s):</b>	Gagnepain, Patricia G.	<b>Year completed:</b>	1960
<b>Institution:</b>	Southern Illinois University	<b>Description:</b>	MME thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided, but cursory notes are given
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Music theory – 16th-17th centuries		<b>Source: ODS 53</b>

Appendix A – Entry 14 of 106			
<b>Title:</b>	An experimental study of the use of the tachistoscope in the teaching of melodic sight-singing		
<b>Author(s):</b>	Hammer, Harry	<b>Year completed:</b>	1962
<b>Institution:</b>	University of Colorado	<b>Description:</b>	Thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Solfège		<b>Source: ODS 50</b>

Appendix A – Entry 15 of 106			
<b>Title:</b>	A study of interval problems in sightsinging performance with consideration of the effect of context		
<b>Author(s):</b>	Marquis, James Henry	<b>Year completed:</b>	1963
<b>Institution:</b>	University of Iowa	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solfège; Sight-singing; Musical intervals and scales		<b>Source: ODS 50</b>

Appendix A – Entry 16 of 106			
<b>Title:</b>	Étude de deux manuels de solfège		
<b>Author(s):</b>	Charest, Carmen	<b>Year completed:</b>	1964
<b>Institution:</b>	L'Université de Montréal	<b>Description:</b>	Rapport de recherche du baccalauréat en pédagogie
<b>Language:</b>	French	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	-		<b>Source: ODS 50</b>

Appendix A – Entry 17 of 106			
<b>Title:</b>	An investigation of four major systems of vocal note reading and the development of vocal note reading in the United States		
<b>Author(s):</b>	Snow, Lynn	<b>Year completed:</b>	1964
<b>Institution:</b>	University of New Mexico	<b>Description:</b>	MMus Ed thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Sight-reading (Music)		<b>Source: ODS 53</b>

Appendix A – Entry 18 of 106			
<b>Title:</b>	A history of solmisation and a comparative study of American pitch verbalization methods		
<b>Author(s):</b>	Dean, Jerry Mac	<b>Year completed:</b>	1965
<b>Institution:</b>	University of Texas at Austin	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization		<b>Source: ODS 47</b>

Appendix A – Entry 19 of 106			
<b>Title:</b>	An application of college freshman sight singing methods and materials in the high school choral class		
<b>Author(s):</b>	Misik, William J.	<b>Year completed:</b>	1966
<b>Institution:</b>	Northern Illinois University	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing Relates to sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 20 of 106			
<b>Title:</b>	The development of a computer-assisted music instruction system to teach sight singing and ear training		
<b>Author(s):</b>	Allvin, Raynold Lloyd	<b>Year completed:</b>	1967
<b>Institution:</b>	Stanford University	<b>Description:</b>	DMA project
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Ear training		<b>Source: ODS 53</b>

Appendix A – Entry 21 of 106			
<b>Title:</b>	Solmization as a teaching device in Early American music education		
<b>Author(s):</b>	Hanner, Patsy R.	<b>Year completed:</b>	1967
<b>Institution:</b>	Hardin-Simmons University	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization; Music – Instruction and study; Education - Music		<b>Source: ODS 48</b>

Appendix A – Entry 22 of 106			
<b>Title:</b>	Teaching sight singing and ear training in the fourth and fifth grades at the Lake Road Elementary School		
<b>Author(s):</b>	Williams, Ollie Jewel	<b>Year completed:</b>	1967
<b>Institution:</b>	Texas Southern University	<b>Description:</b>	MEd thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Ear training; Music – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 23 of 106			
<b>Title:</b>	Solmization in nineteenth-century American sight-singing instruction		
<b>Author(s):</b>	Blum, Beula Blanche Eisenstadt	<b>Year completed:</b>	1968
<b>Institution:</b>	University of Michigan	<b>Description:</b>	Thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization; Sight-singing – Instruction and study; Solmisation; Solfège – Étude et enseignement		<b>Source: ODS 47</b>

Appendix A – Entry 24 of 106			
<b>Title:</b>	The development and use of the old English four-note solmization system		
<b>Author(s):</b>	Bridwell, Charles Douglas	<b>Year completed:</b>	1968
<b>Institution:</b>	Southwestern Baptist Theological Seminary	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization; Sight-singing		<b>Source: ODS 48</b>

Appendix A – Entry 25 of 106			
<b>Title:</b>	An experimental study with kindergarten-age children to determine the relative efficiency of numbers of solmization in the development of aural perception and recognition of musical intervals		
<b>Author(s):</b>	Johnson, Laura Powell	<b>Year completed:</b>	1968
<b>Institution:</b>	Chico State College	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: School music; Preschool music; Music – Instruction and study		<b>Source: ODS 48</b>

Appendix A – Entry 26 of 106			
<b>Title:</b>	Solmization syllables in musical theory, 1100 to 1600		
<b>Author(s):</b>	Henderson, Robert Vladimir	<b>Year completed:</b>	1969
<b>Institution:</b>	Columbia University	<b>Description:</b>	Thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization; Solmisation		<b>Source: ODS 47</b>

Appendix A – Entry 27 of 106			
<b>Title:</b>	An experiment study of the use of shape notes in developing sight singing		
<b>Author(s):</b>	O'Brien, James Patrick	<b>Year completed:</b>	1969
<b>Institution:</b>	University of Colorado	<b>Description:</b>	Thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Singing – Instruction and study; Shape note singing; Musical notation; Sight-reading (Music)		<b>Source: ODS 53</b>

Appendix A – Entry 28 of 106			
<b>Title:</b>	Programmed instruction for the development of tonal awareness in a junior college music reading class		
<b>Author(s):</b>	Carlson, Constance Eleanor	<b>Year completed:</b>	1970
<b>Institution:</b>	University of Southern California	<b>Description:</b>	MS project report
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-reading (Music) – Programmed instruction; Sight-singing – Programmed instruction  Concerns sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 29 of 106			
<b>Title:</b>	An experimental study of sight singing of selected groups of college music students		
<b>Author(s):</b>	Danfelt, Lewis Seymour	<b>Year completed:</b>	1970
<b>Institution:</b>	Florida State University	<b>Description:</b>	EdD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing – Instruction and study; Music in universities and colleges; Solfège  Concerns sight-singing in a tertiary context.		<b>Source: ODS 50</b>

Appendix A – Entry 30 of 106			
<b>Title:</b>	The Musical million: a study and analysis of the periodical promoting music reading through shape-notes in North America from 1870 to 1914		
<b>Author(s):</b>	Hall, Paul M.	<b>Year completed:</b>	1970
<b>Institution:</b>	Catholic University of America	<b>Description:</b>	DMA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Singing – Instruction and study; Musical notation – History and criticism; Sight-singing		<b>Source: ODS 53</b>

Appendix A – Entry 31 of 106			
<b>Title:</b>	A historical study of seven character shaped note music notation		
<b>Author(s):</b>	Kaufman, Lee Jack	<b>Year completed:</b>	1970
<b>Institution:</b>	University of Virginia	<b>Description:</b>	EdD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Musical notation; Solmization		<b>Source: ODS 48</b>

Appendix A – Entry 32 of 106			
<b>Title:</b>	Sight reading vocal music: teaching methods and procedures used in South Dakota junior high schools		
<b>Author(s):</b>	Zimmerman, Gary	<b>Year completed:</b>	1970
<b>Institution:</b>	Northern State University	<b>Description:</b>	Graduate paper
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Sight-reading (Music)		<b>Source: ODS 53</b>

Appendix A – Entry 33 of 106			
<b>Title:</b>	Tonic sol-fa: origin and influence: a thesis submitted in partial fulfillment [ <i>sic</i> ] ... for the degree of Master of Music (Music Education)		
<b>Author(s):</b>	Hanson, Merle Jay	<b>Year completed:</b>	1971
<b>Institution:</b>	University of Michigan	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Tonic sol-fa		<b>Source: ODS 41</b>

Appendix A – Entry 34 of 106			
<b>Title:</b>	La solmisation mobile de Jean-Jacques Rousseau à John Curven [ <i>sic</i> ]		
<b>Author(s):</b>	Kleinman, Sidney	<b>Year completed:</b>	1971
<b>Institution:</b>	L'Université Paris-Sorbonne (Paris IV)	<b>Description:</b>	Thesis
<b>Language:</b>	French	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Musique – Solmisation – Histoire		<b>Source: ODS 47</b>

Appendix A – Entry 35 of 106			
<b>Title:</b>	A comparative analysis of four authorities on teaching sight-singing at the junior high school level		
<b>Author(s):</b>	Love, Laverna Mosley	<b>Year completed:</b>	1971
<b>Institution:</b>	Prairie View A & M University	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Singing – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 36 of 106			
<b>Title:</b>	An investigation of the vocal sight-reading ability of college freshmen music majors		
<b>Author(s):</b>	Rodeheaver, Reuben Ellis	<b>Year completed:</b>	1972
<b>Institution:</b>	University of Oklahoma	<b>Description:</b>	DMus Ed thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Musical ability; Sight-reading (Music); Sight-singing; College freshmen  Concerns sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 37 of 106			
<b>Title:</b>	A comparative study of today's methods of teaching sight-singing		
<b>Author(s):</b>	Geis, Howard	<b>Year completed:</b>	1973
<b>Institution:</b>	Midwestern University, Wichita Falls	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Singing – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 38 of 106			
<b>Title:</b>	The Sacred Harp: history considerations of the Wiregrass era		
<b>Author(s):</b>	McClure, Harvie B.	<b>Year completed:</b>	1973
<b>Institution:</b>	William Carey College	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing		<b>Source: ODS 53</b>

Appendix A – Entry 39 of 106			
<b>Title:</b>	Sightsinging constant rhythm pitch phrases: a computer assisted instructional system		
<b>Author(s):</b>	Thompson, Edgar Joseph	<b>Year completed:</b>	1973
<b>Institution:</b>	University of Utah	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing – Programmed instruction; Computer-assisted instruction; Solfège		<b>Source: ODS 50</b>

Appendix A – Entry 40 of 106			
<b>Title:</b>	A History and comparison of selected systems of solmization		
<b>Author(s):</b>	Hammons, Sylvia R.	<b>Year completed:</b>	1974
<b>Institution:</b>	Kansas State College of Pittsburg	<b>Description:</b>	MS thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization		<b>Source: ODS 48</b>

Appendix A – Entry 41 of 106			
<b>Title:</b>	The relative effectiveness of three systems of sight singing in developing melodic sight singing ability at the sixth-grade level		
<b>Author(s):</b>	Horton, Johnathan David	<b>Year completed:</b>	1974
<b>Institution:</b>	George Peabody College for Teachers	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-reading (Music); Music – instruction and study; Oreille – Éducation; Solfège – Étude et enseignement (Primaire); Sight-singing		<b>Source: ODS 50</b>

Appendix A – Entry 42 of 106			
<b>Title:</b>	A study of the effect of hand signs in the development of sight singing skills		
<b>Author(s):</b>	Autry, Mollie Rose	<b>Year completed:</b>	1975
<b>Institution:</b>	University of Texas at Austin	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solfège; Oreille – Éducation; Sight-singing; Gesture; Auditory perception		<b>Source: ODS 50</b>

Appendix A – Entry 43 of 106			
<b>Title:</b>	Pitch recognition in short melodies		
<b>Author(s):</b>	Long, Peggy A.	<b>Year completed:</b>	1975
<b>Institution:</b>	Florida State University	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Musical pitch; Memory; Musique – Mémorisation; Solfège		<b>Source: ODS 50</b>

Appendix A – Entry 44 of 106			
<b>Title:</b>	A study in reading music with shape notes: a thesis submitted in partial fulfillment [sic] ... for the degree of Master of Music (Music Education) ...		
<b>Author(s):</b>	Wolff, Karen Lias	<b>Year completed:</b>	1976
<b>Institution:</b>	University of Michigan	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Shape-note singing; Shape-note singing – Michigan – Ann Arbor – Case studies; Sight-singing – Case studies		<b>Source: ODS 53</b>

Appendix A – Entry 45 of 106			
<b>Title:</b>	A comparison of tonic orientation versus isolated interval approach to teaching pitch relations		
<b>Author(s):</b>	Johnson, Marjorie S.	<b>Year completed:</b>	1977
<b>Institution:</b>	Catholic University of America	<b>Description:</b>	PhD (Music) thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Musical intervals and scales; Sight-singing; Ear training		<b>Source: ODS 53</b>

Appendix A – Entry 46 of 106			
<b>Title:</b>	Peer grouping as a factor in the teaching of sight singing to seventh grade vocal music students using Hungarian music methods and materials [pt.1]; Lecture demonstration: achieving sight singing literacy in junior high school choral groups [pt.2]		
<b>Author(s):</b>	Zimmer, Elinor Jean Christman	<b>Year completed:</b>	1977
<b>Institution:</b>	University of Washington	<b>Description:</b>	DMA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing – Instruction and study; Choral singing – Instruction and study; School music – Instruction and study; Sight-reading (Music) – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 47 of 106			
<b>Title:</b>	Current attitudes and trends in the teaching of sight singing in higher education		
<b>Author(s):</b>	Collins, Irma Helen Hopkins	<b>Year completed:</b>	1979
<b>Institution:</b>	Temple University	<b>Description:</b>	DMA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Sight-reading (Music); Music – Instruction and study  Concerns sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 48 of 106			
<b>Title:</b>	A sight-singing and ear-training program for younger children based on the principles of music education used by Zoltán Kodály		
<b>Author(s):</b>	Morales, Rebecca	<b>Year completed:</b>	1979
<b>Institution:</b>	Southwestern Baptist Theological Seminary	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Ear training; Music – Instruction and study – Juvenile		<b>Source: ODS 53</b>

Appendix A – Entry 49 of 106			
<b>Title:</b>	The development and trial of a college course in music literacy based upon the Kodály method		
<b>Author(s):</b>	Steckman, Harry Martin	<b>Year completed:</b>	1979
<b>Institution:</b>	University of Illinois at Urbana-Champaign	<b>Description:</b>	EdD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solfège – Étude et enseignement (Supérieur); Partitions – Lecture et déchiffage – Étude et enseignement (Supérieur); Dictée musicale – Étude et enseignement (Supérieur)  Concerns sight-singing in a tertiary context.		<b>Source: ODS 50</b>

Appendix A – Entry 50 of 106			
<b>Title:</b>	Solmisation og håndtegn: træk af udviklingen fra midten af 1800-tallet med særlig henblik på en belysning af anvendelse i nutidig elementær dansk musikundervisning		
<b>Author(s):</b>	Thykjær, Kirsten	<b>Year completed:</b>	1979
<b>Institution:</b>	Danmarks Lærerhøjskole	<b>Description:</b>	Kandidatopgave
<b>Language:</b>	Danish	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	-		<b>Source: ODS 47</b>

Appendix A – Entry 51 of 106			
<b>Title:</b>	A cognitive approach to the teaching of aural skills viewed as applied music theory		
<b>Author(s):</b>	Brink, Emily Ruth	<b>Year completed:</b>	1980, ©1979
<b>Institution:</b>	Northwestern University	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	Music Library, UCT	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Ear training; Sight-singing; Music in universities and colleges; Music theory; Music – Instruction and study  Concerns aural training and sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 52 of 106			
<b>Title:</b>	The effect of perceived tonality on the sight-singing performance of tonal and non-tonal isorhythmic melodies		
<b>Author(s):</b>	Robinson, Barbara Sharon	<b>Year completed:</b>	1981
<b>Institution:</b>	Stephen F. Austin State University	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Music – Psychology; Tonality		<b>Source: ODS 53</b>

Appendix A – Entry 53 of 106			
<b>Title:</b>	Syllabus and study materials for sight-singing ear-training sequence: MUSC 117, 118, 217 and 218		
<b>Author(s):</b>	Grier, Jon Jeffrey	<b>Year completed:</b>	1982
<b>Institution:</b>	University of South Carolina	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Music – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 54 of 106			
<b>Title:</b>	Corrélations entre le solfège, la dictée mélodique, et la détection d'erreurs		
<b>Author(s):</b>	Simard, Gilles	<b>Year completed:</b>	1982
<b>Institution:</b>	University of Illinois at Urbana-Champaign	<b>Description:</b>	EdD thesis
<b>Language:</b>	French	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solfège; Dictée musicale; Oreille – Éducation		<b>Source: ODS 50</b>

Appendix A – Entry 55 of 106			
<b>Title:</b>	The use of an aural, visual and tactile tool in individualized instruction to aid vocal responses to pitch staff notation in children		
<b>Author(s):</b>	Lange, Kaethe Marie	<b>Year completed:</b>	1983
<b>Institution:</b>	Simon Fraser University	<b>Description:</b>	MA Ed research project
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-reading (Music); Sight-singing; Ear training		<b>Source: ODS 53</b>

Appendix A – Entry 56 of 106			
<b>Title:</b>	An exploratory study of first year music theory, ear training/sight singing, and piano class; an interrelated approach		
<b>Author(s):</b>	Bogard, Donna Mosbaugh	<b>Year completed:</b>	1983
<b>Institution:</b>	University of Colorado	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Music – Instruction and study; Music theory; Music theory – Instruction and study; Ear training; Sight-singing; Piano – Instruction and study  Concerns aural training and sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 57 of 106			
<b>Title:</b>	The three-fold [ <i>sic</i> ] legacy of Emile [ <i>sic</i> ] Jaques-Dalcroze		
<b>Author(s):</b>	Lawler, Jull Ann	<b>Year completed:</b>	1984
<b>Institution:</b>	College of St. Rose	<b>Description:</b>	MS thesis
<b>Language:</b>	English	<b>Abstract:</b>	Provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Music – Instruction and study; Ear training; Improvisation (Music) Examines 3 aspects of Jaques-Dalcroze's work, namely: (1) eurhythmics; (2) solfège; and (3) improvisation.		<b>Source: ODS 50</b>

Appendix A – Entry 58 of 106			
<b>Title:</b>	The older beginning student a first year sight-singing and music reading curriculum based on the stages of learning proposed by Lois Choksy in The Kodly [ <i>sic</i> ] context		
<b>Author(s):</b>	St. Dennis, Inez Alberta	<b>Year completed:</b>	1984
<b>Institution:</b>	University of Victoria	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	-		<b>Source: ODS 53</b>

Appendix A – Entry 59 of 106			
<b>Title:</b>	The Effectiveness of tonic sol-fa in developing aural acuity		
<b>Author(s):</b>	Brown, Ronald James	<b>Year completed:</b>	1985
<b>Institution:</b>	University of Calgary	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Tonic sol-fa; School music – Instruction and study		<b>Source: ODS 41</b>

Appendix A – Entry 60 of 106			
<b>Title:</b>	An analysis of American college level sight singing materials published since 1960		
<b>Author(s):</b>	Hutchcroft, John C.	<b>Year completed:</b>	1985
<b>Institution:</b>	Florida State University	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing Concerns sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 61 of 106			
<b>Title:</b>	Analysis of the music curriculum of Sacred harp: (American tune-book, 1971 edition) and its continuing traditions		
<b>Author(s):</b>	Kelton, Mai Hogan	<b>Year completed:</b>	1985
<b>Institution:</b>	University of Alabama	<b>Description:</b>	EdD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization		<b>Source: ODS 48</b>

Appendix A – Entry 62 of 106			
<b>Title:</b>	A study of the effectiveness of partial synthesis as a readiness for tonal music reading		
<b>Author(s):</b>	Belmondo, Daniel J.	<b>Year completed:</b>	1986
<b>Institution:</b>	Temple University	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Lecture à vue – Étude et enseignement (Secondaire); Solfège – Étude et enseignement (Secondaire)		<b>Source: ODS 50</b>

Appendix A – Entry 63 of 106			
<b>Title:</b>	Teaching melodic-error detection utilizing exercises developed from observed sightsinging errors made by sophomore-level music students		
<b>Author(s):</b>	Thibodeau, Michael J.	<b>Year completed:</b>	1986
<b>Institution:</b>	University of Alaska, Fairbanks	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Instruction and study; Ear training – Instruction and study  Concerns sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 64 of 106			
<b>Title:</b>	A methodology for teaching ear training, sight singing and harmony at the college level based on the concept of Zoltán Kodály		
<b>Author(s):</b>	Houlahan, Micheal [ <i>sic</i> ] B.	<b>Year completed:</b>	1988
<b>Institution:</b>	Catholic University of America	<b>Description:</b>	PhD (Musicology) thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Ear training; Sight-singing; Harmony; Music – Instruction and study  Concerns aural training and sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 65 of 106			
<b>Title:</b>	Tonic Sol-fa: its role in nineteenth-century music literacy in the United Kingdom		
<b>Author(s):</b>	Allen, Elizabeth Leonette	<b>Year completed:</b>	1989
<b>Institution:</b>	University of Alabama	<b>Description:</b>	EdD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Tonic sol-fa; Music – Instruction and study – Great Britain		<b>Source: ODS 41</b>

Appendix A – Entry 66 of 106			
<b>Title:</b>	Shape-notes as a mnemonic aid to the instruction of sight-singing in a program of holistic music education		
<b>Author(s):</b>	Lewicke, Anna M.	<b>Year completed:</b>	1989
<b>Institution:</b>	University of Massachusetts	<b>Description:</b>	MS thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Music – United States – 18th century – History and criticism; Music – Instruction and study – United States – 18th century; Music – United States – 19th century – History and criticism; Music – Instruction and study – United States – 19th century; Sight-singing – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 67 of 106			
<b>Title:</b>	An integrated approach to ear-training and sight-singing		
<b>Author(s):</b>	Lowe, Wesley Hoyle	<b>Year completed:</b>	1989
<b>Institution:</b>	University of South Carolina	<b>Description:</b>	DMA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Music – Instruction and study; Sight-reading (Music); Ear training		<b>Source: ODS 53</b>

Appendix A – Entry 68 of 106			
<b>Title:</b>	The effectiveness of Pitch Master compared to traditional classroom methods in teaching sightsinging to college music students		
<b>Author(s):</b>	Goodwin, Mark A.	<b>Year completed:</b>	1990
<b>Institution:</b>	University of South Florida	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Sigh-singing – Instruction and study; Music – Programmed instruction; Computer-assisted instruction; Music in universities and colleges  Concerns sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 69 of 106			
<b>Title:</b>	A Kodaly-orientated sequential approach to melodic and rhythmic sight-reading for the heterogeneous high school choir		
<b>Author(s):</b>	Hanson, Deborah Lee	<b>Year completed:</b>	1990
<b>Institution:</b>	Silver Lake College, Manitowoc	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Choral singing; Sight-reading (Music)		<b>Source: ODS 55</b>

Appendix A – Entry 70 of 106			
<b>Title:</b>	An annotated bibliography of selected research published between 1974 and 1988 pertaining to the teaching of aural perception		
<b>Author(s):</b>	ShIPLEY, Susan M.	<b>Year completed:</b>	1990
<b>Institution:</b>	James Madison University	<b>Description:</b>	MMus thesis/dissertation
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Ear training – Bibliography; Sight-singing – Bibliography; Music theory – Bibliography; Music – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 71 of 106			
<b>Title:</b>	The aural skills development program in music departments of two post-secondary institutions in Taiwan: status and recommendations		
<b>Author(s):</b>	Yao, Shey-Tzer	<b>Year completed:</b>	1990
<b>Institution:</b>	Ball State University	<b>Description:</b>	DA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Ear training; Sight-singing; Music – Instruction and study – Taiwan; Music – Taiwan – Instruction and study (Higher)  Concerns aural training and sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 72 of 106			
<b>Title:</b>	A survey and some speculations on sightsinging and eartraining		
<b>Author(s):</b>	Wei, Hong	<b>Year completed:</b>	1990
<b>Institution:</b>	Kansas State University	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Concerns aural training and sight-singing.		<b>Source: ODS 58</b>

Appendix A – Entry 73 of 106			
<b>Title:</b>	A methodology for developing basic harmonic hearing		
<b>Author(s):</b>	Bolkovac, Edward Anthony	<b>Year completed:</b>	1991
<b>Institution:</b>	Stanford University	<b>Description:</b>	DMA term project
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Harmony – Instruction and study; Sight-singing; Musical dictation		<b>Source: ODS 53</b>

Appendix A – Entry 74 of 106			
<b>Title:</b>	A survey of sight singing methods utilized in high school vocal music programs; a thesis		
<b>Author(s):</b>	Cotter, Mark S.	<b>Year completed:</b>	1991
<b>Institution:</b>	Southeast Missouri State University	<b>Description:</b>	Master's thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	-		<b>Source: ODS 53</b>

Appendix A – Entry 75 of 106			
<b>Title:</b>	The effect of the use of a computer assisted drill program on the aural skill development of students in beginning solfege (interval identification and sight singing)		
<b>Author(s):</b>	Ozeas, Natalie L.	<b>Year completed:</b>	1991
<b>Institution:</b>	University of Pittsburgh	<b>Description:</b>	EdD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Ear training; Music – Computer-assisted instruction		<b>Source: ODS 50</b>

Appendix A – Entry 76 of 106			
<b>Title:</b>	The advantages of proficient sight-singing: techniques, methods, and grading schemes for optimal student proficiency		
<b>Author(s):</b>	Broomfield, Angela Dee	<b>Year completed:</b>	1993
<b>Institution:</b>	University of Arkansas, Fayetteville	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 77 of 106			
<b>Title:</b>	A study to compare and contrast the work of Zoltan Kodály and Edwin Gordon		
<b>Author(s):</b>	Bushey, Cynthia L.	<b>Year completed:</b>	1994
<b>Institution:</b>	Southern Illinois University at Edwardsville	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing – Study and teaching – Methodology; Music – Instruction and study – Methodology		<b>Source: ODS 53</b>

Appendix A – Entry 78 of 106			
<b>Title:</b>	Nikolaus Gengenbach's Musica nova: Neue Singekunst a translation, critical edition, and commentary		
<b>Author(s):</b>	Gengenbach, Nikolaus / Scott, Allen	<b>Year completed:</b>	1995
<b>Institution:</b>	Florida State University	<b>Description:</b>	PhD thesis
<b>Language:</b>	German and English	<b>Abstract:</b>	Not provided, but cursory notes are given
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization Contains discussions of 2 solmisation methods, namely: (1) bobisation; and (2) bebisation.		<b>Source: ODS 48</b>

Appendix A – Entry 79 of 106			
<b>Title:</b>	Solfege: its origins, practice and application to piano teaching		
<b>Author(s):</b>	Low, Li Lian	<b>Year completed:</b>	1995
<b>Institution:</b>	Southern Illinois University at Carbondale	<b>Description:</b>	MMus research paper
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	-		<b>Source: ODS 50</b>

Appendix A – Entry 80 of 106			
<b>Title:</b>	Masters' projects, summer session 1996. Vol II.		
<b>Author(s):</b>	VanderCook College of Music	<b>Year completed:</b>	1996
<b>Institution:</b>	VanderCook College of Music	<b>Description:</b>	MMus Ed theses
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization Contains a section/chapter called <i>Historical origins of solmization</i> by Lisa L. Gawlik.		<b>Source: ODS 48</b>

Appendix A – Entry 81 of 106			
<b>Title:</b>	Masters' projects, summer session 1996. Vol III.		
<b>Author(s):</b>	VanderCook College of Music	<b>Year completed:</b>	1996
<b>Institution:</b>	VanderCook College of Music	<b>Description:</b>	MMus Ed theses
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization Contains a section/chapter called <i>Shape-notes in American music</i> by Mary Trent.		<b>Source: ODS 48</b>

Appendix A – Entry 82 of 106			
<b>Title:</b>	Supplemental teaching handbook for freshman sight-singing/ear-training classes		
<b>Author(s):</b>	White, Kevin C.	<b>Year completed:</b>	1996
<b>Institution:</b>	University of South Carolina	<b>Description:</b>	DMA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Concerns aural training and sight-singing in a tertiary context.		<b>Source: ODS 53</b>

Appendix A – Entry 83 of 106			
<b>Title:</b>	Step singing: a Kodály approach to diatonic sight singing		
<b>Author(s):</b>	Roberts, Emma Perry	<b>Year completed:</b>	1997
<b>Institution:</b>	Silver Lake College, Manitowoc	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 84 of 106			
<b>Title:</b>	A case for relative solmization within the Kodály context and its application in secondary school education		
<b>Author(s):</b>	Sumner, Mark Derrik	<b>Year completed:</b>	1997
<b>Institution:</b>	University of Southern California	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Solmization; School music – Instruction and study		<b>Source: ODS 48</b>

Appendix A – Entry 85 of 106			
<b>Title:</b>	The influence of experience in the Kodaly-based intonation and rhythmic techniques on the sight singing abilities of adolescent students		
<b>Author(s):</b>	Ahurst, Prue	<b>Year completed:</b>	1998
<b>Institution:</b>	University of Western Australia	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: School music – Instruction and study; Choral singing – Instruction and study; Sight-singing		<b>Source: ODS 53</b>

Appendix A – Entry 86 of 106			
<b>Title:</b>	Solfa: a critique of its history and analytical use		
<b>Author(s):</b>	Chiel, Danielle	<b>Year completed:</b>	1999
<b>Institution:</b>	University of Queensland	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Tonic sol-fa; Musical notation		<b>Source: ODS 41</b>

Appendix A – Entry 87 of 106			
<b>Title:</b>	A comparison of the two sight singing systems: “movable do” and “fixed do”		
<b>Author(s):</b>	Sykes, Asha	<b>Year completed:</b>	2000
<b>Institution:</b>	Griffith University	<b>Description:</b>	BMus Hons thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	-		<b>Source: ODS 53</b>

Appendix A – Entry 88 of 106			
<b>Title:</b>	Effects of fixed and movable sightsinging systems on undergraduate music students’ ability to perform diatonic, modulatory, chromatic, and atonal melodic passages		
<b>Author(s):</b>	Brown, Kyle Daniel	<b>Year completed:</b>	2001
<b>Institution:</b>	University of Oregon	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Only available for sale

<b>Note(s):</b>	Descriptor: Sight-singing	<b>Source: ODS 53</b>
	The study investigated how training in fixed- or movable sight-singing systems affect the ability of undergraduate university students, predominantly music majors, to sight-sing non-rhythmic passages, each consisting of a sequences of 20 notes. These passages covered various compositional styles and fell into 4 categories, namely: (1) diatonic; (2) modulatory; (3) chromatic; and (4) atonal. Each category further contained 3 levels of complexity.	
	The main aim of the study was to identify the most effective sight-singing system for university music students. In this regard it was found that students trained in movable systems attained significantly higher scores for pitch accuracy on the simple complexity level of the chromatic category. Students trained in fixed systems, on the other hand, scored significantly higher on the difficult complexity level of the atonal category.	
	The study further examines a number of other factors that influence sight-singing ability and finally makes recommendations regarding further research in this field.	
	As such, this study is thus clearly concerned with sight-singing in a tertiary context.	

Appendix A – Entry 89 of 106			
<b>Title:</b>	Sight-singing pedagogy: analysis of practice and comparison of systems as described in related literature		
<b>Author(s):</b>	Casarow, Pattye Johnson	<b>Year completed:</b>	2002
<b>Institution:</b>	Arizona State University	<b>Description:</b>	DMA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing – Instruction and study; Music – Instruction and study		<b>Source: ODS 53</b>

Appendix A – Entry 90 of 106			
<b>Title:</b>	The effects of Internet guided practice with aural modeling on the sight-singing accuracy of elementary education majors		
<b>Author(s):</b>	Hall, Jessica L.	<b>Year completed:</b>	2002
<b>Institution:</b>	Louisiana State University	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided in the entry
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	21-08-2009
<b>Note(s):</b>	Although the main aim of the study was to determine the effectiveness of aural modelling in guided practice, administered via the Internet, on the sight-singing ability of elementary education majors, it offered participants training in the Kodály Method and presented exercises that employ solmisation syllables based on this method (p. 17-19 & 38). Solmisation skills were also included in the tests conducted during and at the end of the study (p. 20-23).		<b>Source: ODS 53</b>
	As such it concerns sight-singing and solmisation in a tertiary context.		

Appendix A – Entry 91 of 106			
<b>Title:</b>	John Curwen and the impact of Tonic Sol-fa on the choral movement in England		
<b>Author(s):</b>	Kaufman, Sarah Eve	<b>Year completed:</b>	2002
<b>Institution:</b>	University of Leeds	<b>Description:</b>	MPhil thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	-		<b>Source: ODS 41</b>

Appendix A – Entry 92 of 106			
<b>Title:</b>	Sight singing course texts printed in the United States from 1983 to 2001: a comparative survey		
<b>Author(s):</b>	Smith, Kimberly	<b>Year completed:</b>	2002
<b>Institution:</b>	University of Florida	<b>Description:</b>	MMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing – Textbooks – Evaluation		<b>Source: ODS 53</b>

Appendix A – Entry 93 of 106			
<b>Title:</b>	Reading music and written text: the process of sight-singing		
<b>Author(s):</b>	Knox, Marjorie	<b>Year completed:</b>	2003
<b>Institution:</b>	University of Arizona	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Lecture à vue; Solfège; Analyse des fautes (Lecture); Sight-singing		<b>Source: ODS 50</b>

Appendix A – Entry 94 of 106			
<b>Title:</b>	A survey of sight-singing instructional practices in Florida middle school choral programs		
<b>Author(s):</b>	Kuehne, Jane Marie	<b>Year completed:</b>	2003
<b>Institution:</b>	Florida State University	<b>Description:</b>	PhD dissertation
<b>Language:</b>	English	<b>Abstract:</b>	Provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	19-08-2009

<b>Note(s):</b>	<p>Descriptor: Sight-singing – Instruction and study; Sight-singing – Instruction and study – Florida; Choral singing – Instruction and study – Florida; Sight-reading (Music) – Instruction and study – Florida; Choral music – Instruction and study</p> <p>The study investigated the status of and instructional practices prevalent in sight-singing instruction in middle school choral programmes in Florida, taking into account factors such as the size, location and at-risk status of the schools in question. Among other things, the study affirmed that sight-singing is predominantly regarded as valuable and that it is taught on a consistent basis. It was also determined that the teaching techniques that are employed are for the most part in accord with Kodály methodology, thus making it relevant to the present study.</p>	<b>Source: ODS 50</b>
-----------------	--	-----------------------

Appendix A – Entry 95 of 106			
<b>Title:</b>	South African unit standards for sight-singing, realised in a multi-media package		
<b>Author(s):</b>	Potgieter, Paul Stephanus	<b>Year completed:</b>	2003
<b>Institution:</b>	University of Pretoria	<b>Description:</b>	DMus thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided in the entry
<b>Libraries in SA where available:</b>	Music Library, UP	<b>Downloaded:</b>	21-08-2009
<b>Note(s):</b>	<p>Descriptor: Sight-singing – Standards – South Africa</p> <p>Although the study was primarily concerned with designing a multiple-media study package for sight-singing and the realisation of national sight-singing standards thereby (p. ii), sight-singing and the process of sight-singing are discussed in detail (p. 2-1 to 2-32) and mention is made of the use of the Tonic Sol-fa system as an aid in this regard (p. 1-19, 1-23 to 1-24 &amp; 2-14 to 2-15). Moreover, as part of the study, 7 different existing sight-singing programmes were evaluated according to specified criteria with the aim of helping teachers and students to make informed decisions regarding the sight-singing method or methods to use (p. ii, 1-26 &amp; 5-1 to 5-37). In each case, it is noted whether a given programme makes use of the Tonic Sol-fa system as a learning aid. Lastly, the use of movable-doh solmisation in the form of the Tonic Sol-fa system is recommended (p. 2-14) and it is incorporated in the multiple-media package (p. 6-6 to 6-7, 6-24 to 6-25 and Appendix A &amp; B).</p>		<b>Source: ODS 53</b>

Appendix A – Entry 96 of 106			
<b>Title:</b>	The Chev notation and its implementation in common sight-singing teaching methods		
<b>Author(s):</b>	Santoso, Angeline	<b>Year completed:</b>	2004
<b>Institution:</b>	University of Oregon	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Musical notation; Sight-singing		<b>Source: ODS 53</b>

Appendix A – Entry 97 of 106			
<b>Title:</b>	The Kodály method and its sources a study of Zoltán Kodály's indebtedness to earlier teaching methods		
<b>Author(s):</b>	Townsend, Jodie	<b>Year completed:</b>	2004
<b>Institution:</b>	Australian Catholic University	<b>Description:</b>	BMus Hons thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing; Music – Instruction and study – Hungary; Music – Hungary – History		<b>Source: ODS 53</b>

Appendix A – Entry 98 of 106			
<b>Title:</b>	Inscribing medieval pedagogy: <i>Musica ficta</i> in its texts		
<b>Author(s):</b>	André, Clóvis Afonso de	<b>Year completed:</b>	2005
<b>Institution:</b>	State University of New York at Buffalo	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	19-08-2009
<b>Note(s):</b>	Includes a detailed exposition of solmisation as understood in the Middle Ages and Renaissance.		<b>Source: ODS 48</b>

Appendix A – Entry 99 of 106			
<b>Title:</b>	The effect of a program of portable electronic piano keyboard experience on the acquisition of sight-singing skill in the novice high school chorus		
<b>Author(s):</b>	Parks, Judith Kay Elseroad	<b>Year completed:</b>	2005
<b>Institution:</b>	University of Maryland, College Park	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided in the entry
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	21-08-2009
<b>Note(s):</b>	The main aim of the study was to determine whether the inclusion of portable electronic piano keyboard experience in a method of aural and visual vocal training would be more effective in helping novice high school choir students to acquire sight-singing skills. The 2 groups of students that participated in the study both received aural and visual vocal training, but only 1 group was exposed to keyboard experience. The aural training in both groups, however, entailed techniques based on the Kodály Method, which included the use of solmisation syllables adapted from the Tonic Sol-fa system (p. 10-12, 117-120, 141-146 & 155-172). The Kodály Method (p. 13-26) and Gordon's Music Learning Theory (p. 26-38), providing a basis for a comparison of these systems (p. 38-41). The underlying constructs of sight-singing (p. 41-44) and the question of context in melodic perception (p. 44-50) are also discussed.		<b>Source: ODS 53</b>

Appendix A – Entry 100 of 106			
<b>Title:</b>	Book two of Pietro Aaron's Libri tres de institutione harmonica: a translation and commentary		
<b>Author(s):</b>	Aaron, Pietro / Bester, Matthew Joseph	<b>Year completed:</b>	2006
<b>Institution:</b>	Ohio State University	<b>Description:</b>	MA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	The treatise was originally published in 1516 and contains observations regarding the application of solmisation in polyphony.		<b>Source: ODS 48</b>

Appendix A – Entry 101 of 106			
<b>Title:</b>	An investigation of the use of the keyboard and moveable do solfège in American high school choral instruction		
<b>Author(s):</b>	Voth, Ellen Gilson	<b>Year completed:</b>	2006
<b>Institution:</b>	University of Hartford	<b>Description:</b>	DMA thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Sight-singing – Instruction and study; Choral singing – Instruction and study		<b>Source: ODS 50</b>

Appendix A – Entry 102 of 106			
<b>Title:</b>	Effects of pentatonic versus diatonic training on elementary education majors' sightsinging accuracy		
<b>Author(s):</b>	Floyd, Eva Gail	<b>Year completed:</b>	2007
<b>Institution:</b>	University of Kentucky	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Concerns sight-singing in a tertiary context.		<b>Source: ODS 58</b>

Appendix A – Entry 103 of 106			
<b>Title:</b>	A comparison of the Kodály methodology and Feierabend's 'Conversational Solfege'		
<b>Author(s):</b>	Peek, Aimee Noelle	<b>Year completed:</b>	2007
<b>Institution:</b>	Columbus State University	<b>Description:</b>	MMus in Music Education thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available
<b>Note(s):</b>	Descriptor: Music – Instruction and study – United States; School music – Instruction and study		<b>Source: ODS 50</b>

Appendix A – Entry 104 of 106			
<b>Title:</b>	Process and product: The sight-singing backgrounds and behaviors of first-year undergraduate students		
<b>Author(s):</b>	Furby, Victoria J.	<b>Year completed:</b>	2008
<b>Institution:</b>	Ohio State University	<b>Description:</b>	PhD thesis
<b>Language:</b>	English	<b>Abstract:</b>	Provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	21-08-2009
<b>Note(s):</b>	<p>Descriptor: Sight-singing – Ability testing; Sight-reading (Music) – Ability testing; Vocal music – Instruction and study</p> <p>Although the testing conducted for the study was primarily focused on first-year undergraduate students who had auditioned for a choral ensemble at an unnamed Midwestern university, it still concerns sight-singing in a tertiary context. The study was aimed at identifying predictors for sight-singing ability, looking in particular at previous participation in choral/instrumental ensembles and previous sight-singing instruction/training. Furthermore, the history of sight-singing instruction and practice in Europe and the USA is discussed (p. 9-17), and various sight-singing systems – including movable-doh solmisation – are considered and compared (p. 21-31).</p>		<b>Source: ODS 53</b>

Appendix A – Entry 105 of 106			
<b>Title:</b>	Sight-singing instruction in the undergraduate choral ensembles of colleges and universities in the southern division of the American choral directors association: teacher preparation, pedagogical practices and assessed results		
<b>Author(s):</b>	Myers, Gerald C.	<b>Year completed:</b>	2008
<b>Institution:</b>	University of North Carolina at Greensboro	<b>Description:</b>	DMA dissertation
<b>Language:</b>	English	<b>Abstract:</b>	Provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	27-08-2009
<b>Note(s):</b>	<p>Descriptor: Sight-singing; Sight-singing – Instruction and study; Coral singing – Instruction and study; Choral music – Instruction and study; Music teachers - Attitudes</p> <p>Although the study focused on the preparation, pedagogical practices and assessed results of choral directors in the specified region, it still concerns sight-singing in a tertiary context. Solmisation is also mentioned in a number of instances (p. 8-9, 17-19, 21, 44-45 &amp; 53).</p>		<b>Source: ODS 56</b>

Appendix A – Entry 106 of 106			
<b>Title:</b>	Student perceptions of the efficacy of the sight singing and aural skills components in a revised musicianship curriculum at Westminster Choir College of Rider University: two case studies		
<b>Author(s):</b>	Scheer, Barrie H.	<b>Year completed:</b>	2008
<b>Institution:</b>	Westminster Choir College, Rider University	<b>Description:</b>	MME thesis
<b>Language:</b>	English	<b>Abstract:</b>	Not provided
<b>Libraries in SA where available:</b>	None listed	<b>Downloaded:</b>	Not available

<b>Note(s):</b>	Descriptor: Conservatories of music – Curricula; Curriculum change; Sight-singing; Music theory; Ear training Concerns aural training and sight-singing in a tertiary context.	<b>Source: ODS 53</b>
-----------------	---	-----------------------

## **APPENDIX B: SURVEY QUESTIONNAIRE**

**Survey done as part of research for the Degree of Magister Musicae**

**Department of Music  
Faculty of Arts and Social Sciences  
STELLENBOSCH UNIVERSITY**

**compiled by Theuns Louw**

**Preliminary remarks:**

1. The term *solmisation* as used in this questionnaire refers to any system in which a given set of syllables is used as a means of representing and/or singing the different degrees of a given scale. This encompasses both fixed-doh and movable-doh systems and, as such, includes systems such as solfège, the Tonic Sol-fa system, the Galin-Paris-Chevé Method, etc.
2. In the case of Question 1 and Question 4, please type an **x** in the block to the right of the appropriate answer.
3. Answer only Question 2 or Question 3 depending on the answer given to Question 1.
4. Any additional comments you may have regarding the present research topic will be greatly appreciated.
5. Please type your details in the table given hereunder and then type your answers in the document below.
6. Please e-mail the completed questionnaire back to [redacted] as an attachment.

<b>Details of respondent</b>		
<b>Name and surname →</b>		
<b>Title →</b>		
<b>Nr</b>	<b>Undergraduate aural training module(s) you designed / coordinate / teach at [acronym of relevant university] ↓</b>	<b>Your rôle in each module (e.g. designer, lecturer) ↓</b>
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		

## Question 1

Do you make use of any form of solmisation as part of your aural training module (or modules), for example, in the instruction of sight-singing?

Answer:

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

Note: If you answer **Yes** to Question 1, proceed to Question 2. If you answer **No** to Question 1, please skip Question 2 and proceed to Question 3.

## Question 2

2.1 Which solmisation system (or systems) are you using, for example Tonic Sol-fa, and is it a fixed-doh or a movable-doh system (or systems)?

Answer:

2.2 What is your motivation for having chosen this specific system (or systems)?

Answer:

2.3 What instruction material are you using, for example a specific publication (or publications) or self-compiled material?

Answer:

**2.4 What are your views regarding the use of solmisation in aural training?**

**Answer:**

### **Question 3**

**3.1 What approach (or approaches) are you following as an alternative to solmisation, for example, in the instruction of sight-singing?**

**Answer:**

**3.2 What is your motivation for having chosen this specific system (or systems)?**

**Answer:**

**3.3 What instruction material are you using, for example a specific publication (or publications) or self-compiled material?**

**Answer:**

**3.4 What are your views regarding the use of solmisation in aural training?**

**Answer:**

### **Question 4**

**Would you be prepared to participate in further, more detailed correspondence as part of this study?**

**Answer:**

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

**Additional comments**

---

---

**END**

**Thank you very much for your co-operation.**

## **APPENDIX C: RELEVANT PROGRAMMES AND CONSTITUENT MODULES AT SA UNIVERSITIES**

The present appendix outlines the relevant undergraduate programmes and constituent modules that were identified in 2009 at each of the SA universities that met all of the survey criteria as outlined under 3.1 (p. 81) and were therefore included in the survey conducted as part of the present study:

## (1) Nelson Mandela Metropolitan University

The relevant undergraduate programmes and constituent modules that were identified at the Department of Music at NMMU, were the following:

NMMU – Relevant programme 1 of 5			
<b>Programme name:</b>	Certificate in Applied Choral Conducting: Full-time/Part-time		
<b>Qualification code:</b>	14900 – A1/A2		
<b>Programme duration:</b>	At least 1 year of study		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Fundamentals of Music	MBR111	1	Compulsory <sup>440</sup>
Fundamentals of Music	MBR112	1	Compulsory <sup>441</sup>
Theory of Music and Aural Development	MGP105	1	Compulsory <sup>442</sup>
Theory of Music and Aural Development	MGP106	1	Compulsory <sup>443</sup>
Theory of Music and Aural Development	MGP107	1	Compulsory <sup>444</sup>
Theory of Music and Aural Development	MGP108	1	Compulsory <sup>445</sup>
<b>Source(s):</b>	NMMU 2009-B:124, 314 & 325-327		

NMMU – Relevant programme 2 of 5			
<b>Programme name:</b>	Diploma in Education: Full-time		
<b>Qualification code:</b>	15500 – A1		
<b>Programme duration:</b>	At least 3 years of full-time study		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Theory of Music and Aural Development	MGP101	1	Compulsory <sup>446</sup>

<sup>440</sup> In both *Curriculum 1* and 2 within this programme (NMMU 2009-B:124).

<sup>441</sup> In both *Curriculum 1* and 2 within this programme (NMMU 2009-B:124).

<sup>442</sup> Only in *Curriculum 2* within this programme (NMMU 2009-B:124).

<sup>443</sup> Only in *Curriculum 2* within this programme (NMMU 2009-B:124).

<sup>444</sup> Only in *Curriculum 2* within this programme (NMMU 2009-B:124).

<sup>445</sup> Only in *Curriculum 2* within this programme (NMMU 2009-B:124).

<sup>446</sup> In both *Curriculum 1* and 2 within this programme (NMMU 2009-B:126 & 128).

Theory of Music and Aural Development	MGP102	1	Compulsory <sup>447</sup>
Theory of Music and Aural Development	MGP103	1	Compulsory <sup>448</sup>
Theory of Music and Aural Development	MGP104	1	Compulsory <sup>449</sup>
Theory of Music and Aural Development	MGP201	2	Compulsory <sup>450</sup>
Theory of Music and Aural Development	MGP202	2	Compulsory <sup>451</sup>
Theory of Music and Aural Development	MGP203	2	Compulsory <sup>452</sup>
Theory of Music and Aural Development	MGP204	2	Compulsory <sup>453</sup>
Aural Training <sup>454</sup>	MGA201	2	Compulsory <sup>455</sup>
Aural Training <sup>456</sup>	MGA202	2	Compulsory <sup>457</sup>
Aural Training <sup>458</sup>	MGA301	3	Compulsory <sup>459</sup>
Aural Training <sup>460</sup>	MGA302	3	Compulsory <sup>461</sup>
<b>Source(s):</b>	NMMU 2009-B:125-129 & 324-328		

NMMU – Relevant programme 3 of 5	
<b>Programme name:</b>	Baccalaureus Musicae: Full-time – BMus <sup>462</sup>
<b>Qualification code:</b>	10500 – A1
<b>Programme duration:</b>	4 years of full-time study
<b>Relevant constituent modules:</b>	

<sup>447</sup> In both *Curriculum 1* and 2 within this programme (NMMU 2009-B:126 & 128).

<sup>448</sup> In both *Curriculum 1* and 2 within this programme (NMMU 2009-B:126 & 128).

<sup>449</sup> In both *Curriculum 1* and 2 within this programme (NMMU 2009-B:126 & 128).

<sup>450</sup> Only in *Curriculum 1* within this programme (NMMU 2009-B:127).

<sup>451</sup> Only in *Curriculum 1* within this programme (NMMU 2009-B:127).

<sup>452</sup> Only in *Curriculum 1* within this programme (NMMU 2009-B:127).

<sup>453</sup> Only in *Curriculum 1* within this programme (NMMU 2009-B:127).

<sup>454</sup> The name of this module is given as *Aural Development* in the module outline (NMMU 2009-B:324-325).

<sup>455</sup> Only in *Curriculum 2* within this programme (NMMU 2009-B:129).

<sup>456</sup> The name of this module is given as *Aural Development* in the module outline (NMMU 2009-B:325).

<sup>457</sup> Only in *Curriculum 2* within this programme (NMMU 2009-B:129).

<sup>458</sup> The name of this module is given as *Aural Development* in the module outline (NMMU 2009-B:325).

<sup>459</sup> Only in *Curriculum 2* within this programme (NMMU 2009-B:129).

<sup>460</sup> The name of this module is given as *Aural Development* in the module outline (NMMU 2009-B:325).

<sup>461</sup> Only in *Curriculum 2* within this programme (NMMU 2009-B:129).

<sup>462</sup> Within this programme one of 5 curricula may be followed, each constituting a stream of specialisation. These curricula are as follows: (1) *Curriculum 1: Music Education*; (2) *Curriculum 2: Performing Arts*; (3) *Curriculum 3: Music Technology*; (4) *Curriculum 4: Interdisciplinary Studies*; and (5) *Curriculum 5: General* (NMMU 2009-B:131-144). Unless otherwise indicated by means of a footnote, modules designated in this entry as being *Compulsory* are compulsory in all 5 of the curricula within this programme.

Module name	Module code	Year	Module type
Aural Development	MGA101	1	Compulsory
Aural Development	MGA102	1	Compulsory
Aural Development	MGA201	2	Compulsory <sup>463</sup>
Aural Development	MGA202	2	Compulsory <sup>464</sup>
Aural Development	MGA301	3	Compulsory <sup>465</sup>
Aural Development	MGA302	3	Compulsory <sup>466</sup>
<b>Source(s):</b>	NMMU 2009-B:130-144 & 324-325		

NMMU – Relevant programme 4 of 5			
<b>Programme name:</b>	Baccalaureus Musicae Educationes: Full-time – BMus Ed		
<b>Qualification code:</b>	10700 – A1		
<b>Programme duration:</b>	4 years of full-time study		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Theory of Music and Aural Development	MGP101	1	Compulsory
Theory of Music and Aural Development	MGP102	1	Compulsory
Theory of Music and Aural Development	MGP103	1	Compulsory
Theory of Music and Aural Development	MGP104	1	Compulsory
Theory of Music and Aural Development	MGP201	2	Compulsory
Theory of Music and Aural Development	MGP202	2	Compulsory
Theory of Music and Aural Development	MGP203	2	Compulsory
Theory of Music and Aural Development	MGP204	2	Compulsory
<b>Source(s):</b>	NMMU 2009-B:144-148 & 325-328		

NMMU – Relevant programme 5 of 5	
<b>Programme name:</b>	Baccalaureus Musicae Educationes: Part-time – BMus Ed
<b>Qualification code:</b>	10700 – A2

<sup>463</sup> With the exception of *Curriculum 4* (NMMU 2009-B:141).

<sup>464</sup> With the exception of *Curriculum 4* (NMMU 2009-B:141).

<sup>465</sup> With the exception of *Curriculum 4* (NMMU 2009-B:141).

<sup>466</sup> With the exception of *Curriculum 4* (NMMU 2009-B:141).

<b>Programme duration:</b>	5 years of part-time study		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Theory of Music and Aural Development	MGP101	1	Compulsory
Theory of Music and Aural Development	MGP102	1	Compulsory
Theory of Music and Aural Development	MGP103	1	Compulsory
Theory of Music and Aural Development	MGP104	1	Compulsory
Theory of Music and Aural Development	MGP201	2	Compulsory
Theory of Music and Aural Development	MGP202	2	Compulsory
Theory of Music and Aural Development	MGP203	2	Compulsory
Theory of Music and Aural Development	MGP204	2	Compulsory
<b>Source(s):</b>	NMMU 2009-B:148-151 & 325-328		

## (2) North-West University

The relevant undergraduate programmes and constituent modules that were identified at the School of Music at NWU, were the following:

NWU – Relevant programme 1 of 2			
<b>Programme name:</b>	Baccalaureus Artium (with music subjects) – BA (Mus) <sup>467</sup>		
<b>Qualification code:</b>	100 138 (Curriculum code: L325P)		
<b>Programme duration:</b>	3 years of full-time study		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural Training	MUSH171	1	Compulsory
Aural Training	MUSH271	2	Compulsory
Aural Training	MUSH371	3	Compulsory <sup>468</sup>
<b>Source(s):</b>	NWU 2009-B:2, 36-41 & 130 and OS 5-K to 5-N		

NWU – Relevant programme 2 of 2			
<b>Programme name:</b>	Baccalaureus Musicae – BMus <sup>469</sup>		
<b>Qualification code:</b>	114 101 (Curriculum code: L415P)		
<b>Programme duration:</b>	A minimum of 4 years full-time study and a maximum of 5 years full-time study		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural Training	MUSH171	1	Compulsory

<sup>467</sup> Within this programme one of 3 curricula may be followed, each constituting a stream of specialisation. These curricula are as follows: (1) *General*; (2) *Music Education*; and (3) *Music Administration* (OS 5-K). It must be noted that these individual streams within the BA (Mus) programme are only listed and outlined on the web site of the School of Music (OS 5-K to 5-N) and not in the Calendar for 2009 of the Faculty of Arts, Potchefstroom campus (Undergraduate Programmes) (NWU 2009-B:36-41). Unless otherwise indicated by means of a footnote, modules designated in this entry as being *Compulsory* are compulsory in all 3 of the curricula within this programme.

<sup>468</sup> In the 3rd year of the *Music Administration* curriculum, this module is neither compulsory nor an elective (OS 5-N).

<sup>469</sup> Within this programme one of 5 curricula may be followed, each constituting a stream of specialisation. These curricula are as follows: (1) *Performance*; (2) *Musicology*; (3) *Music Education* (4) *Composition*; and (5) *Music Technology* (OS 5-O). It must be noted that these individual streams within the BMus programme are only listed and outlined on the web site of the School of Music (OS 5-O to 5-T) and not in the Calendar for 2009 of the Faculty of Arts, Potchefstroom campus (Undergraduate Programmes) (NWU 2009-B:75-82). Unless otherwise indicated by means of a footnote, modules designated in this entry as being *Compulsory* are compulsory in all 5 of the curricula within this programme. It must also be noted that the *Music Technology* curriculum has been suspended for the time being (OS 5-T).

Aural Training	MUSH271	2	Compulsory
Aural Training	MUSH371	3	Compulsory
<b>Source(s):</b>	NWU 2009-B:3, 75-82 & 130 and OS 5-O to 5-T		

### (3) Rhodes University

The relevant undergraduate programmes and constituent modules that were identified at the Department of Music and Musicology at RU, were the following:

RU – Relevant programme 1 of 2			
<b>Programme name:</b>	Bachelor of Music – BMus		
<b>Qualification code:</b>	-		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Instrumental Music Studies 1	-	1	Compulsory
Instrumental Music Studies 2	-	2	Compulsory
Instrumental Music Studies 3	-	3	Compulsory
<b>Source(s):</b>	C 2-A & 3-A and RU 2009:74, 84-85, 212-216 & 264		

RU – Relevant programme 2 of 2			
<b>Programme name:</b>	Rhodes University Licentiate Diploma in School Music – RULS		
<b>Qualification code:</b>	-		
<b>Programme duration:</b>	3 years		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Instrumental Music Studies 1	-	1	Elective
Instrumental Music Studies 2	-	2	Elective
Instrumental Music Studies 3	-	3	Elective
<b>Source(s):</b>	C 2-A & 3-A and RU 2009:74, 85, 216-217 & 265		

#### (4) Stellenbosch University

The relevant undergraduate programmes and constituent modules that were identified at the Department of Music at SU, were the following:

SU – Relevant programme 1 of 4			
<b>Programme name:</b>	Bachelor of Music – BMus <sup>470</sup>		
<b>Qualification code:</b>	-		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural Training	40303 171	1	Compulsory
Aural Training	40303 271	2	Compulsory
<b>Source(s):</b>	OS 7-J and SU 2009-B:13, 57-64 & 155		

SU – Relevant programme 2 of 4			
<b>Programme name:</b>	Bachelor of Arts in Music (Route: Music Technology) – BA (Mus: Music Technology)		
<b>Qualification code:</b>	-		
<b>Programme duration:</b>	3 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural Training	40303 171	1	Compulsory
Aural Training	40303 271	2	Compulsory
<b>Source(s):</b>	OS 7-J and SU 2009-B:13, 64-66 & 155		

SU – Relevant programme 3 of 4	
<b>Programme name:</b>	Introductory Programme in Music
<b>Qualification code:</b>	-

<sup>470</sup> Within this programme students may follow one of 5 streams of specialisation starting from the 3rd year of study. These are as follows: (1) *Performance*; (2) *Composition*; (3) *Music Technology*; (4) *Musicology*; and (5) *Music Education* (SU 2009-B:59-63). Unless otherwise indicated by means of a footnote, modules designated in this entry as being *Compulsory* are compulsory in all 5 of the streams of specialisation within this programme.

<b>Programme duration:</b>	2 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural Training	-	1	Compulsory
Aural Training	-	2	Compulsory
<b>Source(s):</b>	OS 7-J and SU 2009-C:1		

SU – Relevant programme 4 of 4			
<b>Programme name:</b>	BMus Foundation Programme		
<b>Qualification code:</b>	-		
<b>Programme duration:</b>	2 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural Training	-	1	Compulsory
Aural Training	-	2	Compulsory
<b>Source(s):</b>	OS 7-J and SU 2009-C:1		

## (5) Tshwane University of Technology

The relevant undergraduate programme and constituent modules that were identified at the Department of Performing Arts at TUT, were the following:

TUT – Relevant programme 1 of 1			
<b>Programme name:</b>	National Diploma: Music		
<b>Qualification code:</b>	NDMU05		
<b>Programme duration:</b>	A minimum of 3 years		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Type
Ear Training IA	ETG11AT	1	Compulsory
Ear Training IB	ETG11BT	1	Compulsory
Ear Training IIA	ETG21AT	2	Compulsory
Ear Training IIB	ETG21BT	2	Compulsory
<b>Source(s):</b>	C 4-A and TUT 2009-B:80-82 & 100-101		

## (6) University of Cape Town

It should be noted that, as in the case of BMus programmes offered by other SA universities, a number of streams of specialisation are open to students in the BMus programmes offered by the SACM. In this case, however, each stream of specialisation has been assigned its own qualification code and students are given additional specialisation options within a number of these streams. Consequently, in the interest of greater clarity of text, each of the BMus streams offered by the SACM is given a separate entry in the following list of relevant undergraduate programmes and constituent modules that were identified:

UCT – Relevant programme 1 of 13			
<b>Programme name:</b>	Bachelor of Music (General) – BMus		
<b>Qualification code:</b>	HB010		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural I	MUZ1324W	1	Compulsory
Aural II	MUZ2324W	2	Compulsory
<b>Source(s):</b>	OS 9-E to 9-F & 9-N and UCT 2009:7, 206, 209-211 & 234		

UCT – Relevant programme 2 of 13			
<b>Programme name:</b>	Bachelor of Music (Performance) – BMus <sup>471</sup>		
<b>Qualification code:</b>	HB057		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural I	MUZ1324W	1	Compulsory
Aural II	MUZ2324W	2	Compulsory

<sup>471</sup> Within this programme one of 4 streams may be followed, each constituting a field of further specialisation within the given context. These streams are as follows: (1) *Stream 1: Western Classical Performance*; (2) *Stream 2: Jazz Performance*; (3) *Stream 3: African Music Performance*; and (4) *Stream 4: Orchestral Studies* (OS 9-G and UCT 2009:212-216). Unless otherwise indicated by means of a footnote, modules indicated in this entry as being *Compulsory* are compulsory in all 4 of the streams within this programme.

<b>Source(s):</b>	OS 9-E, 9-G & 9-N and UCT 2009:7, 206, 209, 212-216 & 234
-------------------	---

UCT – Relevant programme 3 of 13			
<b>Programme name:</b>	Bachelor of Music (Education) – BMus <sup>472</sup>		
<b>Qualification code:</b>	HB058		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural I	MUZ1324W	1	Compulsory
Aural II	MUZ2324W	2	Compulsory
<b>Source(s):</b>	OS 9-E, 9-H & 9-N and UCT 2009:7, 206, 209, 216-219 & 234		

UCT – Relevant programme 4 of 13			
<b>Programme name:</b>	Bachelor of Music (Musicology) – BMus		
<b>Qualification code:</b>	HB059		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural I	MUZ1324W	1	Compulsory
Aural II	MUZ2324W	2	Compulsory
<b>Source(s):</b>	OS 9-E, 9-I & 9-N and UCT 2009:7, 206, 209, 219 & 234		

UCT – Relevant programme 5 of 13			
<b>Programme name:</b>	Bachelor of Music (Library and Information Science) – BMus		
<b>Qualification code:</b>	HB032		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>

<sup>472</sup> Within this programme one of 2 streams may be followed, each constituting a field of further specialisation within the given context. These streams are as follows: (1) *Stream 1: Western Classical / African Music Education*; and (2) *Stream 2: Jazz Education* (OS 9-H and UCT 2009:216-219). Unless otherwise indicated by means of a footnote, modules indicated in this entry as being *Compulsory* are compulsory in both of the streams within this programme.

Aural I	MUZ1324W	1	Compulsory
Aural II	MUZ2324W	2	Compulsory
<b>Source(s):</b>	OS 9-E, 9-J & 9-N and UCT 2009:7, 206, 209, 220-221 & 234		

UCT – Relevant programme 6 of 13			
<b>Programme name:</b>	Bachelor of Music (Composition) – BMus <sup>473</sup>		
<b>Qualification code:</b>	HB060		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural I	MUZ1324W	1	Compulsory
Aural II	MUZ2324W	2	Compulsory
<b>Source(s):</b>	OS 9-E, 9-K & 9-N and UCT 2009:7, 206, 209, 221-223 & 234		

UCT – Relevant programme 7 of 13			
<b>Programme name:</b>	Bachelor of Music (Foundation) <sup>474</sup>		
<b>Qualification code:</b>	HB034		
<b>Programme duration:</b>	1 year		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural Introductory	MUZ1325W	1	Compulsory
<b>Source(s):</b>	OS 9-E, 9-L & 9-N and UCT 2009:223 & 234		

<sup>473</sup> Within this programme one of 2 streams may be followed, each constituting a field of further specialisation within the given context. These streams are as follows: (1) *Stream 1: Western Classical*; and (2) *Stream 2: Jazz Studies, Composition and Arrangement* (OS 9-K and UCT 2009:221-223). Unless otherwise indicated by means of a footnote, modules indicated in this entry as being *Compulsory* are compulsory in both of the streams within this programme.

<sup>474</sup> Although this programme does not constitute a separate and complete BMus programme, it is designed as an intensive 1-year programme for students who do not meet the educational requirements for direct entry into a 4-year BMus programme. It forms the basis for entry into any one of the 4-year BMus programmes offered by the SACM (OS 9-L and UCT 2009:223).

UCT – Relevant programme 8 of 13			
<b>Programme name:</b>	Teacher's Licentiate Diploma in Music – TLD <sup>475</sup>		
<b>Qualification code:</b>	HU037		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural I	MUZ1324W	1	Compulsory
Aural II	MUZ2324W	2	Compulsory
<b>Source(s):</b>	OS 9-M & 9-N and UCT 2009:7, 206, 209-210, 224-226 & 234		

UCT – Relevant programme 9 of 13			
<b>Programme name:</b>	Teacher's Licentiate Diploma in Music (Foundation) <sup>476</sup>		
<b>Qualification code:</b>	HU032		
<b>Programme duration:</b>	1 year		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural Introductory	MUZ1325W	1	Compulsory
<b>Source(s):</b>	OS 9-M & 9-N and UCT 2009:227 & 234		

UCT – Relevant programme 10 of 13			
<b>Programme name:</b>	Performer's Diploma <sup>477</sup> in Opera – PDO		
<b>Qualification code:</b>	HU003		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>

<sup>475</sup> Within this programme one of 2 streams may be followed, each constituting a field of further specialisation within the given context. These streams are as follows: (1) *Stream 1: Western Classical / African Music Education*; and (2) *Stream 2: Jazz Education* (OS 9-M and UCT 2009:224-226). Unless otherwise indicated by means of a footnote, modules indicated in this entry as being *Compulsory* are compulsory in both of the streams within this programme.

<sup>476</sup> Although this programme does not constitute a separate and complete TLD programme, it is designed as an intensive 1-year programme for students who do not meet the educational requirements for direct entry into a 4-year TLD programme. It forms the basis for entry into any one of the 4-year TLD programmes offered by the SACM (OS 9-M and UCT 2009:227).

<sup>477</sup> Students who do not possess a Matriculation or school-leaving certificate are allowed to complete the curriculum of this programme, but are presented with a Performer's Certificate in Opera (PCO) (Qualification code: HU005) upon successful completion thereof (UCT 2009:7 & 206).

Aural I <sup>478</sup>	MUZ1324W	1	Compulsory
Aural II	MUZ2324W	2	Compulsory
<b>Source(s):</b>	OS 9-M & 9-N and UCT 2009:7, 206, 209-210, 227-228 & 234		

UCT – Relevant programme 11 of 13			
<b>Programme name:</b>	Performer's Diploma in Opera (Foundation) <sup>479</sup>		
<b>Qualification code:</b>	HU036		
<b>Programme duration:</b>	1 year		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural Introductory	MUZ1325W	1	Compulsory
<b>Source(s):</b>	OS 9-M & 9-N and UCT 2009:228 & 234		

UCT – Relevant programme 12 of 13			
<b>Programme name:</b>	Performer's Diploma <sup>480</sup> in Music – PDM <sup>481</sup>		
<b>Qualification code:</b>	HU021		
<b>Programme duration:</b>	3 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural I	MUZ1324W	1	Compulsory <sup>482</sup>
Aural II	MUZ2324W	2	Compulsory <sup>483</sup>

<sup>478</sup> Students who do not pass the diagnostic test for this module are required to complete the module *Aural Introductory* (Module code: MUZ1325W) in the 1st year of study before proceeding to Aural I in the 2nd year of study (OS 9-M and UCT 2009:227-228).

<sup>479</sup> Although this programme does not constitute a separate and complete PDO programme, it is designed as an intensive 1-year programme for students who do not meet the educational requirements for direct entry into the 4-year PDO programme. It forms the basis for entry into the 4-year PDO programme offered by the SACM (OS 9-M and UCT 2009:228)

<sup>480</sup> Students who do not possess a Matriculation or school-leaving certificate are allowed to complete the curriculum of this programme, but are presented with a Performer's Certificate in Music (PCM) (Qualification code: HU006) upon successful completion thereof (UCT 2009:7 & 206).

<sup>481</sup> Within this programme one of 4 streams may be followed, each constituting a field of further specialisation within the given context. These streams are as follows: (1) *Stream 1: Western Classical Solo and Accompanying*; (2) *Stream 2: Jazz Studies*; (3) *Stream 3: African Music*; and (4) *Stream 4: World Music* (OS 9-M and UCT 2009:228-232). Unless otherwise indicated by means of a footnote, modules indicated in this entry as being *Compulsory* are compulsory in all 4 of the streams within this programme.

<sup>482</sup> In the case of *Stream 3: African Music*, this module is neither compulsory nor an elective (OS 9-M and UCT 2009:230-231).

<b>Source(s):</b>	OS 9-M & 9-N and UCT 2009: 7, 206, 209-210, 228-232 & 234
-------------------	---

UCT – Relevant programme 13 of 13			
<b>Programme name:</b>	Performer's Diploma in Music (Foundation) <sup>484</sup>		
<b>Qualification code:</b>	HU035		
<b>Programme duration:</b>	1 year		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Aural Introductory	MUZ1325W	1	Compulsory
<b>Source(s):</b>	OS 9-M & 9-N and UCT 2009:232 & 234		

<sup>483</sup> In the case of *Stream 3: African Music*, this module is neither compulsory nor an elective (OS 9-M and UCT 2009:230-231).

<sup>484</sup> Although this programme does not constitute a separate and complete PDM programme, it is designed as an intensive 1-year programme for students who do not meet the educational requirements for direct entry into a 3-year PDM-programme. It forms the basis for entry into any one of the 3-year PDM-programmes offered by the SACM (OS 9-M and UCT 2009:232).

## (7) University of the Free State

The relevant undergraduate programmes and constituent modules that were identified at the Department of Music at UFS, were the following:

UFS – Relevant programme 1 of 2			
<b>Programme name:</b>	Baccalaureus Musicae – BMus		
<b>Qualification code:</b>	1341		
<b>Programme duration:</b>	3 years <sup>485</sup>		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Systematic Music Studies	SMS114	1	Compulsory
Systematic Music Studies	SMS124	1	Compulsory
<b>Source(s):</b>	OS 11-I to 11-J, SR 10-A & 10-B and UFS 2009-B:3-4, 23, 120-126		

UFS – Relevant programme 2 of 2			
<b>Programme name:</b>	Baccalaureus Artium (Music) – BA (Mus)		
<b>Qualification code:</b>	1330		
<b>Programme duration:</b>	3 years		
<b>Relevant constituent modules:</b>			
<b>Module name</b>	<b>Module code</b>	<b>Year</b>	<b>Module type</b>
Systematic Music Studies	SMS114	1	Compulsory
Systematic Music Studies	SMS124	1	Compulsory
<b>Source(s):</b>	OS 11-I to 11-J, SR 10-A & 10-B and UFS 2009-B:3-4, 23, 127-132		

---

<sup>485</sup> Although the present study focussed on the relevant programmes and constituent modules being offered by relevant SA universities in 2009, it is noteworthy that UFS is currently phasing out the their 3-year BMus programme and is phasing in a new 4-year BMus programme as of the beginning of 2010 (SR 10-A & 10-B and UFS 2010:24 & 122). Although aural training only constituted a component of the modules SMS 114 & 124 in the first year of the old 3-year programme, the new 4-year programme contains 4 separate Aural Skills modules, namely SMS 132 & 142 in the 1st year, and SMS 232 & 242 in the 2nd year (SR 10-A & 10-B and UFS 2010:124-126).

## (8) University of KwaZulu-Natal

The relevant undergraduate programmes and constituent modules that were identified at the School of Music at UKZN, were the following:

UKZN – Relevant programme 1 of 5			
<b>Programme name:</b>	Bachelor of Arts in Music – BA (Mus)		
<b>Qualification code:</b>	-		
<b>Programme duration:</b>	A minimum of 3 years		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Introduction to Music Fundamentals A	MUSC1FA H1	1	Elective
Introduction to Music Fundamentals B <sup>486</sup>	MUSC1FB H2	1	Elective
Music Theory and Perception 1A	MUSC1TA H1	1	Elective
Music Theory and Perception 1B	MUSC1TB H2	1	Elective
Introductory Music Theory and Perception A	MUSC2FA H1	2	Elective
Introductory Music Theory and Perception B	MUSC2FB H2	2	Elective
Music Theory and Perception 2A	MUSC2TA H1	2	Elective
Music Theory and Perception 2B	MUSC2TB H2	2	Elective
Intermediate Music Theory and Perception A	MUSC3FA H1	3	Elective
Intermediate Music Theory and Perception B	MUSC3FB H2	3	Elective
Music Theory and Perception 3A	MUSC3TA H1	3	Elective
Music Theory and Perception 3B	MUSC3TB H2	3	Elective
<b>Source(s):</b>	OS 13-H and UKZN 2009-B:2, 48, 50, 141, 402, 405, 409, 413-414, 419 & 424		

<sup>486</sup> Although the outline for this module does not explicitly list aural training as a component (UKZN 2009-B:402), some aural training content is suggested by the fact that it is aimed at building on the knowledge and skills acquired in *Introduction to Music Fundamentals A* (UKZN 2009-B:402). Significantly, *Introduction to Music Fundamentals B* is also listed as a prerequisite module for entry into *Intermediate Music Theory and Perception A*, and as a possible prerequisite for entry into *Music Theory and Perception 1A* and *Introductory Music Theory and Perception A* (UKZN 2009-B:402, 405, 409 & 419).

UKZN – Relevant programme 2 of 5			
<b>Programme name:</b>	Bachelor of Arts in Music and Drama Performance – BA (Mus & Dram Perf) <sup>487</sup>		
<b>Qualification code:</b>	-		
<b>Programme duration:</b>	A minimum of 3 years		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Introduction to Music Fundamentals A	MUSC1FA H1	1	Compulsory <sup>488</sup>
Introduction to Music Fundamentals B <sup>489</sup>	MUSC1FB H2	1	Compulsory <sup>490</sup>
Music Theory and Perception 1A	MUSC1TA H1	1	Compulsory <sup>491</sup>
Music Theory and Perception 1B	MUSC1TB H2	1	Compulsory <sup>492</sup>
Introductory Music Theory and Perception A	MUSC2FA H1	2	Elective
Introductory Music Theory and Perception B	MUSC2FB H2	2	Elective
Music Theory and Perception 2A	MUSC2TA H1	2	Elective
Music Theory and Perception 2B	MUSC2TB H2	2	Elective
Intermediate Music Theory and Perception A	MUSC3FA H1	3	Elective
Intermediate Music Theory and Perception B	MUSC3FB H2	3	Elective
Music Theory and Perception 3A	MUSC3TA H1	3	Elective
Music Theory and Perception 3B	MUSC3TB H2	3	Elective
<b>Source(s):</b>	OS 13-H and UKZN 2009-B:2, 48, 50, 142-143, 402, 405, 409, 413-414, 419 & 424		

<sup>487</sup> Students may leave this programme after successfully completing the first 2 years and will be awarded a Diploma in Music and Drama Performance (OS 13-H).

<sup>488</sup> Students must take either *Introduction to Music Fundamentals A* or *Music Theory and Perception 1A* in the 1st semester (UKZN 2009-B:142).

<sup>489</sup> Although the outline for this module does not explicitly list aural training as a component (UKZN 2009-B:402), some aural training content is suggested by the fact that it is aimed at building on the knowledge and skills acquired in *Introduction to Music Fundamentals A* (UKZN 2009-B:402). Significantly, *Introduction to Music Fundamentals B* is also listed as a prerequisite module for entry into *Intermediate Music Theory and Perception A*, and as a possible prerequisite for entry into *Music Theory and Perception 1A* and *Introductory Music Theory and Perception A* (UKZN 2009-B:402, 405, 409 & 419).

<sup>490</sup> Students must take either *Introduction to Music Fundamentals A* or *Music Theory and Perception 1A* in the 1st semester (UKZN 2009-B:142).

<sup>491</sup> Students must take either *Introduction to Music Fundamentals B* or *Music Theory and Perception 1B* in the 2nd semester (UKZN 2009-B:142).

<sup>492</sup> Students must take either *Introduction to Music Fundamentals B* or *Music Theory and Perception 1B* in the 2nd semester (UKZN 2009-B:142).

UKZN – Relevant programme 3 of 5			
<b>Programme name:</b>	Bachelor of Music – BMus <sup>493</sup>		
<b>Qualification code:</b>	-		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Introduction to Music Fundamentals A	MUSC1FA H1	1	Compulsory <sup>494</sup>
Introduction to Music Fundamentals B <sup>495</sup>	MUSC1FB H2	1	Compulsory <sup>496</sup>
Music Theory and Perception 1A	MUSC1TA H1	1	Compulsory <sup>497</sup>
Music Theory and Perception 1B	MUSC1TB H2	1	Compulsory <sup>498</sup>
Introductory Music Theory and Perception A	MUSC2FA H1	2	Compulsory <sup>499</sup>
Introductory Music Theory and Perception B	MUSC2FB H2	2	Compulsory <sup>500</sup>
Music Theory and Perception 2A	MUSC2TA H1	2	Compulsory <sup>501</sup>
Music Theory and Perception 2B	MUSC2TB H2	2	Compulsory <sup>502</sup>

<sup>493</sup> Within this programme one of 9 streams may be followed, each constituting a stream of specialisation. These streams are as follows: (1) *African Music and Dance*; (2) *Composition*; (3) *Jazz Studies*; (4) *Music Education*; (5) *Music Technology*; (6) *Musicology and Ethnomusicology*; (7) *Orchestral Performance*; (8) *Performance*; and (9) *Popular Music Studies* (OS 13-H and UKZN 2009-B:143-145). Unless otherwise indicated by means of a footnote, modules designated in this entry as being *Compulsory* are compulsory in all 9 of the streams within this programme. With regard to the BMus programme, however, it is specifically indicated that students must complete either (a) *Music Theory and Perception 1A, 1B, 2A and 2B*, or (b) *Introduction to Music Fundamentals A and B, Introductory Music Theory and Perception A and B, and Intermediate Music Theory and Perception A and B*. It must also be noted that the *Popular Music Studies* stream is not being offered in 2009 (UKZN 2009-B:143-145).

<sup>494</sup> Students must take either *Introduction to Music Fundamentals A & B*, or *Music Theory and Perception 1A & 1B* (UKZN 2009-B:144).

<sup>495</sup> Although the outline for this module does not explicitly list aural training as a component (UKZN 2009-B:402), some aural training content is suggested by the fact that it is aimed at building on the knowledge and skills acquired in *Introduction to Music Fundamentals A* (UKZN 2009-B:402). Significantly, *Introduction to Music Fundamentals B* is also listed as a prerequisite module for entry into *Intermediate Music Theory and Perception A*, and as a possible prerequisite for entry into *Music Theory and Perception 1A* and *Introductory Music Theory and Perception A* (UKZN 2009-B:402, 405, 409 & 419).

<sup>496</sup> Students must take either *Introduction to Music Fundamentals A and B*, or *Music Theory and Perception 1A and 1B* (UKZN 2009-B:144).

<sup>497</sup> Students must take either *Introduction to Music Fundamentals A and B*, or *Music Theory and Perception 1A and 1B* (UKZN 2009-B:144).

<sup>498</sup> Students must take either *Introduction to Music Fundamentals A and B*, or *Music Theory and Perception 1A and 1B* (UKZN 2009-B:144).

<sup>499</sup> Students must take either *Introductory Music Theory and Perception A and B*, or *Music Theory and Perception 2A and 2B* (UKZN 2009-B:144).

<sup>500</sup> Students must take either *Introductory Music Theory and Perception A and B*, or *Music Theory and Perception 2A and 2B* (UKZN 2009-B:144).

<sup>501</sup> Students must take either *Introductory Music Theory and Perception A and B*, or *Music Theory and Perception 2A and 2B* (UKZN 2009-B:144).

<sup>502</sup> Students must take either *Introductory Music Theory and Perception A and B*, or *Music Theory and Perception 2A and 2B* (UKZN 2009-B:144).

Intermediate Music Theory and Perception A	MUSC3FA H1	3	Elective <sup>503</sup>
Intermediate Music Theory and Perception B	MUSC3FB H2	3	Elective <sup>504</sup>
Music Theory and Perception 3A	MUSC3TA H1	3	Elective
Music Theory and Perception 3B	MUSC3TB H2	3	Elective
<b>Source(s):</b>	OS 13-H and UKZN 2009-B:1, 48, 143-146, 402, 405, 409, 413-414, 419 & 424		

UKZN – Relevant programme 4 of 5			
<b>Programme name:</b>	Diploma in Music Performance – DipMusicPerf <sup>505</sup>		
<b>Qualification code:</b>	-		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Introduction to Music Fundamentals A	MUSC1FA H1	1	Compulsory <sup>506</sup>
Introduction to Music Fundamentals B <sup>507</sup>	MUSC1FB H2	1	Compulsory <sup>508</sup>
Music Theory and Perception 1A	MUSC1TA H1	1	Compulsory <sup>509</sup>
Music Theory and Perception 1B	MUSC1TB H2	1	Compulsory <sup>510</sup>

<sup>503</sup> Apart from electives, students must take either *Intermediate Music Theory and Perception A and B*, or *Keyboard Studies 1B* if not exempt from the latter. If a student is exempt from *Keyboard Studies 1B*, an elective may be taken in the place of these (UKZN 2009-B:144).

<sup>504</sup> Apart from electives, students must take either *Intermediate Music Theory and Perception A & B*, or *Keyboard Studies 1B* if not exempt from the latter. If a student is exempt from *Keyboard Studies 1B*, an elective may be taken in the place of these (UKZN 2009-B:144).

<sup>505</sup> Within this programme one of 4 streams may be followed, each constituting a stream of specialisation. These streams are as follows: (1) *Classical Music*; (2) *African Music and Dance*; (3) *Opera*; and (4) *Choral Studies* (UKZN 2009-B:158-161). Unless otherwise indicated by means of a footnote, modules designated in this entry as being *Compulsory* are compulsory in all 4 of the streams within this programme. Students who complete the Diploma in Music Performance programme may subsequently register for the Bachelor of Practical Music programme offered by the School of Music. This consists of 1 year of study and offers specialisation in the following disciplines: (1) *Jazz and Popular Music*; (2) *African Music and Dance*; (3) *Choral Studies*; and (4) *Opera Studies* (UKZN 2009-B:150-151).

<sup>506</sup> Students must take either *Introduction to Music Fundamentals A and B*, or *Music Theory and Perception 1A and 1B* (UKZN 2009-B:158).

<sup>507</sup> Although the outline for this module does not explicitly list aural training as a component (UKZN 2009-B:402), some aural training content is suggested by the fact that it is aimed at building on the knowledge and skills acquired in *Introduction to Music Fundamentals A* (UKZN 2009-B:402). Significantly, *Introduction to Music Fundamentals B* is also listed as a prerequisite module for entry into *Intermediate Music Theory and Perception A*, and as a possible prerequisite for entry into *Music Theory and Perception 1A* and *Introductory Music Theory and Perception A* (UKZN 2009-B:402, 405, 409 & 419).

<sup>508</sup> Students must take either *Introduction to Music Fundamentals A and B*, or *Music Theory and Perception 1A and 1B* (UKZN 2009-B:144).

<sup>509</sup> Students must take either *Introduction to Music Fundamentals A and B*, or *Music Theory and Perception 1A and 1B* (UKZN 2009-B:144).

<sup>510</sup> Students must take either *Introduction to Music Fundamentals A and B*, or *Music Theory and Perception 1A and 1B* (UKZN 2009-B:144).

Introductory Music Theory and Perception A	MUSC2FA H1	2	Elective
Introductory Music Theory and Perception B	MUSC2FB H2	2	Elective
Music Theory and Perception 2A	MUSC2TA H1	2	Elective
Music Theory and Perception 2B	MUSC2TB H2	2	Elective
Intermediate Music Theory and Perception A	MUSC3FA H1	3	Elective <sup>511</sup>
Intermediate Music Theory and Perception B	MUSC3FB H2	3	Elective <sup>512</sup>
Music Theory and Perception 3A	MUSC3TA H1	3	Elective <sup>513</sup>
Music Theory and Perception 3B	MUSC3TB H2	3	Elective <sup>514</sup>
<b>Source(s):</b>	OS 13-H and UKZN 2009-B:1, 48, 158-161, 402, 405, 409, 413-414, 419 & 424		

UKZN – Relevant programme 5 of 5			
<b>Programme name:</b>	Diploma in Jazz and Popular Music – DipJazzPop <sup>515</sup>		
<b>Qualification code:</b>	-		
<b>Programme duration:</b>	3 years		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Aural Perception 1A <sup>516</sup>	MUSC1TA H1	1	Compulsory
Aural Perception 1B <sup>517</sup>	MUSC1TB H2	1	Compulsory
Aural Perception 2A <sup>518</sup>	MUSC2TA H1	2	Compulsory
Aural Perception 2B <sup>519</sup>	MUSC2TB H2	2	Compulsory

<sup>511</sup> In the case of specialisation in *African Music and Dance* this module is neither compulsory nor an elective (UKZN 2009-B:160).

<sup>512</sup> In the case of specialisation in *African Music and Dance*, this module is neither compulsory nor an elective (UKZN 2009-B:160).

<sup>513</sup> In the case of specialisation in *African Music and Dance*, this module is neither compulsory nor an elective (UKZN 2009-B:160).

<sup>514</sup> In the case of specialisation in *African Music and Dance*, this module is neither compulsory nor an elective (UKZN 2009-B:160).

<sup>515</sup> Students who complete the Diploma in Jazz and Popular Music programme may subsequently register for the Bachelor of Practical Music programme offered by the School of Music. This consists of 1 year of study and offers specialisation in the following disciplines: (1) *Jazz and Popular Music*; (2) *African Music and Dance*; (3) *Choral Studies*; and (4) *Opera Studies* (UKZN 2009-B:150-151).

<sup>516</sup> The Handbook for 2009 of the Faculty of Humanities, Development and Social Sciences does not provide an outline for this module (UKZN 2009-B:400-441).

<sup>517</sup> The Handbook for 2009 of the Faculty of Humanities, Development and Social Sciences does not provide an outline for this module (UKZN 2009-B:400-441).

<sup>518</sup> The Handbook for 2009 of the Faculty of Humanities, Development and Social Sciences does not provide an outline for this module (UKZN 2009-B:400-441).

<b>Source(s):</b>	OS 13-H and UKZN 2009-B:1, 48, 157-158
-------------------	--

---

<sup>519</sup> The Handbook for 2009 of the Faculty of Humanities, Development and Social Sciences does not provide an outline for this module (UKZN 2009-B:400-441).

## (9) University of Pretoria

The relevant undergraduate programme and constituent modules that were identified at the Department of Music at UP, were the following:

UP – Relevant programme 1 of 1			
<b>Programme name:</b>	Bachelor of Music – BMus		
<b>Qualification code:</b>	01132001		
<b>Programme duration:</b>	4 years		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Aural Training	GHO 100	1	Compulsory
Aural Training	GHO 200	2	Compulsory
<b>Source(s):</b>	OS 15-J & 15-K, UP 2009-B:17, 49-51 & 96 and UP 2009-C:96		

## (10) University of the Witwatersrand

The relevant undergraduate programme and constituent modules that were identified at the Department of Music at Wits, were the following:

Wits – Relevant programme 1 of 1			
<b>Programme name:</b>	Bachelor of Music – BMus <sup>520</sup>		
<b>Qualification code:</b>	AF0004		
<b>Programme duration:</b>	4 years full-time study		
<b>Relevant constituent modules:</b>			
Module name	Module code	Year	Module type
Music Performance Studies IA	MUSC1018	1	Compulsory
Music Performance Studies IB	MUSC1019	1	Compulsory
Music Performance Studies IIA	MUSC2017	2	Compulsory
Music Performance Studies IIB	MUSC2018	2	Compulsory
Music Performance Studies IIIA	MUSC3011	3	Compulsory
Music Performance Studies IIIB	MUSC3012	3	Compulsory
<b>Source(s):</b>	C 5-A, OS 19-H & 19-I, Wits 2009-A:257 and Wits 2009-C:26, 46-48 & 204-206		

---

<sup>520</sup> Apart from the BMus programme, the General Prospectus for 2009 (Wits 2009-A:257-258) also mentions 2 other programmes in which music appears to be the main focus of study, namely: (1) a Bachelor of Music (Education); and (2) a Licentiate in Music. Both of these programmes are, however, indicated as being in abeyance and, as such, were not taken into account in the present study.