

THE INFLUENCE OF FOUNDATION PHASE MALE TEACHERS ON THEIR PUPILS: A MUSICAL PERSPECTIVE

ABSTRACT

Several perceptions of male educators and their influence on foundation phase pupils need to be explored. Research should ensure that stereotype thinking does not harm their valuable contribution to education. An unusual high entry of male students in a B.Ed Foundation Phase programme required adjustments to the music section of the Arts module to empower male students with alternative teaching methods to ensure satisfying outcomes for teachers and their pupils. Singing is an integral part of childhood education and assists in bringing the playful dimension required by the curriculum to the class. Generalist educators without suitable singing abilities and confidence will find the classroom situation challenging. Confidence is often influenced by the lack of proper singing ability. The voice of a male adult singer contains certain biological aspects to be considered when singing with children with young developing voices. In addition, African male singers have a cultural influence that needs to be considered when preparing teachers for the Foundation Phase. The main research question asks; how does an African male voice model, impact on the acquisition of singing skills of pupils in the Foundation Phase classroom? Sub-questions include; why do African males switch to harmonies and not remain with the melody? Who are the best role models for young developing voices? How can African male students be empowered to overcome challenges with classroom singing? Literature, questionnaires, observations and interviews contributed to the information obtained in this mixed method study using a constructivist paradigm. Findings include that cultural and biological aspects, impact African male educators' singing behaviour, influencing the singing voices of children in their care.

KEYWORDS

Foundation phase; African male educators; singing; voice quality; confidence; pupils; children.

1. INTRODUCTION AND BACKGROUND

The Foundation Phase (FP) B.Ed. programme at the University of Mpumalanga, recently had an all-African male student intake of 49 per cent. This phenomenon is not the norm in South Africa (or globally) but brought an interesting dimension to the programme. The average male presence in elementary teaching constitutes around 1.9 per cent (U.S. Bureau of Labor Statistics, 2014). Traditionally, the early childhood domain was reserved for female teachers but in this instance consisted of an almost equal gender enrolment. This unusual situation is mainly due to full government bursaries' availability for FP students from financially deprived backgrounds. This state of affairs necessitate adaptations in unexpected places in the curriculum to ensure equity.

The Foundation Phase curriculum, requires a variety of skills from future teachers. This course does not have specialization subjects, which makes it essential for students to be conversant with all subjects offered at school level as indicated in Figure 1.

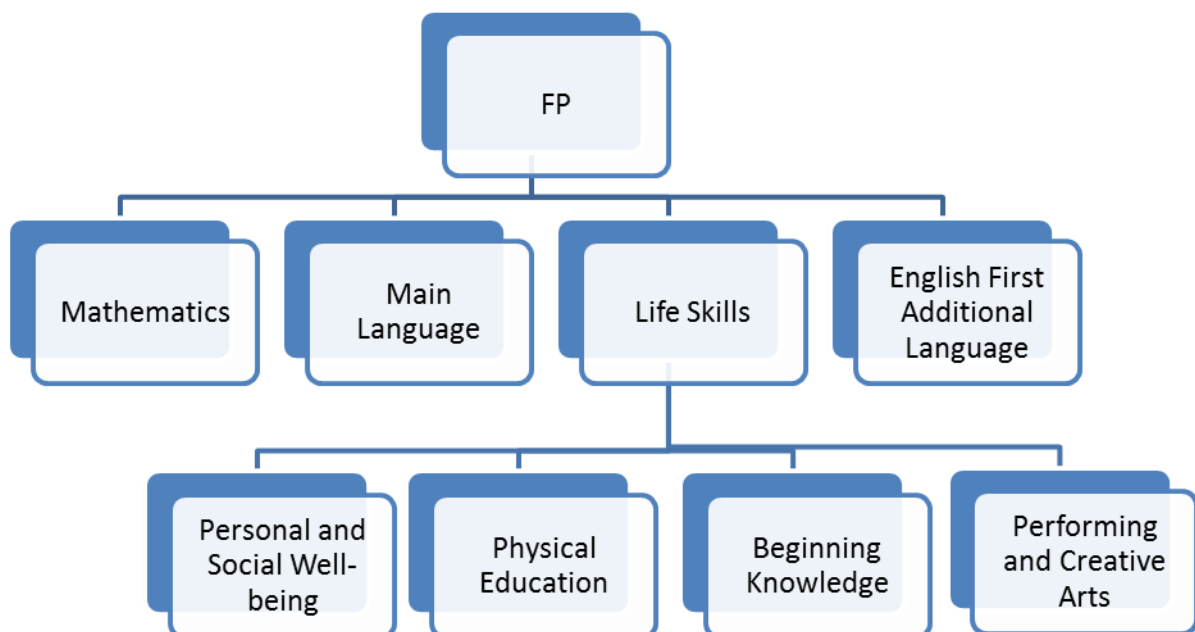


Figure 1. Foundation Phase Curriculum

Additional to subject knowledge, the school curriculum requires students to have the required skills to teach in an integrated manner. Integrated teaching with FP most often translates into arts-integrated (dance, drama, music, visual art) teaching. Teachers with limited arts skills will therefore experience difficulty teaching effectively.

As part of the one semester Arts module, during which this study occurred, students were taught traditional English children's songs, suitable for early childhood education. English songs as opposed to traditional African songs were chosen since the students were most familiar with their own cultures' children's songs and needed an English repertoire to commence teaching English in Grade 1. In Grade 4, English becomes the language of teaching and learning (LOLT).

As lecturer I observed an interesting phenomenon when the students were singing. Although a few exceptions were audible, most of the students reverted to singing harmonies rather than melodies of the songs, relying on the lecturer for the melody. This was unusual for my own cultural group, the Afrikaner, where young adult males barely sing, and where harmonising is usually restricted to a few individuals who have a choral background. Afrikaner males and females usually sing in unison when singing occurs. After discussing the phenomenon with the student cohort and explaining the importance of the melody, most female students managed to keep to the melody. Certain male students commenced with the falsetto voice and the rest continued in harmonies. This aligns with the African culture where individuals, from early childhood, become skilled at singing specific voice parts during communal singing in church and cultural ceremonies (Green 2017). After enquiring from the students how they would manage singing the melodies during their classes, the only response was laughter. When

observing practicum lessons, observations were that male educators either relied on audio or video recordings of songs, or avoided singing and this was far removed from the singing confidence shown in class during singing sessions.

The following research question transpired; how does an African male voice model, impact on the acquisition of singing skills of pupils in the FP classroom? Sub-questions included; why do African males switch to harmonies and not remain with the melody? Who are the best role models for young developing voices? How can African male students be empowered to overcome biological differences with classroom singing? The aim of the study was to provide knowledge to lecturers in education programmes so that there can be an awareness of the adaptations that need to be made to empower the African male educator in the Foundation Phase classroom.

During the reviewing of the literature regarding male educators in FP teaching, a range of research was found on the suitability of male teachers in the foundation phase, with focus on cultural aspects, societal acceptance and professional standing. However, limited research is available regarding the impact of African male voice modelling on the singing quality of children whether it is for teaching music concepts or as supporting instrument for classroom teaching.

To answer the questions, mixed method research was used, within a constructivist paradigm. The literature was studied; interviews were conducted; questionnaires were completed and students were observed.

2. THEORETICAL FRAMEWORK

When exploring the impact of the African male voice on producing a good singing voice in young children, internal and external factors need to be considered (Jinyoung, 2000). Internal

factors include age and gender, whilst internal factors include modelling and the environment which includes the cultural context. The internal factor of age and gender, and the external factor of modelling and environment is fused when reflecting on Bem's (1983) enculturation and gender lenses and therefore ideally suited for exploring the impact of the African male voice on children. Bem (ibid) states that children learn specific behaviours such as gender specific behaviour early in their lives. It would implicate that boys then learn a specific way of singing from men in their communities, since singing is an integral part of cultural tradition in the African context. Furthermore, male and female tasks are determined by the cultural definitions of the community and in traditional African communities, this situation often translates into women being the care-givers and teachers of children. When male educators are appointed in the FP in a traditional community, they often experience situations where they are not fully accepted. Despite many cultures having moved beyond gender "lenses", South Africans generally still sense their world through "gendered cognitive schemas" (Petersen 2014, 2). Bem argues that "the enculturation lens related to gender is thoroughly embedded in all aspects of society" (Madigan 2007, 2).

The researcher concurs with Jinyoung (2000) and focusses on internal and external influences to explore the impact of the African male on the singing development of young children. According to Jinyoung (2000, 155) there are internal and external influences at play with singing. Internal experiences include age and gender, whilst external influences include modelling and environment. The modelling the teacher experienced will impact on the way he models to learners in his class, and the environment which includes the cultural context, will shape both the teacher and the learners.

When an African male teacher thus shares the vocal stage with a foundation phase child, several aspects like age, gender, modelling and cultural environment will impact on the development of the child's voice.

3. LITERATURE AND HUMAN RESOURCE STUDY

The literature sought the following focus in obtaining a better understanding:

- The male educator in the FP classroom.
- The importance of singing and singing training of children.
- Suitable voice models in the FP classroom concerning pitch, timbre and melody singing
- Varied approaches to empower male educators during class singing.

3.1 Male educators in FP education

South African education history shows that only women were originally trained as early childhood educators and men did not feature (Mashiya, Kok, Luthuli, Xulu & Mtshali 2015). Men were traditionally viewed as gatherers and hunters and women were the house-keepers and child-carers (Shostak 2006). Societal changes have altered the once female domain into one where males are showing their presence. Males are increasingly joining early childhood education, providing worthy male role models (Sumsion 2000). In South Africa, it is a valuable dimension in communities where children are raised without fathers, lacking good male role models. A positive male role model can be especially beneficial to boys, in more aspects than academic learning. An educator reported that a little boy who never wanted to sing, sang after acquiring a male teacher, enthusiastic about singing (Cooney 2001). It is also perceived that males bring a more physically active dimension to the foundation phase classroom. As expressed by Mashiya (2014:33) "... male student teachers brought more play, active movement and fun to the way they interacted with pupils".

Despite all the positive literature, FP male teachers generate a tremendous continuous controversy. In countries such as Greece, "society still questions males' motives" for teaching in early childhood settings (Rentzou 2011:143). According to questionnaires completed by

male pre-service University of Mpumalanga (UMP) students, most female educators indicated, during their practical teaching that they were surprised to find a male education student present in their classes. Most of these teachers acknowledged afterwards, being pleasantly surprised with how these male students coped with the classes and how they were accepted by pupils.

Certain male students endured negative experiences; a security guard forced a male student to leave the school grounds when he turned up for his first work-integrated-learning session at a school in Mpumalanga. The security guard refused to believe the student was there to teach FP and ignored the placement letter. The university intervened to resolve the matter. This event indicates the misconceptions male students struggle with.

Regardless of the gender-related reports about teachers in literature, the researcher agrees that the emphasis has shifted from gender to a high quality of teaching and that gender should not be a factor (Petersen 2014). However, there are certain circumstances where gender does come into play and that is during singing time in the FP classroom.

3.2 Importance of singing and singing training in the FP classroom

Singing in early childhood comprises several benefits, such as perceptual skill development, language learning, literacy enhancement and augmented self-perceptions (Hallam 2010). Singing is indicated as one of the most enjoyable ways to learn (Winsler 2011) and can heighten pleasant emotive feelings. The arts offer children significant ways of knowing about themselves, others and the world (Wright 2003). The researcher agrees that “the voice is an instrument that students can use to demonstrate musical understanding and express emotion” (Reynolds 2008:24). An FP teacher unable to teach children to sing, will be depriving children of a valuable skill (Kenney 1997). The researcher supports the statement that music is observed

by several individuals as a central part of a developmentally appropriate practice in early childhood education (Hallam 2010:276).

It is important to realise the responsibility associated with teaching singing and being a vocal model, since “[t]he ownership of singing accuracy belongs to the teacher” (Hedden 2012:59). When a teacher cannot sing accurately, indications are, a class of children may be deprived the ability to develop accurate singing. Kenney (2010:52) adds to the statement indicating “children may learn songs, but may not learn how to sing”. It is evident that the teacher as voice model to the child, retains the duty to not only teach a melody but to teach children to sing accurately. As important as it is to teach children the correct technique to write; it is essential to teach children the correct technique for singing. All children cannot sing and need to be taught to sing. Children learn to sing by imitation and if they do not have a good vocal model, they might never learn to sing correctly (Persellin 2003 & Lyon 1993). Mizener (2008:2) articulates that “[t]he most important thing the music educator can do is to realise that singing is a learned behaviour and singing instruction is vital in producing competent singers.” “Music educator” in this context refers to a specialist educator; the principle remains the same in a situation where a generalist teacher should teach all the required subjects.

All songs are characterised by a specific combination of pitches or notes and rhythms. These note combinations or melodies ensure that a song is recognisable. As soon as the combination of notes changes, it becomes another song. Lyrics are added to provide meaning to the melody. The lyrics often add to the character of a song by adding depth to a melody and a mood. An experienced teacher can adapt lyrics to suit specific content the children are learning about. The melody is the most important when teaching a song to learners, and must be established before adding harmonies as embellishment.

Specific methods are used to teach a song and these methods require the vocal input of the teacher. Some researchers believe children sing more accurately when learning with the immersion method, whilst others prefer the phrase-by-phrase method. Another group of researchers advocate a combination of the two methods (Persellin 2003:2, 2009; Campbell and Scott-Kassner 2013). Children naturally learn songs from one another through the immersion method. Klinger, Campbell and Goolsby's (1998:24) study with second-grade children, demonstrates that teaching a song in the immersion method, “meaning singing the song several times with different text-related questions posed between repetitions”, and then gradually fading out for the children to continue independently, produced significantly better results in matching pitch, pitch contour, rhythm and text, than teaching a song in the phrase-by-phrase method.

Two important factors to be considered in pre-service PF music modules are teaching methods to ensure good and accurate singing, and suitable voice modelling to ensure children the best opportunity to develop good singing voices. It is important that all pre-service FP teachers are taught the proper skills to teach their pupils to sing, whether it is through personal voice modelling or other methods and resources assisting the process.

3.3 Suitable voice models in the FP classroom concerning pitch, timbre and melody singing

The three elements of music included in this study are pitch, timbre and melody since they are important predictors of successful voice development and should be considered when a male educator teaches children to sing. Figure 2 explains these three elements.

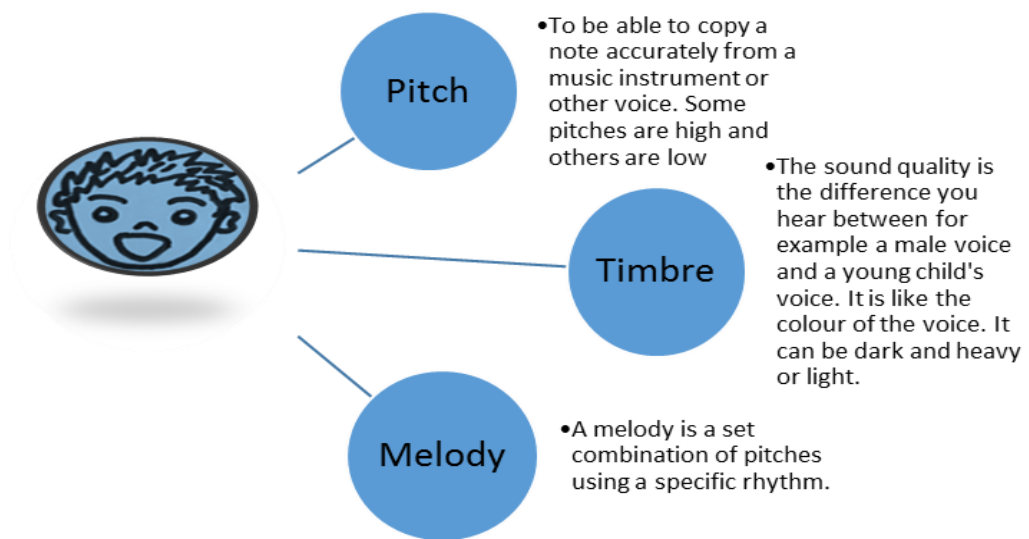


Figure 2. Pitch, timbre and melody.

Accurate pitch and suitable timbre must both be present to ensure that children’s voices develop appropriately. These two factors cannot be separated but for this study, it was explored individually.

Concerning pitch, various opinions exist on a child’s comfortable singing range. This study was based on the premises that a child’s pitch stretches from middle C to A (Lyon 1993) or the C above middle C (Kim 2000). Although certain males can sing in the middle C to C above middle C range, the challenge remains that the timbre (sound quality) of the male voice is not ideal and children will not only copy pitch but also imitate the timbre of the voice model (Price, Yarbrough, Jones and Moore 1994). Even if the pitch of the male voice is perfect, the challenge will arise where the learner will attempt imitating both pitch and timbre. Due to their young age, they cannot separate the pitch from the timbre modelled.

Comparative studies indicate that where the voices of adult males and females were used as vocal models, female models were the most successful for pitch-matching (Fisher 2014). Small and McCachern (1983) found, those children matching pitch, could do so irrespective of

whether the model was male or female. The findings of Small et al. (1983) indicate that a male voice model would not be problematic in pitch-matching.

In Green's (1990) research he took it a step further and added a child's voice as voice model to the adult male and female voices to study children's pitch-matching accuracy. In this study, FP learners had higher pitch accuracy when singing along with a child model. The learners in this study were more frequently inaccurate with the adult male (chest voice) model. Other studies using men as vocal models have found that the adult male *falsetto* is more effective as a model than the male *chest* voice (Hendley & Persellin, 1994, 1996) since the chest-voice model - male adult (tenor) - confused FP learners. In contrast to the most general findings, Price, Yarbrough, Jones, and Moore (1994) found that girls matched pitch more accurately with the adult male falsetto and that boys matched pitch more accurately with the adult male chest voice. (Yarbrough, Bowers & Benson, 1992). The mentioned research shows that where only pitch is concerned it would be no problem to use a male voice in either chest voice or falsetto voice as model.

Pitch is however not the only factor that needs to be considered. Timbre is equally important. Roe (1983) is of the opinion that young singers try to imitate timbre when they are supposed to be imitating pitch. This poses a problem since it will entice young children to sing in the harmful chest range if the voice model is male. Imitating the chest voice can limit a child's singing development and even damage their throats (Moore, 1991).

Using the male voice as voice model has the potential to become a stumbling block in the FP classroom, because '[c]hildren sing best with voices that are like their own or with adult voices or instruments that have a light quality (timbre) as similar to theirs as possible' (Lyon, 1993:2; Mizener 2008). Children respond more accurately in their singing to a child model, less accurately to a female model, and least so to a male model according to Goetze et al

(1990). Although many children habitually sing in the chest voice, the head voice is the preferred singing voice. Singing along with male voice models can encourage the bad habit of using the chest voice (McGraw, 1996).

Results from McGraw's study (McGraw, *ibid*) revealed that the largest percentage of teachers primarily used their chest voice when vocally modelling or singing with learners, despite research that has recommended the use of the male falsetto voice rather than the chest voice (Green, 1990; Hendley & Persellin, 1994, 1996; Price et al., 1994; Sims et al., 1982; Small & McCachern, 1983; Yarbrough et al., 1991). If we then advocate using the falsetto voice, there are factors that must be considered. Fisher (2014) alerts us to his research showing that singing predominantly in the falsetto voice has males complaining of vocal problems. The voice problems experienced by the female participants differed from those experienced by the males in the study. The complaints voiced by the males may be due to modelling in the falsetto register. The vocal problems reported only by males were pitch breaks in their singing voices, throat pain after extensive voice use, and limited use of their high range (Fisher, 2014).

Added to pitch and timbre comes the melody of the song. Many African male students have to be constantly reminded to sing the melody and not the harmonies. Much research specifically about African males singing in the FP class could not be found. However, the concept of musical enculturation (Green 2017) provides a clue to reasons why African male students revert to harmonies. Green (2017:22) refers to "the acquisition of musical skills and knowledge by immersion in the everyday music and musical practices of one's social context." This remark is aligned to the information gained through an interview with Mzwandile Mabuza musician, choir singer and composer, who is of the opinion that the challenge of unison singing comes from a long tradition where African music is passed on from generation to generation (enculturation). Mapana, Campbell, Roberts & Mena (2016)

reporting on research from East Africa concur and mention the fact that “[c]hildren harmonize early on” since they grow up with harmonies being modelled in the community during festivities.

The African music is based on tonic, subdominant and dominant chords and is learnt aurally, unlike European music which is passed on through written music. African children learn to sing through observation and imitation and due to not usually having melodic accompaniment they have to rely on their ear to sing correctly. This enables Africans to develop exceptional harmonising skills through the process of enculturation. Manana (2016:5) avers, we are” intent upon passing to children the songs”. This is evident when considering that every possible event in the African culture eventually breaks out in song and Mabuza says as a child,

I used to love going to weddings, not for the wedding itself but for the entertainment that took place. I would listen to the songs that were sung and watch the dances. Back home I would practice every song and dance I could remember from the wedding, because they were so catchy. We would also re-enact weddings with our friends just so we could sing the wedding songs again. Church was a place where we sang all the slow songs but with immense energy and this is where I learnt the art of harmony.

According to Mabuza, as children, African boys easily sing the melody allowing their mothers and aunts to sing harmonies but as from puberty when their voices change, they convert to singing the bass harmony. Green (2017) confirms that you cannot close your ears to what you hear every day, so learning to sing in harmonies happens by “default” when listening to others around you singing.

It is also a belief in the African culture that the male should have a distinct and dominant tone (timbre) in his voice (this is the reason why melody is typically sung by the sopranos), which just so happens to be bass, and they enjoy this because basses have the easiest parts in African music and they completely refrain from singing the melody in all circumstances. You

will find that whenever a bunch of African individuals are gathered in music, the sopranos will sing a melody and straight after that the basses come in with their harmony and then the rest of the voice groups will build from there. These observations add a dimension showing towards gender pride in a cultural context. Is it that African males, see unison singing as less manly? This is a question that could only be answered by an insider. To accommodate the biological issues (timbre) and cultural traditions (singing harmonies), African males need to be provided with alternative approaches to enable them in the classroom during singing lessons.

3.4 Varied approaches to empower male educators during class singing.

There are some alternatives suggested in the literature to overcome the musical challenges of the male educator in the FP classroom. The most general solutions include falsetto singing, the use of a melodic instrument, the use of a child in the class and also audio recordings.

Researchers confer that adult males should sing in the falsetto range in order for children to sing with the most accuracy (Mizener, 2008; Fisher, 2014; Swears, 1985; Phillips, 1992). The reasoning for this advice comes from past research that has indicated that young learners have more success matching pitch when the modelling voice is in the same octave as the child's voice.

Nye, Nye, Martin, and Van Rysselberghe (1992) recommended that male educators should rather use a melodic instrument like a keyboard if they can't find another child to model the song or if they are not comfortable with singing falsetto. In South Africa, very few African children have been exposed to formal music tuition where a melodic instrument was offered - this in itself poses a challenge. Adding to this dilemma is the limited availability of keyboards or pianos in most South African schools. However, where African males do have suitable skills, a piano or keyboard can be used with success.

Although audio recordings are not ideal, it is better to sing using a recording as a vocal model than off-pitch, out of range singing by a teacher. An important condition for using audio recordings is to use recordings with good children's voices (Lyon 1993:2). It will defeat the object to sing with a male voice recording unless the falsetto voice is used in the recording.

No solutions could be found in the literature for ensuring that African male voice models sing the melody rather than the harmonies when modelling teaching to Foundation Phase children. It is such a deeply instilled skill that it is difficult for African singers in general to just sing a melody line. If pre-service students are made aware of biological voice differences, they will be better prepared to adjust or adapt.

4. RESEARCH DESIGN AND METHODS

According to Creswell (2008:321), "quantitative research has traditionally provided a measurement orientation in which data can be gathered from many individuals and trends assessed across large geographic regions." Using a questionnaire to obtain quantitative data assisted me to get input from a large number of male pre-service educators (98) for this study. This research study also used qualitative research methods in the constructivist paradigm in addition to the quantitative research data to provide reliability.

The constructivist approach (Creswell, 2013) tries to understand a phenomenon (male voice modelling in a harmony rather than in unison), gets the input from multiple participants (98 students) and their views, provides social and historical construction (historical/social origin of polyphony) and generates theory (finding alternative ways to teach singing effectively).

The dependability of the study can be determined through an 'inquiry audit' as suggested by Lincoln and Guba (1985) since I have retained raw data; process and personal notes; video material and questionnaires.

The research sample consisted of the entire cohort of 2nd year male students in the FP B.Ed course during 2014, 2015 and 2016. Questionnaires were given to all male students at the end of their 2nd year Arts module. Sixty five percent (98 out of 147) of the students returned their questionnaires over the three years. The questionnaires consisted of 7 statements with a ‘Likert’ type scale of ‘strongly agree’, ‘agree’, ‘undecided’, ‘disagree’ and ‘strongly disagree’. Although the data does give an indication of African male students’ views about classroom singing, it must be considered that the data could be skewed. In a study done by Brinkman et al. (2015) it was found that self-reported confidence is not an accurate measure of actual confidence. Students do not have proper insight into their strengths and weaknesses. It would be beneficial to analyze more video material in a study of this nature so as to rely on observation of male students as main source of reliable data. Responses to the questionnaire for students are recorded in table 1 below using percentages.

Statement	Strongly agree	Agree	Undecided	Disagree	Strongly disagree
It is important to sing with Foundation Phase children	56	28	8	3	5
I am confident when teaching children a new song	29	35	13	17	6
I feel confident when I sing songs with my class	33	38	9	10	10
I can sing well	16	17	23	23	21
I can sing well in the falsetto voice	16	20	22	27	15
I enjoy singing with my learners	32	36	12	10	10
I prefer using a recording when I sing with children.	44	23	11	11	11

Table 1. Data collected from questionnaires

Sixty four percent of male educators say that they are confident when teaching learners a new song. This is however in contrast to what was observed during practical teaching lessons where the majority of them avoided teaching a song. The question remains whether male educators are just avoiding singing due to favouring other teaching methods or if they are avoiding singing due to feelings of insecurity. The data about confidence when teaching a new song and the confidence when singing in the class is closely aligned.

Only forty five percent of students think they can sing well yet seventy one percent of them say that they feel confident when singing. In this instance confidence is not linked to perceived ability. This is in contrast to research done by Gifford (Richards, 1999:6) showing that 'teachers' attitudes toward music activities, their musical achievement, and their confidence in their own musical ability' will determine the level of music usage in the classroom. A limited number, thirty six percent of students can sing in the falsetto voice and that does not bode well for singing in class with the aim of developing good singing voices. This outcome does not reflect the observations made in singing sessions during lectures. Students, when asked to try and sing in the falsetto voice after a demonstration by one of their peers, were too embarrassed to do it. Only two or three attempted to sing in falsetto whilst the others just sat. The non-participation of the male students might be due to feeling uncomfortable in the presence of the female students or their peers.

Sixty eight percent of students say that they enjoy singing with their classes. As can also be seen during practicum teaching, sixty seven percent of male pre-service educators indicate they use recordings when teaching a song. Possible reasons for the use of recordings could be to provide a crutch when singing, for more musically interesting sound or to mask a lack of confidence or singing skills.

Findings and implications

Existing literature and interviews confirmed my notions that culture played a major role in the manner in which all songs and especially English songs were performed by African male students. African male singers from a traditional background will intuitively harmonise songs. This phenomenon is due to the role models they observe during cultural and church activities in their communities. The cultural aspect is further strengthened by a gender related aspect. Most South African cultures are still very patriarchal in their ways and a man is expected to be the stronger gender and adding to that have a 'strong' voice. To meet the demands of a strong voice, many African men sing the bass voice regardless of their natural singing range. The bass voice is also one of the easier voices to sing when harmonizing.

Further findings were that male students are not necessarily aware of the fact that their singing has to be done in a specific way to be suitable for voice modelling in the Foundation Phase classroom. In the few video recordings of lesson presentations where students did sing, they happily sang along in their bass or tenor voices. Lecturers in music should be aware of the impact of voice modelling and assist male educators to find alternatives to teach songs rather than singing in a bass or tenor voice; singing in a falsetto voice, using a child who knows the song as model, playing the tune on an instrument such as a keyboard or using a suitable recording.

Teaching children to sing correctly cannot be neglected or avoided in Foundation Phase since it is an important part of a child's development and a way to express emotions and feelings. Furthermore, singing is a valuable tool for language acquisition and valuable support for all other subjects, including Life Skills and Mathematics. Male Foundation Phase teachers must be catered for specifically in university curricula to ensure that they can cope efficiently during singing with their classes. Due to African children in general not being exposed to

melodic instruments, very few African pre-service education students can play a melodic instrument and this will thus not be a general option for most male teachers. The other options are workable and should be further explored.

More research needs to be done in different settings and with different culture groups to ensure that university curricula are adequately adapted to assist male teachers to overcome the model voice obstacle in the Foundation Phase classroom. It is necessary to ascertain what the dilemmas are facing male students from Afrikaans or English backgrounds, since the biological aspects will be the same but there might be a difference where cultural influences are concerned.

Conclusion

A male voice is not the best vocal model for Foundation Phase pupils if the aim is to develop and nurture good quality singing in the classroom. All singing that happens in the FP classroom should aim to not only bring the joy of singing but to teach children to sing correctly. To ensure that young children's voices get the best possible chance to develop optimally, especially where timbre is concerned, alternative voice models should be considered. Unless a male can model a song in the falsetto voice confidently, it would be better to make use of a child in the class who already knows the song. If a child is not an option, recorded examples or a melodic instrument should be used as support. Foundation Phase curricula and lecturers must be sensitive to gender differences that might impact on teaching, especially in the FP class where males are the exception rather than the norm. Good male role models are needed in South African schools and also specifically in the singing class and therefore factors impacting on singing tuition in a classroom must be adequately addressed to ensure that they have the necessary coping mechanisms and confidence to ensure that young children's voices are not negatively impacted and singing avoided.

References

- Brinkman, D. J., Tichelaar, J., van Agtmael, M. A., de Vries, T. P., & Richir, M. C. (2015). Self-reported confidence in prescribing skills correlates poorly with assessed competence in fourth-year medical students. *The Journal of Clinical Pharmacology*, 55(7), 825-830.
- Campbell, P., & Scott-Kassner, C. (2013). *Music in childhood: From preschool through the elementary grades*. Cengage Learning. United Kingdom.
- Cooney, M. H., & Bittner, M. T. (2001). Men in early childhood education: Their emergent issues. *Early Childhood Education Journal*, 29(2), 77-82.
- Creswell, J. W., & Garrett, A. L. (2008). The "movement" of mixed methods research and the role of educators. *South African Journal of Education*, 28(3), 321-333.
- Creswell, J. W. (2013). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage publications. California.
- Fisher, R. A., & Scott, J. K. (2014). The Effects of Vocal Register Use and Age on the Perceived Vocal Health of Male Elementary Music Teachers. *Update: Applications of Research in Music Education*, 33(1), 5-10.
- Goetze, M., Cooper, N., & Brown, C. J. (1990). Recent research on singing in the general music classroom. *Bulletin of the Council for Research in Music Education*, 16-37.
- Green, G. A. (1990). The effect of vocal modelling on pitch-matching accuracy of elementary schoolchildren. *Journal of Research in Music Education*, 38(3), 225-231.
- Green, L. (2017). *How popular musicians learn: A way ahead for music education*. Routledge.

Hallam, S. (2010). The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education*, 28(3), 269-289.

Hedden, D. (2012). An Overview of Existing Research About Children's Singing and the Implications for Teaching Children to Sing. *UPDATE: Applications of Research In Music Education*, 30(2), 52-62. doi:10.1177/8755123312438516

Hendley, J. A., & Persellin, D. C. (1996). The comparative effects of the lower adult male voice and the male falsetto voice on children's vocal accuracy. *Update: Applications of Research in Music Education*, 14(2), 9-14.

Jinyoung Kim (2000) Children's Pitch Matching, Vocal Range, and Developmentally Appropriate Practice, *Journal of Research in Childhood Education*, 14:2, 152-160,
DOI: 10.1080/02568540009594760

Kenney, S. (1997). Music in the developmentally appropriate integrated curriculum. *Integrated curriculum and developmentally appropriate practice: Birth to age eight*, 103-144.

Kenney, S. (2010). Teaching Young Children How to Sing: One School's Experience. *General Music Today*, 1048371310385803.

Kim, J. (2000). Children's pitch matching, vocal range, and developmentally appropriate practice. *Journal of Research in Childhood Education*, 14, 152-160.

- Klinger, R., Campbell, P. S., & Goolsby, T. (1998). Approaches to children's song acquisition: Immersion and phrase-by-phrase. *Journal of Research in Music Education*, 46(1), 24-34.
- Lincoln, Y. S., & Guba, E. G., (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage Publications.
- Lyon, J. T. (1993). Teaching All Students to Sing on Pitch. Almost anyone can learn to sing in tune. *Music Educators Journal*, 80(2), 20-59.
- Mabuza, M. (2015). Email correspondence regarding African male voice.
- Mapana, K., Campbell, P. S., Roberts, C., & Mena, C. (2016). An earful of Africa: Insights from Tanzania on music and music learning. In *College Music Symposium* (Vol. 56). The College Music Society.
- Mashiya, N. (2014). Becoming a (male) foundation phase teacher: A need in South African schools? *South African Journal of*, 4(3), 24-36.
- Mashiya, N., Kok, L., Luthuli, N., Xulu, S., & Mtshali, Z. (2015). Foregrounding the gender divides in early childhood teacher education: A case of South Africa. *Journal of Social Sciences*, 42(3), 259-265.
- McGraw, A. G. B. (1996). *An assessment of the effectiveness of vocalises in training elementary school children to sing using head voice* (Doctoral dissertation, University of Georgia).
- Mizener, C. P. (2008). Our Singing Children Developing Singing Accuracy. *General Music Today*, 21(3), 18-24.

- Moore, R. S. (1991). Comparison of children's and adults' vocal ranges and preferred tessituras in singing familiar songs. *Bulletin of the Council for Research in Music Education*, 13-22.
- Nye, R.E., Nye, V.T., Martin, G.M. & Van Rysselberghe, M.L. (1992). *Music in the elementary school*. New Jersey: Prentice-Hall.
- Phillips, K. H. (1992). *Teaching kids to sing*. Schirmer.
- Persellin, D. (2003). Teaching Songs to Young Children: What Do Music-Teacher Educators Say?. *General Music Today*, 17(1), 18-27.
- Persellin, D. & Bateman, L. (2009). A comparative study on the effectiveness of two song-teaching methods: holistic vs. phrase-by-phrase, *Early Child Development and Care*, 179:6, 799-806, DOI: 10.1080/03004430902944841
- Petersen, N. (2014). The 'good', the 'bad' and the 'ugly'? Views on male teachers in foundation phase education. *South African Journal of Education*, 34(1), 1-13.
- Price, H. E., Yarbrough, C., Jones, M., & Moore, R. S. (1994). Effects of male timbre, falsetto, and sine-wave models on interval matching by inaccurate singers. *Journal of Research in Music Education*, 42(4), 269-284.
- Richards, C. (1999). Early childhood preservice teachers' confidence in singing. *Journal of Music Teacher Education*, 9(1), 6-6.
- Rentzou, K. (2011). Greek parents' perceptions of male early childhood educators. *Early Years*, 31(2), 135-147.
- Reynolds, G. (2008). Singing Ability and Characteristics among Young Children. *Kodaly Envoy*, September 2008, 24-25.

- Roe, P. F. (1983). *Choral music education*. Englewood Cliffs, NJ: Prentice-Hall.
- Sims, W. L., Moore, R. S., & Kuhn, T. L. (1982). Effects of female and male vocal stimuli, tonal pattern length, and age on vocal pitch-matching abilities of young children from England and the United States. *Psychology of Music*, 104-108.
- Shostak, M. (2014). *Nisa: The life and words of a! Kung woman*. Routledge. 2nd Edition. Harvard University Press, pp. 77–81.
- Small, A. R., & McCachern, F. L. (1983). The effect of male and female vocal modelling on pitch-matching accuracy of first-grade children. *Journal of Research in Music Education*, 31(3), 227-233.
- Sumsion, J. (2000). Rewards, risks and tensions: Perceptions of males enrolled in an early childhood teacher education programme. *Asia-Pacific Journal of Teacher Education*, 28(1), 87-100.
- Swears, L. (1985). *Teaching the elementary school chorus*. Prentice Hall.
- U.S. BUREAU OF LABOR STATISTICS. (2014). BLS Reports, May Report 1049 <http://www.bls.gov/cps/wlf-databook-2013.pdf> accessed on 13/11/2014
- Winsler, A., Ducenne, L., & Koury, A. (2011). Singing one's way to self-regulation: The role of early music and movement curricula and private speech. *Early Education and Development*, 22(2), 274-304.
- Wright, S. U. S. A. N. (2003). Ways of knowing in the arts. *Children, meaning-making and the arts*, 1-33.

Yarbrough, C., Bowers, J., & Benson, W. 1992. The effect of vibrato on the pitch-matching accuracy of certain and uncertain singers. *Journal of Research in Music Education*, 40(1), 30-38.

Yarbrough, C., Green, G., Benson, W., & Bowers, J. 1991. Inaccurate singers: An exploratory study of variables affecting pitch-matching. *Bulletin of the Council for Research in Music Education*, 23-34.