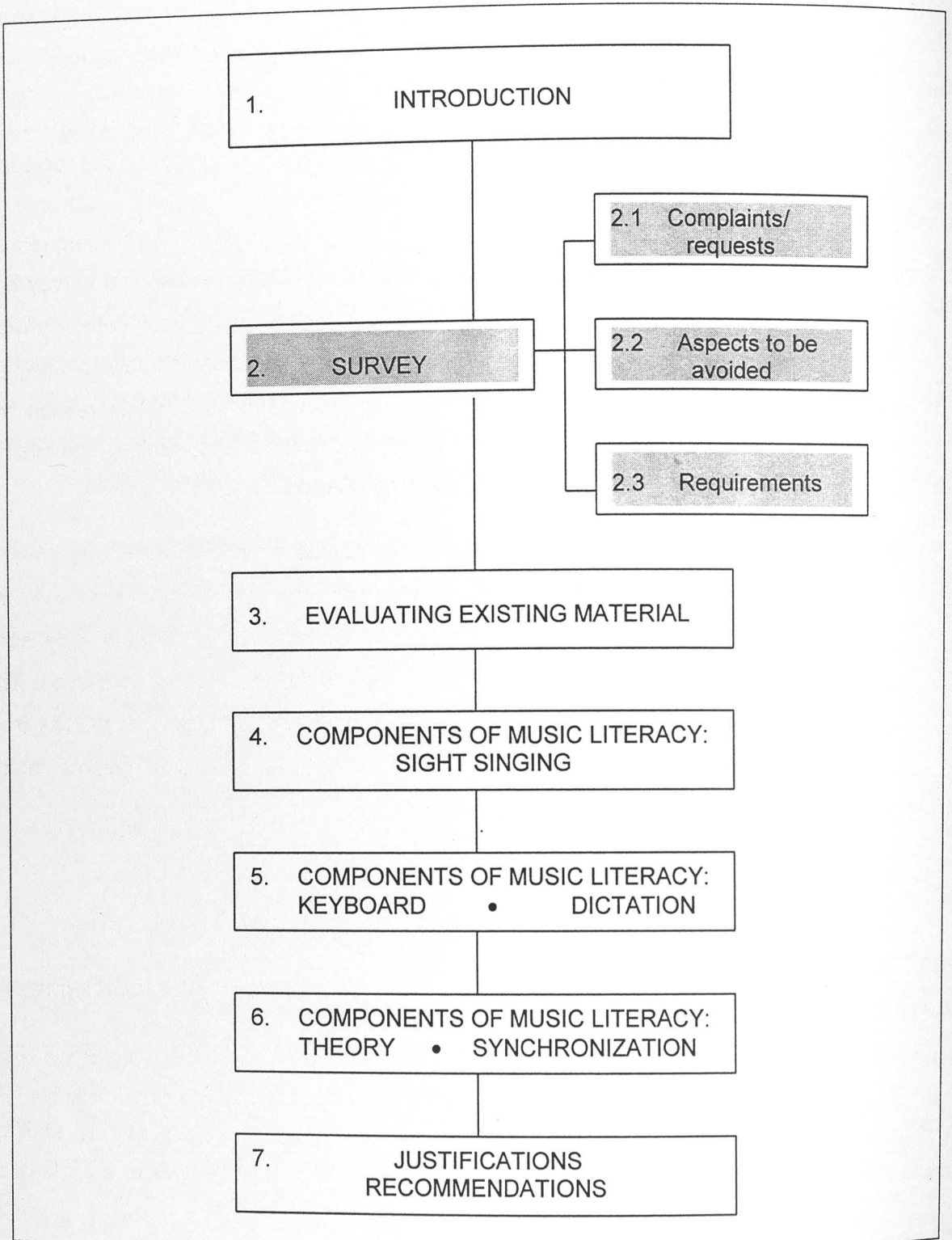


CHAPTER 2

Survey



CHAPTER 2

Survey

2.1 **Remarks, complaints, comparisons and requests received from parents, from learners/students and from educators/colleagues**

Over several years various parents and learners have approached the author, making comparisons between the positive results they experienced, owing to the practical approach, expounded in this thesis, versus their previous experience with mainly theoretical and prescriptive tuition. Colleagues have also observed the contrasting results and shared the author's perception of the core of the problem. An informal survey has thus been conducted. No statistics are, therefore, given. Besides, if learners were deliberately exposed to 'inferior' tuition and intentionally deprived of 'effective' learning for the sake of empirical data, it could be regarded as unethical. For this reason the investigation, the collection of complaints and needs as well as the resulting compilation of requirements are not presented here as a scientific report.

For reasons of confidentiality, as stated before, no names are mentioned in this informal survey. Most of the communication happened verbally, through personal conversations but also through group discussions, especially at workshops, and over a wide span of time. A few letters and notes were nevertheless received, thus written ideas. The majority of quotations are thus not given word for word and are often translations from Afrikaans^{*}. A selection was made from each of the three groups of commentators, broadly representative of the various standpoints, so as to avoid lengthy and unnecessary duplication.

Bold lettering is from the author for highlighting that specific point.

2.1.1 **Remarks, complaints and comparisons received from parents of learners**

- 'I took music lessons for about ten years. Don't ask me now to play anything. I simply can't. I just stopped playing after lessons were discontinued because I was never taught to do something on my own. It did not become a **usable skill** as typing became now for my sister with the computer. I don't want this to happen to my daughter.'

* Afrikaans is one of the eleven official languages in South Africa.

- 'I did music as a subject for matric but today I can hardly play a note. Why? I **spent so many hours** on practising piano throughout primary and secondary school, much, much more than any other subject. In spite of all the theory periods and the quick studies I still never learned to be independent and to decide for myself. Was it really worthwhile?'
- 'My parents wasted their money on my taking piano lessons for about eight years. Nothing came of it. My mother "taxied" me to and fro and I spent time every day to prepare for the piano as well as the theory. Nothing came of it. It was definitely not such a **good investment** as my private lessons were in Maths and in Computer science.'
- 'I cannot show anything after all the years I had music lessons. I practised conscientiously and played all the grades up to seven. I passed all of them, also the theory exams, but I can't say I **enjoyed** it much. Maybe it was caused by the tension occasioned by the exams. Nowadays one hears so often of the **positive effect**, music, especially classical music, has on the brain, on the sub-conscious mind, etc. That is why I want my son to do it. Maybe he will enjoy it and benefit from it mentally. He is anyhow looking forward to it. Perhaps, if he skips exams he might enjoy it more.'
- 'I probably don't have much music talent. After many years of lessons and several exams I have nothing to prove. I am, nevertheless, very fond of music as you know. My husband and I listen a lot. He often buys a new CD and we love going to concerts. I have nothing to regret but I still wish I could just go and sit and **play pieces on my own**, the way I read books.'
- 'I **hated theory**. After a few years I quit music altogether because theory was compulsory. Is **Music Literacy** the same as theory? Is it really necessary? I don't want the same to happen to my daughter because she loves playing the recorder.'
- 'I had a wonderful music teacher, very tolerant and always encouraging in spite of my not practising. However, she did everything for me and with me. Even self-studies I did not do completely on my own. She used to say it was because I didn't do theory.'

Is this why my son needs to do **Music Literacy**? Will this help him to **do things without assistance**? Please remember, I can't help him.'

- 'Our theory teacher used to say I was good in theory and harmony because I am arithmetically minded and quite strong in Maths. She said it is necessary to understand our playing and to learn new pieces on our own. However, I never experienced this. I felt it had little to do with my playing. After school I stopped playing altogether. Even today, I **can't see much relevance**.'
- A father who came to pick up his five-year old son at the **Music Literacy** class observed their activities. They had been learning for about six months. It is doubtful whether any of the group of five learners, in grade R in nursery school, could yet read. However, they could sing from staff notation. The group was busy singing from **Music Literacy: Keys**: unit 1: 1-3, from **Solfa syllables**: paragraph 2, from **Rhythms**: units 2: 6-10 and 7: 1-3 and on the keyboard they played C, G and D major scales with tonic triads while they sang the letternames. He gave his opinion:

'It is unbelievable how these kids sing from sight and play in three keys! I didn't know that my child can read. In my own experience, after several years of piano lessons myself, I can't sing from music as they do!'

2.1.2 Remarks, comparisons and a request received from learners/students

- Learner M was academically outstanding. Eventually, she completed her grade twelve in school with eight distinctions, including two music subjects. In her eleventh school year she asked to attend the advanced **Music Literacy** classes after observing the progress in **Music Literacy** of her two younger sisters in primary school. Her story reads:

'It is amazing that after I have studied music theory for almost ten years and passed all theory exams with distinction, my younger sisters, with two year **Music Literacy** experience, have **better insight in several ways**. They don't even take music as seriously as I do. However, they have better **general understanding** of keys with their interrelationships, and they do sight singing and dictation with more ease than I do. I realize now I do harmony and counterpoint entirely mathematically.'

- Student L followed an initial instrumental course with the practical approach at a technikon where the author taught. She also experienced the **Music Literacy** programme, still in its initial phase. Afterwards, she furthered her studies at a university. She made the following comparison:

‘Being somewhat older and more experienced than my peers, I can surely make a valid comparison and evaluation whilst keeping in mind that a university is an academic institution. Although I received excellent instrumental tuition, I learned **that most music subjects are best studied in a practical way**. Subjects such as music methodology, music education, music theory and harmony miss the point when not studied through practice teaching and at the keyboard.’

- ‘Why are we restricted to township music and to other, so-called, ethnic songs? You call this folk music. The white students are not limited to their folk music. They play **developed music**. We want the same. We don’t want to be deprived of **first world music**.’

This complaint was received in approximately 1990 from an adult black student. His group received music literacy as well as practical recorder and keyboard lessons at a community development project sponsored and conducted by a church congregation.* We as facilitators used our normal tutorial material. This material is based on, and learners are taught to play, so-called Western classical music. After a period of time we were requested by the authorities and other observers rather to use, and to concentrate on, ethnic music for reasons of accessibility and association. We collected some ethnic melodies and arranged them for tutorial use and for the specific instruments. Shortly after we started using these arrangements we experienced dissatisfaction from some students. The above request was followed by similar comments. They argued that once they can play ‘developed music’ they can learn ethnic music on their own.

This request/complaint was specifically included for the following two reasons:

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KAN – ‘Kerklike Aksie Noodhulp’ is the name for this project run by a congregation of the Dutch Reformed Church in Mamelodi, a township east of Pretoria. They have a centre for adult education and development in various fields, *inter alia* in music.

- The description by some learners of so-called Western classical music as ‘developed’ or ‘first world music’ was illuminative.
- The preference of some learners from various cultural groups for orientation with classical music, was an eye-opener.
- The author always encourages learners to undertake overseas visits, arranged by learner exchange schemes, if possible. In their late teens learners benefit much culturally, personality wise and usually they obtain perspective necessary for decision making at this stage of their lives. Extracts are given of letters received from two such learners from Germany:

‘They are a family of five... They all play instruments. Two of them play two and one plays three instruments. **None of them has ever done any music theory but they can all sing from sight.** Last night we played through all the music I brought with me. Sometimes they took turns but all of them **could sight read every part** they received. It is amazing that no one studied music as a school subject and no one plans to become a musician.’

‘There are four children in the family. All of them, and also the parents, play at least one instrument. Especially two of them play extremely well... None studied music seriously. The youngest boy is only twelve but he plays recorder, clarinet and can even accompany with chords on the guitar. He plays by ear as well as by reading simple chord progressions. **This reminds me of our music literacy classes** with you with solfa, rhythms and keyboard harmony exercises. I wish now I started sooner... Apart from the ‘solfège’ classes which they have to attend, they don’t do theory at all. Their ‘solfège’ classes seem to consist of general sight singing and of analyzing pieces and scores... They have such **good insight** in all the arts, even the young children... I reckon they obtain their **excellent general knowledge from the specific contents of their school subjects** but also from attending concerts regularly, visiting museums... They also, quite often, play music together for fun. When friends and families get together, as we do for “braais”, they take along their instruments and everyone joins in playing...’

2.1.3 Remarks and requests received from colleagues and other educators

- A teacher who followed the author's initial **Music Literacy** course and who concentrated on sight singing, remarked:

'In spite of my BMus degree, it is the first time that I have confidence to sing examples to my piano students when teaching. This solfa course offers not only the **quickest** but also the **safest** way for developing singing with **good intonation** and for singing in **all keys**.'

- A teacher who attended and observed some **Keyboard Harmony** periods of the author's initial **Music Literacy** course, is now using material of this course in her teaching. She stated:

'I feel ashamed to say I hold a BMus Honours degree, majoring in piano. I dare not try to play **basic chord progressions** on the keyboard as your beginners do. Moreover, they don't even study piano. They are string and windplayers but already they play quite skilfully and with insight. Besides, they are comfortable in **all keys**. Even today, as an experienced teacher I must admit, I feel hesitant when reading in the lesser used keys.'

- After a time of studying recorder, ensemble playing as well as the initial **Music Literacy** course with the author, a qualified piano teacher observed the following:

It is the practical approach of this course which immediately gave me the feeling that I am **making music**. I realize that as a child and also as a student I was wronged. Afterwards, as a piano teacher myself, I likewise did injustice to many pupils as I never had any other example. The approaches of my various piano teachers and lecturers were such, that the essence of music making was lacking. I always felt something was missing but could never pinpoint it. If any music subject does not contribute to music making, does it serve any purpose?

- After a workshop conducted by the author on the proposed **Music Literacy** programme, the following comment was received from an educator:

'As a dedicated student my results were good. I am now also a dedicated teacher and my pupils, in general, obtain good results. However, even the young beginners spend

hours on unravelling questions and instructions, thus reading and writing theory. Pupils complain that this has nothing to do with playing. I agree, I wish they could rather spend those hours practising. It is not always easy to persuade them, seeing that theory exams are compulsory for receiving certificates for playing. I tried to reduce unnecessary reading and writing and switched several times to new theory systems. Eventually I came across this **Music Literacy** course. Even though it has not been finalized, I realize this is the answer to our needs. **Music Literacy** covers all the additional knowledge, needed in playing, but above all it develops the **skills for playing with understanding.**'

- After a workshop, a note of thanks was received concluding with the following:
 'I have already started to apply your ideas. This is surely going to enable us to teach our learners to **"listen with the eye"**.'
- A guitar colleague reported:
 'There is a definite change in the progression of my two students who attend your **Music Literacy** classes. Their practising at home bears testimony to preparing with some initiative and they participate more actively in the lesson. Both used to wait passively for instructions. Their sight reading has also improved. I hardly attend to the rhythm aspect. Counting and reading of rhythms come almost naturally.'
- A remark by another guitar educator reads:
 'I let beginners start with your solfa exercises on the guitar. It works very well. Now, after six months they can read in all keys and can join the baroque ensembles with playing the basso continuo line. The solfa also helps them to anticipate the playing audibly.'

Two experienced lecturers at an opera school applied and regularly commented on the **Music Literacy** programme through all its phases.

- The singing lecturer used only the three components of **Sight Singing**. On the author's request to give her final opinion on the programme, she remarked:
 'For a total beginner and for the initial phase of any singing student I doubt whether one can find any more appropriate series... Please follow this up. The ideas in **Keys** with the application of music terminology to the exercises in a repeated round and all

the difficult intervals in the final exercises serves as a good preparation. This should, however, be followed up by a second part for **Melodies** where words in full sentences, in Italian and perhaps German, are applied. It should be written in a similar manner, becoming more difficult very gradually and including modulations and chromatics. Sufficient material exists with extracts from the singer's literature. The gap from your exercises to the extract level needs to be bridged.'

- The lecturer responsible for the secondary subjects at the opera school had an ideal background as critic for the development of the entire **Music Literacy** programme. She was brought up in a family with a tradition of music, covering a wide spectrum, also especially music education. Apart from her practical background she had access to a wide range of educational material in all the various facets of music education. She uses all the components of the **Music Literacy** programme in her teaching, also the experimental theory exercises. When she was asked to give her overall view of the programme, her answer was:

'Please finalize your theory exercises. I am looking forward to using them. They should also be accompanied by brief explanations for students and the very workable conventions and hints to the educator for presentation, similar to the other components. They are so far most suitable for singing students with no unnecessary items and writing while, on the other hand, nothing essential is omitted. The rest of the **Music Literacy** programme, especially also the keyboard work and all dictation sections are just what an opera student needs. All the material is just as accessible to students with no background in "Western classical music" as to the others.'

2.1.4 Negative remarks

The criticism and expressed dislikes the author received from the three above-mentioned groups are not included in this thesis. However, all such remarks pointed to specific shortcomings in the programme. They were gratefully received. Time and again, they were utilized for improving and developing the **Music Literacy** programme. In this way the author was regularly 'checked' and very well supported in finalizing the programme.

2.1.5 Summary of reactions

All the reactions to the *Music Literacy* programme in its various phases and afterwards, can be summarized as follows:

The author realized that the various groups chose to make comparisons and convey their observations for certain reasons. In general, they experienced the **immediate positive** and **supporting effect** the *Music Literacy* programme, as secondary subject, had on their instrumental/vocal tuition. Moreover, they noticed (educators in particular) **more insight** with learners and already some **autonomy** with items such as **sight reading**, **quick studies**, **ensemble playing** and especially also with **theoretical work**.

2.2 Aspects to be avoided, as derived from the survey

Previous 'mistakes', causing failures and serious disappointments, should first be addressed. Prevention should be assured while compiling the various requirements for a music literacy programme according to all the needs.

2.2.1 The entire approach, goals and objectives of the educator

When considering the above-mentioned **remarks** by learners, parents and colleagues plus **personal experience**, it needs to be taken into account that there might also be shortcomings in the instrumental/vocal and general practical teaching approaches and/or systems. This, however, will not be discussed here because much can be done to improve music teaching on the whole with an appropriate supporting system. Such a system will assist learners maximally with instrumental and vocal studies; they acquire an autonomy which enables them largely to solve problems independently. Eventually, it would raise standards in general if such a basic supporting system were to be introduced in all fields.

In avoiding recurrence of shortcomings according to the findings of the above-mentioned groups as well as personal experience, the following should be borne in mind with the entire **approach**, with the long-term **goals** and with the short-term **objectives** of the **educator**: The educator is, after all, in most cases, the **middleman** between the learning matter/learning programme and the learner:

- Learners and often also their family members spend time and money, they make efforts and sacrifices and have expectations. They need to receive a worthwhile educational as well as a musical investment consisting of knowledge and skills which will
 - be a lasting **investment** and not bound to any fad;
 - assure **independence** and
 - be of immediate **servicableness** in their playing or singing.
- Outcomes-based Education (OBE) was decided on as new national policy in South Africa by the current education authorities. This was done after an investigation into the previous shortcomings in general education and into three main possible education policies. Even though the direct and the ultimate outcomes are placed first, the entire learning process plays a fundamental role. Music educators, in general, may regard their existing approaches and teaching methods as meeting the requirements of OBE, due to the immediate and long-term practical outcomes. The author is, however, convinced that the above-mentioned negative reactions and specific requests by parents, learners, students and colleagues would have been prevented and will in future be eliminated with full understanding and correct implementing of the main purpose/principle of OBE in music (see 1.8.2).

2.2.2 What learners do not need, what should thus be avoided and why

- 2.2.2.1 **A crash course:** Although learners usually hope to obtain quick results, a crash course cannot fulfil their needs. Such a course will necessarily have to cut on many items and thus matter will have to be treated superficially. This inevitably **causes gaps** of one or other kind.

Besides, most of the principles in an effective learning process have to be side-stepped. There is no time, for instance, for sufficient repetition and/or for gradual, systematic progression. The ideal of beginning with the familiar, with the simple and with the concrete are then overlooked. In such a course the unfamiliar, the complex and the abstract are usually tackled directly. Unavoidably several new facts are introduced concurrently, instead of one at a time. The indispensable ear development is normally the first to be cut. Instead, only the necessary ear tests often receive a run-through before an exam. Ear

development can seem like drudgery, when not knowledgeably interspersed, and can thus be very time-consuming. For this reason crash courses are usually quite, if not purely, theoretical. All the cutting of learning principles complicates matters, especially for the total beginner. Pleasant memories and continual experiencing of achievement, also very important for effective learning, are usually not associated with a crash course.

Time may have been saved, perhaps also money, but real independence will not have been obtained. Even the learner with some background cannot properly benefit from a general crash course. The student who wants a quick run-through should rather choose a complete music literacy course while selecting what is needed and omitting what is known.

2.2.2.2 **A theoretical course:** In societies where a tradition of **music theory** as the only supporting system for individual lessons prevails, negative reactions are often encountered. Many learners experience this writing of theory as a totally separate subject. Quite often they do not see any relevance and not always without reason. Some even go as far as quitting music lessons altogether where music theory is compulsory. In preventing learners from quitting, some music authorities give a choice and allow those who prefer, to dispense with theory. Educators quite often succeed in retaining learners for music in this way. However, it leaves learners with no opportunity to obtain essential background and other necessary reading skills. For more remarks on negative experiences and, associations with music theory see 2.1, 'Remarks/complaints/comparisons and requests...'

Learners in the junior phase in school need, and quite rightly receive, specialized guidance with handwriting. The preparatory writing exercises, correct hand position and body posture which need constant checking, correct size of writing matter and utensils cannot be ignored. General music educators are not trained in young children's important needs regarding writing. Music educators in such existing theory classes often switch to colouring 'musical pictures' or other free drawings when they experience slow and ineffective, 'non-musical' writing which might lead to learners losing interest.

2.2.2.3 **A theoretical course with practical application:** From time to time experienced music educators and authorities realize the irrelevance of purely theoretical systems. This often results in some practical additions to the theory lesson. Often various items are tried out, such as:

- **'Listening activities':** In so-called 'music appreciation', learners hear recordings with or without introductions/explanations. Some other listening activities happen when the educators play or find someone to play to the learners for explaining some theory or perhaps only for amusement and for variation of the formal theory lesson.
- There are several options when **learners participate**. Percussion instruments are handed out and some 'enjoyment' is added to the theory lesson. Learners might be required to use body percussion and/or to join in singing. This participation does not necessarily form an integral part of the specific learning matter of the day.
- A musical game may even be added. Learners participate in group movement, dancing and singing, similar to what is done in and as a duplication of activities in the **general music classes**.
- Since the theoretical approach has been widely criticized, a new tendency has arisen. Lately the various music examining bodies, locally and from abroad, have changed syllabi, adding wider practical requirements to ear tests and sight reading. Also in their theory workbooks practical exercises are interwoven/integrated for application. This brings learners closer to experiencing what music theory is about.

All these moves towards practical music may have, in one or other way, merit. However, this is not what learners really need at that specific stage for supporting them effectively and immediately in developing their playing and singing.

2.2.2.4 **A package programme:** The advantage of a package programme is for the under-trained or under-informed educator and also for the unassisted learner who receives at least instructions for carrying on with learning matter.

This package comprises units, each consisting of various items, specifically arranged by its author and not by the educator. Every unit is usually a package for one lesson or for one week. A unit can also be a package for a length of time comprising a number of lessons. Whatever the time and period details, a characteristic of a package is the prescribed selection of material for every session. The specific items, the amount and often other instructions are usually stipulated. In fact, all material occurs together, usually on the same page(s), which makes it easy for the learner to handle. In a class situation this practicality also contributes to time saving.

Nevertheless, the package method restricts learners as well as educators in many ways. Most of the ideal qualities of the educators and ultimately also of the learning situation suffer. It amounts to the educator being obliged to work rigidly while carrying out instructions; the educator is deprived of own decision making, of using initiatives, of being flexible for the sake of differentiating; is prevented from applying knowledge and insight at will and can, eventually, not take full responsibility for the outcome. Besides, the all-important quality of any art form, i.e. creativity, is adversely affected. If the educator is restricted in being creative, the stimulating of learners' creativity will be limited. The package programme should, thus, as far as possible be avoided by the proficient educator.

2.2.2.5 **A telematic programme:** The personal element in presenting a music literacy programme is the key factor. Crucial aspects which need constant guidance and checking are good intonation, rhythmical renderings with the fine gradations of accentuating, musical phrasing, clear articulation (oral and keyboard), especially also immediate practical applications as examples, the expectancy and interaction of creative response, etc. The stimulating effect of a group situation, even a small group, with all other advantages of group tuition (see 2.3.3.2) goes with personal guidance.

One of several clear confirmations of the necessity of the personal element is regularly experienced by the author with annual examinations of two groups of students. The same **Sight Singing** programme, as proposed by the author, is followed at a technikon's opera school with several weekly sight singing sessions versus a university with one session per week. Apart from the enormous difference found in the amount of learning matter which is covered, is

the vast difference in standard of presentation, i.e. the natural fluency, the convincing musical understanding and enjoyment, the tempo in the singing and the confidence of the students. In this specific case it might be argued that the technikon group comprise singers, which is an advantage. However, similar differences in results have been perceived with non-singer groups at a school where the weekly contact time differed, especially also in the keyboard sections.

Another verification was the comparison made by two students. The one started at the university and furthered her studies at the technikon. This student, of her own accord, recommended to the author that the contact hours should be increased at the university, as this made all the difference. The other student switched from the technikon to the university for furthering her studies. She enjoyed exemption from the first year classes. The standard of her sight singing and auditive recognitions is so high that she was allowed not to attend any second year sight singing and dictation classes. She is also strongly in favour of more practical contact sessions at the university.

The author experienced in a totally different way the vital importance of contact sessions for a music literacy programme. A possibility to present the author's *Music Literacy* programme on internet was considered. The principal of an internet university* and his music staff member investigated various ways for this undertaking in collaboration with the author. It was eventually realized by all parties that, due to the specific nature of music literacy, chances to succeed on internet could not be guaranteed. The undertaking, using the author's proposed *Music Literacy* programme, was consequently abandoned.

Thus, in conducting a music literacy programme by means of any kind of distance communication, the essence of the tuition is lost.

2.2.2.6 **A drawn-out programme:** For the sake of thoroughness, music courses often tend to be unnecessary detailed and even tedious. All possible particulars and explanations often accompany basic information. Falling into unnecessary detail is usually at the expense of the whole and eventually at the expense of the

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The internet university is called Everest Cyberversity and is operated from Pretoria.

holistic conception. Surely no beginner, and most certainly nobody in need of becoming musically literate as soon as possible, should follow such a programme. Comprehensiveness need not be laborious. In this respect careful distinction should be made between what is really practically necessary and what can be left for the future, when/if necessary. **Music Literacy**, being an introductory programme, should prepare the learners in such a way that they can make choices themselves and continue with their specific specialization. Thorough understanding of the whole in the various components, will leave learners with insight and will motivate them in how to further their studies.

2.3 Requirements for the *Music Literacy* programme

2.3.1 Origin of the requirements

The requirements for the *Music Literacy* programme were drawn up according to:

- i. the author's own experience as student, educator, adjudicator and examiner
- ii. the author's own empirical use of various materials and systems as well as of personally compiled material
- iii. complaints and impressions the author received from learners, students and parents
- iv. the perception and opinion of educators at workshops, presented by the author
- v. the author's attendance of classes and demonstrations by other educators in South Africa and abroad
- vi. the views and ideas of colleagues working in various sub-fields of music and with whom the author has co-operated over several years.

2.3.2 General requirements

According to the **definition** (see 1.4.3) of music literacy, i.e. **the ability to use sheet music with understanding**, the following skills have to be developed:

- i. the ability to **sing** from notated music
- ii. the ability to **play** from notated music
- iii. the ability to **recognize auditively** general fundamentals

- iv. the ability to **analyze** straightforward sheet music
- v. the ability to **arrange** simple sheet music for practical use
- vi. the ability to **read** uncomplicated scores.

The **basic principles** in the learning process should determine all aspects of the programme. They are:

- i. from the **familiar** to the **unfamiliar**
- ii. from the **simple** to the **complex** (easy to the complicated)
- iii. from the **concrete** to the **abstract**
- iv. from the **whole** to the **particular** (detail) and sometimes *vice versa*.

For effective learning the following **essential qualities** need to be borne in mind when designing the material (not listed in order of importance):

- i. transfer of learning matter in a **systematic way**
- ii. only **one new aspect** at a time
- iii. sufficient, interesting **repetition**
- iv. regular **evaluation/assessing**
- v. stimulating and appropriate (quantity and level of difficulty) **challenges**
- vi. pleasant and motivating **associations**
- vii. as many **senses** as possible should be employed
- viii. learner's **initiative** (creativity)
- ix. **differentiation** (group work)
- x. **enjoyment** (making music)
- xi. **aesthetic** satisfaction (musical, beautiful)
- xii. learner's experiencing of **achievement**.

Some of these qualities for the learning matter and the educator's **way of implementing** are interdependent. They are nos. v to xii. No. iv is the responsibility of the educator.

The role of the educator is of importance not only in some items of a music literacy programme, the educator is indispensable in all group work. Due to its nature, a music literacy programme almost necessitates group tuition. Although the material can be used individually, the maximal effect is obtained in group sessions. For this reason the concept of group tuition needs to be investigated.

2.3.3 Music literacy through group tuition

2.3.3.1 Effective group learning for the solo instrumentalist or singer

It must be stated at the outset that the type of group work under discussion here is not to be treated as a substitute for individual (instrumental or singing) instruction sessions, the individual 'lesson'. From time to time educators are called upon to teach groups of beginners. Most of the time this is only effective with choral work, with general music classes, and will certainly be in the proposed *Music Literacy* programme. For the aspiring soloist, however, **the individual lesson with an expert still remains an irreplaceable experience, and for sound reasons.** Some of these are:

- i. Music is pre-eminently the **art of the ear.** (See 1.4.1.1.) Critically listening to oneself is therefore essential. Initially, learning to play an instrument, but also the finer and more advanced techniques of interpretation, can only be achieved amidst the silence of an individual session. Silence enables the learner to hear her-/himself. This applies equally to the voice development of the solo singer. Intoning purely in unison music requires of a windplayer, string player, singer, etc. to hear only the players/singers next to her/him. In a group, self-listening amidst silence, is therefore mostly eliminated.
- ii. Music is the **art of singing** – singing, which naturally is personal, with the voice or by means of an instrument. (See 1.4.1.2.) Thus the personal elements should be done justice along with elementary technical tuition, before effective joint expressions can be achieved. This leads to the following point.
- iii. **Developing the power of self-expression.** A quest for individuality underpins Western art, many ethnic arts as well as the arts in several other cultures. This is in contrast to tendencies in some Oriental ideals where precise replication of existing modes of expression are striven after. In most of the performing arts every performance is a recreation of an existing work of an artist. Thus, a new

interpretation which carries the performer's personal imprint is expected. The challenge to the performer is to achieve this within the convention of specific stylistic features or prescriptions. That is interpretation symbols and marks. This is one of the main reasons for **individual** learning sessions.

- iv. **The physical dimensions of sound production.** From the outset, as also in coaching for sport, relaxation, comfort, natural handling of the instrument/use of the voice and optimal posture is of utmost importance. In this instance it is most necessary in order to produce quality sound. The beginner needs personal attention and guidance and even as she/he progresses, constant monitoring and guidance are essential. It is impossible to give this level of individual attention in a tutorial group.
- v. **Psychological model.** If a beginner does not receive **personal attention** when initially learning to use the voice or instrument professionally, she/he is unlikely to acquire the skill and habit of paying personal attention to the voice/instrument at home. The power of a model does not only apply to the child for whom learning by example is all-important, but also to the adult learner. It may be a truism of formal music learning and teaching to say that one usually practises according to the manner in which one is instructed, for example:
 - If learners cannot or need not **listen** carefully and systematically during the contact period, they are unlikely to do so on their own.
 - If learners are stimulated to **concentrate** during instruction, they are more likely to do so at home.
 - If, for example, the instructor pays **meticulous attention** to neatness, accuracy and rhythmical precision, the learners may tend to apply this when practising.
 - If beginners receive sensitive guidance *inter alia* in the **sensible repetition** of difficult passages, they may be prevented from senseless mechanical repetition when practising on their own.
- vi. **Individual rates of learning.** Learners progress at different speeds, also at different stages of their musical development. Not even two people develop at the same pace. During the crucial beginner's phase of learning, but also as they

progress in technical and interpretation skill, guidance needs to be given separately. The talented learner may feel frustrated by the less gifted and *vice versa*; the latter may feel discouraged by the rapid progress of the more abled pacesetters.

What is strived for and achieved in the individual contact period is a necessary condition also for subsequent group work such as playing and singing in ensembles and developing general musical insights.

Having said all this about the merits of individual learning and teaching experiences as a **precondition** for effective learning of the soloist, it is suggested that at the same time all aspects of musical development that can more fruitfully be taught and learned through medium of the group dynamic, be removed from the individual contact period.

2.3.3.2 **Reasons why music learning in general, and specifically music literacy, should take place in group situations**

- i. **Economic reasons** are probably the least important to teaching staff and musicians. However, they are a worldwide priority. In future, staff at all levels, also private educators, will most likely be compelled to accommodate even larger numbers of students. To ensure that the existing standard of instrumental/vocal learning will not drop, a thorough inquiry is needed into effective group work.

Economizing by accepting larger numbers of learners might also have the benefit of ensuring the preservation of teaching posts.

- ii. **Short practical sessions** have come to stay. It is the only realistic option for maintaining individual contact periods. This necessitates staff to strip these 'lessons' of all general theoretical and practical musical skills and to develop intensive group sessions. The limited personal contact time can then be fruitfully utilized to concentrate on the specific instrumental/vocal instruction. In this way even the tempo of progress might increase.
- iii. **'Specialists'** are often orchestral players or professional singers and not primarily educators. Few are qualified educationists. They can and should thus generally only carry responsibility for focusing tuition on the chosen vocal or instrumental option during the **brief** and usually **expensive** individual session. (See 1.5.) On the other hand, the professional educator, who is also more likely to be on the full-time

permanent staff in schools, should teach all fundamental musical skills, i.e. reading music, including recognition and reproduction of note values, patterns of rhythm and keys. Skills in interpreting and sensible phrasing can largely be developed by obtaining insight into structure, form and style during the group sessions. This, together with auditory development and learning of theoretical matters, which can be very time consuming, can all take place in the group situation.

- iv. **Musical reasons**, i.e. true **music making** and **educative** as well as **formative reasons** comprise the following:

Development of leadership and the ability to follow, thus give-and-take can only succeed in a group situation. Much of the musical experiencing which can only be done justice to is as follows: Several interpretation details such as musical parts responding to each other, i.e. answering, imitating, accompanying, harmonizing, varying, contrasting, complementing and supplementing each other in forming an entirety, to mention only a few. When this group work takes place in a practical way, i.e. by playing and as oral and aural activities, learners do written theory with a better auditive image and therefore with insight. Theory, which is sometimes experienced by learners as a burden, may become a true delight in a group set-up.

- v. **Social reasons** and the accompanying enjoyment are often to all learners, especially the youngsters, the most attractive aspect in group work.

Music learners/students and musicians, in general, inevitably, spend many hours totally on their own. Children quitting music lessons often do so because of the loneliness and bore of practice sessions. In looking forward to instrumental ensemble playing or choral work, to group rhythm practising and sight singing with others, *inter alia*, it is often the best motivation for learners to prepare thoroughly and to practise on their own. This regards all aspects of practice, also keyboard harmony and the various exercises in ear training preparation as well as learning which needs repetition – repetition which may otherwise become boring.

An egotistic approach and a self-centred obsession with one's own playing/singing are tendencies which can be prevented especially with non-ensemble players, e.g. pianists or opera soloists, when they also experience these group activities.

- vi. **Unnecessary writing** is avoided. It is eliminated when musical knowledge is learned primarily in a practical and oral way in group situations. This is especially applicable to the young child who cannot yet write skilfully and who will then gain much from this approach. Besides, music educators do not necessarily have any training and insight in writing skills of elementary education. Much music writing may cause the young child to develop untidy habits. Discouragement, fatigue as well as other negative associations may be formed.

In practical group learning the educator has less written work to mark. This gives her/him more time for interesting planning, for setting next exercises, for studying new repertoire, etc. In the long run learners of all ages tend to progress faster. One reason is the minimal amount time consuming written work, which is expected of her/him, leaves them with more time for practising of musical skills.

- vii. **Competition**, a necessity, is done justice to. Healthy contest is very important for development in all the various fields. Young children are very fond of team competitions, e.g. between boys and girls. Competing is necessary especially to enable a learner to compare constantly, to assess her/his own progress, to learn from other's mistakes, but also to receive an example from a good result. Of course, the handling of this in such a way that every one gains from it and that nobody is harmed, depends on the skilfulness of the educator. Differentiating is therefore discussed hereafter in 'Prerequisites'.
- viii. **Independence and a sense of responsibility** develop naturally as a result of all the attention not being focused on the learner her-/himself. The opposite often occurs when learners receive merely individual tuition. In being part of a group the learners get opportunities, and are often compelled, to broaden their range in attention. They learn to look ahead, to keep an eye on other parts and to listen more broadly, which enables them to keep up. Consequently this yields profit in many ways, *inter alia* for prima vista (see 1.8.6) and score reading. Learners get to know ways in assisting each other, in using initiative and in guiding and taking over where others cannot keep up for the sake of the total outcome.

This is what teamwork is all about. It happens in ensemble playing but also in sight singing, choir singing and in all activities of practical musicianship where proceeding

in steady beats has to be maintained. Learners get acquainted in sticking together because of the proverbial 'show-must-go-on'.

To sum up, the economical asset is probably one of the most important practical reasons for group learning. However, the value in character development, the sheer enjoyment and its recreational possibilities are of utmost importance. The author has experienced that the standard of teaching and quality of playing are raised significantly when learners receive effective group instruction. The whole idea of group work, when applied wisely, can only be to the advantage of everybody concerned. The instruction of all the various components of **Music Literacy** can and should happen in group situations.

2.3.3.3 Prerequisites for successful group work

Some of the following are briefly mentioned above in 'essential qualities' for drawing up of material for a music literacy programme. They are, however, spelled out here for the **role of the educator** in conducting the group and applying the learning matter.

- i. **Sound preparation:** The educator should be ready and purposeful in order to obtain and to keep every learner's attention right through the period. Naturally this requires preparedness.
- ii. **Conviction and inspiredness:** These qualities are surely essential in presenting any subject successfully. The educator should find the subject matter interesting and should indeed be fond of the chosen pieces and/or exercises. Naturally, an eagerness to share one's enjoyment and to convey one's know-how to learners, will result into an enthusiastic manner of presentation. This makes all the difference to the learning process of a group.
- iii. **Appropriate material:**
 - In group playing/singing music exercises should never be **technically** too advanced for any of the players/singers.
 - The exercises or the stepwise learning process should become **systematically** more difficult.
 - Assignment matter should never require too much **homework**.
 - However, it should always contain some kind of **challenge**.

- iv. **Thorough and regular checking:** Learners should be made aware that they never prepare 'in vain'. All work should be checked, marked or tested and the educator has to be consistent.
- v. **Differentiation:** Age, phase in general development, stage in musical growth and other differences should be taken into account, for example:
- In **speed games** various tempi could be expected of learners with different abilities.
 - The permissible **number** of mistakes may differ with the various ages in the same group in competition games.
 - By **simplifying** certain music parts, learners at totally different stages of development can all play/sing together with enjoyment.
 - The **challenges** set for the above average learners may differ in many ways from those of other learners.
- vi. **Individual performance:** Each learner should receive solo opportunities. Turns can be taken to ensure regular chances for everyone.

Reasons:

- Exposure in performing before others gives **self-confidence**.
- This provides for the need to **perform** and to assert oneself in various fields *inter alia* in all sections of sight singing, keyboard harmony and recognitions.
- When someone knows she/he will definitely have to answer or play or sing on her/his own, she/he will be **motivated to prepare**. The use of **test checks** is advisable because of limitation in time, especially with larger groups of learners.
- Learners should have the opportunity to **compare** themselves with others continually and so **measure** their own progress. In doing so they not only learn to **listen** to each other but also appreciate and criticise one another.
- They learn to **accept** their own possibilities and therefore themselves.

2.3.4 Division of the *Music Literacy* programme into various components

According to the definition for *Music Literacy* (see 1.4.3) and the basic principles of the learning process (see 2.3.2), as well as the way of implementing them, the wide range of material in the *Music Literacy* programme needs to be divided into various components. Only by means of components can the ideal of 'one new aspect at a time' be ensured.

In each component, knowledge together with skills need to be developed systematically. Gradually, the facilities obtained in the various components need to be combined for interaction. Eventually, interaction of knowledge and skills of all components should lead to the ultimate definition of *Music Literacy* (see 1.4.3) with the proficiency to **sing** and **play** from music and to **recognize, analyze and arrange** music for practical use.

2.3.4.1 For developing **singing from sheet music**, the two main elements, i.e. rhythm and pitch, need to be treated separately and eventually combined in sight singing of melodies. The pitch aspect needs a further division. In the beginning, learning to pitch around a tonal centre needs to be practised, first in the major and later on in the minor tonal systems. Gradually, this needs to be applied in all keys, also commencing with the major and followed by all minor keys. Thus, three separate components, one subdivided, are needed for sight singing, i.e.:

- Sight singing: Rhythms
- Sight singing: Keys: Solfa syllables
Solfa in keys
- Sight singing: Melodies.

2.3.4.2 The **playing from sheet music** necessitates an instrument. Naturally, this can happen on any instrument, but basic keyboard skills contribute substantially to music literacy in general. It might be argued that professional solo singers are often unable to play an instrument. However, such singers who cannot help themselves basically at the keyboard are always dependent on a repititor or other assistance. In relation to the definition of music literacy, such a person who is basically still dependent, is not fully music literate.

It might also be asked: What about a person who plays another instrument, say a professional flautist, and who is unable to use a keyboard at all? There is

surely no question about the music literacy of such a person. Some of the aspects of 'using' sheet music, which includes analyzing and arranging music for practical use, might be a complete theoretical ability. However, for any such player of a melodic instrument, the ability to use the keyboard as harmonic instrument, will be a great advantage in her/his profession. Such an exception need not affect the determining of requirements for the majority.

Thus, in general, full understanding and total independence necessitate basic **keyboard skills**. This includes the ability to **play** basic chords and progressions in all keys and to **read** basically from sheet music, even to harmonize/accompany simple melodies in various keys. Hence the keyboard component needs to be divided in two sections: Firstly, a manual is needed by the educator for guiding learners in playing chords and chord progressions. Secondly, learners need a tutor for learning basic keyboard reading and playing/accompanying.

- 2.3.4.3 The component for developing the auditive skills in recognizing and reproducing basic aspects in music, amounts to **music dictation**. The word 'dictation' is commonly used in education for checking learners' **written** answers to what they hear, usually the spelling of words. In music education the word 'dictation' has a wider meaning. It comprises various musical aspects of **recognition**, not necessarily expecting written answers.

Although ear development should happen continually in all components, a specific component is needed for ensuring regular covering of all aspects. Systematically designed material should be used for checking learners' recognitions and for developing their skills in reproducing these auditive observations. They need to be guided to **know** and to **report** on what they hear. All the various musical materials need, initially, to be separated and each treated in systematically designed exercises. Joining and adding of items should also happen gradually in the exercises. All other learning principles need to characterize dictation exercises. Due to the general sensitivity of learners regarding auditive recognitions, tension, fear, inferiority and unnecessarily poor answers can result from inappropriate material which does not adhere to learning principles. Apart from the specific requirements for the dictation

material, the role of the educator is also important. Owing to the nature of dictation all learning matter is presented/played by the educator to the learners. To ensure neat and rhythmic playing, the material should be designed with the non-pianist in mind.

Even though the requirements for the entire music literacy programme are focused on practical work, writing needs to be practised in dictation for:

- i. notating melodies which one hears and wants to remember
- ii. creating one's own melodies from listening with the inner ear
- iii. saving time in group work and providing for everyone to write an answer
- iv. developing a musical shorthand skill. The ability to jot down ideas quickly is certainly a fundamental feature of any literacy, also of music literacy.

2.3.4.4 The final component required in the division of the music literacy programme is one for theoretical confirmation, and for utilization of knowledge and skills in basic creating, arranging and analyzing. Initially, learners do not need to be burdened with **music theory**. Young beginners, especially those whose writing is not yet fluent, need to do music theory only when their knowledge and understanding of basics are shaping well.

The various theoretical aspects need to be demarcated and treated in phases of development. The following six phases were empirically determined by the author:

- Phase 1: Basics in pitch, time and keys
- Phase 2: Compound time signatures, relative keys, intervals, triads
- Phase 3: Unusual note values, easy irregular note groups, inversions of intervals and triads, elementary analysis, basic terminology
- Phase 4: All irregular note groups, alto and tenor clefs, melodic minor, transcription, terminology, analysis, elementary melody writing
- Phase 5: Chords in 4-part writing, cadences, transposition, chromatic scales, motif treatment, basic forms, common character pieces and dances, analysis, melody writing

Phase 6: Chords in inversions, harmonic patterns, chords of the 7th, non-harmonic notes, harmonic rhythms, analysis, score reading, melody writing, writing simple accompaniments, elementary arrangements.

The foundation material should be comprehensive and guidance to educators brief but thorough. The theory behind aspects being applied needs to be merely introductory. Once learners are self-reliant with the basics, they can continue independently with their specific choices. Such items are:

- creating melodies, harmonizations and arrangements for specific purposes
- analysis of compositions
- advanced score reading
- formal studies of form, style, genres, music instruments, composers, etc.

2.3.5 Specific requirements (not listed in order of importance)

- One new aspect at a time:** Learners should be able to concentrate fully and freely on every innovation. Thus only one new aspect should be introduced at a time. All preceding learning matter should be well established in the material before adding anything new.
- Systematic in all ways:** Learning matter should become more advanced in a stepwise manner, virtually unnoticeable to the learner. All the various new items should be introduced systematically. Possible problem areas should be anticipated. Sufficient preparatory exercises should precede such items. Whenever a new item is derived from previous material this should be indicated to simplify the matter. Thus the degree of difficulty can progress so gradually that learners will never experience anything as 'difficult'.
- Sufficient repetition:** New items should be repeated and mixed with all preceding learning matter before introducing any new work. Only by sufficient repetition can learners gain and maintain confidence in that specific item. There can rather be superfluous recurrence of complicated new items than a shortage thereof.
- Interesting repetition:** All repetitions should appear in such a way that learners do not experience it as 'again the same'. Repetition should therefore be differently

mixed with the preceding material. As rearrangements they should, as far as possible, be unnoticed and thus not experienced by learners as 'drilling'.

- v. **Musical sense:** All exercises, where applicable, should consist of sensible musical motives and phrases, forming well-balanced sentences. The sentences should lend themselves to easy, natural phrasing moments, allowing learners to determine phrasing themselves. Guidance for phrasing and its marking should be given beforehand. In some sections where exercises consist of short, separate answers, it is not always possible unless educators find immediate applications in phrases/sentences themselves. They are, e.g. pitching/recognizing/playing/writing of single intervals, chords, etc. This kind of exercise should rather be dealt with as a preparatory necessity for the subsequent work which can be demonstrated/explained by the educator.
- vi. **Agreeableness of exercises:** Learners should find all exercises pleasant. Thus, rhythm exercises, melodies, chord progressions, also finger exercises, etc. should all be constructed as musical units which sound pleasant, and eventually enjoyable to practise. Although every exercise has a specific purpose and therefore an aspect which occurs repeatedly, it nevertheless has to be designed so as still to give learners aesthetic satisfaction.
- vii. **Purposefulness:** The educator and learner should be in no doubt about the purpose and necessity of every unit and each exercise. Thus, the list of contents, the headings/summaries of the contents and the necessary guidelines should in various ways all make the goal clear to the user. This requirement is important for motivation of learners and educators.
- viii. **Omission of non-essentials:** Apart from a general clear and pleasant appearance, the exercises should be stripped of unnecessary illustrations and explanations. Essential information, sketches, tables, etc. should rather appear in the introduction or as guidelines preceding the exercises. Where indispensable in the notation, it should be streamlined. This quality regards all components in a music literacy programme. Once learners are progressing and interested in what they achieve, only the material matters. Even with young learners, efforts to make the material 'attractive' should not distract their attention.

- ix. **Attractiveness in appearance:** The outside appearance as well as the general inside impression should be attractive to all learners. It should rather be simple and abstract than limited to the taste and interest of a specific age or cultural group.
- x. **Suitable size of print:** The size of the notation is important. It should not be too small. For all beginners, also adults, small print might appear complicated. Notation should also be stripped of any unnecessary detail and should preferably have a calm and clear appearance. Too large notation, on the other hand, is also not recommended. It prevents the learner from viewing the whole and from gaining perspective. Too large print often causes learners to read, rather than sing, and to do the reading note-by-note. In this way, the development of important qualities in the initial phase is hampered, such as looking ahead, voice leading, phrasing, legato singing and playing, listening to and following melodic lines and chord progressions. Correct spacing in the notation is, naturally, taken for granted as an essential quality.
- xi. **Limited writing by learners:** Writing by learners should be limited. What can be done practically, usually auditively and orally, should not be written. Where writing is inevitable, as in some dictation and theory sections, prepared answer sheets should provide for mere filling in. Several kinds of 'filling-in' exercises can still be answered practically, but the personal element makes this too time consuming. Suggestions/recommendations/ guidelines for educators should accompany such exercises in combining the two ways of answering and for maximizing the practical response in a realistic way.
- xii. **Music making association:** The pleasant associations of making music should always be an underlying quality of all exercises in all components. However, much depends on the educator's way of presenting the material. If the learning matter does not lend itself to music making, suggestions to the educator should be provided in every component. Learners perceiving qualities (mentioned before) such as musical sense, general agreeableness, musical interest, musical achievement and creativity, all contribute to elementary musicing. Pleasant association is an essential, if not the indispensable, quality for effective learning.
- xiii. **Suitability to non-pianist educator:** Exercises which require playing by the educator to the learners, should be playable by the non-pianist. The basic keyboard

skills which are expected from the educator should also be clearly stated. The exercises should be especially designed to accommodate unpractised hands, i.e.:

- always for a comfortable hand position, mainly in five-finger-position
- minimum and small stretches
- preferably no picking up of the hand
- fingering the beginning of all 'two-hand-exercises'
- fingering deviation from and return to the five-finger-position.

xiv. **Maximum use of senses:** At all times as many senses as possible should be employed. This basic learning principle is especially necessary in music tuition. Music, being the 'art of the ear' (see 1.4.1.1) is the most abstract of all arts. Similar to Mathematics, enforced abstracting always leaves gaps in the learning process. When several senses are simultaneously employed, learners drop additional means of their own accord, in their own time, and they are eliminated in a natural way. For this reason the important initial phase for acquaintance with the basics in music literacy requires:

- seeing, feeling (playing) while hearing and singing (pitching) the **tones and semitones**, the notenames and later on the scales in the various **keys** at the keyboard
- seeing, feeling and moving (hand signs plus hand-arm positions which symbolize the nature of each degree of the scale) while hearing and singing (pitching) the solfa names of the various **degrees of the scale**
- seeing, feeling (playing) and singing while listening to separate **chords** (initially in broken form), followed by **harmonic progressions** at the keyboard
- singing on Cheve names (stable rhythmic associations) and seeing the various **note values** (notation) and **rhythm patterns** while listening and tapping/ticking with the foot/hand the **main beats**, followed by beating the **metre** with hand-arm movements.

When becoming acquainted with these four sections and their sub-sections, nothing less should be expected in a programme regarding the utilization of senses. This concerns beginners of all ages.

Parents of young learners often want them to begin learning an instrument without any kind of preceding large muscle development while reacting to music. Beginning with the small muscles can be quite detrimental, in many ways, to the learner. The ideal preparation consists of moving, dancing, marching, walking, running, etc. while singing or listening to music. To a great extent the initial phase of an ideal music literacy programme, where all possible senses are used, can even compensate for this omission.

xv. **Holistic approach:** With the holistic approach learners develop understanding and gain knowledge of the 'wholes' in music with their interaction. In this way they conceive of the entirety of matters even though, at that stage, they are only concentrating on one aspect. At the same time they gain insight which makes the meaning of music in their lives clear. They **grasp** the essence of the various sections and sub-sections and also their interdependence. This includes:

- the circle of fifths with all the key relationships
- the three primary harmonic functions with the resulting four cadences and other main harmonic progressions
- the three kinds of metre with the two kinds of division of beats
- the main melodic structures, textures, forms, character pieces and dances, genres and styles in music.

Insight in the whole motivates learners to obtain the skills, thus to practise wisely/ purposefully and with perseverance. The importance of this requirement should not be underestimated as this approach has enriching and formative value.

xvi. **Differentiation opportunities:** There should always be differentiation possibilities in all sections/units of every component for accommodating the multiple types of intelligence (Dreyer *et al* c2002:10). Apart from the normal gradual progression of exercises in every section/unit, provision should always be made for different kinds of challenges. Learners following the normal pace, material and method may,

on the other hand, never fall short of anything. If these differentiation opportunities are not obvious they should be pointed out beforehand as guidance to the educator.

- xvii. **Opportunities for creativity:** The educator's responsibility is a determining factor regarding creativity in a music literacy programme. For this reason the exercises in every component should be preceded by guidance for the educators without suppression of their own initiative. This should include ideas, suggestions, hints, examples, etc. The material for the learners should also in no way be prescriptive. Where at all possible, choices should be left to the learners. Aspects such as phrasing, tempo, articulation and other interpretation possibilities and options should not be indicated. Only examples should accompany the material. Music literacy sessions should ideally be characterized by a spirit of enterprise, initiative, creative thinking, inventiveness and also of curiosity, daring and individuality.
- xviii. **Orderly layout:** For all practical reasons, the layout of all learning matter should be clearly demarcated and should have an orderly appearance. Exercises should be relatively short (mainly one line), numbered and grouped in sections/units/ paragraphs according to the specific topic. Any particular instance should be easily referred to. For the purpose of preparation by learners and for evaluation, work should be easy to demarcate.
- xix. **Immediate usability:** Perhaps the most outstanding common requirement emerging from the research questions, from the parameters, the informal survey and also from the OBE approach is **immediate usability**. Thus, a music literacy programme should serve as an inclusive, indispensable secondary/ supplementary subject(s) for practical musicing, offering **direct** assistance in all sub-fields in music education. For this reason the knowledge and skills learners acquire should enable them, **without delay**, to use sheet music with understanding.
- xx. **Straight-forward information:** The programme requires comprehensiveness which should be presented as plain facts. All information and explanations should be brief and given in an uncomplicated way. The programme should be stripped of any additional information and of various approaches and ways of asking questions for specific examination purposes. For such purposes, learners concerned can additionally fill in the specimen papers of that particular examining body so as to become acquainted with its style.

- xxi. **User-friendliness:** General simplicity is perhaps the most important contributing factor to user-friendliness. Above-mentioned requirements such as the suitable size of print, attractiveness in appearance, clear layout, omission of non-essentials and straightforward information are all needed in this respect. Qualities described as being 'to the point' and 'easy to understand' make the material broadly accessible and thus user-friendly.
- xxii. **Logic is exploited:** The logic of music basics and of some learning systems in music should always be exploited. Fortunately, there is logic in the construction of all fundamentals in music. A few examples are:
- **The circle of fifths:** This comprises the order of major keys, the occasioned key signatures and relative minor keys, derivation of other related keys, etc.
 - **Nature of the various degrees of the major scale** and the resultant qualities of triads explain the course and reasons of specific chord progressions.
 - **The two basic counting units:** One is divisible in two and multiples of two while the other consists of three equal parts, etc. All other qualities in metre are derived in the same way.

A few examples regarding the logic in learning systems are:

- **The French time names**, especially when adapted.
- **The solfa system:**
 - The solfa hand signs with their symbolic meanings.
 - The spelling of the syllables.
 - Vowel changes for raising and lowering a tone.

These are only a few examples illustrating the logic behind fundamentals in music and behind some learning systems. All the many more excellent opportunities, when introducing and also when progressing with music literacy, should not be overlooked. The logic should be exploited in the material itself as well as with the guidelines for the learning process. Addressing the reason of learners yields full understanding, good memory, immediate accepting and many more ideals in the learning process.

xxiii. **Short duration of programme:** Learners should be enabled to become music literate in a reasonable space of time. Examples of needs for a speedy programme are the following:

- Students at tertiary level following a full-time course should become fully music literate within two or not more than three years. The programme should ideally be completed within two years plus one year for consolidation, for broadening the background, increasing repertoire, sufficient practical experience (application), adding listening activities (performance attendance) and for concentration on one or other sub-field.
- As a school subject, learners should be able to complete the programme safely within four years or less than five years. In this way a secondary school learner may begin in grade eight with, say, a wind instrument or with percussion and with the appropriate supporting music literacy programme be prepared in time for grade twelve level.

Thus, apart from the strong need for immediate usability (see also xix above), the nature of the programme should allow learners to cover the entire programme with reasonable speed, thus, in an efficient space of time.