

## CHAPTER 2

# BACKGROUND TO THE RESEARCH, AND LITERATURE REVIEW

### 2.1 INTRODUCTION

This chapter is divided into three main parts. A background of the current South African music situation as well as Music's role therein is given. As the writer chose to write Music standards for the Foundation Phase, the importance and necessity of Music for the young child is reviewed thereafter. The different aspects of significance, positive influences, the relationship between the brain and music, as well as the values of music in a learner's life are discussed. As this subject has already been researched very thoroughly, the writer only gives a brief summary of international findings and proposals. A discussion as to why Music should be included in terms of formulated standards in the Foundation Phase also receives attention.

The second part of this chapter (2.7) explains the roles of the different bodies responsible for the establishing, maintenance and evaluation of the South African education system. Important institutions and their different roles are discussed in brief.

As part of the review for the thesis, several countries' Music frameworks are discussed and evaluated (2.8). Reasons for the chosen countries, their roles in education in the world, as well as a short summary of other MEUSSA members' reviews, are provided.

### 2.2 THE CURRENT MUSIC SITUATION IN SOUTH AFRICA

"Music expresses that which cannot be said, and on which it is impossible to be silent" (Asmal 2000:13). In one of the most important and positively influential speeches concerning the future of South African Music Education, Professor Kader

Asmal, the Minister of Education, used this quotation by Victor Hugo, the literary giant and social commentator, to underline the importance of music.

During 19-20 May 2000 the *Music in Schools Symposium* was held at The Airport Holiday Inn in Johannesburg. One of the main topics of this symposium was *Music education For All* and the gathering was addressed by Professor Asmal. The principal concern of this conference was the current and future situation of Music Education in South Africa.

### 2.2.1 General educational aims

As part of his speech on Music Education, Professor Asmal confirmed that the general education and training system that is currently being built, must prepare all South African children for full citizenship. It is therefore necessary that this system's values must reflect and celebrate the rich and diverse heritage of all our South African people. In addition there is the expectation of creating a future workforce that is innovative, critical and culturally developed (Asmal 2000:12). On the cover page of *The National Qualifications Frameworks: An Overview*, Asmal's view is echoed by Dr. Mamphela Ramphele. As the former vice-chancellor of the University of Cape Town who joined the World Bank as managing director of human development in May 2000 (Department of Arts, Culture, Science & Technology 2000:266), Mamphela states that "We need to discover how to build a system that focuses on excellence, that is accessible to all and promotes the development of the young into citizens who can build the country" (SAQA 2000b). These ambitions are similar to the Americans' objective that was established during their 1989 education summit. President George Bush stated that American students should be educated sufficiently in order to be ready for responsible citizenship and productive employment in the modern American economy (McREL 2000b:1). It is thus clear that education in South Africa shares an international aim with the wellbeing of future citizens as main concern. With music forming an important part of this general education, music planning and Music Education should also have such goals in mind.



### 2.2.2 Concerns and problem areas

As the Minister of Education, Professor Asmal expressed his concerns on various aspects of Music Education. The declining **budgets** with which education will have to cope, together with the **prominence** allowed to learning areas such as Mathematics, Science and Technology, are problematic aspects. He warned that the resulting danger is that Music Education might be consigned to the margins of the teaching and learning process. "However, the value of music in the general experiences of learners cannot, and dare not, be underestimated" (Asmal 2000:13). In spite of all these promises and good intentions, music still seems to be regarded as unimportant. In this year's *Nationwide audit of ECD provisioning in South Africa*, several guidelines were given to encourage communication in the Foundation Phase. The author of this thesis is concerned that no mention of Music or Music Education is made in these guidelines. The only reference to the Arts is that teachers for Grade 0, also known as Grade R, should use "art, movement, drama and language" to stimulate communication (South Africa 2001b:17).

Another aspect of a delicate yet important nature is the accommodation of all the different **cultures'** needs and interests in the field of music. In March 1999, the President of the South African Society of Music Teachers (SASMT), Miss Helena van Heerden, gave her opinion regarding this important matter. "The question we confront as a pluralistic society is how to vindicate cherished cultures and traditions without breaking the bonds of cohesion - common ideals and aspirations will hold us together" (Van Heerden 1999:22). According to Van Heerden, South Africans can learn a lot specifically from the United States of America where a single nation has been forged from peoples of remarkably diverse racial, religious and ethnic origins. Democratic principles provide both the experience in civic participation and the philosophical bond of union. Van Heerden claimed that "our greatest challenge today is to develop a common culture that is multi-cultural, to allow us the luxury of having unifying political ideas that can coexist easily with the social and cultural values" (Van Heerden 1999:24).

Another problematic area revolves around **social and moral decay**, requiring more than mechanical writing of examinations and technical learning to reach the heart of

such problems. The disfunctionality evident in many South African schools, displayed by means of violence, destruction of property, theft and poor performance of learners, requires intervention at much deeper levels. Asmal is of the opinion that this is where the power of the arts and sports should be explored. Educators should ignite the enthusiasm for learning, as a new education system is created out of the ashes of the old (Asmal 2000:13). In this regard, he referred to an article "The food of the Gods" that was published in the magazine *The Economist*. This article described research done in America and Switzerland and concluded that "training in music and the visual arts are no mere frippery, but may help the assimilation of more serious subjects" (Asmal 2000:13). As explained in paragraph 2.5 of this chapter, Music Education can positively change the way people relate to each other, as well as their performance in other subjects. An improvement in the relations in our schools will result in a major benefit to society at large.

### 2.2.3 Opportunities and challenges

The education system in South Africa has yet to take full advantage of the *potential* role that music, and the performing arts in general, can play in the effort to construct a new national identity (Asmal 2000:13). As the people of this country have such an extraordinary richness of musical diversity, all of this must be affirmed as valid and treasured. A balance should be found between the particular (the African traditional) and the general (the music of the world). The provided standards as part of this thesis are constructed in such a way that these requirements are met.

One of the challenges of South Africa's new democracy is to combat the problem of **unemployment**. The education and training system can play a key role in the stimulating of job-creation efforts. According to Professor Asmal, the importance of an education in music in the growth of cultural industries cannot be underestimated. In South Africa, as is the case internationally, music is one of the fastest growing industries with direct links to fields such as cultural tourism, internet communications and commerce, digital broadcasting and the media. Music Education as part of the schools' curriculum therefore allows learners and educators to become comfortable and proficient with music. Music also provides a solid foundation for learners to use the skills they acquire in a variety of other contexts. Asmal stated that "although we

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may focus on the aesthetic elements of Music education, the social and economic aspects cannot be ignored" (Asmal 2000:14).

During the May 2000 *Music in Schools Symposium*, Professor Asmal made a very urgent and far reaching plea to everyone concerned with music, Music Education and the future of music in South Africa: "I must therefore appeal to all role-players in Music education to see what contributions they can make - to allocate resources where possible, and to do what they can where resources are scarce" (Asmal 2000:14).

The author of this thesis acknowledges this request, as does the MEUSSA team. For this reason, the writer offers her contributions by means of this thesis' research and the proposed Music standards - supported and underscored by the work of the rest of the MEUSSA team.

### **2.3 THE NEED FOR MUSIC WITH SPECIAL REFERENCE TO THE FOUNDATION PHASE**

Since music fills so many people's lives, its real importance sometimes becomes vague. However, the inclusion of Music in Curriculum 2005 as part of Arts, one of the compulsory learning areas, once again focuses the attention on the essence and necessity of this subject. Teaching Music to children should be attended to with the necessary focus, knowledge and desire to assure its rightful place in young learners' lives. "All children can grow through music, so music education is for all children" (Mills 1991:1).

#### **2.3.1 Why Music?**

On the topic of music and its relevancy, much has been said, written, researched, philosophised and argued about. However, music still remains an important issue in continuing debates, chiefly because of its as yet unsatisfactory position and time allocation in education. Music may have a recognised position in education, in terms of policy rhetoric; however, practice indicates that it has an exceedingly low priority in terms of primary education. Since this thesis is primarily concerned with Music in the

Foundation Phase and the importance thereof for the young learner, the author briefly summarises the need for this subject in Grades 1-3.

In the book *Music can be fun*, the question "Why music?" is raised. The answer given is simple (Via Afrika Panel 1993:1):

Music makes you happy.  
Music helps develop your mind.  
Music helps develop your body.  
Music gives you something to do.  
Music can be shared with others.

Hoffer adds that "Music is not just another pastime like rollerblades or macrame. Making music is a constructive, worthwhile thing for children and teenagers to do" (Hoffer 1983:40).

These statements may be straightforward and simplistic, yet the real essence lies far deeper.

The highly-regarded Japanese music educator Shinichi Suzuki, who specialised in teaching music to children, viewed music as an indisputably valuable element of life. "When the human race created the culture of speech and writing, it also produced the sublime culture called music. It is a language that goes beyond speech and letters - a living art that is almost mystical" (Suzuki 1969:96).

Although coming from the other side of the world, the American author Barbara Cass-Beggs, shares Suzuki's belief in music. In her book *To Listen, To Like, To Learn*, Cass-Beggs (1974:1,2) formulated her contribution to a statement of the value of music. She is of the opinion that although it is difficult to assess the actual value of the young child's involvement in music, certain advantages are obvious. These advantages include an increased enjoyment, acquiring of a new skill and becoming socially involved. Furthermore help may be offered in terms of any physical and mental difficulties, of which the child may hardly be aware. Music is, after all, likely to be the first art that is practised by any human being.



Also from India, a country that experiences third world problems similar to those of South Africa, a music teacher acknowledges the virtues of music. N.A. Jaya (1988:178-179), wrote:

Music is the essence of civilisation. As music is, so is civilisation ... Since music is the highest refining influence, it is important that ... schools give stress to the art ... Music is an amalgam of divinity ... patriotism, sympathy and understanding ... It stands for immense beauty and supreme value ... Music ... was one of the offerings made to God and not an item of entertainment alone ... It is the privilege of teachers everywhere to pass on to young children everywhere the heritage of music ... Music is perhaps the most sensitive media for expressing details of the whole gamut of objects, events, happenings and emotions. As such, it appears a universal language ... Music opens up a limitless frontier for the child. Where music is, there happiness is in the making ... Music provides moments of great revelation and it is important for children to have these moments of great experience. Music foundations are built step-by-step and musical taste proceeds from the familiar to the cultural level.

Well-known people from other fields than music also recognise and applaud the value of music. One such person was the influential German philosopher Friedrich Nietzsche (1844-1900). As one of the most influential thinkers of the 19<sup>th</sup> century he wrote: "Without music, life would be a mistake" (Birkenshaw 1982:x). With these seven words, Nietzsche summarised what he thought both life and music should be like.

Although these statements date from as far back as two centuries ago, the importance of music has not changed since. In fact, the value of music has been researched and put to the test. Music's different qualities have been proven to positively influence the human being as indicated in the following sections. What is even more intriguing, is the fact that music affects almost every part of the body and that especially children benefit from music. In Paul McCartney's words: "It is wonderful that music can be the bridge to reach a child where words have failed" (De Beer 1995).

### 2.3.2 Music and the Arts: luxury versus necessity

With the Arts in general, including Music specifically, as a key learning area in the current South African Curriculum 2005, the question arises as to why these subjects should be regarded as important. There are several academic and philosophical answers and explanations, but Hoffer & Hoffer define it quite clearly. In their book *Music in the Elementary Classroom*, the authors state that the most significant reason is that music and other arts represent fundamental differences between living and existing. Animals exist in the sense that they manage to survive, while humans live. Humans attempt to make life interesting, rewarding and satisfying. The human spirit needs to appreciate and create things of beauty. "This compulsion to reach beyond immediate needs is not a luxury; it is a basic element of being human" (Hoffer & Hoffer 1987:3).

More recently, in 2000, Gertrude Whittle, a South African music educator, expressed her belief that music's centrality in human existence cannot be denied. In a response to Professor Asmal's speech on the future of Music Education, Whittle confirms that music cannot be considered a luxury. Music should rather be viewed as a necessity in human experience and therefore needs to be taught responsibly and meaningfully in order for it not to become a destructive force (Whittle 2000:17).

Where music is at times considered a luxury or mainly available to the elite, this inaccurate view is disputed by a wide range of experts and not only by music educators. In fact, the goals of Curriculum 2005 only express that which has long been promoted by music educators. In developing the learner in his/her totality, aspects such as critical and innovative thinking and cultural growth can be stimulated and developed through Music Education. Music as a part of the Arts and Culture learning area cannot any more be seen as an elitist activity but should be available to all children "because the arts offer unparalleled opportunities for the development of imagination, sensitivity, inventiveness and delight - essential elements in a 'balanced curriculum' " (Paynter 1982: xviii).

Bessom and the co-authors of *Teaching Music in Today's Secondary Schools* remind us that the arts of living should be central to educating our children, as should be the



building of personal identity and the nurturing of creativity. Music contributes much to these ends and should thus be at the core of the school curriculum. "The arts afford a continuity with the aesthetic tradition in man's history. Music and other fine arts, largely non-verbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization" (Bessom et al. 1974:35).

Since education provides children with the necessary life skills, the author of *Music in education* testifies why music should be a part of it. Carlton (1987:9) argues that individuals develop into the people they are as a result of the experiences they live through. Pure knowledge itself is thus insufficient. Carlton feels that some of the most intense and deeply felt experiences can take place in a curriculum which allows the creative arts, particularly music, to flourish and be on par with other subject areas.

### **2.3.3 Music's intrinsic and extrinsic values**

In educational programmes at schools, Music can be applied for the following two reasons:

- The primary goal known as the intrinsic aesthetic values of music.
- The secondary goal known as the extrinsic values of music.

William Hughes, the author of *A Concise Introduction to School Music Instruction K-8*, views these two value types in a significant way. He is of the opinion that when Music is taught in such a way that it allows both the intrinsic and extrinsic values, it is fulfilling its role as a subject in and of itself. Music then accomplishes its part as a subject that can be integrated into the entire school curriculum (Hughes 1981:2).

Nevertheless, to the author of this thesis the most important reason for teaching Music is for its *intrinsic aesthetic* value. This aspect is very difficult to explain as it virtually centres around a subjective experience of sound that leads to aesthetic enjoyment. This enjoyment cannot be measured and can thus only be valued according to supposition and observation.

The authors Campbell & Scott-Kassner illustrate their view of music and the sometimes unwitting aesthetic additions to life, by looking at children's and adults' experiences thereof. They explain that children often encounter music as the element of their playful exploration and experimentation in the world around them. For children, music is the core of their socialisation and expressive communication with one another as well as the refuge where they find joy, peace and fulfilment away from the worries of their young lives. For the adults that these children will grow into, music is an avenue for expressing what cannot be verbally expressed. To them music is a source of intense enjoyment, light-hearted amusement and a critical component of traditions, rituals and customs. In addition, music is also the release valve for excess energy and emotions through physical response via dance and movement (Campbell & Scott-Kassner 1995:2). Even though these writers describe some of music's intrinsic values only as beneficial to adults, the writer of this thesis is of the opinion that they equally contribute to a child's aesthetic music experience. Under paragraph 2.5 and later in chapter 5 these contributions are indicated.

Although music contributes to so many areas of a child's development, Music's most important role in education programmes is unarguably that of aesthetic growth of the human being. Music is firstly an art form. The power of music to stir the deepest and sometimes unknown human emotions is due to its aesthetic dimension. These aesthetic values must be considered the primary reason for the inclusion of Music Education in schools.

William Hughes, in an earlier book, stated that all persons have to some degree the need and capacity for aesthetic experience. Although it is not a biological need, it must be awakened and nurtured. In doing so, school music can convey experiences to students that they cannot find and accomplish for themselves in their out-of-school contacts with music (Hughes1973:4). These reasons underline the author's plea and commitment that Music should form an important part in the compulsory education of children's lives.

In South Africa's Human Sciences Research Council's book on Music Education published in 1991, Hauptfleisch (1991:95) quoted the following saying on music's aesthetic qualities: "This is the luxury of music. It touches every key of memory and



stirs all the hidden springs of sorrow and joy. I love it for what it makes me forget and what it makes me remember."

Since it is this researcher's belief that music's aesthetic characteristics are the most important qualities of music, Music should be taught to every learner. The joy that it provides is free to anyone listening.

Although many music philosophers consider music essentially for its aesthetic properties, its non-aesthetic or *extrinsic* values are "perfectly valid and quite necessary to society" (Reimer 1970:112). In the 2<sup>nd</sup> edition of his book *A philosophy on Music Education* (1989:121), Reimer added that the use of music for functional purposes is ancient and widespread. He views these uses as ranging from insignificant, for instance background music in a department store, to the profoundly important, such as a means for therapy.

The contributions that Music has to offer to other subjects are counted as part of music's functional uses. Various concepts of music can be applied to subjects such as Maths and Language as described in paragraph 2.5. Music is thus used to explain a concept that is non-musical, resulting in the non-aesthetic use of music (Van Eeden 1991:3).

### **2.3.4 Music's relevancy for the learner in Grades 1-3**

Throughout the world and during various eras, the importance of an appropriate education in music, preferably starting at a young age, has been promoted. One of the greatest thinkers of all times, Aristotle, the ancient Greek philosopher (384-332 BC), was convinced that music should be a part of a child's education. For this reason he advocated that it is necessary to teach music to our children because it has so much to do with the moulding of character (McDonald & Simons 1989:1). Aristotle further believed that music has the power of producing a certain effect on the moral character of the soul. By having the power to do this, he felt it was clear that the young should be directed to music and be educated in it (Crofton & Fraser 1985:55).

A musical perspective

The famous Hungarian music educator, Zoltán Kodály (1882-1967), had a very specific and interesting philosophy on this matter of music education for the young. He especially acknowledged the importance of (Szabo 1969:4):

- the early childhood years (from 3-7 years), and
- correct teaching for educating the musical ear.

Kodály believed that what has been spoilt or omitted at that age cannot be rectified later. To him a child's musical education begins 9 months before birth - not his or her own birth, but that of the mother's. He was also of the opinion that a child can learn anything as long as there is someone to teach properly (Szabo 1969:4).

As wonderful as the foregoing attitudes may sound, the reality in various areas of South Africa lays far behind. Early Childhood Development or ECD is a relatively new term in the South African situation. ECD is defined as "an umbrella term which applies to the processes by which children from birth to nine years grow and thrive, physically, mentally, emotionally, morally and socially" (South Africa 1995:33). While the National Department of Education has been assigned responsibility for the 6-9 year children, the Departments of Health and Social Development are primarily focused on children between 0-5 years (South Africa 2001b:5). Recent reports by provincial representatives reaffirmed that a Reception Year or Grade R should be made compulsory and should be phased in over a five-year period (South Africa 2001b:19). Until then, the Foundation Phase will be regarded as a transition between informal home learning environments and the more formal environment of schooling.

Early Childhood Music Education and its teaching generally lack proficiency, if such teaching ever takes place. These problems will have to be addressed and the situation transformed, already starting in the Foundation Phase where it is most applicable. Another unfortunate aspect is that South Africa does not have an intense and lively music tradition. The reasons for this vary from a climate conducive to outdoor activities and sport, to decisions based on total ignorance as well as a lack of interest concerning Music Education. Due to these ill-starred conditions, the circle of life beginning from early childhood and continuing through until old age, as seen from a musical perspective, does not exist in South Africa.



In various countries outside South Africa, music forms part of "Kindergarten" and pre-school programmes. As Grade R is currently not compulsory in South Africa, nor the preceding nursery school phase, most children in South Africa are not brought up with or even exposed to a properly structured, thoroughly researched Music Education. When Music is taught, it is more than often seen as an adjunct. This unconcerned and uninformed attitude should be changed and immediately addressed. It is for this reason that the author of this thesis decided to make a contribution to Music Education in the Foundation Phase and the correlating teacher training.

The best place to fulfil the challenge of a quality Music education for all children in a country with compulsory universal primary education, is at school. In attending school as part of compulsory Grade 1, all children (as well as some parents via their children) can be taught Music. Dalcroze, regarded as one of the influential contributors towards early childhood music education, confirmed the importance of starting early in a child's life: "It is in the virgin mind that new ideas take deepest root. The earlier we engender in a human being the flowering of convictions and opinions, the better we ensure their soundness and lasting quality" (Dalcroze in Du Toit 1971:12).

The joys, advantages, positive influences of and love for music should be in reach of the children in South Africa. With appropriate and informed ways of teaching Music, the different and self-inclusive advantages of this subject will speak for themselves.

## **2.4 MUSIC'S ROLE IN CURRICULUM 2005**

Although born years apart and with two different lifestyles and occupations, South Africa's Professor Kader Asmal and Hungary's Zoltán Kodály have much in common concerning their views on music education and the development of the learner in totality. During one of his lectures, Kodály commented on this issue by saying:

Music education contributes to the many-sided capabilities of a child, affecting not only specifically musical aptitudes but his general hearing, his ability to concentrate, his conditional reflexes, his emotional horizon and his physical culture (Campbell 1992:8).

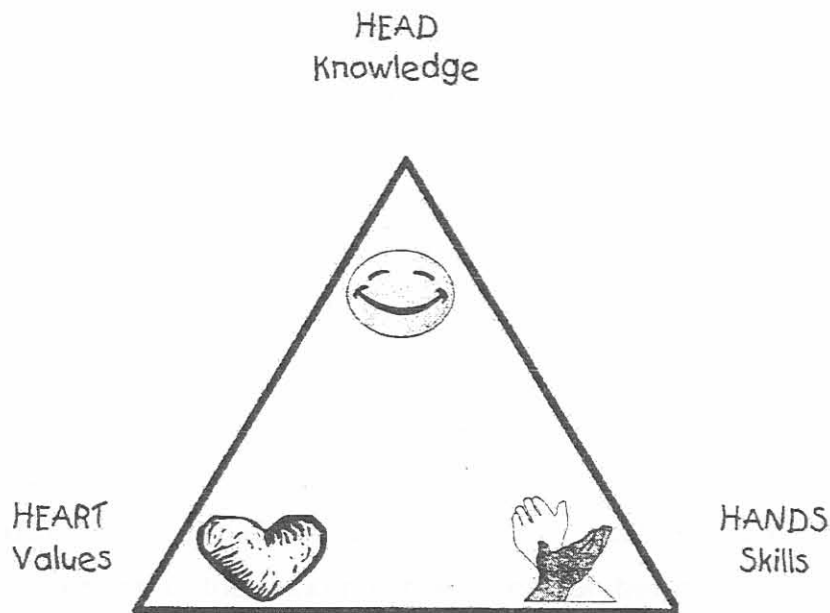
With Professor Asmal stating that the value of music in the general experiences of learners cannot be underestimated (see paragraph 2.3.1), music has a definite place to assist in the development of the child in his totality.

#### 2.4.1 The young learner in totality

The personality, nature and existence of a person consist of various different elements that form the human being in totality. As all people have a mind, body and soul, the educational aim is to develop all these aspects: the learner in totality. Although different personality areas can be distinguished, these areas overlap and influence one another, yet need to be developed independently (Le Roux 2000:7).

In Curriculum 2005 the child is the centre of learning and the way to learn is through activities (Pretorius 2000:6). Knowledge and skills, together with the learning of values, are the aspects on which outcomes-based education is built. Music combines, uses and develops all these different aspects and assures that the aim of developing the learner's totality, is emphasised.

The following figure shows how the learner in his/her totality can be expected to fulfil the requirements as stated by Curriculum 2005:



**Figure 2-1: Human totality linked to Outcomes-Based Education (Le Roux 2000:42)**



## 2.4.2 Music Education's impact on schooling of the brain

During the late 1960s and early 1970s, the first notions of left and right brain teaching appeared in California (Odam 1995:16). These conceptions were a useful guide to teachers and demonstrated the need to encourage the use of the whole brain in teaching. Although there were several warnings and uncertainties in those early days, the last 15 or more years have reinforced the relationship between brain function and the subsequent interaction with bodily movement (Odam 1995:17). Although there are various indications that music might enhance child brain development, neuroscientific evidence to substantiate this claim is still not conclusive.

In 1985 Dr Frank Wilson, Assistant Clinical Professor of Neurology at the University of Medicine in San Francisco, stated that a strong case could be made for the inclusion of music in any general curriculum. The reason is because of the features of the human brain and the muscular system. In addition to this body-connected effect, other music-related advantages are also relevant. Apart from being an effective primer for the developing mind and body, it is an exact and progressive blend of scientific, artistic, and physical disciplines. Music's value is independent of the final pursuit of a musical career (Wilson 1985:39-42).

Good music teaching's secrets lie in the identification and enhancement of this area of interaction of brain functions. Odam recommends that music educators, even more than most other educators, should be concerned about the complex interrelationships between the left brain, the right brain and the psychomotor. He also feels that arts teachers, and music educators in particular, have an important task in maintaining the balance in developing brain activity in children (Odam 1995:17).

In more recent studies of the brain and its functioning, the influence of music on the optimal development of the brain has been put to the test. Jensen (1998:37) describes music as a guidebook for the brain. According to him, the speed, sequence and strength of the neuron connections can be primed by certain musics. Jensen therefore claims that music facilitates the development and optimal function of the brain. Aronoff (1988:18) stated that information on brain development has supplied an apparently new explanation for the support of early experiences for

young children. Although at this stage no conclusive scientific evidence on the effect of music on infant brain development and subsequent school success is apparent, research has indicated that music making in humans increases the areas of the brain that are allocated to processing music.

Dr. Gordon Shaw claims that scientists at the Music Intelligence Neural Development Institute, are at the very beginning of their investigations into the relationship between music, intelligence and learning, using music as a window to "higher brain function" (Shaw 2000:xix). This research is about how music can facilitate an understanding of the neural machinery of higher brain function, and how music can improve the way people think, reason and create. Making use of the so-called "trion model of higher brain function", the communication between one part of the brain and the other parts is "explained".

Based on recent neuromusical research, it can be said that the musical brain functions at birth and remains operative throughout life. Since the six-month old fetus is capable of responding to music, the existence of neural mechanisms specifically suited to process musical information, is suggested. At the other end of the age spectrum, certain projects have shown that forms of cognitive dementia can be avoided by increasing learning during childhood (Hodges 2000:19).

Music stimulus normally starts from the right brain. For this reason it is recommended that teachers should plan their work in such a way as to assure that the right brain functions are given preferential treatment. By doing so the sound (right brain) may precede the symbol (left brain) (Odam 1995:18). This principle of sound before the symbol is taken into account in the construction of the proposed standards, especially in the notation standard (chapter 5).

In line with the preceding comments on the brain, Curriculum 2005 promotes involving the child in totality, which includes the use of his/her brain in totality. Both brain hemispheres are involved in everything we do, sometimes a fraction more of the one than the other (Le Roux 2000:134). As the left brain and the right brain each consists of two parts, there are four ways in which thinking and learning can take



place. In working with the young child, it is therefore preferable to use more parts of the brain and not only that part that the learner prefers (Le Roux 2000:134).

The A-brain (see figure 2-2) works with logical thinking, thereby reflecting the *knowledge* part of the curriculum. *Skills* are processed in the B-brain, while the C-brain works with *values/feelings*. In the last instance, the part of the human brain that initiates *creativity* depends on the D-brain (Le Roux 2000:135-138).

The following figure illustrates the different ways in which people can think and learn with the four different quadrants each containing special characteristics that play an important role in the forming of the human being.

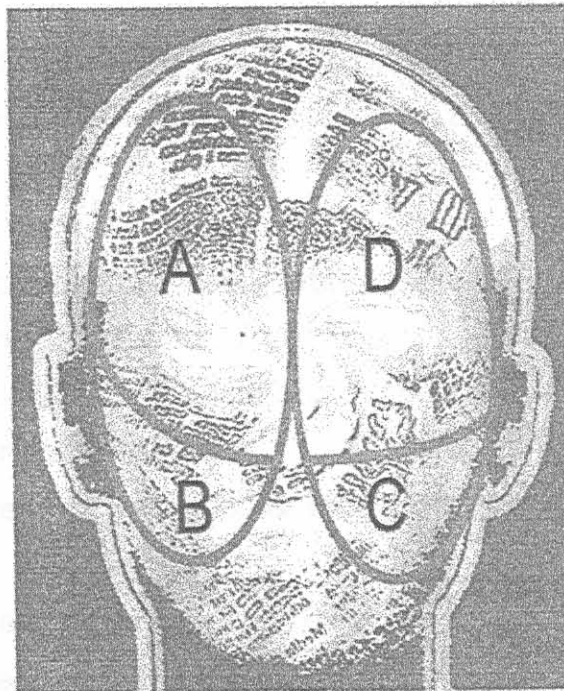
### Left brain

#### A-brain

- Logical
- Analytical
- Concrete
- Reality
- Facts
- Controls emotion

#### B-brain

- Planning
- Linear thinking
- Organising
- Future focused
- Obey rules
- Verbal expression



### Right brain

#### D-brain

- Intuition
- Creativity
- Holistic
- Diversity
- Adventurous
- Impulsive

#### C-brain

- People orientated
- Emotional
- Spiritual
- Interpersonal
- Feeling
- Non-verbal expression

**Figure 2-2: Hemispherical dominance** (Le Roux 2000:133)

Music sees to all of these brain areas and their development. As the aim of Curriculum 2005 is to develop the learner in totality, the inclusion and facilitating of music is indisputable.

## 2.5 THE ADVANTAGES OF A QUALITY MUSIC EDUCATION

In several countries abroad, as well as specifically on the African continent, the impact of Music on most of the other school subjects has been described as undeniable. The positive influence of Music on various other learning fields has also been proved on many different occasions.

More than a quarter of a century ago, the Hungarian musician Gabor Friss emphasised the value of an early and intelligent type of music education. He stated that educators in Hungary found that rhythmic training helps children in mathematics; that ear-training improves their speech and their ability to learn another language; that music dictation improves their concentration; that musically exact singing increases aesthetic awareness and that music analysis helps them to think logically. He also suggested that the children's social adjustment was helped by choral singing, which taught them adaptability, individual response and a sense of community (Cass-Beggs 1974:3).

From the United States of America, Barbara Cass-Beggs (1974:1) proclaimed the advantages of a quality Music education:

- The playing of simple instruments and rhythmic movement helps the child who suffers from poor co-ordination.
- The need to listen to music in order to enjoy it helps to calm the unusual noisy child.
- Singing helps the child with a speech defect.
- For the shy or repressed child, participation in some musical activity is a medium of expression.
- The child can both obtain release of tension and be stimulated to action by means of the emotional involvement that can be experienced through music.

According to the newly revised Draft Curriculum statement, South Africa currently has six learning areas for Grades 4-6 and eight for Grades 7-9 (South Africa 2001a:7). Music is a subject that has an influence on all these different learning areas. With the eight areas consisting of Languages, Mathematics, Natural Science, Technology, Social Sciences, Arts and Culture, Life Orientation and Economic and Management



Services, the cross-fertilisation between Music and the other subjects should not be ignored. Although the learning programmes in the Foundation Phase (Grades 1-3) concentrates mainly on literacy, numeracy (70% time to be spent on these two areas) and life skills, the need for Music is even more important here than at any other stage of education. As research has shown, music positively influences children from a very young age and while not all South Africans are exposed to music during early childhood, the opportunity can await them at school. The inclusion of Music as part of the learning area, with all its different dimensions and input, should therefore not be overlooked. Although Music is not specifically taught as a part of the different learning areas during Grades 1-3, the influence of Music in these fields is still valued, of great importance and also acknowledged throughout the education sphere. The following information (2.5.1- 2.5.8) demonstrates the astonishing influence of music on children of a young age and the pertinent power that it has.

### **2.5.1 Languages**

Language is one of the most essential mediums of communication. However, Carl Orff was of the opinion that language should furthermore be considered inseparable from music and movement (Nash 1974:57).

The learning of new languages and the extension of the child's current language vocabulary can easily occur when being introduced to the different aspects of music. This is due to the fact that musical experiences can help the child acquire and use language, in describing his musical experiences. Children can also learn various words and sound patterns through singing and listening (Greenberg 1979:6). De Kock agrees that the importance of listening is vital in language. And "Music by its very nature stimulates listening" (De Kock 1989:175). What we teach young children in Music can be of great value to them in later language and reading activities. This can especially be done through songs (Van Niekerk 1987:17).

### **2.5.2 Reading ability**

During Spring 1971 a study in the Downey Public Schools in the USA was conducted testing average Grade 1 children with two years of pre-school music training in the

Yamaha Music Education System. These learners had a reading level of 2.8, that is almost third grade level, while others scored as high as fourth and fifth grade levels (Michels 1993:13). This is only one study showing the effect of early Music training on reading ability in general.

### **2.5.3 Mathematics**

Nye, an expert on the influences of music on children, described how the teacher can use music to clarify the child's present numerical concepts. Music can also be used to introduce new mathematical concepts (Nye 1979:131). Concepts such as space, counting, volume, length, size, shapes, time and distance can all be taught through the different elements of music. Similar examples together with acknowledgement of Arts and Culture's important roles are given in the newly released *Draft Revised National Curriculum Statement*. In this Draft document it is stated that the "Numeracy Learning Programme includes assessment standards from music and dance art forms" (South Africa 2001a:21). Mention is furthermore made of the advantages of the integration of music and dance in the Foundation Phase. This integration provides learners with the opportunities to develop their knowledge and skills related to distance, quantities, and numbers by means of play. In addition, gross motor skills are also developed (South Africa 2001a:21).

### **2.5.4 Natural Science and Technology**

Referring to another of music's virtues, Nye wrote that science at an early childhood level consists of a large quantity of subject matter. By using songs, rhythmic and melodic accompaniments, as well as recordings and films, children can be led to become more capable in knowing the variety of sounds and patterns in their scientific world (Nye 1979:112). Through means of songs the plantlife, weather, moon, stars and sun can be explained.

Technology is one of the newest, most relevant and fastest growing industries. A basic knowledge of this field is therefore of the utmost importance, beginning from the earliest ages possible. Even in music, technology is frequently used in education and entertainment. Since children usually manage computer skills with ease, interest



in combining music and technology should be encouraged. Technology, in association with music, provides a new and exciting world of creativity, and even possible career opportunities. As the teacher Andrew Farnham writes: "Music is being created using the same technology that most of tomorrow's jobs will be centered around" (Farnham 2001:2).

### **2.5.5 Social Sciences**

In her book *Creating music with children*, Snyder (1957:9) is of the opinion that music can be used effectively in social studies. Through music a better understanding of other people (nations) can be developed.

More recently, during July 2000, the different aspects of music were once more discussed at a meeting of 160 musicians and scholars convened by the New York Academy of Sciences. The topic discussed was the link between music and biology. It is reported that among the most tantalising ideas was that music may have played an important role in human evolution (The Citizen 2000:10).

### **2.5.6 Arts and Culture**

Over thirty years ago, Greenberg (1979:113) commented that music could help to develop learning in the other arts. When we think of films, dramas or school plays, sounds of music inevitably seem to come to mind. As music's important role in the development of a human being has already been established, music as part of the arts needs no further justification.

According to Stewart Mason, formerly director of Education for Leicester, history has shown that the arts in their own right are a necessity to civilised humans, but possibly their greatest advantage is that they act as a catalyst in the general life of a school. So long as the arts are not treated as an academic exercise but with "vitality, they appear to release energy and add sparkle and inventiveness to the general life of the school. They pay for themselves by quickening the whole tempo..." (Hart 1974:4).

### 2.5.6.1 Music

In addition to the foregoing advantages of music, the following factors can also be added as benefits of music:

- Entertainment: From the current pop genres to the background music for videos, films, and television shows, media music is greatly entertaining (Greenberg 1979:6).
- Emotional expression: The releasing of emotions and the expression of feelings, together with the sharpened awareness of the feelings of others, makes music a wonderful medium through which children can express their deepest feelings. They may "release" sadness in a song they sing, or joy in their dancing, since musical experiences enhance the child's expression of feelings. Songs in particular can generate different moods which can enrich the child's emotional world and make it more varied and deeper (Forrai 1988:14).
- Creativity: Musical experiences stimulate experimentation, exploration and the expression of new and different ideas and thoughts. According to Gardner, the age around seven can be described as the "golden age for creativity" (Naudé-Herbst 2001:26). As this age falls in the Foundation Phase, Music can fulfil an important role in providing various opportunities for creativity. In the proposed standards in chapter 5 of this thesis, the fifth standard is specifically designed for the nurturing of creativity.
- Intellectual growth: Musical engagement can stimulate a child to think and to solve problems, to develop and explore understandings of sound, and to "organise his perceptions in terms of relationships, comparisons and concepts" (Greenberg 1979:6).

### 2.5.6.2 Culture

According the *Encarta World English Dictionary* (1999:459) culture is described as the shared beliefs and values of a group. The beliefs, customs, practice, social behaviour and therefore race, language and music of a group of people form part of their culture. Since music includes several of these elements, culture is conveyed via music. "Music is a powerful force in bringing a child and his heritage together. All of



us need a sense of belonging, of continuity and of history" (Bayless & Ramsey 1978:141).

As technology brings the peoples of the world closer to one another, it becomes increasingly important to understand human differences and different cultures. Although individuals differ in their degree of sensitivity to musical stimuli, musicality appears to be universal and is one of the fundamental ways in which humans respond to the dynamics of their environments. According to Fowler (1991:20) the diversity of music in the world is a richness we humans share. Music therefore offers a fundamental way of understanding not only our own, but also other people's humanness. Because music reflects our identity, it can furthermore provide the basis for understanding identity.

In 1992, during a lecture at the University of Pretoria, Professor David Elliot (Professor of Music Education at the University of Toronto) stated that music is not necessarily a harmonious thread which connects people. Music is rather a most important means of distinguishing, identifying and expressing differences across cultures (Michels 1993:8).

Through Music Education, the differences between groups can become a national resource. In societies where pluralism is a dominant factor these differences will not produce conflict, unless there is an expectation of unity. People are not born with ideas about ethics, politics, religion, economics or music. These ideas are learned and are not the result of genetic disposition. This process of learning one's culture is called "enculturation" or "socialisation". Campbell refers to this process as "a set of experiences within the culture" which is shared by every member (Campbell 1991:80).

Music also functions as a vehicle for teaching children ways of living their lives according to the fundamental values of a culture. Countless communities of people hold music in high esteem for its functional life-guiding and life-giving properties.

### 2.5.6.3 Multicultural education

Curriculum 2005 acknowledges the arts' value to enable learners to develop "a healthy sense of self, exploring individual and collective identities" (South Africa 1997:191).

In an article, "Early Childhood Multicultural Music Education", Ellen McCullough-Brabson explored this field of uncertainty. Questions such as whether children should be exposed to a variety of multicultural musics in both a structured and play environment, were attended to. The outcomes were in definite favour of multicultural Music Education. "The most compelling reason for multicultural music in early childhood programs is the fact that exposure to a wide variety of music can promote and develop children's understanding, tolerance, respect, and sensitivity toward other cultures" (McCullough-Brabson 1992:76). Gable confirmed this statement in an article entitled "A multicultural curriculum". He furthermore suggested that multicultural Music Education would deepen students' own cultural identities and help them gain a better understanding of the identities of other students. This in turn can help children to greater tolerance and respect for values and beliefs of all peoples, "which should be a major goal of education" (Gable 1983: 40). In present-day South Africa the value of such an education is of the utmost importance. With Music as an integral part of Arts and Culture, this subject's benefits for South Africa's multicultural society cannot be underestimated.

According to Kendall there is such a definite place for musical diversity in the classroom that he actually stipulated the different aims in connection with its teaching. He outlined five primary Music Education goals (Kendall 1983:3):

- Teach children to respect others' cultures and values as well as their own;
- Help all children to function successfully in a multicultural and multiracial society;
- Develop positive self-concept in those children who are most affected by racism - children of colour;
- Help all children to experience their differences as culturally diverse people, but also to experience their similarities as human beings in positive ways; and
- Encourage children to experience people of diverse cultures working together as unique parts of a whole community.



The objective of world peace depends to a very great extent upon an understanding of other cultures in addition to our own. Especially in South Africa with its diversity of cultures and ethnical groups, the need to understand and respect one another is of utmost importance. Since music is an integral part of all cultures, the hopes, fears, aspirations and beliefs of various ethnic groups are often expressed through their folk music (Garretson 1976:3). Complete understanding of these peoples cannot be achieved unless all aspects of their cultures, including music, are included in the units taught in the schools.

### 2.5.7 Life Orientation

With the use of music, several contributions can also be made to the learning field of life skills:

- *Physical development:*

In 1987 Van Niekerk wrote that the contribution which music has to make in the area of physical education, is largely the development of motor skills. These skills involve both small and large muscle skills (Van Niekerk 1987:20). The use of music for dancing and other physical activity has a definite physical response. Children are greatly affected in physical ways by the music they hear or perform. They may be inspired to dance, to hop, to skip, or to sway to the sounds they hear (Campbell & Scott-Kassner 1995:3).

- *Communication:*

Music conveys feelings and emotions that are understood by people within a particular culture. Children receive and can be led to the musical expression of ideas and feelings in styles that are meaningful to them within their family, community and societal cultures (Campbell & Scott-Kassner 1995:3).

- *Conformation to social norms:*

Music can be used to provide instructions, warnings, or help children in learning abstract terminology. Children, especially young children, are often taught the rules of social etiquette, the laws of a country and any sequential pattern through chanted rhymes and songs (Campbell & Scott-Kassner 1995:3).

- *Validation of religious rituals and special institutions:*

The use of music in religious services and state occasions is known as an essential part of these ceremonies. Children frequently build music into the rituals of their play, including chants and songs to accompany their games, or to select team members ("eeny meeny miney mo"). They also express their civic and religious affiliations through the patriotic, sacred and seasonal songs they sing (Campbell & Scott-Kassner 1995:3-4).

- *Self knowledge:*

A pattern develops from early music experiences through which children themselves learn, explore, choose, and make judgements about ways in which they will use and enjoy music throughout their lives (Andress 1980:viii). So-called academic subjects may teach one how to deal with the world, but to succeed with others, people must first be able to deal with themselves. Music has helped us deal with ourselves, to use our own consciousness and our own imagination (Andress & Miller Walker 1992:52).

According to Elliot (1995:296), music facilitates the development of self-knowledge and insight and a sense of belonging. Musical works play an important role in establishing, defining, and preserving a sense of community and self-identity with social groups.

### **2.5.8 Economic and Management Services**

One of the most prevalent uses of music is in the business sector, where its value in promotions, sales and events is widely recognised. Music in restaurants, shopping centres, films, commercial advertising and TV shows plays a vital role in influencing customers' experience and spending. The music industry is one of the fastest growing industries worldwide and directly influences job creation and economic well-being. Music is therefore no "frill"; no esoteric or elitist activity, and schools should be making a contribution to the raising of the quality of the music industry. It is a serious indictment of Music Education if it can be said that it in no way influences, or is relevant to, the flourishing music industry.



## 2.6 RECENT RESEARCH RESULTS IN CONNECTION WITH MUSIC

### Curriculum 2005 and 2010

As part of the important and positive influence that music has on a human being, the following information is given to underline and prove the need for music in our and our children's lives. Although extensive research has been done on the advantages of Music Education and its influences, recent findings have proven to be more accurate, convincing and precise.

- The area of the brain used to analyse musical pitch is on average 25 % larger in musicians. The younger the child is when musical training begins, the larger the area (Panter et al 1998:811). Given the importance of listening and singing in the Foundation Phase and the lifelong pleasure derived by those who continue partaking in music, the development of this area of the brain is clear.
- When Music and Visual Arts training were taught in various public schools in the USA to underperforming first graders for seven months, they caught up with their classmates who were without Arts training. Subsequently they surpassed their classmates by 22% in measures of Maths competency. The students also showed a marked improvement in behaviour and attitude (Gardiner et al 1996:284).
- In September 2000, the *Music Educators Journal* published an article on "Music and baby's brain." According to Fox (2000:23-24): "It is very clear that babies are musical, that they have innate musical behaviours, and that they use music as meaningful communication in their earliest years of development". The importance of active musical engagement is indicated by research as a factor in brain development.
- Brain stimulation, or the increase of sensory activity, changes the brain cells and makes it possible for children to attain higher levels of school performance. Sensory perception, including seeing and hearing, is also enhanced (Rose & Nicholl 1997:236).

In line with the foregoing, this researcher concludes that Music's important role in Curriculum 2005 should be assured and cultivated in South Africa's Foundation Phase. The contribution towards the young child's total development, as well as the inclusive benefits of this learning area, such as brain development, are evidence of music's powers. The earlier we start educating our children in music, the easier the road will be in future: both for the understanding of one another in South Africa as well as for the delivering of unthinkable joy for every child via music.

## **2.7 SOUTH AFRICA'S EDUCATION SYSTEM AND STRUCTURES**

With all the new learning programmes and different specialising fields that are currently devised in South Africa as part of the new curriculum, specific guidelines were created by the authorities to ensure the necessary quality and efficient standards for a trustworthy education system. This was also done to ensure an education system that can be compared to international standards. In order to comply with these rules, specific structures of grading and approval were created. Although quite confusing at first, Curriculum 2005 is built on and constructed in various cross-referential bases. As the detailed discussion of South Africa's education system is provided in MEUSSA team member Petro Grové's thesis on *Music Education Unit Standards in South Africa - A Model and its application in a General Education Programme*, the author of this thesis will only briefly refer to the information of concern. Chapter 4 of the mentioned thesis describes the SAQA Framework in full.

### **2.7.1 The South African Qualifications Authority (SAQA)**

As the governing body of qualifications in South Africa, the South African Qualifications Authority or SAQA has a specific mission regarding education in South Africa. Its job is to ensure the development of a National Qualifications Framework which contributes to the full development of each learner, as well as to the social and economic development of the South African nation at large (SAQA 2000c:2). SAQA's aim is to establish an integrated education and training system throughout South Africa that must acknowledge the achievements of all learners equally and support a learning nation. It is furthermore SAQA's responsibility to approve,



recognise and accept unit standards. All proposed unit standards therefore have to be approved by SAQA before implementation.

### **2.7.2 National Qualifications Framework (NQF)**

The National Qualifications Framework (NQF) is a framework on which qualifications and standards are registered and can be viewed as the set of guidelines and principles by which records of learner achievement are registered. This process will enable national recognition of acquired knowledge and skills through which an ensured integrated system encourages life-long learning (SAQA 2000b:3). The NQF is thus the organisation that provides the means to learners to achieve nationally recognised and internationally comparable qualifications. This can be fulfilled by anyone who enters learning.

As an organisation, the NQF consists of unit standards and qualifications that can be obtained via education, training as well as prior learning (Olivier 2000:11). Because unit standards and previous qualifications are implanted in this single container of the NQF, they can easily be related to one another in respect of their size and complexity. According to Olivier this is opposed to previous qualifications frameworks where each framework contained "different knapsacks of qualifications aimed at serving their own objectives and were not able to harmonise with each other" (Olivier 2000:11).

The NQF's structure consists of eight levels. Qualifications on each of these levels are founded on the different combinations of prescribed learning outcomes and with the purpose of providing learners with a basis for further learning. NQF level 1 covers the General Education and Training (GET) phase from Grades 1-9. Embedded in this GET phase are the following school areas:

- Foundation Phase                      Grades 1-3
- Intermediate Phase                      Grades 4-6
- Senior Phase                              Grades 7-9.

NQF levels 2-4 are embedded in the Further Education and Training (FET) Phase and levels 5-8 in the Higher Education and Training (HET) Phase.

### **2.7.3 Quality ensurers**

To ensure that all education and training complies with the required standards, three quality assurance infrastructures were established. Their function can be summarised as to establish, prescribe and maintain standards. They are (Olivier 2000:4):

- National Standards Bodies (NSBs);
- Standards Generating Bodies (SGBs); and
- Education and Training Quality Assurers (ETQAs).

While the main functions of NSBs and SGBs are to ensure that the NQF is built, they do not attend to the delivery side. This area is catered for by ETQAs (Olivier 2000:19).

#### **2.7.3.1 National Standards Bodies (NSBs)**

NSBs are registered by SAQA to be responsible for establishing education and training standards or qualifications (SAQA 2000b:21). The role of the NSBs is (Grové 2000:1):

1. to register SGBs that will generate unit standards for a specific subject;
2. to evaluate the unit standards and recommend them for approval; and
3. to make cross-field linkages.

There are currently 12 organising fields or NSBs with Music falling under NSB 02: Culture & Arts (SAQA 2001a:1). Music is therefore called a sub-field of Culture & Arts.

#### **2.7.3.2 Standards Generating Bodies (SGBs)**

A SGB can be initiated and applied for via an NSB by any interested party (Olivier 2000:18). This SGB must consist of key education and training stakeholders who are interest groups and experts in a specific field or learning area. SGBs generate standards and qualifications, update and review standards, recommend standards



and qualifications to the NSB and finally recommend criteria for the registration of assessors and moderators (Hauptfleisch 2000:2).

### 2.7.3.3 Education and Training Quality Assurance bodies (ETQAs)

The responsibility of ETQAs is to assess the curriculum in order to ensure that the unit standards are being met. It thus serves the purpose of a "guarantee" of quality education and set standards being met (Grové 2000:3).

### 2.7.4 Unit standards

"A unit standard is a nationally registered statement of desired education and training outcomes and their associated performance criteria" (South Africa 2000:20). In this system, unit standards are therefore viewed as the building blocks. It may also be seen as the currency for all the learning that must take place. According to Olivier (2000:5), the term "unit" refers to the quantity or size of the learning package in the unit standard, while "standard" can be seen as the value, quality and grade of the unit.

The purpose of a unit standard is to provide guidance to (South Africa 2000:20):

- the **learner** on what outcomes are to be assessed;
- the **assessor** on what criteria are to be used for assessment; and
- the **educator** on the preparation of learning material to assist the learner to reach the outcomes.

The format of a unit standard has to comply with the rules of SAQA. A unit standard should consist of fifteen prescribed sections including information such as a unit standard title, the NQF standard level, and the purpose of the standard, up to the assessment criteria.

The development of unit standards involves the mentioned participation of SAQA, accredited National Standards Bodies and Standards Generating Bodies (South Africa 2000:20).

### 2.7.5 MEUSSA's unit standards

The unit standards written by the MEUSSA team will (MEUSSA 2001b:1):

- Reflect the values and principles of South African society.
- Be in keeping with the OBE approach to education.
- Integrate well with other learning areas, and specifically with the other strands of the Culture and Arts Learning Area, i.e. Visual Arts, Drama, and Dance.
- Take into account the fact that schools vary greatly in available human and other resources.
- Create a basis for a relevant and balanced curriculum in Music.
- Recognise no hierarchy of genre.
- Recognise the variety of purposes and functions of music across cultures (Hauptfleisch 1997).
- Affirm and develop the musicality of all learners.
- Cater for the general learner, including those with special needs as well as for those who wish to pursue a career in Music.

### 2.7.6 Assessment and evaluation

In order to evaluate the learner's knowledge and skills, a process of credits has been put in place. A unit standard will be assigned credit ratings on the basis of one credit being equal to 10 notional hours of learning. Therefore a unit standard with a value of 3 credits is the equivalent of 30 hours of learning. Independently of how long a learner takes to achieve these results, the credits will be awarded, provided the outcomes are met. Unit standards therefore guarantee the recognition of both new credits and prior learning.

Because unit standards will be re-registered every three years, it means that they will only have a "shelf-life" of three years. Thereafter application will be made for re-registration (South Africa 2000:20). The current unit standards will be effective until 18 April 2004 (SAQA 2001b).

## 2.8 INTERNATIONAL MUSIC FRAMEWORKS AND MODELS

As South Africa is a country with many cultures, languages, traditions and peoples, a Music framework to suit everyone is a tall order. In order to satisfy everyone's needs,



a study of other countries' curricula should be of great value. The choice of studying the curricula of the United States of America at federal level, four different individual American states, as well as Australia and Zimbabwe is motivated by the fact that their situation can in some instances be compared to that of South Africa. These countries, like South Africa, are multicultural. They also need to attend to music in a more aggressive way and their ideas and planning of how to implement Music as an integral part of general education, are worth investigating.

### **2.8.1 Reviewed frameworks from different countries**

In line with the foregoing and due to the research work of other MEUSSA members, the writer discusses the following countries' Music frameworks:

#### 1. *Countries from the Northern Hemisphere* (Chapter 3):

- The United States of America.
- Different states in America in no specific order:
  - \* Alaska
  - \* Missouri
  - \* Northern Carolina
  - \* Texas.

#### 2. *Countries from the Southern Hemisphere* (Chapter 4):

- Australia
- Zimbabwe.

#### **2.8.1.1 The United States of America and Australia**

Although from different parts of the world as well as from different hemispheres, the *United States of America* and *Australia* have much in common with one another and both their Music frameworks are relevant for use in this thesis for the following reasons:

- Both countries have a history of positive musical involvement and achievements in their schools and communities.

- Problems at school, concerning the subject Music and its different scenarios, are similar to those in South Africa.
- Both countries, like South Africa, have various cultures together in one country. As these two countries' frameworks have already sorted out the provision of everyone's music needs as required by their cultural heritage, the advantages of such musical systems cannot be ignored.
- Both the state and society are involved in the different aspects of making the Arts and Music work.
- In both these countries a vast amount of time and money have already been spent on researching the different aspects of arts, music and culture.
- The USA and Australia's curricula have already been put to the test, and by doing so, the response and practical implications can be evaluated. Changes have been and can still be implemented.

### 2.8.1.2 The American states

According to the Artsedge Kennedy Center web site (United States of America 1998:1), some states have produced state standards for Arts Education. These states are Alaska, Arkansas, Florida, Massachusetts, Missouri, Nebraska, North and South Carolina, Texas, Utah, Virginia and Washington. As other MEUSSA team members have also reviewed various states, the author will briefly discuss the frameworks of Alaska, Missouri, North Carolina and Texas.

The author decided on **Alaska** since this state is geographically isolated and far from the other states. During 1998 the estimated population consisted of only 614 010 inhabitants (Microsoft 2000:1). The supposition was that the small population as well as the isolation of this state would have an influence on education in general as well as the Music curriculum.

**Missouri** is centrally situated on the North American continent. Since this state's arts curriculum was such a model of professionalism and user-friendliness, the author decided on reviewing Missouri's Music curriculum.

**North Carolina**, on the other hand, is situated on the East Coast of the USA. The capital of North Carolina, Raleigh, along with Durham and Chapel Hill, is part of the



state's Research Triangle - an area with extensive facilities used for scientific and educational research and development (Microsoft 2000:1). For this reason the writer of this thesis decided on this state, as this educational research and development, should be evident in the Music frameworks.

As **Texas** is known as a state with a particular diversity of cultures and influences, the writer included this state because of the similarities with South Africa's similar situation.

### **2.8.1.3 Zimbabwe**

In reviewing different Music curricula and syllabi of different countries, the author encountered a few problems as to the availability of material. The first drawback was the limitation to largely English and Afrikaans sources, which this researcher can study with ease. Valuable information regarding Latin American Music frameworks could thus not be attended to. The second hurdle was the lack of documented information regarding third world and specifically African countries. As South Africa is situated in Africa and is partially a third world country, the evaluation of the corresponding Music syllabi would have been of interest for this thesis. As Zimbabwe has documented material available and is a neighbouring country of South Africa, the author chose this Music framework as important to this thesis.

### **2.8.2 Music Education in other parts of Africa**

Since the aim of MEUSSA is to provide Music unit standards for South Africa and where applicable for other Southern African countries, African countries' requirements and needs should be taken into consideration. Once again the author came to the conclusion that if Music frameworks of African countries are documented, they are not readily available. However, as part of the MEUSSA team's research project, Bennett (2001a) recently presented a thesis on unit standards for teacher training in Botswana and the Southern African Development Community (SADC) region. This adds to the aim of the MEUSSA team's mission and vision fulfilment and contributes to Music Education in Southern Africa.

A research project was previously launched to establish the role of African Music Education programmes. This project was initiated by Professor Elizabeth Oehrle of the University of Natal in Durban. Professor Oehrle is a well-known and informed specialist on the field of African music, the relevant trends and the place of Music Education in various African countries. For this reason a research project was initiated which concentrated on Music Education practices in African countries. The aim of this research project was to establish the role and extent to which African and Western musics and methods were used in Music Education programmes.

At the ninth symposium on ethnomusicology held in 1995, Professor Oehrle delivered a paper on "Emerging Music Education Trends in Africa" (Oehrle 1995:49). This paper formed a part of this larger research project. According to Professor Oehrle, only six of the 26 African countries responded to her questionnaire concerning Music Education. The countries which reacted to the Music situation in question were Gabon, Ghana, Kenya, Nigeria, Zimbabwe and Uganda. Professor Oehrle stated that the received material concerning the countries' Music Education situation, was primarily the viewpoint of individuals living and working in these countries. Kenya was the only country submitting an official document. The author succeeded in obtaining further information on both Botswana and Namibia.

According to Meki Nzewi (2001), the term "African music" generally refers to music South of the Sahara. Also known as music from sub-saharan Africa, this music personifies various cultures, traditions, customs and styles - all represented by the term "African music". Since the author wishes to present a well-researched document, the Music frameworks of different countries south of the Sahara are discussed.

### **2.8.2.1 Botswana**

AnnNoëlle Bennett, a fellow MEUSSA member, is currently a music teacher in Botswana. Having researched the present Music situation in that country, Bennett has first hand knowledge of the circumstances and systems. With reference to Grades 1-3, there is no Music offered in Botswana's Government schools. However, these schools all have strong choirs which are trained in the afternoons, specifically



for competitions. The private schools, which are mainly English medium, operate on a different basis than the Government schools and usually offer Music. Their courses are entirely at the discretion and ability of the teachers involved. Bennett reported that the mine schools in Orapa and Jwaneng always recruit their Music teachers from South Africa (Bennett 2001b:1).

### **2.8.2.2 Gabon**

No information with regards to Western music was provided to Professor Oehrle's research project. Material referring to African music only described the concern with the teaching of traditional African music in the traditional manner (Oehrle 1995:50). As with various other African countries, this problem seems to be one of Africa's Music Education's major concerns. Gabon's Music Education situation thus appears to be uncertain and as yet not clearly sorted out.

### **2.8.2.3 Ghana**

According to Dr Eric Akrofi from the University of Cape Coast and now working at the University of Transkei in South Africa, the basis of Music Education in Ghana is both Western music and method (Oehrle 1995:49). In elementary education, learners primarily sing Western hymns and songs which are taught to them by rote. The learners furthermore learn the rudiments of Western music such as the letter names of notes. Dr Akrofi is of the opinion that the reading of notation, including both tonic solfa and staff, are emphasised and that very few music examples are used during these teaching methods. Although the teachers have a positive attitude towards Western music, since it is familiar to them, students react negatively to Western music. The reason for this reaction can be derived from the fact that they do not experience it in their daily lives (Oehrle 1995:49).

In contrast to the use of Western music in the schools, African music is primarily found in the Music Teacher Education institution. During this teachers' course serious attention is given to the study of African music, as well as to the music of other non-Western cultures such as Japan, India and China. In 1985 the Ministry of Education launched the Curriculum Enrichment Programme (Oehrle 1995:49). This



Western and African music was described, together with other aspects such as Music teaching and qualifications.

No special reference was made to Western music in particular, but the reports stated that the curriculum must provide a sound theoretical basis and that it must be relevant to the national goals of education and in general to the Kenyan situation and culture (Oehrle 1995:50). Both the A- and O-levels of Music syllabi were mentioned and it was stipulated that these syllabi should be brought up to date with the end results in mind.

With regard to African music, the presidential report stated that the theory and practice of traditional African music are relevant to the child's environment and should be emphasised. Teachers were reminded to be aware of and keep the great amount of cross-cultural interaction in mind when teaching African music (Oehrle 1995:50). This scenario can be compared to the current South African situation of cultural diversity and multi-cultural education. The Kenyan National Music report stresses that although singing is an important part of music, it should not be used at the expense of other aspects of musical activities and training. It furthermore stresses that it is the right of every child to experience music (Oehrle 1995:50).

To the author of this thesis, one of the most interesting facts of the mentioned report, is the view that only accredited music teachers should teach Music in the schools (Oehrle 1995:50). This attitude is in the interest of all learners and the author is impressed that such a strong stand is taken to assure a quality Music Education in Kenya. According to Professor Oehrle's report, the Kenyans unfortunately experienced a serious shortage of qualified teachers, but the resolution came in the form of so called "crash programmes" (Oehrle 1995:50). These programmes were mounted at teachers' training colleges and were introduced for primary teachers who could attend during their school holidays. In this way, primary school teachers with an aptitude for and interest in music can benefit from the situation.

Involving the community in the teaching of Music, makes use of traditional musicians either as substitute staff or as tutors. A very strong view on the recognition and payment of these traditional musicians is taken and the incorporation of their services

and expertise is prominent in the Kenyan education system. In the present South African Music Education system, this Kenyan inclusion of the community should seriously be considered as a part of Music Education here. The community's involvement and expertise can be of immeasurable value to both Music and the learners in South African schools.

#### **2.8.2.4.2 The 8-4-4 Music system**

In 1985, the 8-4-4 system of education introduced Music as a recognised academic examinable subject in primary schools throughout the country. By the endorsement of this system of education, Music officially became an examinable and compulsory subject for all primary schools in Kenya (Agak 1999:2-26). In 1986, Kenya's primary Music Education syllabus stipulated the enhancement of national unity as one of its objectives. This should be achieved by interacting with members of other ethnic groups by means of exploration, performance and appreciation of and exposure to their indigenous music (Oehrle 1995:51). Once again the parallel between Kenya and South Africa's social, general and Music Education's aims, is obvious.

At the secondary level, Music is still an elective subject. In many secondary schools, Music is now offered as an academic subject and is not, as before, just a matter of singing. Before the 1985 8-4-4 system of education, Music was an examinable subject only at the teacher training colleges, teacher diploma colleges and the Kenyatta University College (Agak 1999:2-26). With the compulsory application of Music at primary level, teachers, learners and parents started to think of a grade in Music at this level. This scenario of teacher training for the primary phase is similar to the author's proposed training of generalists in South Africa.

In reviewing the different African countries' Music frameworks, that of Kenya impressed the author with its balanced and forward-looking aims. The balance between Western and African music seems to be given the necessary attention and the author is convinced that Kenya's Music goals and attentions are laudable. The different educational role players addressed problems such as teacher training and the assurance of quality programmes - Music Education in Kenya therefore has a promising future.



### 2.8.2.5 Namibia

The situation with Music in Namibian schools seems to be in a worrying condition. According to Junius (1995:7), research has shown that classroom Music Education, and only in the form of singing, featured in no more than 10% of all former black primary or secondary schools across Namibia. Other problems are similar to South Africa's current situation and include a lack of qualified teachers to present Music, teachers that do not see the necessity of Music since they do not have the knowledge of why Music is important, and Music periods that are utilised for "more important" subjects such as Mathematics. After the 1994 rationalisation in the Ministry of Education and Culture, no vacant posts for either Instrumental Music or Class Music have been filled, leaving the Music situation in schools with various negative and far-reaching effects (Junius 1995:7).

Nevertheless, music lovers and educators still organise conferences and workshops for educating teachers and thereby positively contribute to Namibia's Music Education. During September 2000 a workshop was held at the Windhoek College of Education. In the handout, the Arts were described as consisting of Music, Dance, Drama and Visual Art (Junius 2000). These learning areas are the same as those of South Africa's Arts and Culture.

In a graphic presenting the Arts syllabus for Primary schools, it is stipulated that the different areas of learning are common to all art components. The four domains in the Arts consist of (Junius 2000):

- Exploring;
- Making and performing;
- Listening and appraising; and
- Knowing and understanding.

All four these domains include elements of creativity.

The different concepts and the various skills through which these concepts should be experienced are similar to the author's view of South African Music Education. Concepts are described as rhythm, pitch, form, tempo, dynamics and tone colour,



with the skills described as listening, singing, playing instruments, moving, reading and creativity (Junius 2000).

### 2.8.2.6 Nigeria

The Nigerian Music syllabus stipulates the inclusion of both Western and African music. Nevertheless, critical problems include the strong bias towards Western classical music content and education philosophy, as well as the poor standard in the knowledge of this favoured Western classical music (Nzewi 2001:1). Oehrle reported that the curriculum mainly uses Western instruments since the students consider these instruments to be sophisticated (Oehrle 1995:52). However, in a responding letter to the author of this thesis, Nzewi (2001:1) strongly disagreed with this statement and remarked the following: "It is the misguided, sometimes mentally disorientated curriculum designers and trained teachers who prefer Western instruments as being more 'sophisticated'. At least 80% of the students do not." Nzewi remarked that 80% of students is actively involved in traditional music making outside the classrooms by participating in still very vibrant traditional music activities in the communities and urban centres (Nzewi 2001:1).

African music is taught mainly informally and students mostly experience this way of teaching by observing and taking part and by oral transmission, listening and reproducing. According to Nzewi (2001:1), oral transmission does not pose difficulty in establishing "a prescribed and feasible Music framework". Nzewi stated that this assumption is wrong in the African context outside South Africa, where orality actually produces more capable, versatile and creative musicians than written transmission.

Oehrle (1995:52) reported that teacher training at tertiary level is poor and very little training is available. To this statement Nzewi (2001:1) remarked that Nigeria has some 26 tertiary institutions offering specialist music teacher training. For this reason Nigeria should have the largest number of trained Music teachers in Africa, irrespective of quality. The problem is thus clearly not the numbers but the unrealistic Western bias of the curriculum content together with the poor quality of instruction and practice in the Western classical music offered (Nzewi 2001:1).

The author got the impression that Professor Oehrle's report differs greatly from Nzewi's opinion on Nigeria's music situation. Nzewi's remarks reflected a country with a lively music culture where youngsters actively participate in music making and creating. The training of both students and teachers seems to be as good as can be expected, with the only problem regarding the Western versus African music situation to be resolved.

### **2.8.2.7 Uganda**

The emphasis on Western music caused ambivalence for the African culture. At the time of Professor Oehrle's questionnaire, an African programme was devised and proposed for primary schools based on 150 ethnic folksongs. An attempt was made to evolve a programme based on an African philosophical approach (Oehrle 1995:52).

### **2.8.3 Conclusions with regard to African music**

In summarising the above African countries' Music frameworks, the author came to the conclusion that various common problems existed in these countries. The following factors contribute to the Music Education dilemma in these countries:

- Music Education is not a priority.
- Teachers are poorly trained if at all.
- Western music and methods are of primary importance.
- African music as part of the Music frameworks lacks an awareness of a conceptual approach to music making.
- Different cultures and peoples in each of the various countries influence decisions on which musics to include in the curricula.

The author is of the opinion that most African countries need guidance and assistance in the designing and establishing of Music curricula to suit their specific needs. Both Western and African music have a definite place in African Music Education, but the desired and required balance and expertise are lacking. The Music standards that the author proposes for South Africa, might be of help and

assistance to these countries, since South Africa currently also has to establish a Music framework that accommodates different cultures, backgrounds and views.

## **2.8.4 England**

As the National Curriculum of England is discussed in full in chapter 3 of Ronelle Bosman's thesis *Focussed Music Performance for Aerophones in South Africa: Background study and unit standards*, the author of this thesis will only summarise these contents and refer to the information applicable to this thesis.

### **2.8.4.1 Introduction**

England started with the implementation of a National Curriculum in 1987. Thereafter, a revised National Curriculum was announced in 1999 and has been implemented since August 2000. The curriculum changes focused on the raising of standards of pupil attainment, while, simultaneously, teaching requirements were to be clearer. This scenario is similar to the current South African situation in which Education Minister Asmal gave the assurance that the revised Curriculum 2005 would be in an easier and more understandable English and that teaching requirements as well as the evaluation of learners would be clearer.

England's curriculum follows a system of attainment targets and key stages in providing the necessary guidelines for education. Education is separated into two levels: the general education or GCSE level and the higher education, also known as A-levels. The GCSE level as well as large sections of the A-levels are the responsibility of the local education authorities. General education is compulsory for all children between 5 and 16 after which optional higher education follows until 18 or 19 years of age.

With the implementation of England's new curriculum in 2000, an early stage for children aged 3-5 was introduced. This pre-school stage encourages personal, social and emotional development, language and literacy, mathematical development, knowledge and understanding of the world, physical development, as well as creative development. After the foundation phase, primary school follows for



pupils between ages 5 and 11 and is frequently divided into infant schools (5-7 years) and junior schools (7-11 years). Thereafter secondary education is provided and can either be one continuous education or can be divided into high school (11-14 years) and upper schools (14 and older).

#### **2.8.4.2 The structure of England's National Curriculum**

As in South Africa, England's school structure is divided into different stages. These stages correlate with those of South Africa, namely Foundation Phase for pupils between Grades 1-3, Intermediate Phase for Grades 4-6 and the Senior Phase from Grades 7-9. During these three phases, four key stages are distinguished in various subjects, although some subjects have only three key stages. These key stages are referred to only as Key stages 1-4.

What interested the author was that England and South Africa both have NQF levels. The compared grades and NQF levels are furthermore the same in both countries. For the NQF level 1 (Grade 9) in England, a general Music course is provided, while an option for specialisation is given from NQF level 2 (Grade 10-12) onwards.

This National Curriculum is based on a threefold structure that consists of

- Programmes of study (explaining what pupils should be taught, also known as the content of the study);
- Attainment targets (reflecting the expected standards of the pupils' performance); and
- Assessment strategies (evaluation of pupils' work).

The programmes of study and attainment targets are implemented in the required three or four key stages that incorporate eight level descriptions of increasing difficulty for the different stages. These level descriptions describe the range and type of performance that is expected from the pupils. For exceptional performance an extra level above level 8 is applicable. Key stage 4 uses national qualifications as the main means of assessing achievement.

### 2.8.4.3 The structure of the National Music Curriculum

England's curriculum currently includes 12 subjects of which Music is one. Music's curriculum is based on the following elements:

- Performing (controlling sounds when singing and playing);
- Composing (creating and developing musical ideas);
- Appraising (responding and reviewing); and
- Listening (applying knowledge and understanding).

The three basic fields of Music are regarded as performing, composing and appraising, since listening is viewed as being developed through the interacting skills of the mentioned three fields. The outcomes of the aspects of performing, composing and appraising are the following:

- Performing: perform music alone and with others, to enable the student to develop individually and socially;
- Composing: create and improve music skills by means of critical evaluation; and
- Appraising: a cognitive, affective and skill learning music response must be encouraged.

General outcomes that are more descriptive in nature than the three preceding aspects are also provided in the National Curriculum. These outcomes, embedded in three different levels, describe and explain what is expected of the learners at the different levels. These levels remind the author of the American national standards (chapter 3) since the descriptions and desired achievements are provided.

"Among the three activities, composition is the one that has the stronger assimilative nature, involving a greater extent of imaginative play and allowing more freedom than the others" (Swanwick & Franca 1999:15). Since composing allows greater levels of musical cognition, this aspect has more weight in the British curriculum.

In Music Education in England, three aspects of importance come to the fore (England 1999b:0):

- The first has to do with the promotion of spiritual, moral, social and cultural development through Music.

- The second sees to the improvement of priority skills such as communication, IT, working with others, improving the pupil's own learning, and performing and problem solving abilities.
- Thirdly, the promotion of other curriculum aspects such as thinking skills, entrepreneurial skills as well as work-related learning is of importance. In the current South African Curriculum 2005, similar aims and ideas are reflected.

#### 2.8.4.4 Key Stage 1

Starting at the age of 7, pupils are basically trained to learn the following:

- Listen carefully and respond physically to music;
- Play musical instruments and sing a variety of songs by heart;
- Add accompaniments to the mentioned songs and create short compositions - these should all be done with increasing confidence, imagination and control;
- Explore the ways in which sound and silence can create different moods and effects.

The National Curriculum requires that the study of all non-core subjects (all the subjects except English, Mathematics and Science) should contain the two sets of requirements namely *Knowledge, skills and understanding* as well as *Breadth of study*. The South African and American education systems are based on similar elements that reflect the ideal of total development of the child and the cross-references of subject applications.

In the subject Music, teachers are asked to assure that listening and the application of knowledge and understanding are developed through the interrelated skills of *performing, composing* and *appraising*. These three skill areas or programmes of study include the following:

- Programmes of study for *performing skills*:  
The singing of songs and speaking of chants and rhymes. Pupils should play tuned and untuned instruments and rehearse and perform with others.
- Programmes of study for *composing skills*:  
Create music patterns and explore, choose and organise sounds and musical ideas as prescribed.
- Programmes of study for *appraising skills*:



- Explore and express ideas and feelings about music by using movement, dance and expressive and musical language. Pupils are required to improve their own works.

The nature of Music Education for Key stages 1-3 stays informal, with music theory only formally taught after Key stage 3. To the author's mind the inclusion of theory should not be ignored since a quality Music Education needs both the theoretical and the practical aspects. If Music is taught in an informal way, music theory can also be dealt with informally.

As the present thesis addresses the Foundation Phase in South Africa, the learners' ages are between 6 and 10. Key stage 2 starts with pupils from the age of 11. The author refers the reader to the web site [www.nc.uk.net](http://www.nc.uk.net) and the mentioned thesis of Ronelle Bosman for information on the other key stages.

#### 2.8.4.5 The attainment targets

The attainment targets in England's curriculum framework consist of eight level descriptions embracing increasing difficulty as well as a description for exceptional performance after the eighth level. Teachers use these level descriptions as a basis for the evaluation of pupils at the end of the three different key stages. The following table illustrates the required range of levels within which the majority of pupils are expected to work:

Key stage 1: 1st-3rd level
Key stage 2: 2nd-5th level
Key stage 3: 3rd-7th level

**Figure 2-3: Key stages and relevant ranges of attainment target levels**

A brief description of the three levels, applicable for Key stage 1, follows:

- Level 1: Pupils should be able to recognise and explore how sounds can be made and changed. During this level, emphasis falls on the imitation of rhythmic and melodic patterns and the response to given rhythmic and melodic fragments.
- Level 2: In this level pupils have to recognise and explore the way in which sounds can be organised. They start performing and ordering sounds and start to familiarise themselves and experiment with musical structures and elements.
- Level 3: In the process of recognising and exploring sounds, pupils now have to combine and use sounds expressively. Technical control in terms of singing expressively and in tune is expected, while improvisation on repeated patterns is introduced.

#### **2.8.4.6 Assessment**

In the English system of assessment, teachers are expected to assess and evaluate their pupils' work at the end of the different key stages. However, the final and external exam at the end of compulsory school (at approximately 16 years of age), fills the role of official assessment.

The level descriptions play an important part in the assessment process, as the teachers are required to select the appropriate level of achievement that best fits a pupil's performance. These level descriptions can also be used as a basis in describing the pupil's progress to parents and other interested parties.

#### **2.8.4.7 Evaluation of England's Music Curriculum**

In summarising England's curriculum, the author came to the conclusion that this Music curriculum was well prepared and is of a high standard. Although only consisting of three skill areas, namely performing, composing and appraising (incorporating listening), these areas cover all the different needs to promote a quality Music Education. The guidelines as to what exactly is expected of a learner are vague and broad, but simultaneously give enough scope to accommodate different learners at different levels. With the provision of the general outcomes, both teachers and learners know what is expected of them, since the descriptions explain

programme was designed to encourage schools and colleges to give priority to the performance of African music in their Music programmes. Ever since, more time is being given to African music. However, according to Professor Oehrle's report, teachers have difficulty in teaching African music and many are actually unable to do so. As a result, schools make use of local musicians to fulfil this role. At the same time, children have problems regarding the inclusion of African music in the Music programmes. Especially learners in the secondary schools, where the influence of the cities is obvious, are more interested in, and even prefer, pop, soul and reggae (Oehrle 1995:49).

It is clear to the author of this thesis that Ghana's Music programme is primarily based on Western music and its theoretical elements. However, the inclusion of African music is receiving attention. In spite of the goals and aspirations to have a balanced Music framework, the external influences from the cities and other parts of the world seriously affect the inclusion of African music. It is the author's opinion that only time and the continuous commitment and involvement of the Educational authorities, will determine what the outcome of Ghana's Music Education will be.

#### **2.8.2.4 Kenya**

Kenya is a country situated on the East African Coast. According to the 1989 population census, this African country had a population of 21.4 million people. An interesting fact not widely known, is that Kenya has 20 different population groups (Oehrle 1995:51). This situation of diverse cultures is similar to that of South Africa and has a definite influence on the Music Education situation. Due to a successful population education and family planning programme, the birth rate has declined since the 1970s and 1980s. However, in 1999, 50% of the population was made up of youths under the age of 15 years (Agak 1999:3-1). To a large extent this explains the "insatiable demand" for education in Kenya (Agak 1999:3-2).

##### **2.8.2.4.1 Music Education**

During January 1984, the "Report of the Presidential National Music commission" was published in Kenya (Oehrle 1995:50). In this report the situation regarding



what is generally required. This situation can be compared to the unit standards of South Africa.

## 2.9 SUMMARY

This chapter's main concern was the provision of relevant information on which the rest of this thesis is built. For this reason South Africa's educational structure and systems had to be explained. The preceding part on the need for Music in the Foundation Phase once again underlined this subject's positive and powerful influences. Ranging from pure joy to contributing to the learner's total development and impacts on the brain, Music's importance in South Africa's Grades 1-3 was pointed out. The author herewith proved that Music has a definite role to play in the teaching and total education of our learners.

Since the author aims at providing the best possible Music standards for the chosen fields, relevant Music frameworks were shortly summarised. As South Africa forms a part of Africa and MEUSSA concentrates on providing Music standards for Southern Africa, the Music situations of various African states were attended to. Although information was limited, the author came to the conclusion that Africa currently lacks quality and applicable Music frameworks. Reference was also made to other team members' contributions, such as a condensed version of England's Music curriculum.

In the following two chapters, the author revises the Music frameworks of the USA, four states in the USA, Australia and Zimbabwe. These reviews assist in the goal of establishing the best possible Music standards for South Africa.