CHAPTER 3

CONCEPTUAL FRAMES THAT HAVE INFORMED MUSIC EDUCATION IN THE WEST

3.1 INTRODUCTION

Music Education constitutes a fundamental component of basic education, whose primary purpose is to develop the affective domain, foster cultural literacy, and provide the opportunity to develop social, intellectual, physical, emotional, and spiritual potential necessary to perpetuate and improve society. Music Education stresses the comprehension and value of the quality of life, thereby enriching and enhancing the lives of all.

Music should be integrated into all disciplines of education, just as music is integrated into all aspects of life. Music should be used to facilitate the teaching of other subject matter, but should maintain its own identity in the education process, and be taught for its own sake, as well.

3.2 BACKGROUND TO THE CONCEPT OF MUSIC EDUCATION

The concept Music Education is defined in many ways by different international and local music educators, some of whose opinions will be given in this chapter.

For the purpose of this study, a combination of these definitions was selected. First, the fact of imparting knowledge through skills underlines the investigation paramount to this research study. The fact that knowledge is conveyed through skills is important because that underlines the practical component of Music Education. Second, education in music, as stated by Elliot (1995), and supported by Hauptfleisch (1997), is selected. Education in music focuses on teaching and learning of music making and listening as well as knowledge components of music. Elliott's assertion is based on his praxial philosophy of music. This gives the learner the opportunity to study the facts before they are applied. Education for music enables learners to develop their teaching and learning skills. This encourages learners to become performers, composers and/or music teachers. Education about music, involving the acquisition of

knowledge. Education by means of music, involving the teaching and learning of music in direct relation to goals such as involving one's mind.

Third, Reimer's (1989) philosophical approach to describing Music Education brings a humanitarian centre to the definition of Music Education. Music and humans cannot be separated. It is therefore important to note that Music Education is helping humans toward becoming music teachers, composers and performers. These humans have a need for expressing their feelings and aesthetically valuing their experiences.

Fourth, Hauptfleisch (1997) looks at the primary value of music where it should be understood in terms of education within a formal or non-formal context. This brings this study to a point where it should consider the philosophical direction. Fifth, Primos (1996) proposes that music should elicit skills which are in the human being and therefore suggests that it is connected to a person's life experiences. In this way Music Education becomes part of a human being's existence. Nevhutanda (1998) concurs with Primos (1996 in the sense that music is what people make or do which is understood to be expressing one's feelings and aspirations. Music Education as used in this study refers to the totality of music in South Africa, thus all musics found in South Africa are to be included in the meaning. In this case African, Western, Indian and Coloured music should be part of any discussion of music in South Africa and a balanced and relevant curriculum should depict these cultural components.

The view that music is something you 'do' is the basic tenet espoused by many philosophers of Music Education, most notably David Elliott (1995). Elliott sees musicianship and making music as central to his philosophy of Music Education, which he describes as the *praxial* philosophy. The word 'praxial' is based on the term praxis (action), first used by Aristotle to describe learning as 'doing-in-action'. The following serve as premises from which the meaning of the concept music derives:

- ☐ Music is to instil inner harmony, and its purpose is to cultivate the soul of the learner.
- ☐ Music in the researcher's context is believed to be the oldest form of expression, older than language or art; it begins with the voice, and with the overwhelming human need to reach out to others. In fact, music *is* humankind far more than words, for words are abstract symbols which convey factual

meaning. Music touches a person's feelings more deeply than most words and makes human beings respond with the whole being. Therefore, as long as the human race survives, music will be essential to us.

- ❑ Music is heard through singing, for example; when people mourn - they sing, during celebration - they sing, when laughing or crying - they sing.

These three premises encapsulate three key dimensions of how music - any music, is understood and interpreted. In the first premise, the emphasis is on the *spiritual* dimension; in the second, the emphasis is on the *human/humane* dimension; and in the third, the emphasis is on the *utilitarian* dimension of music. Within the context of the challenge of the South African situation, the researcher would suggest that the second and the third definitions are of particular relevance, since they strongly resonate with the philosophies of Africa.

In short, the praxial philosophy of Elliott urges a comprehensive and reflective approach to music teaching and learning. It is based on detailed arguments for the view that: (a) musical works involve many kinds of meanings; (b) 'musical understanding' involves many closely related kinds of thinking and knowing; and (c) that the significance of music in human life can be explained in terms of many important "life values".

Accordingly, the aims of Music Education include the development of critically reflective listeners and musical amateurs who possess the understanding and motivation to give music an important place in their lives and the lives of others in their communities (Elliott 1995: 12-13).

This philosophy recommends, further, that to achieve the values of music, music teachers ought to emphasize the interpretive nature of music as a performing and improvising art and that composing, arranging and conducting (all of which demand keen listening) should be taught frequently (and in direct relation) to a reasonable diversity of musics (genres, or musical practices) during the course of students' musical education (Elliott 1995: 13-14).

Regelski (1981: 33) defines Music Education in the USA as the invention and establishment of musical and pedagogical environments, situations, and events for the purpose of inducing fruitful music actions. These musical actions, commonly referred

to as skills, involve singing, listening to music, playing on instruments, being creative, moving to and reading music. Knowledge is thus conveyed through active involvement in the learning process as learners gradually develop their skills.

In Reimer's opinion, it is important to view Music Education philosophy as **a** philosophy and not **the** philosophy. "A philosophy, then, must be conceived as being of a time and must also give recognition to the fact that it can only provide a point of departure for practitioners of that time" (Reimer 1989: 2).

Reimer's philosophy is based on the following question: What is it about Music Education that really matters? He aims at answering this question by stating the values of Music Education in accordance with art. His philosophy of Music Education can therefore be described as being:

❑ Descriptive of human nature. "The arts (music) may be conceived as being a means to self-understanding, a way by which a human's sense of nature can be explored, clarified and grasped" (Reimer 1989: 25).

❑ Related to feeling and communication. "If all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities" (Reimer 1989: 31).

❑ An aesthetically meaningful, educational experience. "The experience of music as expressive form is the be-all and end-all of Music Education, for such experience is the only way of sharing music's aesthetic meaning" (Reimer 1989: 69). This therefore refers to considerations of what is beautiful and how beauty is to be adjudicated, for example:

o What is a work of art?
o How does one relate to it?
o Are there universal aesthetic criteria?
o What is the nature of artistry?

The above set of questions can be used both to arrive at a coherent position on the nature and significance of Music Education, and to examine beliefs concerning Music Education systematically and critically. These therefore constitute the body of knowledge and philosophy of music and allow a process of thinking to be explored.

Reimer (1989:39) observes that art makes the subjective realm of human responsiveness objective by capturing and presenting in its aesthetic qualities the patterns and forms of human feelingfulness. Aesthetic education is the education of feeling. Aesthetic education should have as its deepest value the enrichment of the quality of people's lives through enriching their insights into the nature of human feelings. It provides opportunities to deal with feelings and emotions, where individuals can place their experiences into value relationships and, where necessary, feelings of importance and uniqueness can be sustained. There are, however, writers who strongly criticise Reimer's view and therefore articulate alternative philosophies. These include, most notably, Elliott (1995) and Small (1994 and 1998).

Small has made a comprehensive critique of the values of traditional Western music in his two main works *Music of the Common Tongue* (1994) and *Musicking: The Meanings of Performance and Listening* (1998). The researcher takes these works as a point of departure in defining and locating the meaning of Music Education in a multicultural South Africa.

It is interesting to note that Small vehemently rejects the notion of the value of music lying in works, claiming that the works in fact do not exist as music, except in performance. In *Music, Society and Education*, Small sets out to show that Western education in general and Music Education in particular have been influenced by the Western world view that is based on a scientific tradition of abstract thought and observation. This reduces any material/subject being studied (and in the case of music education, music), to an object which is viewed objectively and impassionately from the outside, leading ultimately to the commodification of musical experiences. Knowledge, in the Western view, Small says, is "abstract, existing 'out there', independent of the experience of the knower" (1977: 3). It is this philosophy that has steered the course of music studies, emphasizing theoretical analysis and faithfulness to the written score.

In *Musicking,* Small plays the role of the social scientist and attempts to interpret the deeper meanings implied in the Symphony Concert. The information in the book asserts his belief in human musicality and he sets out to argue that the Western view of music particularly being for the 'talented' is founded on a false premise (1998: 8). This view purports the idea of strict rules to define the concept of music.

Music of the Common Tongue charts and outlines the influence of Black African music, via the slaves taken to America, throughout the world. This understanding is not different from the South African experience of colonisation. Small (1994: 4) asserts that:

> [T]he Afro-American culture is the major music of the West in the 20th Century, of far greater human significance than those remnants of the great European classical tradition.

Small suggests that the development of Black music from the arrival of African slaves, has been successful because of the inherent values of inclusivity, improvisation and close social relationships, which have wide appeal to people from many cultures.

As in *Musicking,* Small casts a sociological eye in *Music of the Common Tongue* on his subject and argues that the main concern of music is to explore, affirm and celebrate identity. He claims that musical relationships "incarnate ideal relationships as imagined by the participants" (1994:313) and that for the duration of the performance the participants create an "ideal society" (1994: 298).

According to Hauptfleisch (1997: 2), the term Music Education includes all four meanings alluded to by Elliott (1995: 12-13) above, and this should mean Music Education within a formal or non-formal context. Her perspective dwells much on the primary value of Music Education which derives from education in music, which the researcher agrees with, as Music Education may mean different things to different cultures or people.

In trying to define music, Primos (1996: 21) advances that music involves a broad gamut of human skills such as playing, singing, moving, listening, interacting, communicating and language as well as senses such as hearing, touching and seeing.

She believes that music is linked to many of life's experiences such as celebration, dancing, commemoration, ethics and socialisation. Thus music is a universal phenomenon but touches individuals in different ways depending on cultural identity, social interaction, personal knowledge and experience, location, attitudes, moods and needs, among other factors. According to her, music is to be understood in terms of a holistic approach, and this seems to agree with the current trend in South Africa where music is part of the Arts and Culture learning Area. The researcher also subscribes to this approach.

In a previous study by this researcher (Nevhutanda 1998: 13), the concept music was referred to as something that people make or do. It was further suggested that music is not an international language, but its elements are universal which make music a universal medium for one to express feelings and aspirations.

3.2.1 Education in Music

It is the task of education to bring out the child's musical nature. This statement poses a question as to what are then the musical skills, the activities and the knowledge through which a learner becomes musically proficient? The answer to this question lies in the following:

- The ability to control and manipulate the voice for singing and other creative expressions;
- The ability to control and manipulate the fine and gross body muscles for rhythmical movement, other physical expressions;
- The ability and knowledge to manipulate musical instruments;
- The ability to listen actively, critically and with understanding to music;
- The ability to be musically creative;
- The ability to understand and read elementary notation.

Blacking (1987: 89) regarded music as a synthesis of cognitive processes which are present in culture and in the human body. This indicates that the form it takes and the effects it has on people are generated by the social experiences of human bodies in

different cultural environments. The researcher finds it difficult to agree with this statement because music also deals with emotion and the soul aspects of humans.

3.2.2 Education about Music

Specialization has led to extraordinary levels of virtuosity and complexity in musical performance, composition, and research, but it has also had the unfortunate effect of isolating music teachers and students from contacts with other arts specialists, other academic disciplines, and other life activities in general (Elliott 1995: 61). The result of this isolation has been an ever-widening gap between academic music specialists and the public, which has, in turn, been devastating to public understanding and support for education in music and all the arts.

Why has this problem developed and what can be done about it? In the researcher's view the problem is structured into the country's educational system according to a paradigm of educational practice that has been increasingly dominant since the Renaissance: the paradigm of hard, virtually impermeable boundaries between academic concepts and disciplines.

If one looks at the above explanation, one finds that the content standards (learning contents) for music are: including the activities of performing, improvising, composing, arranging, reading, notating, listening to, analysing, and evaluating music, as well as understanding relationship between music, the other arts, other disciplines, history, and culture.

3.2.3 Education for Music

In order to achieve this, the researcher agrees that education for music, and as according to Elliott (1995), should have the following outcomes:

- Singing, alone and with others, a varied repertoire of music
- Performing on instruments, alone and with others, a varied repertoire of music
- Improvising melodies, variations, and accompaniments
- Composing and arranging music within specified guidelines

- Reading and notating music
- Listening to, analyzing, and describing music
- Evaluating music and music performances
- Understanding relationships between music, the other arts, and disciplines outside the arts
- Understanding music in relation to history and culture.

3.2.4 Education by means of Music

As curriculum, music is linked to personal and social development, not to history or historical development. Improvisation and communication have become the new "words of honour" (Elliott 1995: 256). In less than thirty years, a whole new set of cultural heroes has appeared in the field of Music Education.

In this sense, a hidden or unseen therapeutic agenda has evolved in Music Education. There has been more of education through music, than to music, in the sense that the dialectics of these two forces has reduced music in schools to a sort of embodied musical practice. In many ways, music educators have come to claim the same territory as music therapists. Although there has always been a strong reformist tradition in our Music Education, this has mainly been operating in the classroom. Concurrent with the postmodern growth of identity-establishing strategies in education, through the recognition of yet new groups of oppressed, unrecognised or marginalised identities, Music Education has become a form of orthopedagogics. Clearly, this belongs to a critical tradition in Music Education, although the researcher's claim is that there is a need to add to this understanding a more theoretically informed curriculum.

3.3 WHY MUSIC IN EDUCATION?

The following are the most important reasons, according to Hauptfleisch (1997) and further elucidated by the researcher, to explain why music is necessary in education:

- Music contributes to the school and community environment (quality of life).
- Music helps prepare students for a career and is a vocation.

- Music makes the day more alive and interesting, which in turn leads to more learning.
- Music combines behaviours to promote a higher order of thinking skills.
- It provides a way to image and create, contribute to self-expression and creativity.
- Music enriches life, it is a way to understand our cultural heritage as well as other past and present cultures.
- Performing, consuming and composing are satisfying and rewarding activities.
- Music contributes to sensitivity.
- Music Education provides for perceptual motor development.
- It encourages team work and cohesiveness.
- It fosters creativity and individuality.

Music Education and musicology according to Nettl (1999) are forever linked through their sharing of some underlying assumptions about the very nature of music, what are called the metaphysical assumptions of music. One of these assumptions, which seems to be central to music educators, and which is probably at the bottom of much musicology in the nineteenth-century tradition, is that a certain music reveals some of the secrets of the universe, and that this revelation is beyond the intellect, a truth-seeking process brought forth by forceful emotions in an encounter with the beauty in music. To claim that music should be studied because of its intellectual challenges, or because music gives knowledge about how societies work, how cultures are operating, or how people are behaving through music, seems to be a heretic thought. To reclaim music as an intellectual field of study seems to betray the very essence of contemporary Music Education. Such a necessary component of a critical Music Education would often be opposed both from the performance oriented, bodily-based, improvised African drumming, rhythmic-communicatively oriented philosophy with its hidden therapeutic agenda, as well as from the aesthetic historic - analytical musicology.

Strengthening the theoretical or critical aspects of music teaching does not mean that music itself should be left out of the focus of Music Education. One will need a curriculum which is infused both by historical, analytical musicology as well as new musicology, that is, from gender studies, cultural studies, intellectual history and from

an ethnographically informed musicology (Elliott 1995: 264). In other words, there is need for some good case studies, where music is demonstrated to have social and political significance, cultural functions, identity-establishing value, and emotional significance beyond history and genre.

An aspect of teaching music where the dimension of science is upheld, needs to look closer to its ways of organising its topics, the choice of themes and focal concerns. Very often, when it comes to teaching the subject of history of music, the hidden agenda of historiographic teleology becomes the organising principle. The researcher suggests here that teaching music history should start from an organising theme, which teaches the student how music is related to human life, culture and the way of presenting oneself as gender and body through means of emotional expressions.

Music should be solely regarded as a social frame, an activity of doing something together, a means of increasing self-efficacy, a signal for a response, a structure for interaction and so on. In these cases, when music is more like a means of therapy, one speaks of music in therapy. In general, one would advocate situational explanations, rather than broad general explanations of how music contributes to the therapeutic potential of the situation.

Music Education has many values. To the researcher, the most important of these values occur when there is a balance between musicianship and the wide range of cognitive-affective challenges involved in musicing (as performers, improvisers, composers, arrangers or conductors) and listening intelligently **for** music (Elliott 1995: 152). When our levels of musicianship match the challenge-levels of the music we interact with, we achieve the central values of musicing and listening: namely, musical enjoyment (or "flow"), self-growth, self-knowledge (or constructive knowledge) and (through continuous involvements with music over time) self-esteem.

3.4   CURRENT PHILOSOPHIES OF MUSIC EDUCATION

There are many reasons (as contemplated in section 3.3) stated in the literature for studying music. Reimer (1989) emphasizes the aesthetic values. Music educators express views about the purpose of Music Education including enjoyment, values

development, civilization and language expression. An aesthetic approach to Music Education, as advocated in this thesis, would be based on the elements of the music content area (such as pitch, form, duration, timbre and loudness), using musical works which are capable of being aesthetically perceived and aesthetically reacted to, and taught with a method that focuses on aesthetic experiences (Reimer 1989: 87-9). Using music in the teaching of other subjects is also advocated, as well as the aesthetic teaching of all subjects. However, such uses of music are not used as justification for the value of Music Education.

Aesthetic values are not exclusive to music appreciation: many subjects can be perceived and reacted to aesthetically. Effective music instruction may help prepare an individual to perceive many things in new ways. Music instruction should focus on the feelings that can be generated and knowledge of how the musical sounds do that. Student involvement in music should be active, productive and stimulating.

Chernoff (1979) and Blacking (1973) looked at cultural differences, the complexities and values which inform the African musical sensibility. Lodge (1999) and Makgoba (1996) identify the two philosophical concepts which form the African paradigm and these are ubuntu and holism. The question that one can ask is how can an aesthetic approach to Music Education be included in the school curriculum when so many other content areas are given higher priority? Teachers are obligated by national and provincial policies to manage the learning experiences of large groups of learners in a wide variety of subjects. The purpose of this section (3.4) is to help teachers find ways to develop a philosophy and to implement or support an aesthetic curriculum in the classroom.

The value of an aesthetic approach to the sciences as well as the arts is presented as a means towards developing artistic habits of learning that may help in the acquisition of the ability to appreciate music and the arts aesthetically. Hauptfleisch (1997: 285-286) has a vision of an integrated and relevant Music Education system, with which the researcher agrees, hoping to provide all South Africans with lifelong opportunities for achieving self growth, self knowledge and optimal experience in Music Education in an integrated and relevant system. Based on this understanding, the following

vision for each of the curriculum processes in the South African Music Education system is set out below:

- Define the music-specific purpose of the system;
- Provide a coherent position on the nature and significance of music and Music Education;
- Derive the values of Music Education from the values of music;
- Formulate positions on the nature and significance of Music Education appropriate to local circumstances;
- Articulate the values of Music Education in term of philosophers of education understand;
- Examine beliefs concerning music and Music Education in a sustained, systematic and critical manner;
- Sharpen ideas and lead to more widely shared understandings of the nature and functions of the different components in the system;
- Act as a source for and influence on education objectives and curriculum development;
- Provide an understanding of the implications of alternative beliefs for actions taken by music educators;
- Be tested for its validity by curriculum practice;
- Challenge educators to revise their thinking and rework their methods when change is called for;
- Direct research to significant problems and issues of Music Education; and
- Underpin advocacy efforts to broaden conception of what is valued in education.

From the above information, Carver (2002: 3-4, 5 and 7) described South African philosophy of music as having the following characteristics:

- Technical skills in playing instruments
- Talent - inherited or learned
- Giftedness
- Playing or performing
- Participatory music.

In support of the African philosophy of Music Education, Carver (2002: 5-13,14) provides African music unit standards which are developed through composing, performing, creating and appraising. Therefore listening, applying, knowledge and understanding are developed through Generic Unit Standards. The above information is further supported by the table developed by Carver (2002: 5- 12) below:

Table 3.1: MEUSSA: Generic Unit Standards Framework (Grové 2001: 3-11)

ATTITUDES Demonstrate appreciation for music of other cultures.				
MUSIC SKILLS			MUSIC KNOWLEDGE	
CREATING Demonstrate the ability to arrange musical materials in an original way.	**PERFORMING** Demonstrate the ability to generate and interpret musical sound (appropriately).	**APPRAISING** Demonstrate the power to understand and describe music in context.	**KNOWLEDGE** Conceptualizing. Demonstrate the understanding of music materials and their relation to each other.	**STYLE** Contextualizing. Know and understand musical materials within their milieu.
Improvising. Demonstrate creativity in spontaneous music-making.	Idiophones	Conceptualizing (Knowledge). Demonstrate understanding of music materials and their relation to each other.	Melody	S. African Music
	Membranophones		Rhythm	Art Music
Arranging. Demonstrate an awareness of and sensitivity to the properties. (characteristics) of musical materials singly and in combinations.	Aerophones	Contextualizing (Style). Know and understand musical materials within their milieu.	Dynamics	Indian Music
	Chordophones		·Texture	Folk Music
Composing. Demonstrate the ability to create and document original music.	Electrophones	Listening. Demonstrate critical aural perception skills.	Timbre	Popular Music
	Vocal	Analysis. Demonstrate an understanding of constituent music materials and their synthesis.	Harmony	Jazz
Using Music Technology. Demonstrate the ability to use technology in a musical way.	Group/Ensemble	Notation/Literacy. Use symbols to facilitate musical communication.	Form	World Music
	Theatre		Tempo	Technology

3.5   MUSIC CURRICULUM

The researcher supports Berger (1994) who contends that, in an integrated and relevant system, the music curriculum would:

□ Provide learners with opportunities for general, specialised, exploratory, enrichment and special interest Music Education in formal and non-formal settings;

□ Ask critical questions on curriculum and improve the understanding of the complexity of curriculum;

□ Be influenced by philosophies of Music Education and in turn test the practicality of philosophical ideas;

□ Strengthen its knowledge base through interaction with Music Education research;

□ Reflect on its own practices;

□ Enable teachers to play a generative-creative role in curriculum development;

□ Involve learners in curriculum development;

□ Avoid prescriptive models of curriculum development;

□ Engage in valid ways of integrating Music Education with other curriculum areas;

□ Ensure successful curriculum implementation through mutual adaptation of the curriculum and the institutional settings;

□ Enable highly interactive curriculum evaluation and curriculum development;

□ Extend evaluation to include issues such as teachers, resources and community pressures;

□ Follow a dialectical approach to multicultural Music Education by inducting learners into different music practices; and

□ Provide specialization in a wide range of music practices.

The following could be suggested as ways designed to help the student gain experience in using different cognitive skills that will assist in the generative learning process (Carver 2002: 3-21):

□ to develop recall and translative skills the student is guided to label, list, imitate, define

□ to develop analytic skills, the student is guided to compare, describe, discriminate, categorize

❑ to develop synthesizing skills, the student is guided to create, seek alternatives,

❑ to develop evaluative skills, the student is guided to use other cognitive skills as a basis for acceptance, rejection or correction.

It is the view of the researcher that a holistic perspective of all the content areas and their relation to a student's personal experience is the best way to make schooling relevant and exciting. Music Education that is holistic and aesthetic may help teachers and students attain perspectives that are valuable in all curricula. From the above information one finds that there exist many ways in which a curriculum may be perceived, as has been collated into a conceptual framework by Klein, Tye and Wright (quoted in Abeles, Hoffer and Klotman 1984: 267). It is produced below:

Figure: 3.1: A conceptual framework of Curriculum
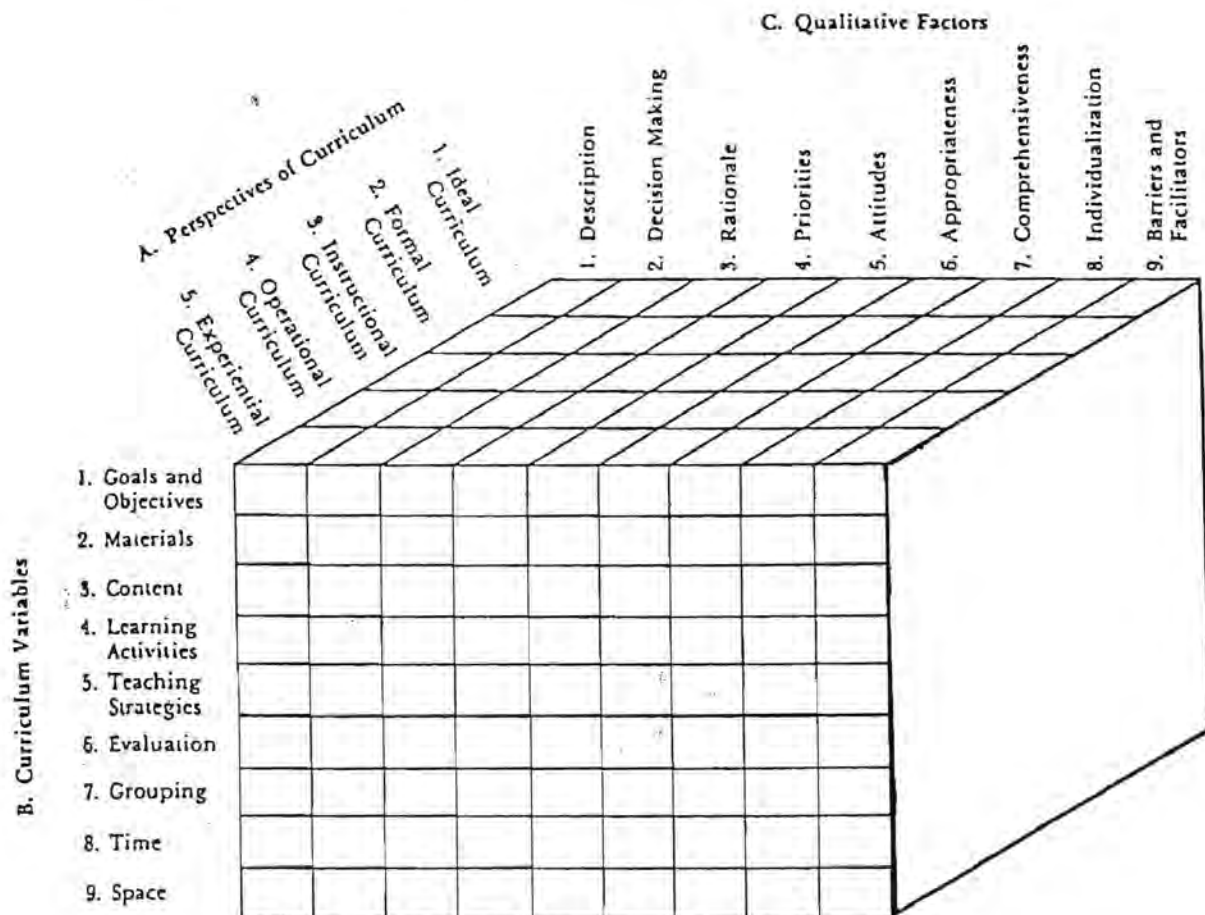
3.6   CONCEPTS OF MUSIC EDUCATION

This section deals with the concepts of music. These concepts are the core to every music irrespective of its origin and culture. The meaning of Music Education is much wider but at the same time resides in these concepts as they determine the rhythm, melody, form, harmony and timbre of music. For any person to enjoy music, he/she should understand how these concepts relate to and coordinate with each other musically. The agreement of these concepts produces what is called music. The researcher has adapted and developed this figure from Andrews (1971: 19-20) below in figure 3.2 to assist the reader in understanding what music is all about.

Figure 3.2: Concepts of music
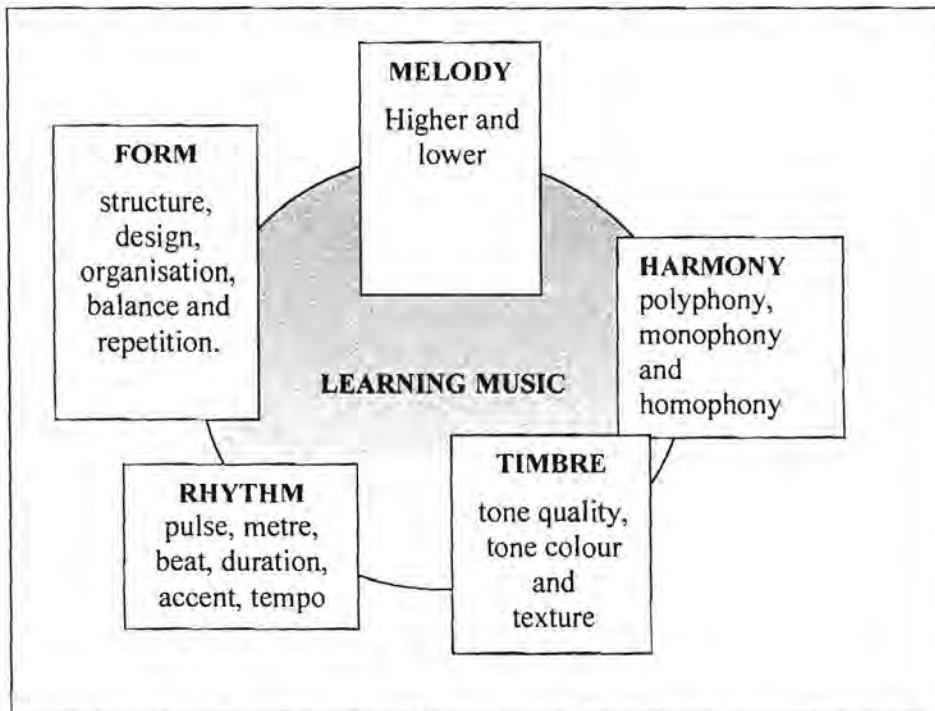
The concepts of music in the above diagram are listed and elucidated by Schoeman (1999: 2-3, 4 and 5) below:

1. Rhythm

Reinforce or expand rhythmic experiences according to individual class readiness.

Recognize that there are "typical" rhythmic patterns that help create style in music; i.e., calypso vs. march, ragtime vs. minuet, African singing and dance.

2. Melody

Reinforce or expand melodic experiences according to individual class readiness.

3. Form

Recognize that there is a wide variety of instrumental compositional form; i.e., symphony, sonata, concerto.

Recognize that there are a wide variety of vocal compositional forms; i.e., opera, African eclectic songs, call and response songs, oratorio and ballad.

4. Harmony

Reinforce or expand harmonic experiences according to individual class readiness.

Recognize variety in harmonic texture; i.e., monophony, polyphony, homophony, cacophony.

5. Timbre

Understand how as voices change, so do vocal timbres and control.

Experiment with different sound sources.

Recognize that there are traditional groupings that help create style in music.

3.7   MUSIC EDUCATION FRAGMENTATION

The researcher (Nevhutanda 2000) in his previous research study alluded to the issue of fragmentation which characterizes the curriculum of South African music at institutions such as schools. Except where the small size of a music department disallows specialization, music departments are generally divided among musicologists, theorists, educators, conductors, composers and performers, all of whom offer separate courses and programmes in their specialties. Yet - overall in South Africa there is a lack of qualified music educators and therefore very few

people can offer music effectively. Now that Curriculum 2005 is in place, it poses a challenge to the music educators to make sure that they improve their qualifications in line with Arts Education for all learners up to grade 9.

The long entrenchment of music in South African education has allowed for more elaborate layers of separate specialties to develop. The specialities referred to here should be understood in the context of Arts Education which is part of the Arts and Culture Learning Area of the new curriculum (Nevhutanda 2000: 195-198). South African musical education goes back to the strong hymn-singing tradition of the colonial period, wherein singing schools and teachers taught parishioners how to sing the hymns of their liturgy without the help of the organs and professional choirs that had been the mainstay of European church music. Everything was based on the Western philosophy of music (Nevhutanda 1998: 36). On the other hand the indigenous people of South Africa had their own cultural way of singing which they respected. Because of the strong hymn-singing tradition, the South African colony had a fairly literate musical culture, in which music was spread through published collections of psalms, and other settings of sacred texts that were learned in singing schools and performed in church. But the education offered in the singing schools was almost entirely practical and performance-oriented; that is, it was designed to produce adequate musical performances, rather than any more general understanding of music, and that focus has set the pattern for South African musical education ever since. This practice relegated African music to a periphery of education in the country.

Erlmann (1986) echoed about the dominance of large bands and Western music from the missionaries which presented the fragmenting factor that has served to weaken African musical education. Musicologists focus on arcane research into obscure facts about obscure music, theorists analyse pitch structures without reference to historical or social context and meaning, music educators perform statistical research about the relative success of educational models and methods, and performers struggle to keep alive traditions of European art music without understanding or teaching about their connections to other popular, South African, and world traditions.

As long as Music Education is so fragmented and isolated, it fails to have a real impact on education and life. Therefore, South Africa needs to find a way to redirect

its energies to the stake of music in education and not to the individual music specialist's stake in education. In the researcher's view, that redirection must take account of music's connections to other disciplines and to life in general. Below follow questions that curricular specialists should ask themselves in order to design and plan learning programmes. These will be followed by the activities involved in the teaching-learning-situation.

Question 1: Why?

Here reference is made to outcomes, which constitute the purpose of a teaching-learning programme. Critical and cross-curricular outcomes are necessary in order to ensure meaningful programmes content. Nonetheless, questions arise as to why certain activities are included. Their validity and possible benefits to the learners may be questioned, always bearing in mind that "philosophical and educational beliefs affect how curriculum and subject are approached" (Abeles, Hoffer and Klotman 1984: 285).

Question 2: What?

Like the above question, here a concern is raised as to what are the appropriate ends (methods) and means. What approaches should be used to implement such means? What are the specific and critical outcomes? What should be included in curriculum content to help achieve the intended goals? "Teachers too often confine their attention to small portions of the total music programme" (Abeles, Hoffer and Klotman 1984: 272).

Question 3: How?

After getting answers to the above two questions, the question remains as to how will the selected curriculum be presented? How will the set outcomes be achieved? Planned procedures, preparation and suitable materials are needed to implement a programme successfully. Planning encourages organizational skills. "It is not the quantity of offerings but rather the quality of these offerings that will determine the

ultimate success of a school music programme" (Abeles, Hoffer and Klotman 1984: 274).

Addressing the basic questions **Why? What?** and **How?** is a way to summarize the praxial philosophy. The researcher suggests among others, seven topics below with regard to praxial philosophy which apply to all teaching-learning situations found in Elliott (1995: 259–267). The first two address the Why? and What? questions; the last five all deal with How?.

1. Aims

Why teach music?
The praxial philosophy holds that music has many important values. Self-growth and self-knowledge and the unique emotional experience of musical enjoyment that accompanies these are among the most important values of music and Music Education. These values are, therefore, the central aims of Music Education, and these values and aims are accessible, achievable and applicable to all students provided that students' music making and listening abilities are provided progressively and in a balanced manner.

Based on the cognitive richness of musicing and listening, the praxial philosophy also argues that musical works play an important role in establishing, defining, delineating and preserving a sense of community and self-identity within social groups.

2. Knowledge

What should music teachers teach? What knowledge is most worth learning by all music students? Musicianship should be regarded as the key to achieving the values and aims of Music Education. Although verbal knowledge contributes importantly to the development of musicianship, verbal knowledge about music is secondary to procedural knowledge in Music Education. Gardner (1990: 42) supports this view when he argues that in a domain like music, verbal knowledge (or "talk" about music) is "an ancillary form of knowledge, not to be taken as a substitute for 'thinking' and 'problem solving' in the medium itself".

3. Learners

How should Music Education be carried out? All music students ought to be taught in the same basic way: through performing, improvising, composing, arranging, conducting and, of course, listening to live and recorded music whenever possible. Listening ought to be taught and learned in direct relation to the music that students are learning to make and, also, in relation to recorded music presented in relation to and in the context of their active music making. Gardner (1991: 239) agrees with this position:

> . . . in the arts, production ought to lie at the centre of any artistic experience. Understanding involves a mastery of the productive practices in a domain or discipline, coupled with the capacity to adopt different stances toward the work, among them the stances of audience member, critic, performer, and maker.

4. Teaching-Learning Processes

How should Music Education be carried out?

Music Education is not only concerned with developing musicianship and musical creativity in the present. The praxial philosophy holds that the process of developing musicianship is a particular kind of learning process that students can engage in and learn how to employ themselves. These processes require that students learn how to target their attention on more and more subtle aspects of the musical challenges they are attempting to meet.

Implicit in all these processes is the broader requirement that all music students be engaged in rich and challenging music-making projects in classroom situations that are deliberately organized as close approximations of real musical practices. Gardner (1990: 49) reinforces these principles from a developmental perspective:

> students learn effectively when they are engaged by rich and meaningful projects; when their artistic learning is anchored in artistic production; when there is an easy commerce among the various forms of knowing . . .; and when students have ample opportunity to reflect on their progress.

5. Teachers

How should Music Education be carried out?

Music Education should be carried out by teachers who are musically competent themselves. Becoming an excellent music teacher depends heavily on learning to reflect on one's efforts to bring the musicianship of one's students into matching relationship with appropriate musical challenges. Teacher education programmes ought to be deliberately organized to prepare future artist-teachers through excellent models of teaching and excellent examples of diverse musical materials.

6. Evaluation

How should Music Education be carried out?

There is an important distinction between evaluation and assessment. The primary function of assessment in Music Education is to provide feedback to students about the quality of their growing musicianship. Learners need constructive feedback about why, when and how they are meeting musical challenges (or not) in relation to musical standards and traditions. Overall, then, the assessment of student achievement gathers information that benefits students directly in the form of constructive feedback.

Assessment also provides useful data to teachers, parents and the surrounding educational community. Building on the accumulated results of continuous assessments, evaluation is primarily concerned with grading, ranking and other summary procedures for purposes of student promotion and curriculum evaluation.

Students also need to learn how to assess their **own** musical thinking by learning what counts as good music making and listening in a given musical style. To become independent judges of musical excellence in the future, students need regular opportunities to reflect on the results of their musicianship and that of their peers. It follows from this that assessment is the joint responsibility of teachers **and** students.

7. Context

How should Music Education be carried out?

According to Berger (1994: 30), each musical work that students are learning to interpret and perform (improvise, compose, arrange and so on) should be approached fully. In support of artistic listening-in-context, carefully selected recordings ought to be introduced. Similarly, verbal musical knowledge should be filtered into the continuous stream of music making and listening as needed.

The praxial music curriculum is deliberately organized to engage learners in musical actions, transactions and interactions with close approximations of real music-cultures. The praxial curriculum immerses students in music-making projects which require them to draw upon the musical standards, traditions, lore, landmark achievements, "languages" and creative strategies of the musical practices of which their projects are a part.

From the above discussion on praxial philosophy of Music Education, the researcher, in line with Berger (1994: 31), suggests five perspectives describing the curriculum which may help the reader in understanding music as praxis:

❑ **Ideal curriculum** – this is what should be offered as opposed to what is actually offered;

❑ **Formal curriculum** – this derives from people outside the classroom, from the public sector, such as National Department, political groups, school boards and parents who impose guidelines, expectations and values;

❑ **Instructional curriculum** – this reflects the teachers' values and attitudes regarding what they think they actually teach; they adapt the formal curriculum to accommodate pupils' individual needs and interests;

❑ **Operational curriculum** and **experiential curriculum** – this refers to the actual learning experience by pupils in the classroom. (The two perspectives share the same meaning).

As a reaction to the above information, Petzold (1978: 44) confirms that "most of our music learning depends upon the ways in which we perceive and respond to music".

The five curriculum perspectives outlined above are affected to some degree by the following six non-static variables which in turn ultimately affect curriculum quality:

- Outcomes;
- Materials used;
- Curriculum content;
- Teaching and learning strategies;
- Assessment techniques;
- Time and space factors (Berger 1994: 32).

Additional qualitative factors known to affect curriculum development and planning are teachers' insights as regards rationale, priorities, attitudes, appropriateness, comprehensiveness and individualization.

Curriculum textbooks must take into account teacher perspectives and should ideally "define outcomes and organize a sequential learning order to help realize desirable goals and objectives" (Abeles, Hoffer and Klotman 1984: 270). Likewise, curriculum compilers should set guidelines with regard to the quality of the music content. It should be educationally valid, relevant to the classroom and pupils' cultural background. The knowledge presented should be contextually accurate, fundamental, appropriate and learnable by the pupils for whom it is intended. This implies an ability to perceive, analyze, perform and organize sounds according to their style and the character of the musical idiom. A successful music programme would be balanced and varied. Its core would include:

- Syntax of music (African, Indian, Coloured and Western);
- Music processes and the organization of sounds;
- Performance skills (vocal and instrumental);
- Listening skills (compositions and their place in the world of music);
- Composing skills (using found and environmental sounds for creative music making);
- Aesthetics (appreciation of music as an art form, whilst developing taste and judgment) (Berger 1994: 33).

3.8   PLANNING A MUSIC CURRICULUM

The music curriculum for South African schools should reflect the spirit of the Constitution of the country, as well as the Curriculum 2005 document with its Arts and Culture Learning area, emphasizing:

- Skills and knowledge as objectives;

- Diverse genres and styles of music;

- Creative skills;

- Problem-solving and higher-order thinking skills;

- Interdisciplinary relationships;

- Technology;

- Assessment (DoE 1997b).

In Music Education, the outcomes of these aspects listed above should be as follows so as to make a curriculum relevant and balanced:

- Singing, alone and with others, a varied repertoire of music

- Performing on instruments, alone and with others, a varied repertoire of music

- Improvising melodies, variations, and accompaniments

- Composing and arranging music within specified guidelines

- Reading and notating music

- Listening to, analyzing, and describing music

- Evaluating music and music performances

- Understanding relationships between music, the other arts, and disciplines outside the arts

- Understanding music in relation to history and culture (Berger 1994: 33-41).

3.9 GENERAL PRINCIPLES FOR CURRICULUM PLANNING

These are the principles which are general in nature, and therefore, Music Education like any other subject is understood in terms of these basic and underlying principles. Through these principles, Music Education is approached holistically. Hence, the foundation of any music curriculum should rest upon six basic assumptions which are outlined by Greenberg and McGregor (1972: vii), and these are:

❑ Music plays a significant role in the life of a man and a women;

❑ Music instruction is a necessary ingredient in any education setting;

❑ Music Education leads toward aesthetic experience;

❑ Aesthetic response to music results from an understanding of tonal and rhythmic elements;

❑ All learners can acquire musical awareness;

❑ All music learning should originate in aural experiences.

Looking at these six assumptions above, the researcher finds that they relate to both the functions and the importance of Music Education in the school curriculum and university education. Any curriculum not based on these assumptions, may not be relevant and address the needs of the society it serves. Therefore, in order to address the above basic music curriculum assumptions, the following features are important:

❑ Elements of tone, rhythm, melody, harmony, form and style;

❑ Concepts to illustrate the interrelatedness of these elements;

❑ Symbols and vocabulary which identify the concepts;

❑ Aesthetic value and context based;

❑ Culturally rich;

❑ Means of interacting with tonal and rhythmic patterns resulting in creating, performing and listening to music (Berger 1994: 34).

Having identified the above assumptions and features, it becomes easier to design and plan music curriculum and be able to implement it at schools and institutions of higher learning. In other words, a curriculum structured in the manner outlined above has intrinsic and well defined outcomes which can direct teaching and learning. In

order to understand what music curriculum is all about, one has to conceptualize the following:

❑ **Analytical concepts**, which relate to music's structure and can be aurally perceived as rhythm, melody, harmony, form, tone timbre, dynamics and style;

❑ **Associative concepts**, which relate to the place of music in society and its importance to the individual.

These concepts have been dealt with in the Figure 3.1 which elucidates the basic concepts of Music Education elsewhere in this chapter. Figure 3.3 indicates a conceptual approach to music learning as alluded to above. This approach accommodates concepts common to all musics. Although formulated a quarter of a century ago, it is still therefore worth considering in terms of multi-cultural music curriculum planning, as it reinforces the paradigm shift and the needs of society.

Figure: 3.3: The conceptual approach to Music Education (Mark 1978: 114)
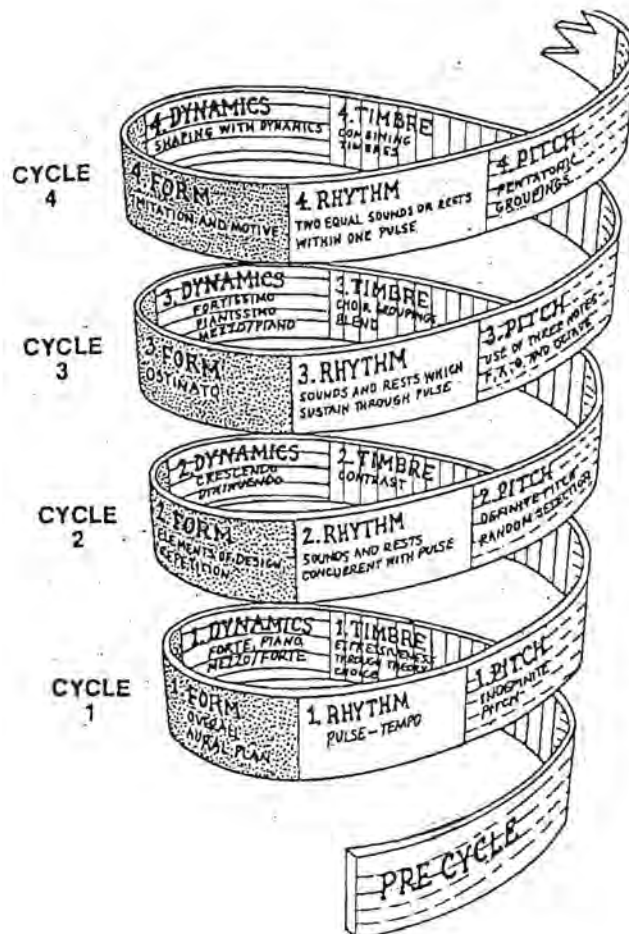
Effective curricula as indicated above can also result from sequential conceptual frameworks. This approach (Figure 3.3) is akin to the conceptual frameworks in which music concepts become the focus, as illustrated below:

Figure: 3.4: The Manhattanville music curriculum programme (Greenberg and McGregor 1972: ix)

GOAL: MUSICAL UNDERSTANDING

ANALYTICAL CONCEPTS   ASSOCIATIVE CONCEPTS

Concepts of:

Rhythm	Melody	Harmony	Form	Tone Color	Dynamics	Style	Music in History	Music in Society	Music and the individual

Elements of Music

MUSIC Symbols and Vocabulary

Concepts of:

| meter beat duration tempo | direction range contour tonality | interval chord texture progression | motive phrase section coda | Instrumental colors vocal colors | loud soft dynamic change accent | Style of: composers cultures historical periods | Types of Music Functional Uses Roles of Musicians |

Some Sub-Elements

Musical Processes

| CREATING | ⟷ | PERFORMING | ⟷ | LISTENING |

MUSIC Symbols and Vocabulary

As indicated above, concepts within a conceptual framework are insufficient in themselves to provide well-balanced programmes. Learners need direct experiences (movement, singing, playing) and manipulation of suitable materials. By so doing, the lesson becomes interactive in nature as referred to elsewhere in this research study.

The researcher agrees with McMahon (1990:114) who believes that educators who think solely in terms of a conceptual approach and use only key elements such as pitch, dynamics, tempo and timbre could burden the child with unnecessary cognitive stimuli. This would "hinder rather than enlighten the spontaneous reaction and eagerness to discover more about musical experiences". Music Education should be approached holistically in order for the learners to get the meaning of music. Thus different approaches, including the conceptual approach, can enhance meaningful learning.

Zimmerman (1984: 33) urges that a music curriculum should encourage spontaneity, stimulate listening and encourage creation (performing) of musical sounds, gradually moving 'from perception to cognitive reflection of musical elements'. Bridges (quoted in McMahon 1990: 114), states that "learners must do, perceive and internalize before they can represent what they have learnt". Curriculum planning for learners of all ages, conceptual or otherwise, must therefore take into account the cognitive, affective, social and physical domain (holistic development) in order that goals and teaching strategies may be effective.

3.10   TEACHING APPROACHES TO MUSIC EDUCATION

Most teachers tend to use a variety of approaches and methods of teaching to give their pupils a meaningful experience in the classroom. The commonly followed approaches are those of **conventional liberal** and **liberal avant-garde**. Both approaches incorporate the OBE approach to teaching and learning. Music teachers have always allowed students to be active participants in their lessons. They have incorporated an integration of knowledge in their lessons. Most lessons in music allow for group work whereby the teacher acts as facilitator. Music is not a prescriptive subject and therefore allows the learners to take responsibility for their learning, giving them the opportunity to be critical of their work. The following discussion presents vignettes of three prominent educators' methods of Music

Education: Emile Jacques-Dalcroze, Carl Orff and Zoltán Kodály. This information shows the different authors' different points of departure in their approaches to the teaching of music in schools and institutions of higher learning. These approaches are well documented in the work done by Dzorkpey (2000: 15-39).

The researcher believes that in the period before and especially after the Second World War, class music (following developments in general education) was transformed so that the child became the focus in the didactic situation, "... the interests of the child determined the curriculum, and the practice of fixing a curriculum without full knowledge of student abilities and interests fell into disuse" (Campbell 1991: 73). During that period the teacher had to initiate the teaching mode and the learners experimented and drew their own conclusions. In this transformation, as acknowledged by Dzorkpey (2000: 15), the educational thinking of, among others, John Dewey, Maria Montessori, Jerome Bruner and Jean Piaget played a decisive role. The consequence of the transformation was that a more liberal generation of Music Educationists took the centre stage. Two groups of liberals can be identified in this regard.

The researcher contends that there are still those Music Educationists who are primarily concerned with training students in a European classical music tradition here in South Africa and elsewhere. For the purpose of this study they shall be classified as following the conventional liberals. Representatives of this school, among others, are Emile Jacques-Dalcroze, Carl Orff and Zoltán Kodály. There is another class of Music Educationists who generously experimented with and explored sound materials and tones beyond the traditional Western convention. This group will be classified as liberal avant-garde educationists for the purpose of this study. Representatives of this school, among others, are John Paynter, Murray Schafer and George Self, to name but a few (Campbell 1991: 73; Heunis 1998a: 11-42; Plummeridge 1993: 13-14; Kruger & Muller 1988: 75-82).

3.10.1 The conventional-liberal approach

This research study looks at a brief history of and the contributions made by the representatives of each approach. In this regard the approaches of Emile Jaques-Dalcroze, Zoltán Kodály and Carl Orff will be discussed first.

3.10.1.1 Emile Jacques-Dalcroze (1865-1950) and his philosophy of Music Education

Emile Jacques-Dalcroze, a Swiss Music Educationist and composer, found in the early part of the twentieth century that: "... unless rhythm is first felt by the whole body, the would-be musician might produce music mechanically, without feeling, thus never developing the responsiveness essential to genuine musicianship" (Nye & Nye 1977: 182).

The three-pronged approach to Music Education of Dalcroze is often referred to as Eurhythmics because it was developed and implemented by him. The approach, according to Dzorkpey (2000: 15), is based on the premise that the source of all musical rhythm may be found in the natural rhythm of the human body. In Dalcroze's view, rhythm is not simply timing but a constantly changing flow of motion that gives vitality, colour, and interest to the regular beat in Western music. In this regard he based the approach on the idea of experiencing music and developing musical abilities through rhythmic movements. The goals of Dalcroze's approach include helping students to become aware of and develop the expressive possibilities of their own bodies. The approach consists of three components, namely:

- rhythmic movement (Eurhythmics),
- solfege, and
- improvising.

Firstly, rhythmic movement is sometimes taught in isolation to allow students to express their creativity through movement. Examples of the rhythmic movement types are natural body movements such as walking, jogging, skipping, galloping and running. These movements are linked to given note values, for example slow walking

for the minim, moderate pace walking for the crotchet, running for the quaver, etc. The expressive movement type is free movement to represent music elements such as legato, staccato, crescendo and the like. In the body percussion (another movement type), foot stamping, hand clapping, knee clapping and finger snapping are used for conceptualisation purposes. Dancing is another movement type (Dzorkpey 2000: 16). Secondly, the solfege component of Dalcroze method is taught through a system he calls "inner hearing". Dalcroze believed that humans should be able to hear music by seeing it (hear with eyes) and write music by hearing it (see with ears). In his view, solfege (with fixed do), or sight singing and ear training awakens the sense of tonal pitch and tonal relationships. Solfege exercises include singing songs with syllables, singing intervals and improvising vocally (Dzorkpey 2000: 16).

Thirdly, improvisation or expressing feelings through individual creative music performances is the ultimate aim of Dalcroze's philosophy of Music Education. This component of Dalcroze's method emphasises the teacher's ability to improvise freely at the piano in order to create a different movement feeling for every exercise used in the class (Dzorkpey 2000: 16). Improvisation with the voice and with other melodic percussion instruments is also encouraged. He described improvisation as "... the study of the direct relationship between cerebral commands and muscular interpretations in order to express one's own feelings" (Jacques-Dalcroze in Peery et al. 1987: 190).

Even though the method is often called 'Dalcroze Eurhythmics', it is made up of rhythmic movement, improvisation and solfege (Burke 1998: 107; Colwell 1992: 671-672; Nye & Nye 1977: 182). The above information is indicative of everyday experiences that learners should be encouraged to find themselves when learning music. It also shows that learners are wholly involved in the learning material.

3.10.1.2   Zoltán Kodály (1882-1967) and his philosophy of Music Education

Kodály, a Hungarian music educator and composer, believed that everyone should be designed to teach the spirit of singing to everyone, to educate all to be musically

literate, to bring music into everyday living for use in homes and in leisure activities, and to educate the concert audience.

Philosophical Foundations

Kodály used the 'Solfa' as opposed to the 'Solfège' method of teaching. According to Heunis (1998a: 11-30), the philosophy of Kodály's Music Education is founded on three principles, namely that:

- music is an education necessity which should be made accessible to everyone
- folk music should be assigned a functional role in the Music Education programme, and
- singing is the most important expressive medium for class Music Education.

Heunis (1998a:11-30) discusses these core principles as follows:

Firstly, Kodály was convinced that music was a significant educational discipline, which should be made accessible to all, irrespective of one's talent or socio-economic status, on the universal assumption that music must fulfil a fundamental function in the cultural development of humankind.

Secondly, Kodály viewed the folk song as a unique and outstanding basis for Music Education especially in the child's formative years, because folk songs reflect the unique combination of a people's language and typical music. This understanding is related to mother tongue acquisition by the child. The process of musical literacy, in Kodály's view, should evolve along similar lines and the folk song should come from the child's own cultural and linguistic heritage.

Thirdly, as a result of Kodály's knowledge of Western music history he was convinced that singing was the essential basis of Music Education. Every child should have the opportunity to become musically literate and to know and love his own folk music heritage and the greater art music of the world. He expressed strong opinions on the formation of musical taste, thus, the development of aesthetic sensitivity is emphasised.

The Methodological Foundations

Kodály advocated the use of hand signs to represent melodic relationship.

Central to the Kodály context are four foundational forms, namely:

- imposing order on learning
- repertoire based on folk songs
- techniques for purposes of conceptualisation, and
- the integration of the first, second and third forms in a sequential learning process (Campbell 1991: 73-77; Heunis 1998b: 11-30, Heunis 1998a: 1-8; Leonhard & House 1972: 68-70; Mark 1978: 91-104).

3.10.1.3   Carl Orff (1895-1982) and the Creativity Philosophy

Carl Orff's approach to Music Education is an experiential method based on rhythm and improvisation, building on what the learners themselves find natural. From his perspective, music is inseparable from movement and speech, for all was initially derived from childhood experiences. While rhythm is the starting point, the ultimate aim of the approach is to develop the child's creative faculty as displayed in his ability to improvise. The approach is called Das Schulwerk.

Das Schulwerk

According to Heunis (1998a: 9), Das Schulwerk took the creativity principle as the point of departure. The strength of the Schulwerk is that it involves learners in creative activities of playing, singing, and moving in ways that are natural to them. It allows learners to grow artistically in ways that are most meaningful to them.

The Instrumentarium

The set of instruments used in the Orff approach is referred to as the Instrumentarium. This includes:

- Barred instruments such as xylophones, metallophones, and glockenspiels.
- Strings such as guitars, double, cellos.
- Percussion- woods, drums, cymbals, etc. and
- Recorders (Dzorkpey 2000: 27).

The basic assumption of Orff's pedagogy is that the completely unmusical child is non-existent, or very rare, and that with suitable training all can develop some perception of rhythm, pitch and musical form, and can enjoy taking part in group creative performance. Music Education should therefore be made available to all learners, irrespective of their divergent music potentials (Campbell 1991: 219-222; Choksy et al. 1986: 92-103; Garretson 1976: 259; Heunis 1998a: 8-13; Keen 1987: 360-365, Mark 1978: 85-88, Nye & Nye 1977: 373-374). Orff used the body to foster improvisation, expression and musical form and this is what OBE requires of the educator and the learner. Thus, music is presented in a holistic way.

3.10.2   The liberal avant-garde approach

The avant-garde music educationists try to emphasise the contemporary musical scene as reflected in the foundational characteristics of their music pedagogics. According to Heunis (1998a: 12), the academic institutions in the modern time are primarily concerned with training students in the more classical music traditions.

The same author further distinguished the foundational characteristics of the liberal avant-garde music pedagogic as follows:

- Association with the open classroom philosophy. Relevant here is the principle that learners have to learn in an environment where they gain knowledge through their own creative responses.

- Fundamentalism - the call for return to real music, namely sound.

- The influence and techniques of contemporary composers. The educationist must understand the contemporary tendencies and developments in order to teach them to the learners.

The following are individual composers who influenced the liberal avant-garde music educationists, as indicated in the study of Dzorkpey (2000: 31-32):

❑ Debussy (1862-1918) drew attention to the fact that any sound in any combination and any sequence is musical. His work **Prélude a' 'L'après-midi d'un faune** shows a clear departure from the major and minor (diatonic) system that had provided coherence for Western art music since the seventeenth century.

❑ Schoenberg (1874-1951) emphasized expanding the possibilities of the language of sound. According to Griffiths (1986: 27-28), the first step into atonality was taken by Schoenberg. Indeed this step opened new realms that have affected Western art music since 1908.

❑ Ives (1874-1951) advised musicians to listen to music with new ears because the basis of Western art music, diatonicism, is under siege. Griffiths (1986: 53-54) noted that: "Ives ... explored atonality, free rhythm, quarter tone harmony ... different metres, different tonalities ... employing unconventional combinations of instruments and virtually all other new techniques which have exercised composers in the twentieth century."

❑ Messiaen (1908-1992) emphasized environmental sounds (birds, nature, etc. His work **Catalogue d'oiseaux** for piano (1956-8) is a collection of pieces painting a sound picture of a bird in its habitat.

❑ Cage (1912-1992) drew attention to the world of silence. In his 4'33" (1952) composition, which was originally performed by a solo pianist, there is no notated sound: the musicians remain silent. The piece consists of sounds of the environment, and those of the audience.

3.10.2.1   John Paynter

According to Dzorkpey (2000: 32-34), the approach of Paynter is directed at the non-specialist music teachers. The aspects of music that Paynter highlighted are:

- There is not much difference between the old music and the contemporary music but what has taken place was that more sounds are now available and there are many ways of using them.

- A definition of music - music is about:

  o Feeling

  o Being sensitive to sounds

  o Saying things through sounds

  o Listening to sounds you have never heard before

- Contemporary music is for everyone

- The fundamental principle is: 'Try to forget all the assumptions we make about music, about rhythm and melody. At its most fundamental music is about getting excited by sounds'(Paynter 1972: 15)

- Working with sound in its raw form the following can be identified:

  o Single sounds

  o Sounds in twos and threes

  o Various sounds - high, low, long and short - in various textures and colours clear and faded

- Sounds are meant for listening – learners' ears should be made 'susceptible' to contemporary sounds by allowing them to listen to the works of contemporary composers.

The text in Paynter's *Sound and Silence* is directed to specialist class-music teachers. This work consists of a series of 36 projects which are well structured. The first 26 projects, which were directed primarily at instrumentalists, were closely related to the tendencies of 20th century Music Education and showed an era in which music is to appeal to the audience.

3.10.2.2   Murray Schafer and Creative Music Education

According to Dzorkpey (2000: 25), Schafer regards listening to music as an immediate creative experience and not an aim to promote education for later listening in the concert hall. Schafer also belongs to the category of contemporary music composers. The creative principle is the all-embracing premise of his approach.

Schafer's approach to Music Education gives the teacher the role of an initiator in the didactic situation. The role of the learner is that of an explorer of knowledge through creative work. To Schafer, the world of sound is the environment of the present, not the sound world of the old masters. His world of sound includes the sonic environment, sounds of nature; silence in his view (in support of John Cage) does not mean absolute or physical silence, but the absence of traditional musical sound (Dzorkpey 2000: 25).

3.10.2.3   George Self: New Notation

As noted earlier, liberal avant-garde Music Education focuses on the open-classroom principles that give room for individual learner involvement in creative ways in a contemporary sound idiom. In his book *New sounds in class*, Self emphasises the following:

❑ The music of today is more focused on timbre and texture, and less concerned with melody and symmetrical rhythms that are typical of the music of yesterday.

❑ The music of today requires a new system of notation, because a typical notation system was developed for the melodic and rhythmic system of yesterday's music.

In Self's view, diatonicism plays almost no role in contemporary music; hence all available pitches can be used in training the learner. He consequently classified instruments according to the type of sound they produce, not the method of sound production, as:

❑ short sound instruments
❑ diminuendo instruments, and
❑ sustainable sound instruments.

3.11   A PROPOSED CONSTRUCTIVIST APPROACH TO MUSIC EDUCATION CURRICULUM

According to this researcher (Nevhutanda 1998: 78), constructivism is a move to democratise curriculum construction by involving all those who have an interest in

curriculum development. This approach is a revolutionary step towards curriculum development where curriculum becomes the result of negotiation. One therefore takes it as a transformational way of designing a Music Education curriculum where all stakeholders are taken on board.

The constructivist emphasizes that learning is the activity of the learner in interacting with alternative viewpoints and explanations, and the surrounding reality. The process should be largely learner-driven, with collaboration and communication among learners. The role of the teacher, as teacher, is played down: the teacher function is no longer the dissemination of information and the evaluation of students (Dills & Romiszowski 1997: xii).

There are arguments that constructivism is based on Piaget's cognitive theory (Romiszowski 1984: 37). The researcher argues that even if the two are not emphasising the same, Constructivists emphasise individual thinking and the making of meaning. The new paradigm is that the learner is an active meaning maker. Knowledge is no longer "out there" to be received, but is in the mind and must be created anew by individuals for themselves (Nolte 1999: 32).

Looking at the above information about the constructivist approach to curriculum development, the researcher finds that the approach has the following features:

- reduces the emphasis on content information;
- focuses on processes to develop connections forming conceptual frameworks into which new information may be integrated;
- is transdisciplinary, integrating discipline boundaries;
- uses current real world problems; and
- portrays new scientific ideas challenging the old truths in a dynamic way.

The above information suggests that the approach allows teachers to put more emphasis on the skills and outcomes acquisition by the learners, and that the learning materials are connected to the real life situation. The learner is important in this scenario, and learning becomes the focal point where the learner is expected to demonstrate what he/she has learnt in the classroom. Therefore, the key elements of

the constructivist learning approach to Music Education can be summarised as follows:

- Learning is a strategic process. The strategy indicates the method through which knowledge is acquired. Strategies are usually adaptable to a number of teaching environments. The learning strategy used can thus influence the outcome of the learning activity.

- Learning is focused on motivation. Through constructivism, learner enquiry, curiosity and initiative are modelled and developed. The learner gets the chance to discover information and to become involved in the learning process (Ashmul 1999: 18).

- Learning is holistic. Constructivism is a holistic approach and less mechanical than original information-processing theories. "Constructivist theories represent holistic approaches to education that see the process of acquiring new knowledge and understanding as firmly embedded in the social and emotional context in which learning takes place" (Seels 1995: 179).

- Learning is an active process. Linear thinking is replaced by multiple perspectives and reasoning outlooks (Seels 1995: 139). The learner is actively involved in the learning process. The learners' will and purpose in the learning process is recognised.

- Learning is contextualised. Learning within the constructivist approach is related to our living and working environment. Learning can integrate and apply the information that learners have acquired (Ashmul 1999: 16).

- Learning becomes personalised. The role of the subject-specialist is to facilitate knowledge so that it can be applied by the learner in various circumstances (Seels 1995:49). The teacher plays the role of facilitator and makes the learning experience available to learners.

- Learning is constructed by the learner. Learning should be considered to be a personalised activity where the learners control the learning process, reflect on knowledge from their own perspective and adapt the information to their specific environment. 'The constructivist perspective on learning emphasises the notion that knowledge is something that a student constructs, using his pre-existing knowledge. It is not something a teacher somehow transfers into the student's head' (Riesbeck 1996: 49).

- Learning is active. It is assumed that learners will have a better understanding of their learning environment if they discover and apply their knowledge to their individual environments.

- Learning is a social activity. Through co-operative learning, learners get the opportunity to work together with other learners, seeking information and answers related to their learning. Dialogue is encouraged between learners; as well as the facilitator and learners (Ashmul 1999: 18).

- Learning is time consuming. The principles of lifelong learning are embedded in the constructivist philosophy. Learners need to be given the time to reflect on their knowledge and to mature in the learning process (Ashmul 1999: 20).

From the above information, the researcher agrees with Seels that "Constructivism's general tenet is that learning is a creative process, that knowledge is a personally constructed act instead of an objectively received state" (Seels 1995: 238). The researcher agrees with this approach but admits that other approaches discussed in this research study are also important in the teaching of music. This is expected in the Music Education curriculum explored in this study.

3.12 THE IMPLICATIONS OF CURRICULUM 2005 FOR MUSIC EDUCATION

Curriculum 2005 is an agent of change in the South African education system, and should therefore be seen as a transformative approach which influences Music Education transformation or restructuring.

3.12.1 Music as part of the Arts and Culture Learning Area

Arts and Culture in education have historically been accessible to the privileged, select few. This Learning Area aims to redress the situation by bringing African and other Arts and Culture education into the curriculum for all learners from the General Education and Training Band to the FET Band. The following are issues to be addressed by the Arts and Culture Learning Area:

South Africa has a legacy of cultural intolerance. To deal with the past imbalances and prepare youth for the future, learners need to be exposed to, and learn to understand and affirm, the diversity of South African cultures. Cultures are not static – they have histories and contexts, and they change, especially when in contact with other cultures.

In addition, the past imbalances resulted in strengthening the influence of 'international' cultures and weakening development and support of South African arts and culture. Arts and Culture education has to attempt to address the imbalance caused by the previous education system.

3.12.1.2   Developing literacy

Arts and Culture are about expression and communication. They are thus forms of literacy:

- Oral literacy
- Aural literacy
- Visual literacy
- Spatial literacy
- Kinaesthetic literacy
- Cultural literacy.

These aspects of literacy must be developed from Grade R to Grade 9 at increasing levels of complexity.

3.12.1.3   Specific outcomes

The following are specific outcomes as worked out by DoE (1997b:3-14):

SO 1

Apply knowledge, techniques and skills to create and to be critically involved in arts and culture. The learner is able to create and present work in each of the art forms. This outcome deals with the practical experience of Arts and Culture, and the

appropriate knowledge, skills, values and attitudes needed to present and pursue arts interests.

SO 2

Use the creative processes of arts and culture to develop and apply social and interactive skills. The learner is able to reflect critically on artists and cultural processes and products in past and present contexts. This outcome deals with knowledge and understanding of history of the arts, aesthetics, culture and heritage, and aims to find a way to foster healing and nation–building.

SO 3

Reflect and engage critically with arts experiences and works. The learner is able to demonstrate personal and interpersonal skills through individual and group participation in arts and culture activities. This outcome deals with personal and social development – the ability to develop and work individually and with sensitivity in the culturally diverse South African cultures.

SO 4

Demonstrate an understanding of the origins, functions and dynamic nature of culture. The learner is able to analyse and use multiple forms of communication and expression in arts and culture. This outcome relates to the balance in this Learning Area between:

❑ Generic knowledge about arts and culture, and
❑ Specific knowledge, values, attitude and skills in each of the art forms.

Learners will learn to engage in individual art forms and to integrate aspects of arts and culture in varying degrees and combination. In African complex generic art forms, learners may engage in unpacking the whole into the study of how the constituent parts make a whole.

SO 5

Experience and analyse the role of the mass media in popular culture and its impact on popular culture and on multiple forms of communication and expression in the arts.

SO 6

Use art skill and cultural expression to make an economic contribution to self and identity.

SO 7

Demonstrate an ability to access creative arts and cultural processes so as to develop self esteem and promote healing.

SO 8

Acknowledge, understand and promote historically marginalized arts and cultures.

As a result, part of the knowledge and skills gained in this Learning Area is the study of:

- ❑ How individual disciplines form a new whole, and
- ❑ How a whole may produce individual constituent parts.

3.12.1.4 Assessment in Arts with reference to Music

Learners will achieve all learning outcomes in all the art forms. In the Foundation Phase and Intermediate Phase, the **General** assessment standards spell out broad methodology and content for specific art forms. In the Senior Phase, learners are to achieve all learning outcomes. In Grade 8 and 9, assessment standards have been benchmarked to allow learners showing higher talent and interest to specialize in FET and to be assessed on both the generic and elective assessment standards.

The DoE (1996: 18) states that identification of a learning (knowledge) area is very important, because it implies certain assumptions regarding the nature of knowledge,

the purpose of learning. The grouping of music with the other arts in the Arts and Culture learning area (one of the eight learning areas of Curriculum 2005), can thus also be regarded as a manifestation of certain assumptions regarding the value and the nature of Music Education. As Plummeridge points out, the grouping of subjects [such as music with all the other art forms] can be regarded as an attempt to cut resources and water down the arts and this would lower their status and importance (quoted by Joseph 1999: 7). Likewise Woodward (1993: 36) argues that by maximizing the interdisciplinary (utilitarian) purpose and uses of music in education, the inherent qualities and benefits of Music Education and musical experiences (such as an enriched life) may be mineralised. She asserts that this may lead to the possible deprivation of the status and value of music as a subject worth teaching for its own sake. Although this is a real possibility with music grouped together with the other arts, the policy document of Curriculum 2005 affirms and acknowledges that each of these forms (Dance, Drama, Music, Visual Arts) offers a *unique way of learning* (italics added, DoE 1997b: 191). On the other hand, teaching music interdisciplinarily may extend the motivational potential and usefulness of music beyond only music learning and experiences and thus may actually benefit Music Education (Woodward 1993: 36).

The importance that the Government upholds this expressed view of both applications of outcomes-based Music Education by supplying enough resources to implement the approach successfully should be stressed. As has been said in both this and previous chapters, Music Education can give a learner input and perspective that no other subject matter can. Furthermore, the point of view that music and the other arts are only luxuries or frills in education is refuted by research results (Jensen 1998: 39). Music is an important instrument to facilitate all learners' emotional growth and holistic development, especially for those musically inclined and for the education of all young learners. As has been seen above, the impact of Outcomes-based education has an influence on Music Education. The following is a comparison between traditional education and Outcomes-based education which may serve as general guidelines through which Music Education can be built:

Table 3.2: **Comparison of Traditional Education and Outcomes-based Education**

TRADITIONAL CURRICULUM	OUTCOMES-BASED CURRICULUM
Know and reproduce content (passive learners)	Know (active learners)
When pupils learn is most important (exam driven). It promotes rote learning	Whether pupils learn is most important (learners are assessed on an on-going basis). Promotes critical thinking, reasoning, reflection and action
Abstract and academic material	Materials are relevant to life
Teacher-centred methodologies	Learner-active methodologies
Learners are generally isolated performers	Learners are participants and collaborative
Competitive learning is predominant	Cooperative learning
Content is fragmented. Syllabus is content-based and broken down in subjects. Syllabus is seen as rigid and non-negotiable	Content is integrated and holistic. Integration of knowledge; learning is relevant and connected to real life-life situations. Learning programmes are seen as guides that allow educators to be innovative and creative
Curriculum is system-driven. Curriculum development process not open to public comment	Empowering learning experiences. Comment and input from the wider community is encouraged
University and technikon are seen as goals of education	Education is life-role driven
Learning is seen as a means to qualification	Learning is seen as lifelong journey

Generally, at South African educational institutions where music is offered as an option, the conservatoire model is the preferred curricular option. This is characterised by an intense preoccupation with Western music written over the last 300 years or so, and, given this paradigm, excellence falls within a very narrow band. Because of the past indoctrination, opera is regarded as excellent vocal music and orchestral performance as excellent ensemble music. It would seem as if excellent soloists are those who have earned their stripes in instrumental/vocal examinations; and subsequent to this, have participated in and won accolades in major competitions and eisteddfodau, and are in the process of conquering the major performance venues of the world.

The privileging of Western classical music above all other musics is a strange and contradictory phenomenon. On the one hand, it is claimed to be an intellectual and

spiritual achievement that is unique in the world's musical cultures; on the other hand, it appeals to a very tiny minority of people, even within Western industrialized societies; classical music recordings account for only around 3 percent of record sales.

3.13 MUSIC EDUCATION IN THE 21ST CENTURY

Music Education will continue to change in the 21st century. The foundation of this transformation already exists, and rests upon changes in society and developments in technology that have occurred over the last years. These changes, which are likely to continue with greater momentum in the next few decades, have four dynamic parts as identified by Woodward (1993: 28):

- ❑ The declining relevance of Western European art music and the rising relevance and classicalization of African vernacular music and world music of the 20th century;
- ❑ The two-pronged effect of the use of technology for music performance and creativity: the unemployment of traditional, professional human performers and the rise of amateur creativity;
- ❑ The continuing equalization and democratization of society in general, and the growing resurgence of avocational and amateur musicianship;
- ❑ The changing role of Music Education at institutions of higher learning.

3.13.1 The declining relevance of Western art music and the rising relevance and classicalization of American vernacular music of the 20th century

Much has been written questioning the aesthetic authority of the canon of Western art music. From an historical perspective, the beauty and artistic stature of the Western canon seems undeniable. Nevertheless, as the 21st century has dawned, it is impossible to ignore the fact that this canon is not as relevant to the artistic needs and fulfilment of either the contemporary artist or audience member as it once was (Woodward 1993: 46).

The growing irrelevance of some Western European art music has been offset by the surprising tenacity of African music over the course of this century, as well as the growing interest in music from other cultures.

3.13.2 The two-pronged effect of the use of technology for music performance and creativity: the unemployment of traditional, professional human performers and the rise of amateur creativity

Since the advent of MIDI (musical instrument digital interface) and music synthesizers, the employment of musicians has changed dramatically (Schoeman 1999). MIDI allows computers to perform synthesizers. Synthesizers can be programmed to sound like any instrument, real or imagined. Many of the jobs once performed by musicians are now performed by sophisticated computer sequencer programmes.

The positive effect of MIDI and computer-controlled performances is that an individual, with a personal computer and knowledge of composition and orchestration, can create a composition for any number of instruments and hear that piece performed immediately in the comfort of her own home. The empowering nature of this experience should not be underestimated. With this technology, individuals can create their own art rather than rely exclusively on the vicarious and alienating experiences of other individuals' productivity.

3.13.3 The equalization and democratization of society in general, and the growing resurgence of avocational and amateur musicianship

In the Renaissance, an average person could study a musical instrument for a year and be able to perform most of the artistic music being written at that time. The advent of the virtuoso performer some years ago increased the number of years required for learning Music Education (Woodward 1993: 51).

3.13.4 The changing role of Music Education at institutions in South Africa

Recent Music Education programmes at institutions of learning in South Africa have rejected the way Music Education was offered during the apartheid era. It is now a rather complicated music programme. It involves the combination of Western, African, Indian and Coloured music. Music is now presented as part of the Arts and Culture Learning Area, which allows students to explore ideas around the arts subjects (Nevhutanda 2000). These new skills involve knowledge of popular styles

(jazz, rock, gospel and African) as well as a good exposure to improvisation and creative musicianship.

3.14 MULTICULTURAL MUSIC EDUCATION

Mention has been made of multicultural education in chapters 1 and 2 of this study. This section broadens the discussion of multicultural education, looking at specifically multicultural music education, especially in the South African context.

Today multicultural music education refers to "the teaching of a broad spectrum of music cultures in the music curriculum, primarily focusing on ethnocultural characteristics rather than the larger definition of multiculturalism accepted in education today" (Anderson & Campbell, 1996, as cited in Volk 1998: 4). In a multicultural music education programme, students develop understanding of "different but equally valid forms of musical and artistic expression" (Anderson & Campbell 1989:1) and respect for a variety approaches to and opinions about music.

A multicultural perspective has become essential in music education at all educational levels. Through multicultural music education, students come to understand that music from different cultures is as valuable as their own as they explore and discover different ways of constructing music (Anderson & Campbell, 1989). They are also introduced to various musical sounds of the world. Anderson & Campbell (1989: 4) state that "when students gain a positive attitude toward one 'foreign' music and are able to perform and listen intelligently to that music, they become more flexible in their attitudes toward other unfamiliar musics". The assumption is that, as a result of multicultural music education, students will become less likely to judge new music without trying to understand it first.

Norman (1999: 46) investigated nine USA music faculty members' perceptions of multicultural music education. She found that three of nine experienced college faculty members were opposed to multicultural music education and to teaching outside of the Western art tradition; they believed that it was not possible to have "expertise in multiple musical traditions". Four of nine were in favour of multicultural music education and thought that it "is about awareness, understanding,

and respect for differences" (1999: 46-7). The focus of most participants on the content, rather than on the process, clarified that they had rare experiences in multicultural music education, although they worked in racially diverse environments. In South Africa, the situation is such that the present curriculum encourages enculturation as well as unity in diversity.

Music preferences may affect multicultural music experiences. Music preference is based on "the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment" (Fung 1996: 61). Experience also influences preferences for music of different cultures.

3.15   SUMMARY

The discussion above indicates that all musical learning is best accomplished through experience and experimentation. Thus the ultimate goal of all teaching and learning of music is the enhancement of life, the development to the fullest extent of the innate musicality that exists in all human beings. It is, however, evident that the route to such a goal differs according to each approach. It can be stated that the above methods of music teaching lend themselves to the principles and concepts of OBE. All approaches focus on the 'how-to' which should prepare students for life. All are interdisciplinary; learners are allowed to engage in activities at their own pace and the end product is not examination-driven. Practical examples are drawn in order to strengthen the researcher's case on restructuring Music Education curriculum to be in line with the current trend of curriculum development in South Africa.

From the information given in this chapter, the role of the teacher in the didactic situation is that of an initiator, and the learner is to explore musical knowledge through creative work experience. Music Education should aim at the totality of the musical experience of the child where creative work, listening, performing and literacy form a unity (Abeles, Hoffer and Klotman 1984: 32-33; Campbell 1991: 219-222; Choksy et al. 1986: 92-103; Colwell 1992: 779; Garretson 1976: 259; Heunis 1998a: 8-13; Keen 1987: 360- 365; Mark 1978: 85-88; Nye & Nye 1977: 373-374; Schafer 1976: 5-23; Self 1967: 45-48).

An attempt was made in this chapter to make sure how to write and design curriculum developing skills and knowledge of music. The discussion in this thesis is not to suggest that one approach is superior to the other, but to expose their strengths and weaknesses, their differences and similarities so that the music teacher can make more intelligent choices. What is clear in the discussion, however, is that all the approaches demand excellent musicianship of the educator. The musical and methodological skills required for working successfully with any of the approaches demand a thorough training of the teacher to become truly professional. Therefore, there is a need for those untrained teachers to be given an opportunity to undergo music training in order to teach music in a professional way.

It can be stated that the above discussion of Music Education lends itself to the principles and concepts of OBE. The same applies to the different approaches mentioned above: they lend themselves to the principles of OBE and they promote creative and innovative teaching.