

CHAPTER 5

WRITING OUTCOMES-BASED MATERIALS FOR MUSIC EDUCATION: COMPLEXITIES AND CONSIDERATIONS

5.1 INTRODUCTION

The researcher believes that South African schools have unquestioningly consented to the adoption of Outcomes-based education (OBE) despite the lack of evidence of its successful implementation elsewhere in the world. It is anticipated that a number of problems will arise when courses in the arts and culture learning area are written according to OBE course design. As OBE has as its organizing principle the transmission of skills of various descriptions, a range of problems will arise for course writers in their compulsion to be faithful to correct OBE course design, while at the same time ensuring that the epistemological structure of the disciplines in the arts and culture learning area is not violated.

5.2 ARTS AND CULTURE

In Curriculum 2005, subjects have been grouped into eight learning areas. This clustering of subjects makes it possible for teachers to theme-teach and team-teach. The Arts and Culture Learning Area encompasses five sub-areas of learning, namely, music, drama, visual arts, media and dance. Designed this way, these subjects can be incorporated under one umbrella such as Arts Education which does eliminate closed boundaries at the expense of overlapping. The Arts and Culture Learning Area covers the spiritual, material, intellectual and emotional aspects of different arts and culture practices.

5.3 ARTS AND CULTURE AS A LEARNING AREA

According to Joseph (1999: 59), arts in education can be discussed in a number of ways and at different levels of the curriculum. At most schools in South Africa the “arts” were always on the periphery in more ways than one. The government and education

departments have finally come to the realisation that the “arts” cannot be neglected or eradicated from the school curriculum.

The researcher believes that access to the arts, and participation in cultural life generally, are not luxuries: they are fundamental human rights. Arts and Culture on the one hand and reconstruction and development on the other are not mutually exclusive. Culture is integral to development. Learners participate in a wide range of Arts and Culture activities, processes and practices, including: Drama, Dance, Music, Visual Arts and Design, Media and Communication, Arts Management, Arts and Technology, Literature and Heritage.

Specific skills related to values, attitudes and knowledge are developed within Arts and Culture in an interdisciplinary way. African arts forms and cultural practices are interdisciplinary in nature. Song, dance, drama, poetry, and design are integral parts of:

- Some African genres (e.g. Kiba/Mmapadi, Mtshongolo, Indlamu, Tshikona, Malende, Domba).
- Children’s games (e.g. Masekitlana, Kgati, Diketo, Black Mampatile).

Content in the Learning Area includes exploring:

- What exists in society?
- What are the similarities and differences between different cultures?
- Are there other cultural possibilities for new ways of making meaning?

Francis, writing with due regard for Australia, notes: “The arts were relegated to tired afternoons after the ‘real’ work of arithmetic, reading and grammar had been completed. Merely asserting that the arts are different has often had the effect of taking them out of the curriculum mainstream and seeing them as a desirable, but unnecessary, adjunct to the real purpose of schooling” (1993:2). This situation was prevailing in South Africa before 1994 as a result of the apartheid system of education. Before the democratic era in South Africa, arts were also relegated to a peripheral position in the general curriculum.

It is notable that the Department of Education (1994) *White Paper on Education and Training* describes Arts and Culture as:

A crucial component of development of our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage, and assuring that adequate resources are allocated (1994:9).

The *Arts and Culture Education and Training discussion document* (1998:2) expands upon this and lists seven principles for Arts and Culture:

- ❑ non-racism, non-sexism
- ❑ democratic practice
- ❑ nurturing the protection of freedom of expression
- ❑ the affirmation of all cultural expressions
- ❑ equal access to resources and redress of imbalances
- ❑ quality provision relevant to the lives of learners and
- ❑ the promotion of inter-cultural exchange.

These principles are also in line with the constitution of South Africa, thus playing an important part in the growth and development of all students. In the past, Western and European Arts and Culture dominated the lives of students and impacted those ideals on them. Because of this imposition, the bias determined the value and acceptability of certain cultural practices over others.

Joseph (1999: 60-61) contends that unequal resources and provision contributed to entrench social divisions, thus promoting knowledge, skills and career opportunities to a select minority. At present the system has hardly changed, due to a number of factors. It is hoped that OBE will afford all students the opportunity to engage in Arts and Culture-based learning as it is an integral part of man's life, which not only embraces the spiritual, material and intellectual aspect of our society, it also contributes greatly towards our emotional development. It is necessary to include Arts and Culture in the curriculum as it enables the learner to develop in the following ways:

- the ability to make, recreate and invent meaning;
- the specific use of innovation, creativity and resourcefulness;
- effective expression, communication and interaction between individuals and groups;
- a healthy sense of self; exploring individual and collective identities;
- a sensitive understanding and acknowledgement of our rich and diverse culture; a deepened understanding of our social and physical environment, and our place within that environment;
- practical skills and different modes of thinking, within the various forms of art and diverse cultures;
- career skills and income-generating opportunities that lead to enhanced social, economic and cultural life;
- respect for human value and dignity;
- insight into the aspirations and values of our nation, and effective participation in the construction of a democratic society (*Arts and Culture Education and Training discussion document 1998:3*).

The above has been further outlined in terms of specific outcomes. The specific outcomes for Arts and Culture Learning listed below should guide teachers to ensure a balanced programme. These outcomes present a challenge for teachers to move away from a narrow, limited music programme to one that embraces a spectrum of opportunities and experience for both learner and teacher.

In terms of the *Arts and Culture Education and Training discussion document* (1998: 4,5 & 6), the Arts and Culture learning area affirms the integrity and importance of the various forms of “Art” including dance, drama, music, visual art, media and communication technology, design and literature. Each of these forms offers a unique way of learning. Culture according to Joseph (1999: 61) refers to a broader framework of human endeavour, including behaviour patterns, heritage, language, knowledge and belief, as well as forms of societal, organisational and power relations. Culture includes

expressions of the arts and “is conceived as the fabric of shared meanings which exist between people” (Courtney 1982: 34).

The *Arts and Culture Education and Training discussion document* (1998: 5) stresses that a balanced education and training programme presents opportunities for students to be engaged in an integrated arts approach. In addition, they can become skilled in the various art forms and cultural processes, hence leading to an enriched and invigorated curriculum. The specific outcomes that this document lists will be applicable for both formal and non-formal contexts. Accordingly, learners will be able to:

- ❑ acknowledge, understand and promote historically marginalized arts and cultural forms and practices
- ❑ apply knowledge, techniques and skills to create and be critically involved in Arts and Culture processes and products
- ❑ use the creative processes of Arts and Culture to develop and apply social and interactive skills
- ❑ reflect on and engage with arts experience and work
- ❑ demonstrate the understanding of the origins, functions and dynamic nature of culture
- ❑ experience and analyse the understanding of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts
- ❑ use art and cultural expressions to make an economic contribution to self and society
- ❑ demonstrate the ability to access creative arts and cultural processes to develop self-esteem and promote healing.

For the first time in South Africa, music is compulsorily included as a branch of Arts and Culture. According to the *Arts and Culture Education and Training discussion document* (1998: 172), in the GETC band an interdisciplinary approach is desirable; however, the particular knowledge, skills and techniques of the various art forms could be experienced in their own right.

The above information is useful and well thought out, and could serve as a point of departure for South Africa nationally. Music is a unique form of expression and is necessary to be included as a component of Arts and Culture for the above reasons. The music curriculum should benefit all students. It should enable them to learn how to perceive, value and judge what they come to know through their senses, particularly their aural senses. Such a music curriculum would prepare all students for a life-long involvement in music (*The Arts Framework* 1988: 206). “Involvement in and with the ‘arts’ can have important and beneficial consequences for the quality of our lives, personal relationships, work and education” claims Bolton (1997: 12). Though music is closely associated with language acquisition, children learn at different rates and the music experience should be challenging enough to engage all pupils.

In the above light and current debates (information) about Music Education locally and abroad, it is possible to remain optimistic about the future of the “Arts” in South Africa. Campbell & Scott-Kassner (1995: 375) state that art forms are to be enjoyed and examined for their artistic qualities, performed or replicated with sensitivity to style and technique, studied in terms of their cultural purpose, practice and value and studied within their historical context. They suggest the following art forms for study (1995: 375):

- Visual Arts - painting, sculpture, drawing, weaving/textiles, carving, printing, calligraphy, jewellery, costumes/clothing, puppets, masks, pottery, decorative arts, architecture, landscape design, interior design
- Music – Folk, art, popular, sacred/ritual, instruments
- Drama – theatre, puppetry, mime
- Literature – stories/folk tales, poetry, plays, graffiti
- Dance – folk, ceremonial and drama, dance as pure art for
- Media – photography, video/film, laser art, computer art, mixed media.

The above stated art forms can be used by South African curriculum designers as points of reference or points of departure in designing the Arts and Culture Learning Area. From these art forms, one can find how music relates to each of the above.

Joubert (1998: 21) asserts that the “Arts” express a symbolic dimension of life in the school curriculum. She further argues that it must be a biological need for humans to express themselves through the arts which must therefore be inherently good. The researcher agrees with Joubert that all art forms are important and contribute to one’s education. “Children instinctively respond to something that they hear, see, touch, taste, smell or feel. Their response connects thought, imagination and feelings – the real beginnings of learning” (Hoge Mead 1994: 19). This idea puts music at the centre of creative arts and thereby experiencing music.

According to England (1997: 6) “there are three ways in which this can occur: changing children’s attitude by increasing motivation and commitment through success in the arts; developing skills which are essential and arguably transferable such as critical thinking skills and working with others; and increasing mental agility and potential”. England’s viewpoint is in line with the new approach to education (OBE) in South Africa and fosters the development of education for life which is described in terms of lifelong learning.

South African society needed transformation from the past era which divided education into many discrete compartments. Therefore transformation through Music Education gives music a functional role in assisting to transform (Carolus 1995: 55). Carolus further comments that:

Transformation of Music Education in South Africa means addressing numerous related aspects inter alia: a sound philosophy of Music Education (not ideology), Music Educational approaches and methods, financing music programmes at schools, transforming the syllabi, governance of art and culture, access policy for different programmes, curriculum development, musical repertory, comprehensive musicianship and musical competencies (1995: 55).

5.4 CURRICULUM INTEGRATION

To help the young South African mind discover “roots running underground whereby contrary and remote things cohere and flower out from one stem” is the mission of both teachers and learners. Educators can achieve this mission, in part, by integrating the

curriculum. The 10 models described below by Fogarty (1991: 61-65) present ways along a continuum to accomplish this. Beginning with an exploration within single disciplines (the fragmented, connected and nested models), and continuing with models that integrate across several disciplines (the sequenced, shared, webbed, threaded and integrated models), the continuum ends with models which operate within learners themselves (the immersed model) and finally across networks of learners (the networked model).

5.4.1 The Fragmented Model

According to Fogarty (1991: 61), the fragmented model, the traditional design for organizing the curriculum, dictates separate and distinct disciplines. This model views the curriculum through a periscope, offering one sighting discipline. Typically, the major academic areas are maths, science, language arts and social studies. Each is seen as a pure entity in and of itself. Relationships between subject areas - physics and chemistry, for example - are only implicitly indicated.

From the above information one presumes that in primary and secondary schools, the disciplines are taught by different teachers in different locations, with learners moving from room to room. Each separate encounter has a distinct cellular organization, leaving students with a fragmented view of the curriculum. The daily schedule might show a distinct time slot for each subject, with topics from two areas only occasionally related intentionally.

Despite the drawbacks of this traditional model, teachers in South Africa can use it, individually or with colleagues, by listing and ranking curricular topics, concepts or skills. In this way, teachers or teacher teams can begin to sift out curricular priorities within their own content areas - a much-needed first step.

5.4.2 The Connected Model

The connected model of the integrated curriculum is the view through an opera glass, providing close-up of the details, subtleties, and interconnections within one discipline. While the disciplines remain separate, this model focuses on making explicit connections within each subject area - connecting one topic, one skill, one concept to the next; connecting one day's work, or even one semester's ideas, to the next. The key to this model is the deliberate effort to relate ideas within the discipline, rather than assuming that students will automatically understand the connections (Fogarty 1991: 61).

In the primary or secondary school, for example, the music teacher could relate the ethnological settings of the African people and land acquisition to history by emphasising the evolutionary nature of each. This similarity between the two units then becomes an organizer for students as they work through both. Teachers help learners make connections by explicitly making links between subject areas.

5.4.3 The Nested Model

The nested model of integration views the curriculum through three dimensional glasses, targeting multiple dimensions of a lesson. Nested integration takes advantage of natural combinations. In addition to this conceptual target, teachers can target the thinking skill cause and effect as well (Fogarty 1991: 62).

An example might be a lesson in a high school computer science class that targets the CAD/CAM (computer-assisted design/computer-assisted management) programmes in programming music. As learners learn the workings of the programmes, the teacher can target the thinking skill of "envisioning" for explicit exploration and practice. In this nested approach, students in the computer class may also be instructed in mathematics as they do calculation of notation.

5.4.4 The Sequenced Model

The sequenced model views the curriculum through eyeglasses; the lenses are separate but connected by a common frame. Although topics or units are taught separately, they are rearranged and sequenced to provide a broad framework for related concepts. Teachers can arrange topics so that similar units coincide. The new sequence may be more logical if it parallels the presentation of other content across disciplines (Fogarty 1991: 62).

5.4.5 The Shared Model

The shared model views curriculum through binoculars, bringing two distinct disciplines together into a single focused image. Using overlapping concepts as organizing elements, this model involves shared planning or teaching in two disciplines.

In primary and secondary schools, cross-department partners might plan a unit of study. The two members of a team approach the preliminary planning session with a notion of key concepts, skills, and attitudes traditionally taught in their single-subject approach. As the pair identifies priorities, they look for overlaps in content. Elementary models of shared curriculum may embody a broad range of aspects. The self-contained classroom teacher might plan a singing lesson (simple protest songs) and an environmental education (in weather forecast) around the concept of efficiency models. Teachers may ask themselves and each other: “What concepts do these units share?” “Are we teaching similar skills?” (Fogarty 1991: 62).

5.4.6 The Webbed Model

The webbed model of integration views the curriculum through a telescope, capturing an entire constellation of disciplines at once. Webbed curriculums usually use a fertile theme to integrate subject matter, such as Inventions. Once a cross-departmental team use it as a chosen theme, the members use it as an overlay to the different subjects.

In departmentalized situations, the webbed curricular approach to integration is often achieved through the use of a generic but fertile theme such as Patterns. This conceptual theme provides rich possibilities for the various disciplines. While similar conceptual themes such as patterns provide fertile ground for cross-disciplinary units of study, one can also use a book or a genre of books as the topic, to organize the curriculum thematically. For example, fairy tales or dog stories can become catalysts for curricular webbing (Fogarty 1991: 63).

5.4.7 The Threaded Model

The threaded model of integration views the curriculum through a magnifying glass: the “big ideas” are enlarged throughout all content with a metacurricular approach. This model threads thinking skills, social skills, study skills, graphic organizers, technology, and a multiple intelligences approach to learning throughout all disciplines. The threaded model supersedes all subject matter content. Consensus-seeking strategies are used in resolving conflicts in any problem-solving situation.

Using the idea of a metacurriculum, grade-level or interdepartmental teams can target a set of thinking skills to infuse into existing content priorities. For example, using a thinking skills curriculum, the team might choose to infuse the skill of analysis into each content area. As thinking skills or social skills are threaded into the content, teachers ask students: “How well did your group work today?” These processing questions contrast sharply with the usual cognitive questions such as, “What answer did you get?” (Fogarty 1991: 64).

5.4.8 The Integrated Model

The integrated model views the curriculum through a kaleidoscope: interdisciplinary topics are rearranged around overlapping concepts and emergent patterns and designs. Using a cross-disciplinary approach, this model blends the four major disciplines by finding the overlapping skills, concepts, and attitudes in all four. As in the shared model, the integration is a result of sifting related ideas out of subject matter content. The

integration sprouts from within the various disciplines, and teachers make matches among them as commonalities emerge.

At the primary or secondary school, an interdisciplinary team discovers they can apply the concept of argument and evidence in maths, science, language arts and social studies. In the elementary classroom, an integrated model that illustrates the critical elements of this approach is the whole language strategy, in which reading, writing, listening, and speaking skills spring from a holistic, literature-based program (Fogarty 1991: 64).

5.4.9 The Immersed Model

The immersed model of integration views the curriculum through a microscope. In an intensely personal way, it filters all content through the lens of interest and expertise. In this model, integration takes place within learners, with little or no outside intervention.

A good example is that of a 6-year-old writing incessantly about butterflies, spiders, insects, and creepy-crawlies of all sorts. Her artwork is modelled on the symmetrical design of ladybugs and the patterns of butterflies. She counts, mounts, and frames bugs; she even sings about them. Her interest in insect biology is already consuming her. The books she chooses reflect her internal integration of information around her pet subject (Fogarty 1991: 64).

5.4.10 The Networked Model

The networked model of integration views the curriculum through a prism, creating multiple dimensions and directions of focus. Like a three- or four-way conference call, it provides various avenues of exploration and explanation. In this model, learners direct the integration process. Only learners themselves, knowing the intricacies and dimensions of their field, can target the necessary resources, as they reach out within and across their areas of specialization. The networked model is seen to a limited extent in pre-primary schools (Fogarty 1991: 65).

5.4.11 Using the Models

Whether you are working alone, with partners, or in teams, the ten models presented above can function as useful prototypes. In fact, schools can easily work with them over time to develop an integrated curriculum throughout the school. Each staff member or team might choose one model with which to work each semester. As teachers begin the conversation about integrating the curriculum, they can work with the models to explore the connections within and across disciplines and within and across learners.

These models are just beginnings. Teachers should go on to invent their own designs for integrating the curriculum. The process itself never ends. Music Education should be approached in a holistic manner in order to address the demands of the Outcomes-based approach in education. The models given above are beneficial to Music Education, helping students to develop creative skills and discover connections between music concepts and between music and other areas of arts education.

5.5 WRITING A MUSIC EDUCATION PROGRAMME THAT WILL LEAD STUDENTS TO GROWTH IN PERSONAL KNOWLEDGE

In order to progress from one level to the next in Music Education, one has to demonstrate mastery of a body of knowledge. The theoretical position in the arts and culture learning area is linked by the aesthetic aspect, history if chronologically, and consequently logically as well, as the successor theory is a response to its predecessor and they can only be understood in this way because they occupy related areas of theoretical discourse. O'Neil claimed that "Opponents of OBE have consistently charged that traditional academic content is omitted or buried in a morass of pedagogic claptrap in the OBE plans that have emerged to date" (1994: 9) and he adds that the "...architects of OBE plans find it extraordinarily difficult to weave the academic content into broad outcomes" (1994: 10).

There is a need for a method of assessment which is content-focussed and not only outcome-focussed and which addresses skills and abilities not usually addressed in

traditional content domains. This is because Outcomes-based performance assessment incorporates skills and abilities not yet addressed in the research and theory on content-specific performance assessment. Thus students must demonstrate skills, values, attitudes and evidence of content.

5.6 WRITING A MUSIC EDUCATION PROGRAMME SO THAT STUDENTS RECEIVE THE SKILLS OF THEORETICAL DISCOURSE

Cognitive skills, integral to theoretical courses are, by their very nature, concealed observation. If it is argued that one is able to cite end-products as evidence of cognitive processes, it is then being said that there are limited ways that cognitive processes occur and the assessors are certain that these have been utilised in the completion of the task. Another assumption that is being made is that it is possible to read intentionally. This is clearly fallacious. “The outcome-based approach may be satisfactory for areas of training, demonstration, and low-level skills such as those required in vocational courses; but it clearly breaks down in the arts, and humanities, where there is a trenchant concern for using knowledge to produce meaning” is the view expressed by McKernan (1993:346). Theoretical discourse is not skills-based in the way that skills are understood in the vocational domain.

5.7 WRITING A MUSIC EDUCATION PROGRAMME SO THAT STUDENTS DO NOT SEE KNOWLEDGE AS PURELY INSTRUMENTAL

Knowledge is instrumental in nature when it is meant to serve a purpose that is external to itself. McKernan (1993: 344) argues that “The means-end OBE stance treats knowledge as instrumental, a position that violates the epistemology of the structure of certain subjects and discipline.” Knowledge understood in the ‘means-end’ way becomes a means to an end that is superior to the knowledge in question. Yet as one has seen above, knowledge is an end in itself when it has to be mastered and it then allows one access to other knowledge forms. Mastery of particular knowledge forms grants one entree to further knowledge, so that knowledge, conceptualised in this way, is important for itself as well as for the access that it grants people to other forms of knowledge.

5.8 WRITING A MUSIC EDUCATION PROGRAMME SO THAT STUDENTS UNDERSTAND THAT KNOWLEDGE CONSISTS OF COHERENT AND RELATED BODIES OF INFORMATION

Cognitive skills are not utilised and do not operate as discrete skills at the higher levels at which students or learners function, different from what one would encounter were one dealing with motor or manipulative skills. Skills when discussed within this understanding operate individually rather than as aggregate, McKernan (1993: 346) argues. If a person were being assessed on her ability to fillet a fish or retrieve a document from a computer programme, that person would be performing a set of discrete skills, that ultimately lead to the desired outcomes being observed. However, if a learner is asked to do a critical analysis of a piece of music, the end product conceals the often interlinked cognitive processes that have been utilised in completing the task successfully and the learner is then assessed according to the plan.

5.9 WRITING A MUSIC EDUCATION PROGRAMME TO CONTRIBUTE TO MASTERY OF KNOWLEDGE

Experts are those who progress within the education system and their expertise is grounded in the fact that they have mastered bodies of knowledge within certain knowledge forms or subject disciplines. Throughout their education careers, experts have shown sufficient mastery of content so that they are permitted to progress to ever-increasing levels of difficulty and complexity, all predicated upon the mastery. In fact “...increasing evidence suggests that in-depth knowledge is essential for problem solving. As Resnick and Klopfer point out, experts in a field reason more powerfully on topics that they understand in depth. Such in depth knowledge would seem difficult to achieve in ‘transformational’ units that deal with broad and complex multidisciplinary issues” (Glatthorn 1993: 358).

Outcomes-based education does have egalitarian notions, but egalitarianism and expertise do not make for very happy bed-fellows. McGhan (1994: 72) says that “The weakest elements of the OBE approach have to do with the perceived value of effort over ability”.

5.10 WRITING A MUSIC EDUCATION PROGRAMME TO ENSURE THAT EDUCATION IS SEEN AS A PROCESS AND NOT A PRODUCT

McKernan (1993: 346) poses the following question “...is education about some standard packaging of outcomes as products, or is it more akin to a reflective social process? Education, when conceptualised according to the Outcomes-based mode, is understood as a product that occurs as a result of the agglomeration of a series of smaller products, i.e. those outcomes that are achieved at micro levels and then lead to the achievement of a macro product or outcome at a later stage or at a higher level. The consequence of such a view is that the people involved in the process of education then come to understand it as distinct sets of activities unrelated to one another and they lose the desired holistic perspective on the process of education. In the South African education system, there is an ever-increasing realisation on the part of the recipients that knowledge systems are interlinked and that the boundaries that have been created between them are artificial and arbitrary divisions, created to facilitate convenience.

McKernan (1993: 344) makes the distinction between training instruction and education where training and instruction approximate what the researcher refers to as a product. Thus making a picture frame is training and knowing the names of states is instruction, but education is induction into knowledge which results in human understanding synonymously with ‘education’, for it represents initiation into culture and worthwhile episodes of learning. This is what the researcher would refer to as a process, as it is something that cannot be achieved in the same way as one would achieve a skill at the end of a session of training or be able to recall information at the termination of a period of instruction.

5.11 WRITING A MUSIC EDUCATION PROGRAMME TO ENSURE THAT STUDENTS UNDERSTAND HOW CRITIQUE OPERATES

Critique is the ability to read through a body of work and make intelligent observations about it in terms of its perceptive insight and theoretical shortcomings. This is a high-level undertaking that one would normally associate with the type of work that is done at institutions of learning (Glatthorn 1993: 354). Having a set of cognitive skills such as the ability to recall and reorganize, make inferences, evaluate and make judgments about information, and use inductive and deductive reasoning, are in themselves insufficient for the task of doing a critique. These low-level skills are indispensable, but inadequate, on their own to perform the task. They have to be utilized together with an existing body of knowledge.

The point that the researcher is making is that mastery and possession of knowledge enable one to challenge and dispute other knowledge. But what is crucial to this whole operation is possession of information in the form of knowledge, or to put it in OBE jargon, one has to be in possession of content.

5.12 WRITING A MUSIC EDUCATION PROGRAMME TO ENSURE THAT STUDENTS ACQUIRE BOTH BREADTH AND DEPTH OF KNOWLEDGE

The educated person is one who is characterised by breadth and depth of knowledge. If we follow the prescriptions of the OBE model, then we have to accept that the organising principle of our programmes should be outcomes specified as skills of some sort. Using this guideline, one is then faced with a problem of how one is to develop students who will display the characteristics of having breadth and depth of knowledge. In such a situation, academics become watered down to cater for often nebulously defined skills and values (O'Neil 1994: 7).

Another factor that militates against the development of students with breadth and depth of knowledge is what is referred to as range statements. They "...indicate the scope, depth and parameters of achievement," describe "...the extent of rigour the learners are

expected to master” and “...also describe the broad context of learning” (DoE 1997a: 19-20).

5.13 HOW DOES ONE DESIGN MUSIC LESSONS AND DO ASSESSMENT ACCORDING TO THE METHODS OF OBE?

Lesson planning or designing is to be understood as a ‘design down’ process moving from exit outcomes (critical Outcomes) to lesson outcomes in a carefully structured manner (Glatthorn 1993: 357), so that each smaller segment fits in to a larger segment, which is ultimately guided by the Critical Outcome (exit outcome) that overlies the specific course that is being presented. This can be demonstrated by the use of information taken from Glatthorn (1993: 357).

O’ Neil (1994: 10) alerts us to the fact that “The drafting of common outcomes for an OBE system requires enormous time and care”. This clearly creates all sorts of problems for the course presenter once more. What this means in reality is that from previously planning an entire lesson on a specific body of knowledge, the educator will now have to break down the lesson in order to transmit a lower order skill. This will ultimately lead to the attainment of some identified higher order skills, the subsidiary skill having contributed to such attainment. The problems referred to above are those related to the actual planning of lessons, the time involved and the great details that will necessarily have to be entered into if one is to follow this path. Manno (1995: 721) captures this idea accurately when he points out that “Problems arose when policy makers moved from the sensible concept of judging the quality of education by focusing on what students learn” to the practical of Outcomes-based education, where the problem is in the details.

5.14 AFRICAN, INDIAN, COLOURED AND WESTERN MUSIC

If one grows up in African culture, one has different expectations of what music can do, and how to listen to it, than if one grows up in India or Europe. This applies equally to creator, instruments or singer, and receiver. In Europe and India there are long traditions

of art music, but there are also many traditions for different language speakers and countries or provinces, of folk music of various kinds (Chernoff 1979: 108).

In traditional African music the creator is often the group, a heterogeneous collection of dancers, singers and sometimes drummers or other instrumentalists; most make use of physical movement, interaction of notes and sharing of everything to participate in, and celebration of the micro-society to which they belong. They all participate in the creation process, with little thought of musical excellence per se, and no thought of recording the performance or saving it for posterity. Likewise the music is received by the group, often paying attention because one should move or dance to the music, and keep one's part to help create a musical whole.

Popular African music is nowadays highly influenced by Western jazz and rock. The instruments are much the same as in the West, though musical style is somewhat different, with shorter cycles and less attention to harmonic progressions. The creation is now much the same as an American jazz group in a bar or an American rock group that records in a studio with stars in their eyes while striving for the almighty Dollar/Rand (Rycroft 1991: 6). Thus business, or at least money, is often a decisive factor in all stages from creation through reception. Reception by listening is much the same as in Western jazz or pop - one dances, buys the CD, listens on the radio, etc. Here, as in all other musical settings in the modern world, each listener has a fairly free choice of what to listen to; often listeners follow fashion rather than analytically choosing music according to some musical criteria or other.

(Eastern) Indian art music is quite different from the types mentioned above. The performer on the sitar, violin or voice is a highly trained specialist who has learned a tradition from a teacher for many, many years if not decades. He/she has mastered with practice the complicated ideas of what a raga is (and each raga is different), and has learned to improvise within its parameters of style, knowing which notes to emphasize, which notes can have ornaments and which not, and so on. The performer interacts with the drummer at certain points, falling into a complicated repeated rhythmic pattern (tala). A drone is always present, played by a third performer. Being art music, the

knowledgeable ones keep the tala with their fingers to better appreciate the music. In other words, there are silent, attentive and knowledgeable listeners, trained to know what to appreciate (Sadie 1980: 147). It is not meant to be music for the masses. There are many languages and cultural groups in India, all of which have various forms of folk music; though the art music is the same (much like Western opera is given in Paris and in Rio di Janeiro). It can be religious, or popular Indian film music, mostly made with Western orchestra ensembles (or nowadays electronic), has a long history and styles of its own.

The map of music and Music Education for South African education must also include Coloured tradition. Even if it does not have the same impact on the field as the other three cultural influences, in principle it makes an important contribution. The history, in brief, started with the influx: during the eighteenth century the Malays settled in Durban and Cape Town. The first group has lived long enough in South Africa to develop a South African style of music of their own, which is for instance performed by the numerous Cape Malays choirs. This musical style is eclectic but it is related to the characteristic ethnic identity of the Coloured tradition (Desai 1983: 7).

Western art music according to Nettl (1990: 7) is a broad topic, including most of the music heard at art music concerts all over the world today, by orchestras and pianists and other ensembles. You can read your textbook to find out details of styles – one could make a very detailed study with such a number of recordings and books and articles available. In general, Western culture accepted the idea that a few great individuals were chosen by their extraordinary talent and profundity of feeling to be masters, or composer geniuses. The German Beethoven, who suffered in his personal life from loneliness and later deafness, produced a large number of scores for piano, orchestra and other genres that have been performed regularly ever since. He became the prototype of the genius which has inspired composers ever since. Berlioz, the opera composer Verdi and Wagner, and many others worked in the 19th century style, which is so familiar today. Complicated long formal structures are the norm.

Western film music began when pianists improvised or played from stock arrangements of music during silent films. As soon as sound was added to the film, producers took advantage of using background music to enhance and excite the mood of the story. The style was readily taken over from 19th century orchestral music, such as the tone poems of Richard Strauss. In recent decades orchestral music has remained, but popular songs are used for the title, and electronic instruments are used which make more varied sounds possible.

Harding (1998: 361) has argued that in the Western philosophy or worldview, the tendency to separate the public and private, self and other or mind and body, is characteristic of masculine thinking and that the African worldview is suspiciously similar to what the literature has identified as a distinctively feminist view. According to this feminist argument, Europeans and men are thought to conceptualize the self as autonomous, individualistic, self-interested, fundamentally isolated from other people and from nature, and threatened by these “others” unless the “others” are dominated by the self (Harding 1998: 364).

Harding’s point is interesting in terms of ethics, but it also has a very close connection to music and is linked to the conception of the human being. Furthermore, the conception of the human being is based on the ideals of freedom. The Western ideal of relationships seems to be “characterized by a search for newness, naturalness, or a utopian openness, and we often tend to see social convention as limiting to our freedom” (Chernoff 1979: 160). This is due to the ideal of a human being. The conception of a modern artist stands like a paradigm of an ideal Western human being. A free individual is like an artist who creates reality within his/her life by using imagination. However, a Western artist creates and finds his authentic Self in solitude, drawing ideas from a deep inner life and manifesting its self-completion by self-expression. Tradition and conventions are to overcome. Against this Romantic and ethically dangerously selfish modern ideal, in an African context “interpersonal intimacy is achieved not through the elimination of social conventions but through the effective integration of as many social formalities as possible” (Chernoff 1979: 160).

5.15 IMPLICATIONS OF SOUTH AFRICAN MUSICAL CULTURES FOR MUSIC EDUCATION

One of the most apparent differences between traditional Western and African music is displayed in the attitude towards the rhythmic side of music. It is easy to notice that for Africans, rhythm is the most important element in music (Chernoff 1979: 154). Western music is evaluated mainly according to its melodic and harmonic uniqueness, and even when the rhythm is important, it is something to respond to in a social situation. The coexistence of different, simultaneous rhythms conflicting, and yet being in balance, illustrates the dialogical pluralistic situation (Nettl 1990: 8).

In Western philosophy the visual as well as the literate side of the culture is emphasized. Thus, notation is at the centre of Western Music Education. Reading and writing musical notation has become an unquestioned learning goal often equated with musical understanding. Western teachers tend to teach implicitly that the most important aspect is to be able to read and write music, to name intervals, to be able to recognize musical pieces. Children are supposed to learn to analyse musical structure and by doing so, learn to understand and enjoy music. One aspect which this approach does not usually acknowledge is the somatic and corporeal nature of music, because music in the African context is experienced physically as it anticipates movement. According to the Western, scientific, Christian-bourgeois educational attitude, music is spiritual, mental, intellectual or emotional and any possible movements are seen as ways of understanding the structure of music more easily. On the other hand, although African musical activities can be formally analyzed, the experience of music or the plurality of meanings are not achieved without the context within which they are used. Form is a by-product of several processes of participation, as the music is connected with the social structure (Nketia 1962: 3).

These differences are related to the different epistemological attitudes to music within African, Indian, Coloured and Western thinking. In spite of all audible differences in Western and African musical sounds, there is a fundamental difference when interpreting the experiences derived from these. Western individualism and its way of separating

subjects and objects implies, for example, that the musical object which is a static work of art, gains more importance than the actual musical process in a certain ethereal event. In African thinking, music does not live its own musical life outside of its context, it is not an autonomous object of quiet appreciation and the aesthetic experience cannot be described in terms of a realm of solitude in apprehending things directly (Osborne 1985: 101). To African performers, collaborators or possible listeners, music is part of a way of life. Conversely, Western philosophy and thus Music Education tend to draw a line of demarcation between music which belongs to people's everyday life and the great, timeless art works which are worth studying and can be labelled as 'Art'.

Other musical practices are treated as minorities or left out of Music Education entirely, for this particular theoretical and traditional reason. Furthermore, because of the Western notion of the necessity for artistic autonomy, musical knowledge is defined in terms of the strictly musical: all non-musical connotations are considered less valuable. This theoretical view has a long tradition in philosophy and has nothing to do with the practical time limits teachers face in schools and classrooms.

For Africans music is not an object; music is not to be discussed or contemplated with what Westerners call an attitude of aesthetic distance. Critical standards are expressed by participation, so that music and art form a means of bringing quality to a social situation. Music is a product of social sensibility but more significantly, is a social force, and value of music is not in the musical object in Western terms, but in the actual process of making music, measured by its social effectiveness. This kind of aesthetic consciousness is reflective in nature, and it demands a particular contribution to the whole community and respect for all human beings. These views can be compared to what Reimer (1989: 103) said in relation to the philosophy of Music Education:

For an (aesthetic) experience to be intrinsic it must be removed from practical utilitarian concern, - in this sense aesthetic experience is disinterested;- Another term for this is psychical distance which indicate that the person must be sufficiently removed from practical involvement with the experience to be able to lose himself in its own, immediate power - the purpose expressive qualities of things and to react to the intrinsic significance of those qualities.

Reimer stays within the Western idea that detached, interest free theory or contemplation provides a privileged path to the truth. Furthermore, when musical learning and knowledge are expressed in terms of the subject's reaction or the perception of objects with embodied meanings, the learning process is viewed from the silent receiver's and not the performance's point of view.

This study offers theoretical and practical contributions for Music Education, in South African schools and other countries that have such a sharp difference between state and private education sectors. It raises the question of the adequacy of having a new, unified and national curriculum model that can attend to such different realities, different ways of experiencing music outside schools that will reflect the way children relate to music, and their preference to one or more musical parameters.

5.16 THE CONTEXT OF MUSIC EDUCATION IN SOUTH AFRICA

In his previous research, the researcher (Nevhutanda 2000) developed a model of arts education curriculum for schools which takes into consideration principles of Outcomes-based approach. Two philosophical concepts in African philosophical thought are discussed in the above mentioned study as:

- Ubuntu – referring to humanism
- Holism – referring to conceptualisation of things as wholes.

Ubuntu is an important concept in the African renaissance, which since President Thabo Mbeki first named it as a focus for his future vision of Africa in June 1997, has “increasingly assumed iconic status in South African public life” (Lodge 1999). Makgoba (1996) says of *ubuntu*:

[it] emphasizes respect for the non-material order that exists in us and among us; it fosters man's respect for himself, for others, and the environment; it has spirituality; it has remained non-racial; it accommodates other cultures and it is the invisible force uniting Africans worldwide.

English (1996: 46) tried to shed more light on the concept of holism:

The African [...] does not begin by distinguishing himself from the object, the tree or the stone, the man or animal or social event. He does not keep it at a distance. He does not analyze it. Once he has come under its influence, he takes it like a blind man, still living, into his hands [...] He has reactions which are more lived in the sense that they are more direct and concrete expressions of the sensation and of the stimulus, and so of the object itself with all its original qualities and power. So, the Negro, or the African to come back to him, reacts more faithfully to the stimulus of the object. He is wedded to its rhythm. This physical sense of rhythm, rhythm of movements, forms and colours, is one of his specific characteristics.

The aesthetics therefore form common threads running through the various arts, which in the West may be thought of as separate, but are conceived of as integrated parts of Africa, including South Africa. In performing and studying the music of any culture, learners gain insight not only into the artistic forms of those cultures, but also into their world-views.

Therefore, discussing Music Education in primary and secondary education in South Africa, for a wide range of world readers, is a challenge. The best way to start is by contending that Music Education as a separate curriculum subject in primary and secondary education poses a serious problem. After the ushering in of democracy in 1994, there was a call from the government that music should fall under the 'integrated arts', as an Arts and Culture learning area. Although there is a legal requirement for the four art forms to be taught in primary education as arts education, what is not yet clear is the provision of guidelines. Therefore, there is currently a complete decline in music teaching, as well as an inefficient teaching of the other art forms. The situation deteriorated from the time the Department of Education came up with the policy of Outcomes-based Education to a point that only some of the then model C schools (previously advantaged schools found mostly in White communities) coped with the demands of the time. Most private schools offer Music Education as a separate subject, or offer some extra-curricular activities such as choirs or instrumental groups.

In the last decade there has been a growing concern among music professionals to bring back general Music Education as an independent subject to schools. Only recently,

- a change in the role of teacher from dispenser of knowledge to facilitator of self-directed learning in an optimally interactive environment;
- greater accommodation of individual differences in learning style and pace; and
- greater involvement of parents and public.

5.17.1 Outcomes-based?

According to Robinson (2000: 9), most educators would argue that their work has always had this feature in that the achievements of outcomes (knowledge and skills) have always been the central concern of education. This is true, but in the past the outcomes have too often taken the form of ‘**objectives**’ or ‘**aims**’ that lacked specificity, failed to take account of learning differences, and/or were limited to knowledge acquisition for the purpose of passing standardized exams such as grade 12.

The issue of specificity is one of which the researcher is going to take serious cognizance. As was suggested decades ago, the aims of a lesson state precisely what students are expected to do, to give evidence of and provide a means of assessing the learning that takes place. Robinson (2000: 9) argues that the ‘doing’ (behaviour) needs to be identified in the setting out of the objective/outcome by an action verb. Verbs such as know, understand and appreciate should not therefore be used. Even though students obviously need to develop forms of knowledge, understanding and appreciation, these have little value unless they form the basis of some tangible action. Outcomes should appear at the beginning of a lesson plan especially if, as in the case of Curriculum 2005, it is to be of use to other educators. Below are outcomes that can be written in respect of a two-part arrangement of the spiritual “Somebody’s Knockin’ at your Door”. The action verbs have been bolded.

OUTCOMES: At the conclusion of the lesson learners should be able to:

- **perform** the song accurately and in a musical manner;
- **define** what syncopation is and **find** the syncopated rhythms in the songs;
- **describe** what a pentatonic scale is and **sing** a major pentatonic scale in sol-fa;

- **sing** the melody of the song in sol-fa up to the first double barline;
- **make** at least three informative statements about the musical tradition from which the song has been taken.

5.17.2 Interdisciplinary teaching and Music Education

Where OBE resonates best with multicultural Music Education is in its demand that teaching be interdisciplinary in nature. Music Education in South Africa is by definition interdisciplinary in that intercultural goals require that music be treated as more than just a collection of sound structures to be appreciated for their own sake. Music Education holds to the concept of ‘education through music’ and recognizes that many of its most important goals are extra-musical.

The outcomes Music Education aims to achieve include those of ‘conventional’ Music Education (i.e. the acquisition of musical skill and knowledge), but go further to multicultural contexts that have rapidly become the status quo in most nations, and especially so in the new South Africa (Robinson 2000: 9). Such interaction requires an inquiring disposition that values cultural diversity and seeks to learn from cultures other than one’s own. In one’s quest to promote multicultural learning, by whatever means, it is important to have clarity in one’s mind as to what culture means; to avoid cultural stereotyping; to recognize the fluidity of culture (i.e. its tendency to change); and to acknowledge the reality of the ever-expanding global culture.

The same author believes that the skill most essential to Music Education practitioners is that of identifying in a musical example (e.g. a song) concept whose assimilation by students will promote intercultural processes, awareness and sensitivity. Selecting material from cultures other than those of the students is obviously a step in the right direction. However, if the material is dealt with only with regard to its musical content, little will be accomplished that would qualify as intercultural learning.

These outcomes presented above in respect of the spiritual “Somebody’s Knocking at Your Door”, all but the last concern the musical content of the song and are aimed

specifically at the development of musical knowledge and skill. Even the last one, which requires locating the song within a tradition, does not provide a guarantee that multicultural skills and awareness will be promoted. But it does offer a springboard for this and suggests a number of educational possibilities that would more fully entail multicultural processes. In keeping with the principle of interdisciplinary and theme teaching, cornerstones of OBE and Curriculum 2005, this should involve collaboration with other teachers from different 'subject' areas as well as the utilisation of expertise from the outside community.

Robinson (2000: 10) contends that the spiritual, like the 'blues', has its origins in slavery and significantly influenced later musical developments in America. Many spirituals reflect the identification black slaves felt with oppression, suffering and hopes of the Israelites (e.g. "Go Down Moses"). "Crossing the River Jordan" meant death and entry into Heaven, but it was also a metaphor for the emancipation slaves yearned for. The themes that could give rise to productive interdisciplinary and multicultural learning are several, as fundamental to appreciation of cultural differences is the recognition of similarities.

5.17.3 Interdisciplinary teaching, Multicultural Music Education and Curriculum 2005

Discerning the extra-musical content of musical material and the opportunities for multicultural and interdisciplinary learning becomes easier when one thinks in terms of the eight 'Learning Areas' and seven 'Critical Outcomes' set out in Curriculum 2005 as well as the 'Specific Outcomes' it provides in respect of each learning area. Whatever one's views are as to the viability of Curriculum 2005, it does provide a guide for making decisions as to the outcomes, materials and methods employed in our day to day teaching activities.

5.17.4 An example: “Care for the Environment”

According to Robinson (2000: 10), to illustrate how the above advice could be applied, one could use as an example the crucially important theme “Care for the Environment”. Activities around this theme could be made to coincide with Earth Day or Arbor Day. Each of the eight learning areas in Curriculum 2005 has potential for contributing to an interdisciplinary package of activities, even Mathematics (where, for example, environmental statistics could supply the basis for Mathematical problem solving).

“There are many songs that deal with environment themes” said Robinson (2000: 10). A good example is “Big Yellow Taxi”, a song that students may know through Janet Jackson’s more recent adaptation under the title “Got ‘Til It’s Gone” on her 1997 release Velvet Rope. The overarching theme of “Big Yellow Taxi” is conservation with its admonition “Don’t it always seem to go that you don’t know what you’ve got till it’s gone.”

Accordingly each verse is a couplet with a message about conserving what is good. The shortness of these couplets gives them punch which the poetic skill increases even more, e.g. the alliteration in the opening phrase “They paved paradise and put up a parking lot, with a pink hotel” (pink being the colour most associated with artificiality and commercialism). An activity that could make the song more relevant to South Africa would be the composing of new verses (in other languages if possible). The following example highlights the recent struggle to save the dunes of the eastern shores of St Lucia from being mined for titanium:

“The mining moguls said there’s money in that dune, But the people all said it’s time you changed your tune” (Robinson 2000: 11). The example also employs alliteration as well as the idiom “change your tune”, an admonition to give up on a destructive course of action.

5.18 A BALANCED MUSIC CURRICULUM

Direct contact with music in the school curriculum can be understood to occur in three distinct ways. There is creation, which involves understanding and utilizing compositional and improvisational techniques; re-creation, the reading and recreating of music written by a composer which is often referred to as performing, and lastly the perception of the re-creation, that is describing music through perceptive listening, analysis and evaluation.

With regard to creation, music utilizes a very simple raw material - sound, and the process of producing a musical work of one's own creation by assembling sound materials expressively is perceived to be of great value. Moores (1990: 36), in discussing various strategies for fostering creative thinking, concluded that composing and improvising were important at all levels of the music curriculum through which students experienced music in a personal way and further enhanced their understanding of music. From this perspective the most important concern of the teacher is to provide guidance and encouragement to students who need plenty of background ideas and structure to compose. There is no limit to the subject's content since sounds of all kinds and natures can be used. Through a process of selection, trial and error, as well as assessment, a piece of music is made by the students.

Re-creation or performing encompasses the skills of singing, playing, listening and moving. From this perspective, the actual performance of music is seen as the foundation for musicianship. Students are expected to explore the element of a piece of music to develop real understanding. Among others, Shinichi Suzuki's Mother Tongue Method embodies this view. It focuses on the development of technique and musical concept through observation, imitation, and trial-and-error practice. Performing activities in schools are generally encouraged through two main forms: vocal and instrumental. Students have to learn certain skills so that they can interpret music and express it in performance. The whole learning process requires the formation of both aural and movement concepts which are described as perceptual-motor learning, an essential element acquired through practical experience to help students develop performing skills.

Teaching is largely centred on demonstration, explanation and practice as well as analysis of the results which provide clues for further demonstration and improvement.

Perception of the re-creation involves the ability to appreciate, through perceptive listening, what is going on in music and to respond to it. The central tenets of this perspective stress that music must be turned into sound before it truly exists, and that sound has to be listened to. Swanwick (1979: 43-4) stated that: audiation is the central reason for the existence of music and the ultimate and constant goal in Music Education. It is generally argued that each student needs training, guidance and experience before he/she becomes a skilful listener. To bring this about, the teacher should provide varied experience to students and encourages them to analyse what they hear. The following is an example of an African Music Curriculum model which depicts the philosophy of African music.

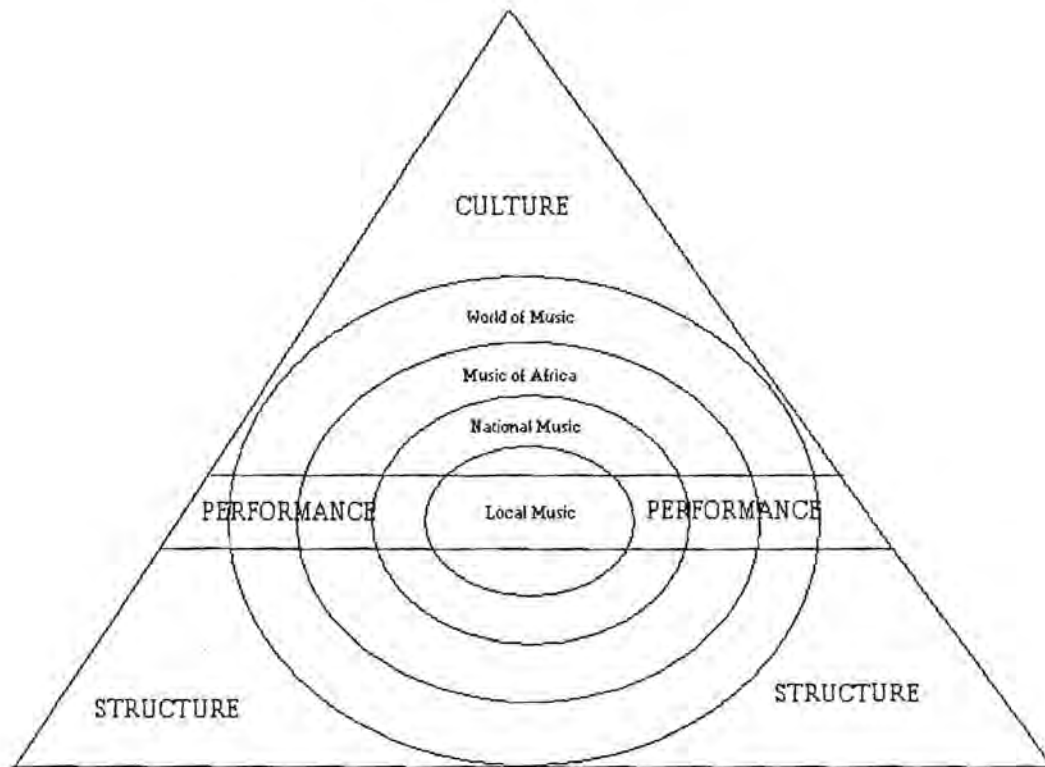
5.19 OMIBIYI'S MODEL OF AN AFRICAN MUSIC CURRICULUM

Omibiyi (1999: 6) approached the question of a model for the study of African musics in Africa, and the need to marry the practice of African musics with the formal approach of the classroom. This model is regarded as essentially a concept-based approach, it is a useful way of prioritizing material and identifying approach in teaching music.

It is made up of the four concentric circles which indicate the order of priority of curriculum content, starting with local music, and progressing to musics that are further away, both geographically and culturally. In South Africa, we have such a diverse of musical cultures which can fit in this model as a starting point of conceptualising multiculturalism. Thus Omibiyi holds to the principle of moving from the inductive to the deductive approaches. These circles indicating content are placed within a triangle, divided into three horizontal sections. The concentric circles are to be understood as progressing from the middle outwards, the triangle's upper section is foundational to the lower two, placing Culture before Performance and Structure. On the other hand, Performance has a secure position in the middle of the model; it cannot take place without cultural understanding. Both Merriam (1963: 212) and Lucia (1988: 38) agree

with these principles. The conceptual approach advocated by Omibiyi is one in which structural concepts are informed by practical performance. This model explains the praxial approach advocated by Elliott (1995).

Figure 5.1 Omibiyi's Model of an African Music Curriculum (Omibiyi 1973: 6)



The above diagram reminds the readers of the call by the renowned African music author Nketia (1966: 240) whose curriculum revision was and is still based on:

- An awareness of the African approach to music and, in particular, the musical procedures that are applied in African music;
- An understanding of the structure of African music and learning processes that it requires;
- A knowledge of the psychology of African music, in particular a knowledge of the musical background of the pre-school child in different African environments, rural and urban, and the level and extent of his capacity for discrimination in pitch, rhythm, etc.

Tied up with the National Curriculum Statement released by the Department of Education, the above model becomes a mirror of Arts and Culture Learning Area. The four Specific Outcomes, as stated are (South Africa 2001: 6):

Create and present work in each of the art forms. This outcome deals with the practical experience of the arts and the appropriate knowledge, skills and attitudes required for pursuing arts interest.

Reflect critically on artistic 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.

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 collectively.

Analyse and use multiple forms of communication and expression within arts and culture. This outcome deals with the purpose of arts and culture – to make meaning of life experiences and to express and communicate this meaning to others. It develops multiple literacies: oral, aural, visual, spatial, kinaesthetic and cultural. It also deals with forms of media (television, radio, film and advertising) and their influence on people and societies.

The following sections will only concentrate on performing music so as to limit the scope of this study.

5.20 PERFORMING MUSIC IN THE AFRICAN CULTURE

This section discusses the nature of performance of music with specific reference to the African culture. There is a problem of immense diversity of African music which the *New Grove Dictionary of Music and Musician* confirms:

It is customary in the Western world for people to use the term African music as if it were a single clearly identifiable phenomenon. Yet when one considers the size of the continent and its musical styles, the mode of life and diversity of cultures, it is clear that multicultural music exists (Sadie 1980: 144).

Despite great variety within Northern Africa, there are two elements that are common to almost the whole region. This is because most of its inhabitants speak Afro-Asiatic languages due to the influence from the Arab culture. The following are the characteristic features of the music of this region:

- rarity of polyphony
- abundance of instrumental music.

On the other hand, one finds that Sub-Saharan Africa displays the following characteristics:

- relative brevity of phrase and repetition thereof
- an apparent disinclination to use variation
- the use of polyphony to develop music
- virtuosity in use of rhythm
- the importance of the drum as an instrument
- a variety of their indigenous instruments in use.

Makeba (1971: 17) contends that:

In Africa, music has always been more directly related to daily life than in Europe. European children are usually taught songs from fairy tales or from history, whereas the songs of African children more often deal with the familiar and immediate—with the lagoon they know, with poverty, or with the circumstances of birth. Only when it comes to songs connected with games they play do African and European children share a common theme. It is, then, from music that the African child mainly learns about life. Whether it is a song about a wayside medicine man, a song to encourage warriors going into battle, a love song, or a lament, the African song is usually drawn from and related to every life. Work songs boating songs, puberty rite songs marching songs, cow herding songs harvest songs, wedding songs cradle

songs, ritual songs - in every instance music and song are inter woven with African life.

As mentioned before, all cultures have a history, which has not necessarily been recorded. This is to a large extent true of the African history of music. Serious investigation started only at the end of the previous century with the invention of recording equipment.

Most African music can be divided into the following categories:

- genuine traditional song
- folk songs of recent origin
- songs composed by modern/ popular African song writers.

The African singer according to Chernoff (1979: 162), accompanied or unaccompanied, may sing or declaim a dramatic poem in an impersonal tone. The subject is often a tragic love story or a recital of death in battle. Frequently the traditional musician will use his instrument to compose poetry. To a foreigner the result appears merely as an integration of speech and rhythm. But to a person conversant with the language of the poem the result is profoundly beguiling. Rhythmic sounds from the instrument not only accompany the poet's words but spur him on toward ever more imaginative improvisation.

In summary, the following are noted by Chernoff (1979: 111):

- The performance of African music is characterised by great diversity, due to the many languages and ethnic groups.
- North African music has a strong Arab influence, while Sub-Saharan African music is called the music of Black Africa, and considered to be the truly indigenous music.
- The performance of African music is directly related to everyday life, possibly more so than in most other cultures. It is therefore often accompanied by appropriate movement.

- African music has a complex history and distinct development which is largely unrecorded.
- The African languages have a profound impact on the performance of the music. They are often the initial source of the musical inspiration.

The table below is a summary of information obtained from sources such as Chernoff (1979) and English (1996) on the concept of African music tradition:

Table 5.1: African music tradition

Characteristic	Questions to be asked	Description could be...
Musical Action	<ul style="list-style-type: none"> • What is the predominant form of music-making? • What other forms of music-making are there? • How do people organize performances? Solos? Small groups? Large gatherings? Combining vocal and instrumental? 	<ul style="list-style-type: none"> • Predominantly vocal • Variety of instrumental types and combinations
Categories for organizing musical performances within life context, e.g. rituals, life stages, work, praise, etc	<ul style="list-style-type: none"> • Is there specific music/dance for specific occasions? • What happens when a baby is born? Are there differences for a girl or boy or twins? • Who performs? Who may not perform? • Are there specific stages to a child's life? How are they marked? • What are major occasions in adult life? How are these marked? • Are there specific rituals to mark seasons? • What happens when someone becomes ill? • Are there rituals related to survival or work? • Are there songs for work? Who performs them? Are the songs related to specific tasks? • On what other occasions do people make music/dance? • How do people celebrate? • How do they entertain others? • Or themselves? 	Rituals, e.g. <ul style="list-style-type: none"> • Birthings • Initiations or transformations such as first menstruation and circumcision, readiness for marriage, etc. • Weddings • Death, funerals • Calling for blessings of rain • Healings/curings • Work-related • Games/play/socializing • Celebrations • Performance music • Self-delectation • Power/politics/history • Religious / spiritual music

	<ul style="list-style-type: none">• Is there music for a leader? Music to remember the ancestors?• How do people celebrate their religious or spiritual needs?	
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<p>Structural Organization shape, structure, organization and coherence of pieces of music and dance</p>	<ul style="list-style-type: none"> • How are songs structured? • Is there a leader and a chorus, or does everyone take an equal role? • Are there repetitions of certain sections or parts? • Are there changes/variations to recognizable parts or sections? • Do voices inter-relate to instrument parts? How? • How are dances structured? • Do they have different phases? 	<ul style="list-style-type: none"> • Call and response • Ostinati • Imitation • Repetition and variation • Cyclic songs • Strophic songs • Free form songs • Voice with instrumental interlude • Binary songs • Circular • Linear • Taking individual turns to play • Playing in twos • Larger numbers of people play/dance at the same time • Informal • Phase one—singing and clapping; Phase two—playing/dancing
<p>Tonal Organization Forms of plurivocality may include homophony, parallelism, heterophony, melodic and rhythmic counterpoint. Also tuning patterns, melodic arrangement (e.g. short, repeated melodies), intervals and tonal progressions.</p>	<ul style="list-style-type: none"> • How many different vocal parts are there? • What is the local understanding of voices (tessitura) and pitch? • Who may sing a specific part? • Do you recognize typical ways of tonal organization? • How are melodies structured? • Do you notice tonal differences in the way the same song is performed on different occasions? In the tuning of instruments? 	<ul style="list-style-type: none"> • Multipart music • Concepts of pitch • Interrelations of tones • Melodic patterns and techniques • Margin of tolerance
<p>Rhythmic Organization system of regular pulses; coincidence of pulses to form reference beats; recurrence of time? lines or periods; basic musical "theme"; rhythmic patterns.</p>	<ul style="list-style-type: none"> • Is the basic pulsation fast, slow or moderate? • Do you notice/ feel points in time where different parts coincide? • Can you establish the length of a time-line or period? • Can you recognise clapping/drumming patterns? • Does music increase or decrease in tempo? 	<ul style="list-style-type: none"> • Pulses • Reference beats • Timelines or periods • Cycles • Rhythmic patterns • Tempo variations

Quality of sound distinctive qualities of vocal and instrumental timbre.	<ul style="list-style-type: none"> • How do people use their voices? • Are there qualities that contribute to a unique sound of the particular music? • Are voices and instruments complementary, imitative, or contrasting? 	<ul style="list-style-type: none"> • Vocal • Instrumental • Tone intensity • textures
Sound and Movement Conceptualization.	<ul style="list-style-type: none"> • How do people organize their musical practice in terms of their lifestyles? • How do people recognize their own music? 	<ul style="list-style-type: none"> • Categories • Mental templates of clapping patterns, drumming patterns and melodic patterns.

5.20.1 Music/dance emphasizes communal performance

Thompson (1974: 2, 27) refers to “levels of perfected social interaction” where a good leader brings out the “full and explicit mode of choral response.” Communal performance also means that a particular aspect of performance, for example the drumming, the dance or the masks, is never emphasized over another in performance. The principles of equity and balance are therefore brought to the fore in this kind of performance.

By dance improvisations and drumming, communal spirit can be enhanced by linking performance to discussion, negotiation, decision-making and problem solving which go hand in hand with creative group activities. In this case input, either collective or individual, is required from learners, so that decisions can be taken in terms of the outcomes or solutions to problems.

5.20.2 Music /dance provides holistic connections

The integration of all these artistic and social concerns into a single unified event is the essential inspiration of an African musical performance. In the depth of this integration, we can recognize the expression of a profoundly humanistic sensibility and one of the great artistic achievements of humankind (Chernoff 1979: 87). The performance of a traditional music/dance event is in itself a holism as identified by English (1996: 46). This is demonstrated by the actions involved in preparing a class performance, namely:

- learning and performing the singing, the clapping, the dance,

- creating a performance setting which reflects a general understanding of the culture and its history,
- designing and making costuming (a recreation or abstraction of traditional dress) or atmospheric props,
- preparing for a performance through the learning processes of discussion, planning, negotiating, rehearsing, and committing to memory.

5.20.3 Music/dance emphasises oral-kinaesthetic ways of teaching and learning

The researcher agrees with Small (1998: 8) that music and dance are things people do. They relate to sound, time and space; hence much of the teaching and learning of music and dance take place in an oral-kinaesthetic way. Sound, touch and action (not words) are the direct sensory media through which music and dance are learnt in oral societies. This means that teaching and learning orally and kinaesthetically rely heavily upon imitation of perceived sounds, movements, gestures and expressions, and upon sufficient repetition to fix the sound or action in the memory. It is through frequent repetitions at regular intervals that learners gradually build up the skills that allow them to perform without undue concentration on details, freeing them to concentrate on quality of performance (Xulu 1992: 106).

5.21 PERFORMING MUSIC IN INDIAN CULTURE

The history and tradition of Indian Classical music seems to be without a fixed beginning. Indians are immersed in legends and religious texts which date back approximately four thousand years. This history and tradition have been passed down orally from **guru** (teacher) to **shishya** (disciple/pupil) and were recorded in **Sanskrit** verses that later necessitated detailed commentaries and explanations. Historical fact is often overshadowed by myth, and it is only recently that attempts have been undertaken to differentiate between the two.

A modern performer and writer, Shankar (1969: 15), says the following about the origins of Indian Classical music: “We have been taught that the divine art of music was created

by the Hindu holy trinity - Brahma the Creator, Vishnu the Preserver, and Shiva the Destroyer”.

It is Shiva, king of the Dancer, whose cosmic dance symbolizes the everlasting life-and-death rhythm of the universe and whose movements are the source of all movement. In turn the art known as *sangeet* - the threefold art of vocal music, instrumental music, and dance - was taught to mankind by the great *rishis*, or saint sages.

Shankar (1969: 17) goes on to say that:

Our tradition teaches us that sound is God-Nada Brahma. That is musical sound and the musical experience are steps to the realization of the self. We view music as a kind of spiritual discipline that raise one's inner being to divine peacefulness and bliss. We are taught that one of the fundamental goals a Hindu works towards in his life time is a knowledge of the true meaning of the universe-its unchanging, eternal essence-and this is realized first by a complete knowledge one's self and one's own nature. The highest aim of our music is to reveal the essence of the universe it reflects, and the ragas are among the means by which this essence can be apprehended. Thus, through music, one can reach God.

The same author (1969: 19) goes on to say that all Indian music is based on vocal principle and the structural basis of the music is melody. Development of the horizontal melody line is therefore more important than any other aspect. All instrumental musicians undergo rigorous training of the voice, for they have to imitate almost exactly the flow and expression of the human voice. Musicians playing plucked instruments start out in the same way but the physical nature of the instrument, and playing technique, permit individuals to slowly develop a personal characteristic playing style.

The researcher contends that understanding the performance of Indian Classical music is directly related to understanding two basic terms, namely, the Raga and Tala as cited by Shankar above. Indian Classical music is governed by the relationship between two fundamental concepts, the Raga, which deals with the tonal aspects, and the Tala, the rhythmic aspect.

In India according to Ram (1986: 48), music is not notated, although certain fixed patterns are learnt by memory. During a performance anything between 25-95 percent of the performance is improvised both by soloist and accompanist. This varies with the creative ability of the performer(s). The number of performances could vary from two to as many as required. The performer component comprises a soloist and an accompanist. The function of the soloist is to create the composition. The accompanist's role on the other hand is two-fold: on the one hand to accompany the soloist rhythmically and on the other hand to also be soloist (with a function of contributing towards the creative aspect of the composition). A third performer whose role is much more passive may be added. His/her role is to keep the drone. This is an integral part of the performance in that this player performs on an instrument that is tuned to the fundamental note and one of the principle notes of the particular Raga (Sadie 1980: 147). The importance of the performer is to ensure that the principle notes of the raga are always audible. In most cases the Tampura-an instrument, designed for the function, is used.

The performance proper is in most cases made up of three broad sections: the alap (exposition) the jor (extended exposition) and the gat (development). The first two sections are played by the soloist with the drone. The rhythmic accompanist joins in during the gat.

Instruments, used in Indian music (apart from the voice) are divided into four categories Ram (1986: 45):

- stringed instruments, which may be bowed or plucked (Veena, Sitar, Surbahar, Tamboura)
- the family of drums (Tabla, Pakhawaj , Surbahar, Tamboura)
- the wind instruments (Malarian, Shahnai)
- various small percussion instruments made of metal, wood or porcelain (Bells, Gongs, Little Cymbals, Castanets).

5.22 PERFORMING MUSIC IN COLOURED CULTURE

The Coloured and European people largely adhere to Western customs as regards to Music Education, language, religion, cultural ties and value systems despite other cultural

links and influences. The Cape Malay comprises seven percent of the Coloured population. Descendants of the early Muslim settlers (Indians, Singalese, Chinese, Indonesians and Malayans), they remain faithful to their Islamic roots. These people have developed a unique syncretic musical style, borrowing many music elements from both Eastern and Western sources. The result of this becomes a diversity of secular styles:

- Oulied – homophonic style characterised by part-singing;
- Nederlandselied – Dutch text sung in slow tempo;
- Moppies and ghommaliédjies – humorous Afrikaans texts including comic songs and picnic songs characterised by lively rhythms (Desai 1983: 6-7).

Sacred musical styles include songs such as the “djieker” and “pudjie” which are hymn-like in contrast to their secular counterparts. Both sacred and secular songs are rooted in Arabic philosophy and language. When dealing with Cape Malay music one is concerned with a musical tradition in which Eastern and Western traditions have coalesced (Van Warmelo 1981: 2).

5.23 PERFORMING MUSIC IN WESTERN CULTURE

According to Nettl (1990: 3), the traditional Western culture is that of the people of Europe, up to and including Russia. The “tribes” of Europe have constantly interacted with one another at all levels, social, political and cultural. Perhaps because Europe is so much smaller than, for example, Africa, or because of the very nature of the people themselves, interaction has been more extensive than in other areas. This is particularly true with regard to cultural interaction.

When considering the music of Europe, one notices an obvious correlation with its history. This seems to have been more so than in most other places. From the previous studies of Masters of Music Education by this researcher (Nevhutanda 1998) mentioned was made that Western music is closely related to the history of Europe, and that it is equally associated with the spread of Christianity and the establishments of the Churches in Africa and South Africa in particular .

The idea that folk music is closely associated with a people, a nation, or a culture has long been widely accepted by authors such as Chernoff 1979 and Small 1998 in their writings. In some languages, the words for 'folk music' and 'national music' are the same. The popular notion is quite opposed to that which deems music a 'universal language'. Music is a universal phenomenon, but each culture has its own, and learning to understand another culture's music is in many ways like learning a foreign language.

From the above information, the researcher makes the following assumptions:

- Western folk music, as with all folk music, is an instinctive outpouring of the people who compose and perform it - always relevant and ever changing.
- Western art music is described and related to the philosophical thought of the age and the socio-political changes.
- In describing the changing periods and musical style, the variation in performance practices becomes evident.
- As the story of Western art music is well documented, largely due to the development and improvement in notation, it becomes clear that art music, as well as folk music, is always changing, incorporating new ideas as the needs of the society change.

5.24 SOME OPPORTUNITIES AND PROBLEMS

Curriculum planners are now faced with presenting suitable learning programmes to schools. When one considers the range of arts that exists within our and others' past and present heritage, the narrowing down of concept, method, style and even type of rendering seem oddly anomalous (Binch & Steers 1991: 4). Another area of concern is that curriculum allocation should not be confused with time-tabling.

Curriculum allocation is the total amount of time, usually expressed in percentages, given to a subject. Time-tabling is the means by which allocation is delivered (Binch & Steers 1991: 5-6). It is interesting to note that different countries have particular

opportunities and problems. For Australia, integrating the arts presents two concerns: The first is concerned with the ways in which the arts, as a coherent body, form a distinct component within the curriculum. The second relates to the ways in which the arts contribute to the goals of general education (McPherson 1995: 25). South Africa is trying to put arts subjects together so that they be classified under one learning area. In this case, Nevhutanda (2001) tried to look at curriculum of arts education as a means to propose the necessity of arts integration which Elliott (1995) objected in his writings.

Joseph (1999: 68) mentions that Australia has eight key learning area frameworks that are considered cross-curricular. But it has been “criticized for its fragmentation of the curriculum and has been shown to have vast implications for assessment and reporting, given the separate requirements in each of the eight areas” (McPherson 1997: 9). McPherson found that a great problem within the arts curriculum is with the development of key competencies. These are sets of statements and outcomes for education, which reflect the current performance criteria demanded for success in business and industry. The set of competencies encompasses things “that all young people need to enable them to participate effectively in the emerging forms of work organization” (Mayer 1992: 2). It would seem that there is still a misunderstanding of the generic nature of the competencies and the way they relate to specific subjects, such as art, music, drama and dance (McPherson 1997: 9). Bryce *et al* comment most aptly, “that teachers do not set out to teach a competency per se, but they are expected to provide opportunities for students to acquire these attributes in the course of their arts learning and to be able to identify students’ achievement of them (1996: 5)”.

5.25 SUMMARY

This chapter provided a framework for Music Education to be understood in terms of the arts and how best one can write Outcomes-based Music Education learning materials. A key question to ask is whether an OBE approach to learning inhibits or promotes arts programmes. Because emphasis on this approach is on what the learner can do, writers, such as Collins (1993: 7), see this approach as dangerously narrow and behaviourist, with the potential to “harness and control” education. In most states of Australia, arts

educators have expressed concern that outcomes-based curricula may promote those aspects of the arts that are easy to define and measure at the expense of the risk-taking creative aspects. A pertinent question posed by Mayer (1992: 9) asks, “is it necessary to define outcomes so narrowly that they preclude risk-taking and unpredictable ‘creative’ responses”?

It is correct to say that a strong content base of Music Education is fundamental for critical thinking and problem solving, both of which are at the heart of OBE. OBE should be seen in terms of educational growth. In the researcher’s opinion, the more one discovers about OBE, Music Education or “arts” education, the more opportunities one creates for further and deeper discoveries. One cannot move forward to new paradigms if one is still fixed in the familiar. In the same breath, “the arts should not be regarded and treated as pleasant, harmless additions to our lives where time and money allow” (Bolton 1997: 15). The researcher fully agrees with Bolton who stresses that “the arts are an essential prerequisite for a healthy nation, a healthy economy and a healthy life for every individual” (Bolton 1997: 14). Therefore, the importance of Music Education cannot be over-emphasised as it is vital for learners to be introduced to this facet of the Arts and Culture Learning Area. Learning different types of musics enables learners to know their own culture and cultures of other people, especially in South Africa where multiculturalism is an educational principle.