

**RESTRUCTURING SOUTH AFRICAN MUSIC EDUCATION
CURRICULUM TO MEET THE POST-APARTHEID
PARADIGM SHIFT IN EDUCATION**

by

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**I dedicate this work to those who have written me off. With
God everything is possible.**

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ABSTRACT

This thesis provides a fundamental conceptual framework for a new paradigm of Music Education in South Africa. The main argument presented is for a new perspective to supplement and complement the Outcomes-based approach currently used in education: the complexity theory in Music Education and Music Technology perspective. In this the research seeks to overcome identified shortcomings of the past era's curriculum philosophy of Music Education.

A democratic South Africa provides equal educational opportunity to all South Africans. Many of the values currently held in arts subjects in South Africa run contrary to this expectation. Music Education paradigms link directly with the following values of arts: drill and practice, performing, scientific management, and creative thinking models. The only curriculum that can exist in this environment depends on the two major factors that have always driven vocational education: task analysis based on outcomes and the material contexts primary to the course.

The curriculum in the emerging technology education paradigm bases its values on solid educational goals. Successful education focuses on problem solving, sensitive human relations, self-understanding, and the integration of one's total experience into an educational system that aims toward self renewal and lifelong learning. The word "technology" conjures images of change and the future. The emerging technology education paradigm seeks to advance beyond the philosophy of Music Education as content. With technology and the outcomes-based approach as the charge, content will change as paradigm and society change.

Using the total school curriculum as a resource base, the new technology education paradigm lends credence to its philosophical position within the Outcomes-based approach adopted in the South African education system. The role of Music Technology in the 21st century has many social implications. Change is the key. All educational curriculum springs from some image of the future. If the image of the future held by a society is grossly inaccurate, its Music Education curriculum will betray its learners.

The research is predominantly a qualitative study that uses literature survey, an overview of different paradigms in education and music with particular reference to South African Music Education.

Keywords: Music Education, Music Technology, Outcomes-based Education, music curriculum, complexity theory, modern paradigm, postmodern paradigm, integrated approach, constructivist approach, interdisciplinary teaching

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CHAPTER 1

INTRODUCTION, ORIENTATION AND PROBLEM IDENTIFICATION

1.1 INTRODUCTION

In countries all over the world changes are constantly made to Music Education to accommodate schools, parents, learners, etc. In a 1984 article by Robert C. Ehle (1984: 30), at that time associate director, School Music, of the University of Northern Colorado at Greeley in the United States, he wrote:

Change is inevitable. It occurs in all aspects of life and is happening today in many ways. We are constantly informed about changes taking place around us and we are also constantly coming across things in our lives that are not as they were formerly.

Still, great art resists change. Consisting, as it does, of the best of many centuries' work, distilled, refined, analysed, and preserved, it provides a basis more substantial, more worthy, more valuable than most of culture's residue. In particular, it provides enjoyment and satisfaction to a degree matched by very few objects. It is precisely because of this that it is so highly valued and, consequently, preserved.

Fads in art are usually and probably spurious simply because they cannot produce objects of the value of traditional ones. The artist is usually aware of this, sceptical and resistant to change as a result, and for good and obvious reasons. Still, change does occur in art, just as surely as it does in any other area of life. In music, change often takes place gradually, imperceptibly, until, suddenly, a new idiom bursts fully formed upon the world, as if it had just occurred spontaneously, and yet on closer examination, we find that the roots of the new art have existed for many years. For example, Stravinsky's *Rite of Spring*, seemingly so new in 1913, actually has roots in Impressionism, and in Russian nationalism of Rimsky-Korsakov and Mussorgsky. Also, the atonal compositions of Schoenberg have long roots in the chromaticism of Wagner, Mahler, and Strauss.

The researcher feels strongly that change is necessary in all facets of schooling as learners' circumstances and needs change constantly, and the educator must be able to accommodate and apply changes where possible.

The first approach to change in South Africa's new democratic education dispensation is the adoption of an Outcomes-based education system. Cas Olivier, involved in South African Qualifications Authority (SAQA) and Curriculum 2005 development from the onset, notes that in Outcomes-based education (2000: 5-6): "Learning differs from traditional learning in the sense that traditional learning is input, or for that matter, content or competency driven".

Olivier writes (2000: 6)

Outcomes-based learning is based on end-results and is learner-driven. This is achieved by obtaining, mastering and employing contextualised knowledge, skills, values and procedural steps. The context within which it takes place is critical, since it gives meaning to the learning.

South Africa's first democratic elections marked a turning point for education and curriculum development in South Africa. The new constitution mandates the Department of Education to remove Apartheid from schools and curricula and to create a platform to develop a new sense of national identity, based on dignity and respect of all people, rather than on racial, gender and class division. The aim is to produce a lifelong learner who is confident and independent and a teacher who is professionally competent and in touch with current developments, especially in the area of expertise.

... from early times up to and including the present, there has been a strain of Western culture that accounts for music in non-social, implicitly metaphysical terms. But parallel with that strain is another which regards music as essentially a human, socially grounded, socially alterable construct. Most polemical battles in the history of music theory and criticism involve the irreconcilable confrontation of these two positions (McClary 1991: 13).

The above citation, even though referring to culture, can be relevant to South African Music Education as it shows that despite the importance of music in the life of all human beings, from time immemorial it has been subjected under specifically Eurocentric philosophies from the West. As such, it is believed that modernist thought has been the dominant scientific paradigm for the last three centuries. This paradigm strongly informs the traditional education curriculum, with its emphasis on teacher-centredness, disciplinarity and the one directional transmission of knowledge.

However, a so-called new science has been emerging during the past few decades (Badenhorst 1995: 24-35; Wheatley 1991: 41-53). Recently developed theories such as postmodernism, chaos theory, complexity theory and fuzzy logic afford new views of reality and science. These theories are relevant to Music Education as part of Arts and Culture Learning Area. For the purpose of this research, complexity theory, which is closely aligned to chaos theory, is selected as a fair representation of the emerging new science which can also be applied to Music Education. Locally, this principle has been applied in a limited way to education, for example to the national education system (Claassen 1994a: 29), to pedagogy curricula (Jansen 1989: 24) and to education planning (Badenhorst 1995: 41).

Some of the above writers have used descriptors of change such as “tumultuous”, “anarchic”, and even “lunatic” to label the dramatic changes in South Africa, both politically and educationally. And this suggests that Music Education now finds itself in a state of dramatic change like any other learning area or subject. Thus education based on segregation is to be replaced by an implementation of the policy of the Rainbow Nation of the government in power. This is strengthened by the concept “African Renaissance”, which poses critical questions as to the way South Africans perceive themselves and how they understand education and Music Education in particular.

Although most of the curricula in education to some extent reflect the principles of present thinking, it seems that they have not been considered explicitly in the development of Music Education curriculum for schools in recent years. The dominant views of the curriculum are still based on a belief that teachers can dispassionately define the main ingredients of a course of study and then proceed to teach the various segments and sequences in systematic turn. Change in Music Education is necessary, as it shows that it is part of a revolution of a New World view.

1.2 MUSIC EDUCATION IN A CHANGING CONTEXT

Music Education, like any other subject or discipline, is faced with a challenge of transforming itself in order to meet the demands of the time. The South African education system has changed or is showing signs of drastic change as the result of both globalization and local political developments. The following quotation supports this viewpoint:

By the middle of the twentieth century we had discovered that we are adrift in an expanding universe so large that light from its outer reaches takes more than twice the age of the earth to reach our telescopes. Looking ahead, we can see an emerging cosmology in which our universe turns out to be a great deal larger still, and to be but one among many sovereign universes. Our conceptions of how the universe works have changed as well (Ferris 1997: 11).

The same author goes on to emphasise the fact that change is necessary as knowledge is expanding day by day, and the following is cited:

...innovation in science and the arts influences not only what we think but the intellectual landscape in which the ideas comport themselves (Ferris 1997:41).

Delors argued that change not only produces new information and concepts which create challenges, but people today have a dizzying feeling of being torn between a globalization whose manifestations they can see and sometimes have to endure, and their search for roots, reference points and a sense of belonging (Delors 1996: 18).

On an existential or individual level, and on a global and local scale, adults and young people are confronted by various changes and challenges. These include changes and challenges regarding:

- ❑ Human existence (new models in respect of the universe, humans, societies, politics, education and music)
- ❑ The new millennium (Music Education in the 21st century)
- ❑ Curriculum transformation (rethinking, redressing and renewing curricula).

Within the broad transformation perspective on education and curriculum, various paradigms can be discerned. In this study, attention will be given to the role post-structuralism, postmodernism, complexity theory and the Outcomes-based approach play in the emerging ways of thinking on curriculum development of Music Education for institutions in South Africa.

1.3 HISTORICAL MOMENTS IN THE ESTABLISHMENT OF ARTS EDUCATION IN SOUTH AFRICA

In May 1981, the then State President, Mr M Viljoen, announced a commission of inquiry into the promotion of creative arts under chairmanship of Dr JHT Schutte. Some of the recommendations by this commission were as follows:

1. "The commission considers getting the community in general more involved in, informed about and interested in the arts as one of the most important tasks that must be carried out in connection with the promotion of the arts in South Africa. Involvement in the arts, and in culture in general, forms a necessary stimulus for the growth of the community.
- 3(f) The creation and experience of the arts are complementary. Without an artistically informed community, the practice of the arts will inevitably languish.
- 3(h) The inculcation of the awareness and appreciation of art must begin at home and at school.
- 29(b) Provision of more high schools for art, music and ballet are necessary for pupils who are interested in the 'pure' arts such as painting and sculpture..." (Smit & Hauptfleisch 1993: 85-86).

The above recommendations showed a commitment by the previous South African government to address the plight of the arts and Music Education in particular. The important role of arts education became a hollow refrain, however, echoed by policy makers in various government and local sectors in South Africa.

It is obvious that a literate, cultured and refined society is envisaged. However, not much has happened, from the researcher's viewpoint, in realising these ideals at institutions that are specifically geared towards the carrying out of the Arts. The researcher would imagine that policy makers and stakeholders would grab the opportunity and render support with some kind of assistance. Sad to say, it is not the case and a re-evaluation of how policy should be carried out might bring relief.

The decision by the South African government to study the findings of foreign examples of statements regarding arts education contributed to a great extent to the importance of arts education.

Already in The Tanglewood Declaration (USA) the following was issued:

We believe that education must have as major goals the art of living, the building of personal identity and nurturing creativity ... the arts afford continuity with the aesthetic tradition in man's history. Music and other fine arts, largely nonverbal in nature, reach close to the social, psychological, and psychological roots of man in his search for identity and realization. Educators must accept the responsibility for developing opportunities which meet man's individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions and the challenges of a new leisure (Smit & Hauptfleisch 1993:100).

On 18 June 1984 HJ Resolution 452 was passed in the House of Representatives, United States of America:

Recognising the important contribution of arts to a complete education...', serve as a powerful expression of thoughts and feeling as a means to challenge and extend the human experience, and as a distinctive way of understanding human beings and nature;' '...can develop discipline concentration, self confidence;' '...helps to develop high levels of skill, literacy, and training essential to enable individuals to participate... (Smit & Hauptfleisch 1993:101).

One of the main arguments running through the Queensland (Australia) Policy Statement: Education and the Arts (1980) is the argument of non-redundancy, i.e. 'unless the arts are taught as an integral part of curriculum, students are denied a range of valuable experiences that cannot be provided or duplicated by any other group of subjects' (Smit & Hauptfleisch 1993:103).

In her introductory message to The White Paper on Arts, Culture and Heritage, June 1996, Ms Mabandla, the then South African Deputy Minister of Arts, Culture, Science and Technology, stated the following:

The ambit of arts and culture policy will always be highly charged and emotional, because the arts and heritage are concerned with the most central aspect of humanity, the formation of identity (*Arts and Culture Education and Training discussion document* 1998: 2).

She concluded her message with a striking invitation: “Now is our time to sing, to dance, to paint and to create. This is our right as citizens of South Africa. There is so much to look forward to, and so much to be done” (*Arts and Culture Education and Training discussion document* 1998: 3).

One of the underlying values stated in the draft White Paper on Arts, Culture and Heritage reads as follows:

Humans are holistic beings. They not only need improved material conditions in order that they have a better quality of life. Individuals have psychological, emotional, spiritual, and intellectual expressions, all of which inquire nature and development for them to realise their full potential, and act as responsible and creative citizens (*Arts and Culture Education and Training discussion document* 1998: 5).

Under the heading Arts Education, par 31 states: “Education in arts, culture and heritage should embrace opportunities for making, performing, presenting as well as appreciating the many expressions of South African culture...” and in par 32 “Arts, culture and heritage education must entail an integrated developmental approach leading to innovative, creative and critical thinking. The whole learning experience creates, within a safe learning environment, the means for shaping, challenging, affirming and exploring personal and social relationships and personal identity” (*Arts and Culture Education and Training discussion document* 1998: 10).

Thus, the Arts, Culture and Heritage Learning Area became a tool that is used in the teaching and facilitating of subjects which actually have very little in common with it. A new world has opened for the creative (hard-working!) teacher and learner. The understanding, enjoyment and positive outcomes now being experienced, changed the face of ‘schooling’ dramatically.

This creative process, working towards a common goal (outcome), is exhilarating, stimulating and develops educational concepts, life skills, conception and insight to a degree that can be achieved in no other way in any classroom situation. The educational process hereby becomes a challenge with successful outcomes guaranteed. This shows what effective education and training in arts education is all about.

Arts and Culture is one of the eight learning areas in Curriculum 2005. Arts and Culture are inextricably linked - each affects the other. The Arts not only enrich our lives, but help us to understand, appreciate and be tolerant of each other. The Arts contribute to the development of values and further make a substantial contribution to the development of many essential skills, including communication and problem solving.

The arts develop the senses and aesthetic sensitivity, but each art form educates a different sense and develops a different aesthetic vocabulary. Each art form provides stimulation, challenge, pleasure and fulfilment and involves the whole variety of human experience. This includes the intellectual, the physical, the emotional and the spiritual (*The Arts in the Curriculum* 1997: 4).

Music is one of the components that make up the Arts and Culture learning area. In the main this learning area consists of dance, drama, media, music and visual arts. The researcher acknowledges that “each art form provides a different mode of communication, and thereby, a different means of expressing ideas, thoughts and feelings” (*The Arts in the Curriculum* 1997: 4). However, the researcher is focusing on Music and its place within the Arts and Culture learning area in South Africa. Australian practice particularly is outlined, as it combines an Outcomes-based approach with curriculum frameworks and includes music in the arts framework. New Zealand adopts a similar approach.

1.4 FOCUS OF THE RESEARCH STUDY

The primary aims of this research study are to:

- ❑ Outline and explain Outcomes-based Education in South Africa.
- ❑ Discuss the role of music within the Arts and Culture learning area of Curriculum 2005.
- ❑ Analyse educational paradigms having an influence on Music Education.
- ❑ Recommend Music Technology in the curriculum.
- ❑ Advance integrated and constructivist approaches to music teaching.

The secondary aims are to:

- ❑ Discuss the new paradigm of education in South Africa.
- ❑ Analyse music education as a fundamental component of basic education in South Africa.
- ❑ Analyse the influence of paradigms in General and Music Education.

In short, the study aims to contribute by theoretical frameworks to the restructuring of South African Music Education into a relevant, Outcomes-based system. Outcomes make explicit what learners should attend to. The aim is to make Music Education outcomes reflect the specified goals contained in the Arts and Culture Learning Area. The wealth of this research study will centre on restructuring Music Education to reflect South African's paradigm shift, offering step-by-step procedures of curriculum development of Music Education to meet the needs of the new South African education system.

1.5 FORMULATION OF THE RESEARCH QUESTION

Colonial education in Africa, especially in South Africa, concentrated on the production of middle and low-level manpower for the colonial service. Missionary education concentrated on the production of catechists, church teachers and schoolteachers. And Western Education produced Africans whose sensibilities have been westernized.

None of the early education policies was interested in or conceived for national development, but the current South African government policies seek to integrate the goals of education with the goals of national development, one of which is OBE. It holds that education is the right of every child. As such the following research question is formulated:

How can a balanced and relevant Music Education curriculum be developed that can be used by all schools in South Africa?

To achieve this, there is need for drastic review of, and adjustment in approach and method of Music Education at all levels in South African schools and institutions. A favourable environment should be created for appropriate and rapid growth and

development of music and musical practices. The main purpose of the Music Education programme is to develop the aesthetic potential of the children to its highest possible level. The reality of life in most countries, especially South Africa, is that this must be seen in the context of the development of the society. The development and changes required in human habits through Music Education, can only take place with a realistic musical instruction. It is mainly after literature review that the above research question is answered.

If today's students are to be prepared for lifelong learning in Music Education in the South African context, the focus should be on the following sub-questions:

- ❑ What is the structure of the South African education system?
- ❑ What is Outcomes-based education?
- ❑ How do outcomes play out in a resource-poor education context?
- ❑ Do outcomes in different musical contexts mean the same thing?
- ❑ Is the present Music Education programme for South African students balanced and relevant?
- ❑ If not, could a balanced, constructivist and relevant Music Education programme be a solution?
- ❑ If one accepts that the provision of Music Education in terms of the new approach is problematical, to what extent, if at all, can music educators be assisted?

Therefore, it is necessary to explain:

- Why change to OBE?
- How do paradigms influence education?
- What is the role of Music in the Arts and Culture Learning area?
- How should the OBE be rethought in developing a Music curriculum?
- The necessity of Music Technology
- How can advances in technology enhance existing music curricula? How can advances in technology change traditional curricular content and values?

in Music Education in South African schools and institutions.

The above are the questions which will be addressed in this research study, using the following as reference points:

- ❑ South African education system.
- ❑ Educational paradigms and their influence.
- ❑ Curriculum perspectives.
- ❑ Trends in the development of Music Education approaches.
- ❑ Outcomes-based Music Education.

A new curriculum, Curriculum 2005, premised on Outcomes-based education (OBE), is being introduced in South Africa. It would be worthwhile to examine insights from the emerging new science for this equally new approach to the curriculum. In order to restructure the South African Music Education system into a relevant Outcomes-based system, the following should form the basis of one's argument:

- ❑ Examining the tenets underlying OBE;
- ❑ Giving an overview of relevant aspects of the paradigms influencing change in education and Music Education in particular;
- ❑ Application of insights from paradigmatic and transformational implications on the new Music Education curriculum.

While the study is directed in the first instance at the teaching of music, curriculum designers can benefit from an enhanced understanding of the transformational Outcomes-based approach introduced in the general South African education system and its Music Education subsystem.

1.6 METHOD OF STUDY

The research is based on a literature study into the education system in South Africa, with particular reference to Outcomes-based Music Education. Given the fact that a considerable amount has been written about OBE it was decided to provide paradigmatic information to the reader with sufficient guidelines to provide for a basic understanding of the essentials of this topic. For this reason the research focussed specifically on the restructuring and design aspects of curricula for Music Education. Cognisance was taken of research and development work previously done in respect of the design and development of unit standards and learning materials for Music

Education and the requirements of the South African Qualifications Authority (SAQA) in respect of OBE (SAQA, 2000).

The different methods of data collection such as personal interviews, telephone interviews and self-administered questionnaires were considered and self-administered questionnaires were ruled out due to manpower and cost constraints and telephone interviews due to the nature of the questionnaire and the matter under investigation. Therefore the survey approach using literature was selected for the study. The topic of this research study compelled one to make use of both primary and secondary data available in the libraries. General educational and music educational sources, journals, articles, theses and dissertations were consulted. The data thus gathered has been useful to the researcher in establishing the paradigmatic challenges faced by Music Education in South Africa.

It was recognised that one drawback of this approach was that returns would not be very high and therefore the generalisation of the findings of the study may not be representative of the total body of knowledge. Furthermore, due to the paucity of previous research in the field of Music Education, it was felt that even a small-scale investigation into the Outcomes-based approach would be best to obtain data that could be used as indicative information.

Using a literature review and previous experience in developing Music Education programmes in South African schools, the author will:

- ❑ apply a paradigmatic approach to Music Education
- ❑ apply an Outcomes-based view to South African Music Education
- ❑ build Outcomes-based curriculum frameworks of Music Education, and
- ❑ develop a vision for a postmodern and outcomes-based Music Education curriculum and formulate a set of vision-achievement strategies.

1.7 CLARIFICATION OF CONCEPTS AND TERMS

This research study will concentrate on the restructuring of music as a sub-field of the Arts and Culture Learning Area. The following key concepts are identified and listed, not necessarily in terms of priority, for further clarification in this study:

1.7.1 Restructuring

This concept refers to a process of renewal, rethinking and redressing of the education system from the past imbalances caused by the apartheid legacies. There is, therefore, a need for the curriculum to be revisited from the perspective of current thinking. In this research study, restructuring will mean reorganising teaching and learning of Music Education to fit the current society's paradigm shift.

1.7.2 Arts Education

The best way of defining and understanding Music Education is to define Arts Education, Culture, Music and Multiculturalism. This is because music forms an integral part of culture and should be taught in accordance with the multicultural nature of South African society.

Arts Education is defined in many ways, and therefore it is necessary first to take an informed position about the arts. According to the *New Webster Dictionary of the English language* (1981), "arts" has to do with the doing of a thing as is the case with the word "science". It also refers to fine art, painting, sculpture and music that requires special skills and appeals to one's sense of taste and beauty. The researcher agrees with the National Art Education Association in Australia who hold the view that arts education has three main functions namely "entertainment (involves casual engagement with any art form already known), exposure (involves engagement structured to produce a new experience with an art), enrichment (involves engagement or experience crafted to support another educational activity) and education (means engagement with an arts discipline as a body of knowledge and skills to be sequentially acquired and applied by the student" (*National Affiliation of Arts Educators News* 1997: 3).

The "arts" - in the South African case including dance, drama, media, music and visual arts - can be defined and analysed in different ways. More commonly the arts are seen as a symbol system as well as a language and communicative system. However, the arts can be viewed as a part of a broader framework of aesthetic philosophy, or understood in terms of recent social and cultural theory.

1.7.3 Culture

The word “culture” is used almost as frequently as the term “education” itself and with little precise meaning. It is a word which conveys to most a general impression rather than a precise idea. This general impression is of “doing the right thing”, although one is not always clear as to what is “the right thing” (Schofield 1972: 107).

According to Barrow & Woods (1998:155), there are two types of uses of the word “culture”. First, the anthropological use of ‘culture’ denotes a way of life or a code of living distinctive of a society or group. This use of the word is purely descriptive. It contains no value judgements and there is no particular emphasis on the sphere of art. Second, culture also denotes ‘high culture’. In this sense, culture is a normative notion and is in some sense desirable. A cultured way of life has some reference to the sphere of art.

The researcher acknowledges Hauptfleisch (1997), who supports Slobin & Titon’s definition of culture as the whole way of life of the people, learned and transmitted from one generation to the next. Likewise, a music culture is a group of people’s total involvement with music (Slobin & Titon 1992: 1-2).

1.7.4 Music Education

The importance of music has been recognized in various settings such as in the home, schools and various cultures. The researcher holds the view that Music is something that people make or do. It is not an international language. However, its elements constitute a universal medium to express our feelings and aspirations. The above idea is supported by academics in order of priority such as Elliott (1989:11), Garfias (1983:30) and Oehrle (1987:23). Winold in his book entitled *Elements of Musical Understanding* aptly writes: “Music is an art, a craft, and science involving the conscious organization of sound and silence in the framework of time for the purpose of effecting communication between men” (1966:3). Having acknowledged the above definition, the researcher supports the view that music is a science which involves the conscious organisation of sound, enabling good communication amongst people.

According to Elliott (1995:12-13), Music Education has at least four meanings:

- ❑ Education **in** music, involving the teaching of music making and music listening
- ❑ Education **about** music, involving the teaching and learning of formal knowledge about music making, listening, and music history
- ❑ Education **for** music, involving teaching and learning as preparation for making music, or becoming a performer, composer or music teacher
- ❑ Education **by** means of music, involving the teaching and learning of music in direct relation to goals such as involving one's mind.

This study takes cognisance of various definitions of Music Education and will consolidate all these definitions into one meaning, which can be applied formally or informally. These will be elaborated in detail in sections 3.2.1; 3.2.2; 3.2.3 and 3.2.4.

1.7.5 Curriculum

The concept curriculum comes from the Latin word "currere" meaning "racecourse". According to Barrow (1983:17), curriculum is synonymous with the content of education. Wheeler (1967:11) goes further and says that curriculum also refers to the guidance provided by the school.

The American theorist, Ralph Tyler, who is often classified as a traditionalist by curriculum theorists of the postmodern school of thought (Giroux, Penna & Pinar 1981:23), identifies four basic questions, which should guide the developing of a curriculum and planning for instruction. These are:

- ❑ What educational purposes should the school seek to attain?
- ❑ What educational experiences can be provided that are likely to attain these purposes?
- ❑ How can these educational experiences be effectively organised?
- ❑ How can we determine whether these purposes are being attained? (Tyler 1949:1).

Tyler's first question leads to the formulation of educational objectives, which are statements of desired ends for education. Taba, Tyler's associate, developed the latter's four steps in the development of a curriculum to seven steps (Ornstein & Hunkins 1998: 199). The researcher contends that the objectives which Tyler, Taba and others in the objectives movement of the 1950s and 1960s refer to with regard to

curriculum development, are not substantially different from what Spady and other OBE protagonists mean by outcomes.

Ornstein & Hunkins (1998: 10) define curriculum as follows:

...a plan for action or a written document that includes strategies for achieving desired goals or ends.

In its broadest sense the curriculum has been viewed as inclusive of everything which the learner experiences as a result of going through a particular schooling system. This would include all forms of planned activities, both inside and outside the school (Ornstein & Hunkins 1998:11), as well as incidental occurrences which the learner witnesses and/or experiences in the course of schooling. Beyer & Liston (1996:xv) are among theorists who subscribe to the broader concept of curriculum as they describe it in the following manner:

... the curriculum is the centrepiece of educational activity. It includes the formal, overt knowledge that is central to the activities of teaching, as well as more tacit, subliminal messages – transmitted through the process of acting and interacting within a particular kind of institution - that fosters the inculcation of particular values, attitudes, and dispositions. In both its manifest and latent versions, the curriculum represents the essence of what education is for.

This broader view of curriculum is adopted in this research study. This does not dismiss narrower conceptions, but places them as the starting point of the broader view.

1.7.6 Multiculturalism

Multicultural education has been defined and interpreted in numerous ways and from a variety of perspectives by various individuals and groups. According to Lemmer & Squelch (1993:2), multiculturalism emerged in reaction to the ideology of assimilation. Multiculturalism recognizes and accepts the rightful existence of different cultural groups, and views cultural diversity as an asset and a source of enrichment rather than as a handicap or social problem.

In light of the above, Campbell (1995:15) defines multicultural Music Education as the study of music from groups, distinguished by race or ethnic origin, age, class,

gender, religion, life style and exceptionality. The researcher supports the view of Smith (1994:79) who suggests that the term “multiculturalism” in Music Education implies the study of the music of all civilizations, including both Western and African.

In line with the above, Elliott (1995:207) distinguishes two forms of multiculturalism; he also closely aligns the term “multiculturalism” to “culture”. Music, as a descriptive term, refers to the co-existence of unlike social groups in a common social system. On the other hand, music functions as an evaluative term which then refers to a social ideal; a policy of support for exchange among different groups to benefit all while respecting and preserving the integrity of each.

1.7.7 Paradigm

According to Kuhn (1962: 43-45), this term refers to all the factors, circumstances and conditions which influence the development and construction of a theory. It implies different views about society, politics, economics, education and the curriculum. It may be described as a frame of reference, life world view and basic assumptions on education. For the purpose of this research study, the term paradigm will mean a frame of reference, viewpoint and basic background beliefs in arts education. It is a philosophical scheme of thought or a theoretical formulation on a subject which relates to the set of concepts, relationships, values and methods which are generally accepted by a community of practitioners at a given period of time.

In more detail the researcher (Nevhutanda 2000: 30), in his previous research study, explained that paradigms refer to:

- ❑ belief and value systems,
- ❑ sources of ideas and factual knowledge,
- ❑ economical, political and societal factors,
- ❑ a prevalent physical and spiritual infrastructure influenced by basic ideas, all of which refer to perceptions which influence one’s understanding and interpretation of basic issues such as meaning of life, the universe or solutions to scientific problems. The core issue of a paradigm is the content and meaning of these ideas and the basic influence exerted by such ideas on:

- mindsets or frames of reference,
- presuppositions,
- scientific methods and schools of thought related to one's personal experience, such as:
 - attitude,
 - commitments,
 - understanding of reality,
 - place in the universe.

A paradigm should in the first instance be regarded as a generally accepted set of assumptions and procedures shared by a community of practitioners influencing their way of thought and actions. In the second instance, a paradigm also refers to a researcher's life-world, value judgements and basic assumptions. It could also be regarded as a belief system or fundamental motive that orients one's thinking and research (Nevhutanda 2000: 31). It influences the development and construction of a theory or model which explains the how and why of things. It tells the researcher what is important, what is legitimate and what is reasonable because it is embedded in the socialisation of adherents and practitioners. In agreement with Lincoln & Guba (1985:14), a paradigm is a systematic set of beliefs together with their accompanying methods.

1.7.8 Integrated Approach

An integrated approach implies a view of learning which rejects a rigid division between "academic" and "applied", "theory" and "practice," "knowledge" and "skills" (Nevhutanda 2000:24). This is a holistic approach which opposes compartmentalization of the reality. The premise of this research study is that Music Education is part of a greater whole (arts and culture, and education, etc).

1.7.9 Outcomes-based Education

In OBE a dialogue between the learner and the curriculum exists: the pupil interacts with the resources of the knowledge by way of solving problems and the discovery of skill and thus reconstructs knowledge. The learner becomes a true student, accepting responsibility for his/her own beliefs, actions and thoughts. Instead of being a

transmitter of knowledge, the teacher becomes a facilitator, a so-called catalytic guide. Education becomes a lifelong process, rather than a product. Knowledge is negotiable and changeable.

1.7.10 Poststructuralism

Poststructuralism is not a single system or a unified theory as such. It is closely related to postmodernism, and might be seen as the theoretical side of postmodern culture. It is a viewpoint or a philosophy which developed from questioning the premises of structuralism. It focuses on discourse that is, moving from a depth model of understanding phenomena to a surface model. According to Pinar et al (1995:463), poststructuralism investigates how discursive formations are formed and how they form the very figures that emerge within them. By allowing discourse to take place, reality is constructed. It might, according to Connor (1990:736), imply certain critical procedures without stating them.

1.7.11 The modern paradigm

Doll (1990:42) contends that “the modern paradigm ... underlies Western thought from Copernicus through Einstein. ... Newton’s world was one of simple order: predictable in its movements, uniform in its application, and steady in its mechanism.”

Modernism has lost its scientific meaning and there is a need of basic reorientation to form a new, postmodern paradigm. The world is currently experiencing health, political and educational disasters. According to Bosch (1991:185), “a new paradigm is presenting itself”. The question dealt with in this thesis is the shift of this paradigm and its effects on Music Education curriculum.

1.7.12 The postmodern paradigm

According to Constan (1998: 26) postmodernism implies, among other things, the demise of the avant-garde in the face of social and political changes, accompanied by changes in educational practice. In this way, postmodernism can be seen as a rejection of the purism and the certainty of modernism.

1.7.13 Complexity theory

According to Hayles (1991: 9), complexity implies the existence of self-organizing, unpredictable or random aspects in dynamic matters. Complexity theory asserts that order can spontaneously arise from chaos. Complex systems lie at the boundary between order and chaos. Complexity theory rejects a linear, reductionist view and accepts that there is no scientific certainty. Therefore, complexity theory emphasizes connectedness and cooperation. This kind of a theory represents a new thinking prevailing in education circles in South Africa, hence, a new paradigm for Music Education.

1.7.14 Transformation

Within a broad transformational perspective on curriculum, various related approaches can be discerned. One transformational approach, particularly to the democratization of the curriculum, is the so-called socio-constructivist approach (Spector 1993:21 and Nevhutanda 1998:12). According to this approach, curriculum is the result of negotiation between interested parties. The amount of learning is reduced and the focus is on forming conceptual frameworks into which new information is integrated. A holistic framework, rather than atomistic details, is conveyed by the curriculum. Boundaries between disciplines are blurred. The content is not structured around disciplines, but rather around themes and real life problems. It is apparent that OBE, at least as espoused in official South African policy, adheres closely to a socio-constructivist approach.

1.8 STRUCTURE OF THESIS

The following chapters constitute the holistic approach central to the problem under investigation:

In Chapter 1 an introduction and a brief outline of the current Music Education situation in South Africa is given. A general picture of the dynamics of change in education is portrayed in order to give the reader an understanding of paradigm shifts in education. The research question is formulated in terms of one major and sub-questions.

In Chapter 2, the new South African system of education is elucidated and Outcomes-based education and its tenets are discussed. The structures of OBE are clarified, followed by brief educational implications of these structures for Music Education curriculum.

The concept Music Education in South Africa is outlined in detail in Chapter 3, in order to build a theoretical foundation on which Music Education could be designed.

In Chapter 4, different approaches are discussed to help restructure South African Music Education in accordance with the current thinking. Thus, a theoretical framework of Music Education is given.

Chapter 5 deals with writing Outcomes-based materials for Music Education, and notes complexities and considerations to be borne in mind. It presents an evaluation of critical, constructivist and complexity theories in relation to Music Education.

Chapter 6 describes with technological advances and experimentalism in Music Education in South Africa.

Chapter 7 then closes this study by providing an evaluation, conclusions and recommendations.

1.9 NOTES TO THE READER

The use of single inverted commas (‘ ’) is intended to convey the meaning ‘so-called’; the use of double inverted commas (“ ”) signifies direct quotations.

Where year references are given without page numbers, the main thrust of the work being referred to is devoted to the issue being discussed.

CHAPTER 2

THE STRUCTURE OF THE SOUTH AFRICAN EDUCATION SYSTEM

2.1 INTRODUCTION

South Africa is emerging from a period in education which was characterised by segregative laws. Education was not aimed at meeting the demands of the modern economy and, therefore, it was not based on the premise of lifelong learning. South Africa is not the first country to experience the need for educational transformation; many countries all over the world are gearing for better ways of educating their people and organising their education and training systems so that they might gain the edge in an increasingly competitive economic global environment. This notion of transformation is echoed by Devroop (2002: 4- 2), as well as by Hoek (2001: 1- 7). Furthermore, the world is an ever-changing place, politically, geographically and technologically. Indeed, the rapid technological advances of the late 20th and the 21st century to date have placed education systems under extreme pressure as they try to adapt and incorporate these changes in an effort to produce more creative, effective and adaptable people. Success, or even survival, in such a world demands that South Africa has a national education and training system that provides quality learning, is responsive to the ever-changing influences of the external environment and promotes the development of a nation that is committed to life-long learning.

2.2 THE SOUTH AFRICAN QUALIFICATIONS AUTHORITY (SAQA)

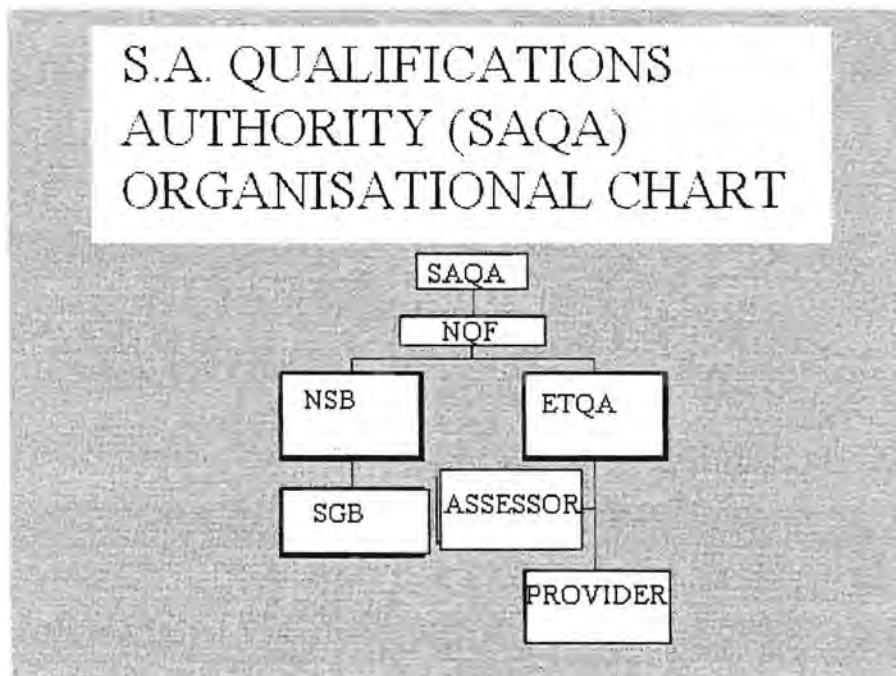
The South African Qualifications Authority was established by law in 1995 as an independent statutory body. The functions of SAQA can be summarized as follows (RSA 1995b: 6):

- To oversee the development of the National Qualifications Framework (NQF) which includes formulating and publishing policies and criteria for the registration of bodies responsible for establishing education and training standards and for the accreditation of bodies responsible for monitoring and auditing achievements

- ❑ To oversee the implementation of the NQF, which includes the registration, accreditation and assignment of functions of the bodies referred to above
- ❑ To oversee the registration of standards and qualifications.

According to these functions, SAQA has responsibility for qualifications in the entire terrain of education and training in South Africa, with respect to both standard setting and quality assurance.

Figure 2.1: South African Qualifications Authority organisational chart



The NQF is a means for transforming education and training in South Africa. It has been designed to:

- ❑ combine education and training into a single framework, and bring together separate education and training systems into a single national system;
- ❑ make it easier for learners to enter the education and training system and to move and progress within it;
- ❑ improve the quality of education and training in South Africa;
- ❑ open up learning and work opportunities for those who were treated unfairly in the past because of their race or gender; and
- ❑ enable learners to develop to their full potential and thereby support the social and economic development of the country as a whole (SAQA 2000c).

SAQA identified 12 fields and their various sub-fields in which National Standards Bodies (NSBs) function. These NSBs are registered bodies that are responsible for (SAQA 2000d: 8):

- ❑ establishing education and training qualifications and/or standards, and
- ❑ specified functions relating to the registration of national qualifications and/or standards.

In each of the fields, NSBs (numbered 01-12) were elected to recommend qualifications and outcomes-based unit standards integrated with assessment tools, for registration by SAQA. These fields indicate a new approach to education and music education in particular. It is beyond the scope of this research study to give a detailed account of the new approach which has been well documented in government publications and also in dissertations/theses written by the MEUSSA (Music Education Unit Standards for Southern Africa) group at the University of Pretoria with particular reference to Music standards. The rationale behind this restructuring is to make sure that the approach in education is holistic and that education and training become more flexible and accessible. This will enable learners to be internationally competitive and promote economic growth of the country.

Music forms one of the sub-fields in NSB 02 for Culture and Arts (as in Table 2.2 below). Although Music can function on its own, there are inevitable areas where there is overlapping with other fields. Therefore, for example, unit standards directed towards a qualification in Sound Engineering overlap with certain unit standards in NSB 06 – Manufacturing, Engineering & Technology. The overlapping areas are called Cross-field linkages.

2.3 THE NATIONAL QUALIFICATIONS FRAMEWORK (NQF)

The aim of the National Qualifications Framework (NQF) is promoting equity and redress; also promoting productivity and economic competitiveness (SAQA Bulletin 1997:2). It has been developed as a set of principles and guidelines by which records of learner achievement are registered to enable national recognition of acquired skills and knowledge, thereby ensuring an integrated system that encourages life-long

learning. Principles and guidelines have been proposed for the development and implementation of the NQF. However, the principal reason for the development of the NQF is its intention to bring about transformation. Thus the objectives of the NQF (RSA 1995b: 2) are to:

- ❑ Create an integrated national framework for learning achievements
- ❑ Facilitate access to, and mobility and progression within education, training and career paths
- ❑ Enhance the quality of education and training
- ❑ Accelerate the redress of the past unfair discrimination in education, training and employment opportunities – and thereby
- ❑ Contribute to the full personal development of each learner and the social and economic development of the nation at large.

Where similar frameworks have been instituted in other countries such as Australia, USA and Canada, the education sector, and specifically higher education, has frequently responded with reservation. Gevers (1999: 10) argues that this caution has arisen from three broad areas of concern:

- ❑ The perception that the NQF originates from the labour movement and is aimed at improving human resource development. Higher education, therefore, fears a possible drift towards vocationalism and undesirable standardization arising from the application of prescriptive frameworks requirements.
- ❑ There are fears that rigid frameworks could have a negative impact on the necessary diversity of higher education programmes.
- ❑ There is a concern that the characteristics of the proposed frameworks, which emphasize outcomes, are overly reductionist and behaviourist and generally antithetical to the goals and ethos of universities in particular.

However, the acceptance that higher education is to register whole qualifications and not only unit standards have addressed some of these concerns (Gevers 1999: 11). Moreover, the Ministry is confident that these issues of concern to the higher

education sector regarding the NQF can be satisfactorily resolved within the relevant SAQA structures (DoE 1997a: 28).

2.4 PRINCIPLES OF THE NQF

A number of principles have been proposed by SAQA for the development and implementation of the NQF. They are to form the encompassing indicators against which the national outcomes and requirements of the NQF will be measured. Phillips (1997: 8) summarizes the principles underlying the NQF, stating that qualifications registered on the NQF must be:

- ❑ Credible both in South Africa and, where applicable, elsewhere in the world
- ❑ Coherent since they provide clear pathways
- ❑ Relevant since they take into account changing knowledge, technology and occupational structures
- ❑ Quality-focused in terms of nationally-agreed learning outcomes and assessment criteria
- ❑ Flexible enough to be gained anywhere, at any age and in ways other than through formal education
- ❑ Accessible in providing appropriate entry points and multiple pathways to qualifications
- ❑ Portable because they recognize the importance of generic and transferable skills
- ❑ Responsive to the rapidly changing needs and diversity of South African society and its economy
- ❑ Reflective of the needs of both learners and providers of learning
- ❑ Progressive in that learners can progress through the eight levels of the NQF
- ❑ Articulated so that learners' achievement are recognized across faculties and providers
- ❑ Effective and efficient in the use of resources, in order to minimize cost barriers to learning
- ❑ Appropriate in that qualifications offered are 'fit for purpose'.

These principles indicate clearly that the NQF is intended as a way of achieving a fundamental restructuring of the education and training system in South Africa. It will serve to encourage the creation of new and flexible curricula, promote the upgrading of learning standards, monitor and regulate the quality of qualifications, and will permit a high level of articulation between qualifications based on the recognition and accumulation of credits (HSRC 1995: 11–12).

These principles should also inform higher education programmes. This implies that issues such as rules of access, recognition of prior learning, flexibility, portability and relevance should be clearly stated and addressed in all programmes.

2.5 LEVELS OF THE NQF

The NQF is a framework on which qualifications can be pegged. It makes provision for eight qualification levels (RSA 1995a: 16):

- Level 1: General Education and Training Certificate (GETC)
- Levels 2-4: Further Education and Training Certificate (FETC)
- Levels 5-8: Higher Education diplomas and degrees.

Formal education is categorised by SAQA into three levels as represented in the table below (Hoek 2001: 1-8):

Table 2.1: Levels of the National Qualifications Framework (NQF)

NQF LEVEL	BAND	QUALIFICATION TYPE
8	Higher Education and Training	<ul style="list-style-type: none"> • Post-doctoral research degrees • Doctorates • Masters degrees • Professional Qualifications • Honours degrees • National diplomas • National certificates
7		
6		
5		
4	Further Education and Training Certificates (FETC)	National certificates
3		
2		
	Grades 10-12	
1	General Education and Training Certificates (GETC)	National certificates Adult Basic Education & Training Level 4 (ABET)
	Grade 9	

The above also take into consideration the Adult Basic Education and Training (ABET) levels which are of critical importance for those who could not enjoy schooling during their youth because of South Africa's political dispensation at that time. ABET's aim is to eradicate illiteracy.

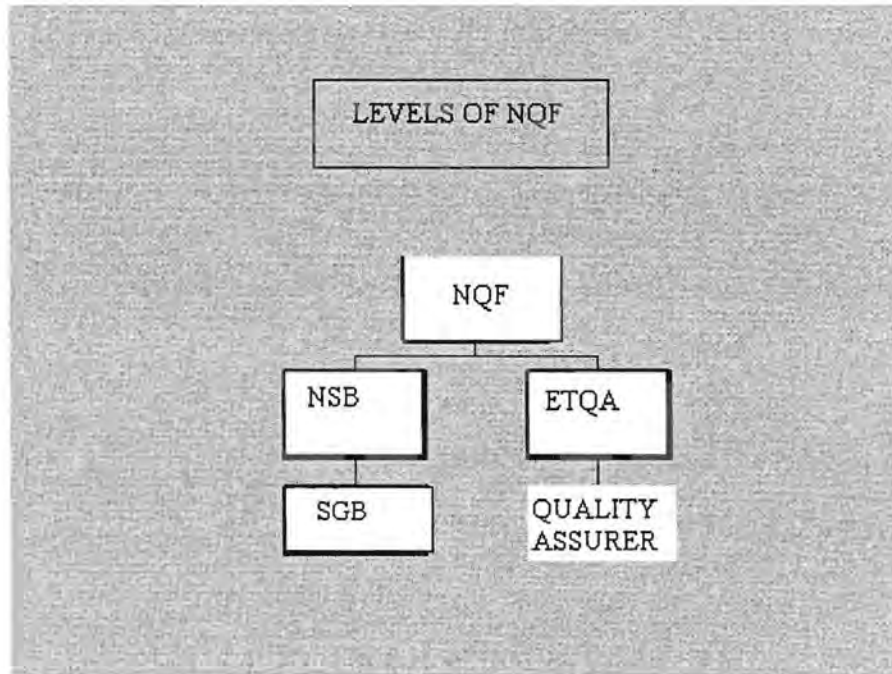
Qualifications registered on the NQF will, therefore, fall within three bands, that is the general education and training (GET) band, the further education and training (FET) band, and the higher education and training (HET) band. The decision to divide the higher education and training band into four levels was based, *inter alia*, on research conducted by UNESCO which found that most higher education systems appear to be divided into three definite phases (Cosser 1998: online):

Phase 1: Training in the fundamental disciplines of one field of study (or activity)

Phase 2: Greater specialization in one or several fundamental or applied disciplines, usually allied to an introduction to research and analysis of complex problems

Phase 3: Advanced study and original research, which may be carried out individually or in a team.

Figure 2.2: The National Qualifications Framework: An Overview (SAQA 2000b:11)



The framework developed for South Africa proposes that the Higher Education and Training Band (HETB) matches Phase 3 with Level 8 on the NQF, Phase 2 with Level 6, and Phase 1 with Level 5. However, SAQA argues that there is an intermediate phase between the second and third phase in the above description. This phase can best be described as “deployment of well-developed research skills” appropriate to the field of activity and has been matched with Level 7 of the NQF (Cosser 1998: online).

2.6 THE LEARNING AREAS OF THE NQF

In addition to providing a framework consisting of different levels, the NQF makes provision for qualifications which fall within different sub-fields of learning. These fields are for organizational purposes and are not based on traditional discipline or subject areas, nor are they based on economic sectors. The 12 learning areas (organization fields and sub-fields) of the NQF, as compiled by SAQA (SAQA 2000d: 5-6) are set out in a tabular form in Table 2.2 overleaf:

Table 2.2: Organising Fields and Sub-fields (SAQA 2000d: 5-6)

NSB	ORGANISING FIELD	SUB-FIELDS
01	Agriculture and Nature Conservation	<ul style="list-style-type: none"> • Primary Agriculture • Secondary Agriculture • Nature Conservation • Forestry and Wood Technology • Horticulture
02	Culture and Arts	<ul style="list-style-type: none"> • Design Studies • Visual Arts • Performing Arts • Cultural Studies • Music • Sport • Film, Television and Video
03	Business, Commerce and Management	<ul style="list-style-type: none"> • Finance, Economics and Accounting • Genetic Management • Human Resources • Marketing • Purchasing • Procurement • Office Administration • Project Management • Public Relations
04	Communication Studies and Language	<ul style="list-style-type: none"> • Communication • Information Studies • Language • Literature
05	Education, Training and Development	<ul style="list-style-type: none"> • Schooling • Higher Education and Training • Early Childhood Development • Adult Learning
06	Manufacturing, Engineering and Technology	<ul style="list-style-type: none"> • Engineering and Related Design • Manufacturing and Assembly • Fabrication and Extraction
07	Human and Social Studies	<ul style="list-style-type: none"> • Environment Relations • General Social Science • Industrial and Organisational Governance and Human Resource Development • People/Human Centred Development • Public Policy, Politics and Democratic Citizenship • Religious and Ethical Foundations of Society • Rural and Agrarian Studies • Traditions, History and Legacies • Urban and Regional Studies
08	Law, Military Science and Security	<ul style="list-style-type: none"> • Safety in Society • Justice in Society • Sovereignty of the State
09	Health Sciences and Social Services	<ul style="list-style-type: none"> • Preventive Health • Primitive Health and Development services • Curative Health

		<ul style="list-style-type: none"> • Rehabilitative Health
10	Physical, Mathematical, Computer and Life Sciences	<ul style="list-style-type: none"> • Mathematical Science • Physical Sciences • Life Sciences • Information Technology and Computer Sciences • Earth and Space Sciences • Environmental Sciences
12	Physical Planning and Construction	<ul style="list-style-type: none"> • Physical Planning, Design and Management • Building Construction • Civil Engineering Construction • Electrical Infrastructure Construction

2.7 QUALITY ASSURERS

According to Roscher (2001: 2-6), quality assurers ensure that all education and training complies with the required standards. Three quality assurance infrastructures were established. Their function can be summarised as to establish, prescribe and maintain standards. They are (Olivier 2000:4):

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

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

2.7.1 National Standards Bodies (NSBs)

These are the bodies that ensure quality education in South Africa. They are in themselves quality assurers for qualifications in the South African education system. NSBs are registered by SAQA to be responsible for establishing education and training standards or qualifications (SAQA 2000b: 21). The functions of the NSBs are to (Grové 2000: 1):

- Define and recommend to SAQA the boundaries of the fields for which it is constituted and, within this, a framework of sub-fields
- Register SGBs that will generate unit standards for specific subjects
- Evaluate the unit standards and recommend them for approval and

- ❑ Make cross-field linkages. National standards bodies (NSBs) form an integral part of SAQA and one NSB has been established in each of the twelve organizing fields
- ❑ Recognize or establish Standards Generating Bodies (SGBs) within this framework
- ❑ Oversee the work of the SGBs and ensure that the standards they generate meet the SAQA requirements
- ❑ Recommend standards and qualifications for registration on the NQF
- ❑ Define requirements and mechanisms for moderation of standards and qualifications
- ❑ Update and review standards and qualifications in conjunction with Education and Training Quality Assurance bodies (ETQAs).

It is clear that the NSBs will not generate standards or qualifications themselves, but they oversee these activities at sub-field levels.

2.7.2 Standards Generating Bodies (SGBs)

The Standards Generating Bodies (SGBs) consist of key education and training stakeholders who are interest groups and experts in a specific field or learning area. Each SGB, recognized or established within different sub-fields, shall be issued with a certificate of recognition by the NSB (on behalf of SAQA) of the particular field. The functions of SGBs include:

- ❑ Generating standards and qualifications in accordance with SAQA requirements
- ❑ Recommending these to an NSB
- ❑ Updating and revising standards and qualifications
- ❑ Liaising with the ETQAs over assessment and moderation.

By law the SGBs will be required to submit their standards and qualifications through the relevant NSB to SAQA. Submissions are accompanied by a narrative report which summarizes and captures the strengths, weaknesses and recommendations of standards generating activities based on the details of the actual implementation of the

plans for which they were recognized and established as SGBs (Gunthorpe 1998: online).

2.7.3 Education and Training Quality Assurers (ETQAs)

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

According to the regulations under the SAQA Act, an ETQA shall:

- ❑ Accredite constituent providers for special standards or qualifications registered on the NQF
- ❑ Monitor and promote the quality of education and training provision
- ❑ Evaluate assessment and facilitation of moderation amongst constituent providers
- ❑ Register constituent assessors for specified standards or qualifications in terms of criteria established for this purpose
- ❑ Certify learners (or delegate this responsibility to provider institutions)
- ❑ Recommend modifications of or new standards and qualifications to the NSBs.

2.8 UNIT STANDARDS

“A unit standard is a nationally registered statement of desired education and training outcomes and their associated performance criteria” (South Africa 2000: 20). In this system, unit standards are therefore viewed as the building blocks. They may also be seen as the currency for all the learning that must take place. According to Olivier (2000: 5), the term “Unit” refers to the quantity or size of the learning package in the unit standard, while “standard” can be seen as the value, quality and grade of the unit. The credibility of a new qualification system depends on the agreed standards being maintained (HSRC 1995: 141). The mechanisms proposed for achieving this are the education and training quality assurance bodies (ETQAs).

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

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

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

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

2.9 MEUSSA'S UNIT STANDARDS

The MEUSSA research team (Music Education Unit Standards for Southern Africa) is made up of members who are committed to delivering proposed unit standards within the specific area of Music in which they are working. Its aim is to ensure the writing of coherent unit standards for music across the board for Southern Africa. This team is registered at the University of Pretoria. According to Bezuidenhout (2000: 4-5), MEUSSA strives:

to provide a working framework within which the learning of musics can be facilitated, to all learners and educators, with the view to fostering lifelong active involvement in music, and the vision

to empower learners with music skills and knowledge, leading to lifelong active involvement in a variety of musics.

The unit standards written by the MEUSSA team (MEUSSA 2001: 1) aim to:

- ❑ Reflect the values and principles of South African society.
- ❑ Be in keeping with the OBE approach to education.
- ❑ Integrate well with other learning areas, and specifically with the other strands of the Culture and Arts Learning area, i.e. Visual Arts, Drama, and Dance.

- ❑ Take into account the fact that schools vary greatly in available human and other resources.
- ❑ Create a basis for a relevant and balanced curriculum in Music
- ❑ Recognise no hierarchy of genre.
- ❑ Recognise the variety of purposes and functions of music across cultures
- ❑ Affirm and develop the musicality of all learners.
- ❑ Cater for the general learner, including those with special needs as well as for those who wish to pursue a career in Music.

2.10 IMPLICATIONS OF THE STRUCTURAL CHANGES FOR EDUCATION IN SOUTH AFRICA

The dawn of democracy in South Africa in 1994 necessitated major and critical innovations in education. A paradigm shift in education was a prerequisite and an educational approach known as Outcomes-based education (OBE) was introduced. This approach requires learning to take place in an integrated way. The SAQA Act (1995) and the Education White Paper 3 (1997) on the transformation of education in general bring with them challenges for the teaching of university level graduates. In the first place a more flexible, modular delivery system is envisaged with multiple entry and exit points. Secondly, the critical outcomes aimed for in learning programmes must now dictate the curriculum framework (Foxcroft, Elkonin & Kota 1998: online). To give effect to these proposals, radical changes are required throughout the education system in South Africa. Thus, curricular issues have to be rethought, renewed, restructured and redressed.

2.10.1 An Outcomes-based approach

This is characterised by a process and is an achievement-oriented, activity-based and learner-centred educational approach, founded on the development of critical thinking, understanding, skills, values and attitudes. The provision of education in the past was criticised for being based on the assumption that students are blank slates and that teachers are almost solely responsible for the input in a course or subject (Foxcroft et al 1998: online). The educational dispensation heralded by the NQF requires a paradigm shift to be made from a focus on inputs to a focus on outputs.

Outcomes-based education (OBE) means clearly focusing and organizing everything in an education system around what is essential for all learners to do at the end of the learning experience (Geyser 1999a: 26). This means that:

- ❑ Outcomes must drive learning programmes, not the other way around. Outcomes must be defined and developed first. Nothing inherently belongs in the programme/curriculum unless it supports the demonstration of a complex outcome.
- ❑ Outcomes are about student learning and student learning comes in at least four categories: content learning (knowledge), competence learning (complex skills), moral learning (values and attitudes), and psychological learning (motivation and relationships).

In other words, Outcomes-based education is an approach which requires both learners and teachers to focus their attention on the desired end results of learning, and the teaching and learning processes that will guide the learners to these end results (Geyser 1999b: 10). The following are of particular importance:

- ❑ Critical and Developmental outcomes,
- ❑ Exit level/Learning outcomes,
- ❑ Specific outcomes/Assessment Standards.

2.10.2 Critical and Developmental Outcomes

These outcomes are known as critical cross-field and developmental outcomes. They are broad and generic outcomes, applicable to all kinds of learning programmes and qualifications and are seen as critical for the development of the capacity of lifelong learning in learners.

A number of critical cross-field and developmental outcomes have been identified. These outcomes, now generally all referred to as critical outcomes, have been described in SAQA documentation, including the regulations under the SAQA Act (DoE 1997a: 8). Critical outcomes include, but are not limited to:

- ❑ Identifying and solving problems
- ❑ Working effectively with others as a member of a team, group, organisation, community
- ❑ Organizing and managing oneself and one's activities responsibly and effectively
- ❑ Collecting, analyzing, organizing and critically evaluating information
- ❑ Communicating effectively using visual, mathematical and/or language skills
- ❑ Using science and technology effectively and critically, showing responsibility towards the environment and health of others
- ❑ Demonstrating and understanding of the world as a set of related systems by recognising that problem-solving contexts do not exist in isolation
- ❑ Contributing to the full personal development of each learner and the social and economic development of the society at large, by making it the underlying intention of any programme of learning to make an individual aware of the importance
- ❑ Reflecting on and exploring a variety of strategies to learn more effectively
- ❑ Participating as responsible citizens in the life of local, national and global communities
- ❑ Being culturally and aesthetically sensitive across a range of social contexts
- ❑ Exploring educational and career opportunities
- ❑ Developing entrepreneurial opportunities.

Although these critical outcomes must be appropriately included in all qualifications, different SGBs may also set critical cross-sub-field outcomes within their particular sub-fields. In this regard the Technical committee which drew up the norms and standards for educators describes a number of roles for teachers based on the critical outcomes (DoE 1998: 53-54). The Technical committee thus acted as a provisional SGB for teacher educators. The roles of outcomes specific to a sub-field will, however, have to be in accordance with critical outcomes discussed in SAQA documentation.

2.10.3 Exit level learning outcomes

These come out of the critical and development outcomes, and as such they describe what learners should:

- ❑ Know (knowledge, information, skills, attitudes and values),
- ❑ Be able to do at the end of a grade, phase or band.

According to Geyser (1999b: 14), these outcomes are to be achieved by a qualifying learner at the point at which he or she leaves the programme leading to a qualification. These outcomes should be stated in terms of holistic capabilities – or in the words of SAQA as applied competence. Exit level outcomes should strive for the fulfilment of most, if not all, critical outcomes.

2.10.4 Specific outcomes/Assessment Standards

The contextually demonstrated knowledge, skills and values for a particular course or module of a qualification or programme are called specific outcomes. A statement of specific outcomes should be derived from and be seen to contribute towards the attainment of exit level outcomes.

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

Because unit standards will be re-registered every three years, it means that they will only have a "shelf-life" of three years. Thereafter, application will be made for re-registration (South Africa 2000:20).

2.11 PROGRAMMES AND QUALIFICATIONS

A programme can be described as a purposeful and structured set of learning experiences designed to enable learners to achieve pre-specified exit level outcomes. With this in mind, the researcher agrees with the definition of a programme as “A coherent combination of units of learning (modules) expressed in an outcomes-based format which leads to one or more qualifications and which serve an academic or vocational purpose” (Luckett 1998: 2).

According to Cosser (1998: online), the salient element of a qualification are the following. A qualification shall:

- ❑ Represent a planned combination of learning outcomes which has a defined purpose or purposes, and which is intended to provide qualifying learners with applied competence and a basis for further learning
- ❑ Have both specific and critical cross-field outcomes which promote lifelong learning
- ❑ Incorporate integrated assessment appropriately to ensure that the purpose of the qualification is achieved
- ❑ Indicate in the rules governing the award of the qualification that the qualification may be attained in whole or in part through the recognition of prior learning.

In addition, the adoption of an outcomes-based approach as the primary instrument for transforming higher education and training has implications for the institutional provision of learning. In the DoE (1997b: 10-11) document, four of the more important changes are listed:

- ❑ The shift from institution-based funding to programme-based funding will encourage institutions to develop market niches based on the programmes they offer, the quality of their programmes, the support services provided to learners, mode of delivery, costs, etc.
- ❑ Movement into and out of institutions will become more flexible as qualifications providing proof of competence become more portable. In the

past, the entry requirements to one institution usually depended on having completed a qualification of a certain duration in another institution. Within an open learning system, entry requirements are less important than exit requirements.

- ❑ An open learning system links non-formal and informal provision with the formal system. Such a system requires providers to change their admission requirements and procedures. It will also result in learners' entering and exiting learning programmes at different levels.
- ❑ By basic qualifications or outcomes, the NQF provides a means of recognizing prior learning. This opens the way for learners who may informally have acquired knowledge and skills to proceed with studies relevant to their level and need.

Apart from formal criteria, as set by SAQA, universities will have to develop criteria for programmes (and resultant qualifications), which are consistent with their own vision, and the specific environment in which they operate.

Before 1994, there was a bias toward 'qualification-as-destination' which implies that once the qualification is achieved, formal learning is considered to be over for life. This conception is entirely at odds with the White Paper on education and training (RSA 1995b: 15). This White Paper states that education and training requirements of a successful economy and society include:

The desire and ability to continue to learn, to adapt and develop new knowledge, skills, and technologies, and to move flexibly between occupations, and to take responsibility for personal performance, to set and achieve high standards, and work co-operatively.

2.12 OUTCOMES-BASED EDUCATION DEFINED

Outcomes-based education (OBE) is an educational approach which is results-oriented and which requires teachers and learners to focus their attention on the following two aspects (Department of Education 1997a: 17-23):

- ❑ First the focus is on the desired end results of each learning process. These desired end results are called the outcomes of learning and at the end of a

period, lesson, study unit or programme, learners will need to demonstrate that they have indeed attained the outcomes. Assessment is therefore a central feature of authentic OBE (Department of Education 1997b: 50-52).

Assessment is an ongoing process: not only are standardized tests and examinations written, but learners are also assessed on their daily oral and written responses in class, on individual and group projects, and on other activities such as the assembly of portfolios in different learning areas. Ongoing classroom assessment, for instance, involves a wide variety of questioning techniques used by teachers during class times to gauge how well the learners understand. Teachers naturally provide feedback by responding to learners' answers. If they have not understood, the teacher is required to employ further examples or other methods of teaching to facilitate understanding. Assessment is therefore even more central to education than in teacher-driven instructional endeavours such as "chalk-and talk". Assessment in fact forms an integral part of OBE instruction, as it has to be supportive, remedial and motivational.

- Second, the focus in OBE is on the content and processes that guide the learners to required end results. Content (what is learned) and processes (how it can be learned) are both essential ingredients of a balanced outcomes-based learning programme. There appears to be uncertainty about the role of content in Outcomes-based Education. According to Spady (1997: 1), the obvious needs to be stated in unequivocal terms: all educational endeavours (including the applications of higher-order thinking skills) rest on a basic foundation of knowledge. In the past, however, for example in the South African history curriculum, content has sometimes been provided from a one-sided perspective. The teacher as a fixed corpus of truth will no longer present content. According to the new curriculum, content will be dealt with from multiple perspectives – this will particularly apply to the Learning Area: Human and Social Sciences (Department of Education 1997a: 45-82). This does not mean basic content either falls away or is emasculated. On the contrary, learners are required to access content, approaching it with a critical stance. This can only be done if thinking skills and problem solving skills are

integrated into the content areas (Wallace & Adams 1993: 44-66). All educators are thus required to place more emphasis on the development of skills and values, than on the mere acquisition of knowledge. What is important is what learners are able to do with the knowledge, rather than on the mere accumulation of facts.

William Spady (1994: 94-96), an American educationist who is regarded in education circles as one of the fathers of the OBE philosophy, makes the point that outcomes-based education is not only about curriculum change. It is about changing the nature of how the education system works, which is the guiding vision, a set of principles and guidelines that frame the education and training activities that take place within a system. Since OBE forms the cornerstone of education transformation in South Africa, the researcher will attempt to provide some insight into what educational implications this philosophy has on curriculum design, with particular reference to Music Education, in the chapters that follow.

OBE and international constructs attempt to respond to the challenges of a

relative failure of their respective workforces to cope with changing economic realities and to compete on world markets. This concern has led to a re-examination of the aims and objectives of education, and, subsequently, to reform of curriculum and assessment (Black & Atkin 1996: ix).

It is believed by the researcher that in the South African context, OBE has been adopted as the approach for reform to address broader political, socio-economic and vocational issues. As discussed elsewhere, OBE in itself has many different forms, and each country is influenced by one form which best represents the philosophical foundations of that particular country. According to Devroop (2002: 4-20), a danger that arises with these different forms is that old curricula, with their apartheid baggage, could be dressed up in OBE jargon. This is partly due to the generic use of the term OBE by the Department of Education, as well as by educators. Spady distinguishes between three broadly defined approaches: traditional, transitional and transformational OBE. The differences between these forms of OBE will now be explained.

2.12.1 Traditional OBE

This is the type of education which relies on the passing of knowledge from the educator to the learner. The educator and the curriculum are regarded as the main source of information and thereby using the existing curriculum as the starting point to formulate outcomes. This implies that outcomes are generated from the existing curriculum. Similar to objectives, outcomes are written from the existing syllabus content in traditional subjects. In this understanding of OBE, education planning and implementation are based on subject matter categories, also referred to as a disciplinary approach. The long-term outcomes of learning and how they relate to each other in society are not clearly discernable. These outcomes are therefore not generalisable to other learning areas or contexts outside of school (Spady 1994: 18-19). In the case of most of these learning programmes, a generic model has been used to restructure existing programmes in order to obtain interim registration. According to this perspective, the learners interact with the sources of knowledge in a traditional way of teaching. Therefore, the learner's role is a receptive and passive one. This type of OBE is no longer applicable in the South African education system.

2.12.2 Transitional OBE

This is the perspective which endorses a dialogue between the learner and the curriculum. There is more interaction in this type of OBE than in traditional OBE. It focuses on higher order competencies and their role in relating and potentially integrating unconnected, content-focused curriculum areas in education planning and implementation. Spady (1994:193) suggested the term "interdisciplinary" to characterize this approach. Less emphasis is placed on particular kinds of knowledge and information because the curriculum design process starts with outcomes and not with the existing syllabi in mind. These outcomes are "relatively complex ... are generalisable across content areas and require substantial degree of integration, synthesis, and functional application" (Spady 1994: 19). In short, this type of OBE promotes integration of teaching of the learning areas, but not innovative enough to transform education in South Africa.

2.12.3 Transformational OBE

Transformational OBE focuses on change and thereby unfolding of possibilities for personal, social and transpersonal change of the learner. A curriculum design around long-term outcomes, which relates to the future life performance role of learners, is referred to as transformational (Spady 1994: 18). This radical option, and perhaps the most complex of the three types, has been adopted in South Africa. According to the principles of the transformational OBE approach, the existing education system and curriculum impede the development of a new society and do not meet the long-term real needs of the learners.

Within the broad transformational perspective on the curriculum, critical thinking is emphasised. The critical outcomes that underpin this approach, describe the package of competencies in terms of knowledge, skills, attitudes and values which learners will need in order to be lifelong learners. Spady (1994: 19) emphasizes that transformational outcomes “require the highest degree of ownership, integration, synthesis, and functional application of prior learning because they must respond to the complexity of real life performance abilities and not just content, scores, averages, percentages or credits, and stress that these outcomes must drive the curriculum, not vice versa”. This approach has been approved as the agent of educational change in South Africa, hence transformational principles drive OBE.

2.12.4 Critical remarks on OBE

Education, including the west’s excessive zeal to ‘civilise’ the world, remains the concrete means by which Africa’s fixation with Western epistemological paradigm was ensured. In practice this means that the west has identified and dug up the foundations for the construction of knowledge, especially scientific knowledge. By so doing, the west had defined the structure and framework within which thought had to operate (Ramose 1998: v).

The view that the new South African education system, and OBE in particular, is impregnated by Western epistemologies to the detriment of African ones is linked to the argument that globalisation is Western cultural hegemony in other forms. This is evidenced in the above statement. This section will deal with some critical remarks on OBE in South Africa.

2.12.4.1 OBE as an educational transformation strategy for the 'new' South African education system

Christie (1997: 114; 123) challenges the view that global influences are mere impositions on the shape of the curriculum in South Africa. According to Nekhwevha (1998: 2-3), Christie believes local curriculum strategies can no longer be analysed without relating them to the globalisation process. In her view the globalisation process involves increasing interconnectedness of structure, culture and agency such that a uniform culture is created by means of which past differences amongst the world communities are minimized. In the educational sphere this implies policy borrowing and standardization and sharing of educational content between countries. Nekhwevha goes on to say that the high degree of similarity in curriculum and pedagogical approaches is also a result of the active participation of multi-national aid agencies in the conception and execution of education policies in developing countries. South Africans must take full cognisance of not only local, but also global influences. This, according to Christie, is because local curriculum reconstruction efforts are partly informed by the global process such that any attempt to understand them by an exclusive reference to local factors, while ignoring global ones, is absurd.

Curricula in the world today, especially those curricula involving an integrated approach to education and training, are by and large global processes which are responsible for the local education transformation discourses (Nekhwevha 1998: 2). However, Christie does not see these global influences as mere impositions upon local curricula and syllabi owing to the important role played by local agents in adapting the general global curriculum frame to local contexts. For Christie, global trends alone do not give a sufficient explanation for national education policies. Rather, Christie believes, global education policies and global educational processes are not accepted in a wholesale manner but are blended or adapted to local situations in a flexible way.

Nekhwevha (1998: 2) contends that there is, however, a serious flaw in Christie's argument because, in the case of OBE, a Western idea was transplanted into South Africa in its entirety. Whatever flexible adaptations we might have, the foundational components and framework were devised elsewhere in the world. The dominance of

Western epistemologies in education, the world over, is also noted by no less a scholar than Mills (1959: 178) who reveals that most, if not all, disciplines are founded upon values created in the West. For this reason, he believes those who treat these standards or values as if they were transcended, imminent or objective, refuse to accept the simple fact that social reality is viewed from a particular standpoint. By the same token it may prove difficult, if not impossible, for South Africans to transcend the Western value basis upon which OBE stands.

The struggle for liberation from Western cultural domination has been embraced by the Africanisation intellectual movement. In the Foreword to a book entitled *Black Perspectives*, one of these intellectuals, Ramose, wrote:

Intellectual liberation from dependence and mimesis means a radical and critical questioning of the dominant Western epistemological paradigm from an African standpoint. The latter means taking the African experience in its totality as an inescapable point of departure for the construction of critique of knowledge. For too long the African intellectuals and, by extension, intellectuals with the experience of colonial domination, have been fixated upon the Western epistemological paradigm, that is, the definition of the meaning of experience, knowledge and truth according to Western understanding (1998:v).

The researcher agrees with Nekhwevha (1998: 3) that amongst liberal white scholars in South Africa there is a tendency to equate the views of the Africanisation intellectual movement to non-scientific practices. By the same token, critiques of OBE which called for an education system constructed upon a solid African cultural foundation have been dismissed on the same basis. Typical amongst these scholars is the view that those who adhere to the cultural 'back-to-basics' project in the form of African Renaissance in South Africa have lost respect for objective universal knowledge in favour of the state and politics. For them, a researcher must adhere rather to the rules of his/her scientific discipline in the name of an informed citizenry in such a way that will hold the state accountable for its policies (Muller 1998: 220; 234-235). Nevertheless, the view which is being advanced by this author is that the Western cultural values which inform the OBE system in South Africa must be replaced by African ones if an authentic educational transformation is to be effected. This is in line with recommendations by the Brazilian educator, Paulo Freire (1970: vi), that a neutral education is anathema. The implication of Freire's views on

education is that in the process of constructing a curriculum, each teacher is making a political choice (1970: vi). The learning and teaching activity becomes an act of self-expression, innovation, choosing and deciding (Freire 1970: 12).

In addition, Freire has consistently argued that the duty of the teacher is to validate the cultural experience of the learner, thus helping to anchor the argument advanced here that the new South African education system must have as its principal components African culture and traditions. Freire believes empowerment and validation of students' cultural experiences demand that the educator interrogates with them their already acquired voice in order to develop it further (Aronowitz & Giroux 1986:66). A serious examination of cultural forms of the learners, while empowering them, would also recover their strengths and weaknesses which could be helpful in determining what learners need to learn outside their experiences (Aronowitz & Giroux 1986:57).

This Freirian position according to Nekhwevha (1998: 4) is closely related to the view of Foucault who treats well-established knowledge like Western modernist epistemologies as 'regimes of thought'. For this reason, Foucault advocates local criticism by means of which local, subjugated and marginalized knowledge, containing African values, in the case of South Africa, can be resurrected/recovered (Foucault 1980: 80-87). What this implies for South Africa is that any education system which claims to be alternative to the past apartheid system, must have as its point of departure African values and knowledge.

2.12.4.2 What Outcomes-based education is all about

Across the globe there is widespread dissatisfaction with education. There is a general perception that it is ineffective, costly and irrelevant (Malan 1997:3). Many school leavers do not possess the skills required to meet the challenges of the real world when they leave schools. Consequently, many countries have reformed their education curricula in order to be more relevant. One innovation, which has been implemented in countries such as Canada, the United States and New Zealand, is OBE, which has also been adopted in South Africa as the basis of the new curriculum being phased in since 1998.

One of the most significant ways in which SAQA has changed the requirements for curriculum design is through the development of a set of critical outcomes. These critical or cross-field outcomes adopted by SAQA support all learning programmes and curriculum in South Africa. These outcomes express the characteristics and competencies that all South Africans should demonstrate, regardless of their age, sex, profession and status in society (Killen 1998: 7). This is indicative of change from the old type of education into an Outcomes-based approach to teaching and learning.

There are eight critical outcomes of which the eighth includes “developmental outcomes” (DoE 1997a: 10). These outcomes, when reached, will ensure that learners acquire the knowledge, competencies, attitudes and values that will allow them to contribute to their own success, as well as to the success of their family, community and nation as a whole (DoE 1997a: 13).

The idea of an Outcomes-based education (OBE) was first introduced in the White Paper on Education and Training released by the South African Ministry of Education in March 1995. The following section in the document is hereunder cited:

In response to such structural changes and economic organization and technological development, integrated approaches toward education and training are now a major international trend in curriculum development and reform of qualification structures.

An integrated approach to education and training linked to the development of a new National Qualifications Framework (NQF) based on a system of credits for learning outcomes achieved will encourage creative work on the design of curricula and recognition of learning achievements whenever education and training are offered.

One point is very clear from the above statement – that the primary reason for the Ministry of Education to adopt an education and training strategy linked to an outcomes-based education approach and standardized National Qualification Framework (NQF) was international economic and technological developments. The implication here is that external, global, market-related influences were prime movers in the South African government’s development of the OBE approach. Consequently, local considerations played a minor role in the determination of what should constitute the key elements of OBE, as Sieborger (1997: 4-5) complained.

In the Curriculum 2005 document, OBE's utility is characterized as not only being about increasing the general knowledge of learners, but also, and most importantly, in its ability to develop their skills, critical thinking, attitudes and understanding (DoE 1997b: 14). In fact, the exam is no longer a primary means of achieving these broad outcomes. Instead, different assessment strategies were to be put in place to measure outcomes on an ongoing basis (some form of continual assessment). Accompanying these new assessment strategies was the unveiling of a new education terminology, for instance, pupils or students were now to be referred to as learners and subjects as learning areas. According to Nekhwevha (1998: 5), each learning area was allocated to a committee composed of representatives of stake-holders and experts whose function was to develop the related learning outcomes and design guidelines for learning programmes for the schools. These guidelines for learning programmes are to replace the syllabus and therefore they enjoy a national status.

Nekhwevha (1998:5) goes on to say that the Curriculum 2005 document also identified eight learning areas, which were decided upon by the policy-makers. These are Communication, Literacy and Language learning, Numeracy and Mathematics, Human and Social Sciences, Natural Sciences, Arts and Culture, Economic and Management Sciences, Life Orientation and Technology. These learning areas are best defined in terms of the 12 organizing fields discussed in this chapter. The reason given for regrouping these eight learning areas in this manner was that this would stimulate the development of generic skills. In this way, Koetsier (1997: 2-7) believes that the whole arrangement resembles the 'project approach' of education which operated in the sixties in various European education systems such as the one practiced in the Netherlands at the time.

The basic principles and objectives of the SAQA Act have been well received across a broad spectrum of educational actors. While varied reasons were advanced for their instant acceptance, the most typical justification for the overwhelmingly positive response to the NQF hinged on utility and flexibility of the outcomes-based approach of learning, in contrast with traditional approaches which viewed the various dimensions of performance and cannot be divided into discrete units (Breier 1996: 5). The new outcomes-based learning is also viewed favourably because it provides for

the recognition of prior learning (RPL) and experience, awarding credits to learners who have no formal education or training, provided they can demonstrate that they are able to meet the registered outcomes for appropriate unit standards (Department of Education 1997b: 40).

One important point to note is that the NQF's construction was indicative of the seriousness of SAQA's stated goal of establishing an integrated national framework for learning achievements through accreditation. For SAQA, in order to provide uniformity inside and outside schools, an outcomes-based curriculum was the solution. Mastery of these outcomes also enables the individual to satisfy his/her personal needs. The following are shortcomings as identified by the researcher:

- ❑ the lack of clarity about specific outcomes desired
- ❑ the nature of the outcomes themselves.

These two shortcomings are linked to the point which relates to narrow focus on the skill and attitudinal outcomes defined by market relations. In fact, as Christie (1997: 114-115) maintains, globalisation processes in education have meant that the relationship between vocational and general education is being reviewed in favour of the former. The trend in most countries today is that educational reform has resulted in the strengthening of vocational education at the expense of the general strand. The essence of common approach becoming more apparent amongst countries is that there is:

...the 'linkage'; 'integration'; or 'coverage' of general and vocational education and training. Analytically, this call for close relations between historically distinct institutions and programmes is justified in terms of economic demand for higher level qualifications in the workforce, by pressures from within educational systems for more openness and coherence of educational structures and pathways, and by pedagogical arguments in favour of 'integrated learning', that is, meaningful combinations of practical, theoretical, academic and vocational learning (Christie 1997: 115).

When making a critical argument about the above, Nekhwevha (1998: 6) argues that the problem is that using the 'needs of the market' for 'higher level qualifications in the workforce' as a yardstick for the type of outcomes required from our education system might force it to be biased into embracing the capitalist

economic/technological complex and its concomitant Western values and ideas to the detriment of African ones. Outcomes of this nature will consequently be rigid rather than flexible. In other words, these outcomes will be narrow instead of being broad; behaviourist rather than thought provoking. In the South African setting they will represent nothing more than the replacement of one top-down education system, apartheid education, by another, namely, the Western-derived OBE approach. In fact Koetsier believes OBE, like the superior White curricula of the apartheid epoch, reproduces dominant mono-cultural discourses of the West (Koetsier 1997: 2).

The following sections will further explore some of the key characteristics of OBE.

2.13 THE EMANCIPATORY RHETORIC OF OBE

Differences between the old apartheid education and the new OBE approaches are pointed out in the Department of Education document (1997a: 6-7). On the one hand, apartheid education promoted passive learning and teacher-centredness. Curriculum 2005 promotes democratic curricula/programmes, active participation, critical thinking, reasoning, reflection and action.

Freire (1972: 246-7) says the banking approach to education presents knowledge as objective facts and legitimate experience beyond reproach. This pre-given body of knowledge is transferred to students in a static (lifeless) form. By so doing, banking education inhibits creativity, questioning and critical thinking in students and mystifies as well as legitimizes given belief and value systems. The result is psychological oppression, and ideological memorization by students without any critical reflection.

In opposition to the dehumanizing learning approach of banking education, the pedagogy of knowing disavows a top-down learning structure between the educator and the educated whilst encouraging learning with conversation. This enables learners to reflect on both their history and cultural experience, resulting in the production of new and transformed knowledge (Aronowitz & Giroux 1986: 12). For these reasons, Freire is adamant that the learning process cannot be reduced to memorization of lifeless objects not linked to human existential experience (Mackie 1980: 42).

If one accepts that OBE is committed to these Freirean values and this is not mere rhetoric to satisfy its selection for South Africa, then that makes it progressive. But the problem will be its prescription of specific outcomes for the education system (the combination of desired skills at the exit point and a functionalist concept). Koetsier (1997: 14) adds by saying that the failure of South African education policy makers "to link the curriculum development process to experiences from indigenous educational movements which in the days of the anti-apartheid struggle gained recognition", makes the progressiveness of OBE architects questionable. Indeed most, if not all, former education activists and intellectual leftists expected some form of People's Education initiatives to largely shape the current education policy. These initiatives yielded specific recommendations which included the idea that post-apartheid education in South Africa should be anti-capitalist and that its pedagogical approach must combine education/culture with conscientisation and politicization for a sustainable democratic future (Nekhwesha 1998: 7). A close reading of the 1997 Curriculum 2005 document clearly indicates that the post-apartheid education policy-makers have either overlooked or ignored these recommendations.

Dzvimbo puts it thus:

The OBE policy represents bureaucratized curriculum reform which in many ways is a design of restructuring. The language of OBE seems very technical, apolitical, cosmetic, and see-through, especially in the way it is used in government documents. A good example of this is the way in which OBE has been described as transformative in orientation documents for teachers. This reflects the limitations of the restructuring approach to teacher education where it is expected of teachers to learn concepts about teaching defined in terms which are distant from their experience base. The discourse of OBE stays very much a discourse of exclusion because teachers do not own the key concepts (Dzvimbo 1997: 12).

Despite these criticisms above, the linking of theoretical and practical activities make OBE an innovative education with production which South Africa hopes to achieve.

2.14 OBE: EDUCATION WITH PRODUCTION?

It has been alluded to above that the driving force behind the adoption of OBE is based on the premise of education with production. In terms of the Curriculum 2005 document (Department of Education 1997a: 5), learners are able to move between the education and working environments in this educational approach. Francine de Clercq believes the combination of theoretical and practical knowledge and concepts will certainly benefit both vocational and academic streams (De Clercq 1995: 19). Nevertheless, it appears to this author that the focus of the NQF was on creating multiple entries rather than moving towards establishing centres for education with production. The advantage of education with production is that the spirit of self-employment and life-long learning by doing and self-reliance are promoted. Nekhwevha (1998: 8) contends that the problem with the concept of education with production for neo-liberalism is its emphasis on self-reliance. Neo-liberalism with its emphasis on economic development through the market was also responsible for the marginalization of democratic development, though the market was also responsible for the marginalization of democratic traditions of educational movements such as the People's Education Movement.

2.15 OBE, GLOBALISATION AND THE CAPITALIST MARKET

South Africa has joined the global world, and its performance is also judged by its participation in this association. According to Christie (1997), the collapse of education with training in South Africa is part of the process of globalisation and the curriculum. South African policy-makers adopted skills needed for economic growth. This is because they were attempting to rectify the criticism that their separately tracked vocational and academic educational systems were producing school leavers who had no understanding of workplace issues and trade technologies and work patterns need well-rounded workers who can solve problems as well as having other competencies (Christie 1997: 111-119). The problem, however, is that by adopting this global trend, South Africa ends up with global mono-cultural paradigms which exclude her way of life from the global sphere.

In addition to the global and neo-liberal origin of OBE, its multi-cultural aspect serves to promote Western or Eurocentric culture at the expense of local African culture and language. To reiterate, a capitalist economic/technological complex is always accompanied by Western values and norms. The implication is therefore that an OBE tailored to serve the interests of the capitalist market cannot at the same time promote the interests of African culture.

2.16 THE EXCLUSION OF AFRICAN CULTURE IN OBE

Hendricks & Samuels indicated that standards generation in the new educational approach is solely in English. For them, language expresses culture and cultural values and in their words:

By denying or being silent of people to generate standards in the language of their choice, we are elevating one language and form of cultural expression at the expense of others, again marginalizing those already marginalized. SGBs should make language an issue and not assume that English is the only language in which standards can be set (Hendricks & Samuels 1997: 12).

These authors go on to say that:

Note that the hegemony of the English language is justified by its defenders on the frequency of its use in international, technological and industrial communication. But, those who support it always forget to mention that its spread throughout the world was part of the process of imperialism and such a process also necessitated hegemony of English in South African schools.

Nekhwesha (1998: 11) argues that no country ever achieved high levels of economic and cultural development in a situation where a large number of its citizens are compelled to communicate in second and/or third languages. Unless Africans hasten to develop their languages for scientific and technological communication, these languages might be marginalized forever from the discourse of development in Africa. This, of course, will have dire consequences for the culture of African education and curricula - the imposition of the 'culture of silence' on the Africans due to the exclusion of their languages and cultural capital in school programmes. One important critique of OBE, therefore, is that it has the potential of excluding the

cultural knowledge and experience of the African people and forecasting the 'culture of silence' (Ramose 1998: v). Consequently, African children will, through OBE training, be totally alienated from their social environment, culture, and language.

On the other hand language habits are determinants of social relations through their role in shaping culture. It is also a fact that vernacular education is vital to the cognitive, emotional and socio-cultural development of the individual. There is, therefore, a need to practically implement the idea of African languages as central to the education process of an African child. In addition, there is a need to indigenise the knowledge base for development in order to promote South African indigenous knowledge which will enhance multiculturalism (further discussed below).

Multicultural education relates to education and instruction designed for the cultures of several different races in an educational system. This approach to teaching and learning is based upon consensus building, respect, and fostering cultural pluralism within racial societies. Multicultural education acknowledges and incorporates positive racial idiosyncrasies into classroom atmospheres (Bennett 1995: 8). Multicultural education is the potential catalyst to bring all races together in harmony.

Banks and Banks (1995: ix) define **multicultural education**:

Multicultural education is a field of study and an emerging discipline whose major aim is to create equal educational opportunities for students from diverse racial, ethnic, social-class, and cultural groups. One of its important goals is to help all students to acquire the knowledge, attitudes, and skills needed to function effectively in a pluralistic democratic society and to interact, negotiate, and communicate with peoples from diverse groups in order to create a civic and moral community that works for the common good.

The same authors go on to say that:

Multicultural education not only draws content, concepts, paradigms, and theories from specialized interdisciplinary fields such as ethnic studies and women studies (and from history and the social and behavioral sciences), it also interrogates, challenges, and reinterprets content, concepts, and paradigms from the established disciplines. Multicultural education applies content from these fields and disciplines to pedagogy and curriculum development in educational settings (Banks & Banks 1995: xii).

In line with the above, one may define multicultural education as designed to increase educational equity for all students, incorporating for this purpose, content, concepts, principles, theories, and paradigms from history, the social and behavioural sciences, and particularly ethnic studies and women studies.

According to some views, if one wants to alienate and further fragment the communication and rapport between ethnic groups, implement multicultural education. As stated by Bennett (1995: 29), "to dwell on cultural differences is to foster negative prejudices and stereotypes, and that is human nature to view those who are different as inferior". Thus, multicultural education will enhance feelings of being atypical. A common statement from this line of thinking is, 'we are more alike than different'. People should focus on the similarities and not the differences to achieve greater equanimity among the races.

The researcher submits that multicultural education must have, as its crux, the below defining characteristics to achieve its purposes for students, teachers, parents, and administrators of the school system: a) a learning environment that supports positive interracial contact; b) a multicultural curriculum; c) positive teacher expectations; d) administrative support; and, e) teacher training workshops (Bennett 1995: 34). If one of the features is absent, frustration and heightened resentment may occur as backlash behaviours multiply.

The effects of a positive multicultural climate may manifest in a number of ways, such as: a) diminished pockets of segregation among student body; b) less racial tension in the schools; c) increased ethnic minority retention and classroom performance; and, d) inclusion of a multicultural curriculum. In short, the multicultural educational environment should not be a microcosm of the present South African society, with regard to issues of diversity and tolerance. Many factors determine a successful multicultural atmosphere, but the features as outlined above may be important indications of success.

A multicultural curriculum should be considered for several reasons: a) provides alternative points of view relative to information already taught in most educational systems; b) provides ethnic minorities with a sense of being inclusive in history,

science, etc.; and, c) decreases stereotypes, prejudice, bigotry, and racism in South Africa and the world.

Multicultural education is a progressive approach for transforming education that holistically critiques and addresses current shortcomings, failings, and discriminatory practices in education. It is grounded in ideals of social justice, education equity, and a dedication to facilitating educational experiences in which all students reach their full potential as learners and as socially aware and active beings, locally, nationally, and globally. Multicultural education acknowledges that schools are essential to laying the foundation for the transformation of society and the elimination of oppression and injustice.

The underlying goal of multicultural education is to effect social change. The pathway toward this goal incorporates three strands of transformation:

- the transformation of self;
- the transformation of schools and schooling; and
- the transformation of society.

2.17 THE DEMISE OF CURRICULUM 2005, THE SUGGESTED INTRODUCTION OF CURRICULUM 21 (C21) AND THE REINTRODUCTION OF C2005

Curriculum 2005 has been revised four times since its inception in 1995 when it was introduced by the former Minister of Education, Professor Sibusiso Bengu. Although it was supposed to have been phased in for all grades by the year 2005, it was actually phased out in its then form in June 2000. The present Minister of Education, Professor Kadar Asmal, then set up a committee to review the curriculum yet again. The committee, headed by University of Natal's Professor Linda Chisholm, proposed that a revised curriculum, to be called Curriculum 21 (C21) after the present century, take the place of Curriculum 2005 (C2005). Lifelong learning and outcomes-based education remain at the centre of the new streamlined curriculum approach. The vision is to create an education system that liberates human potential and enables South Africa's citizens to take their rightful place in all spheres of life, particularly

the economic, social and political so that a highly educated population can participate in all spheres of life with the confidence derived from a complete education (Pretoria News, 7 June 2000: 11 and The Teacher/Mail & Guardian, 3 August 2000: 3).

Various reasons for the failure of C2005 have been reported in the printed media:

- ❑ Assumption of the principles of OBE meant a unanimous rejection of the apartheid education principle of Christian National Education (CNE), but in retrospect it seems that the ANC government may have been too hasty in its adoption of policies to eradicate racism and sexism from the syllabus, and may not have fully considered the consequences of these policies (Sunday Times, 4 June 2000: 22). The time framework laid down for implementation in all grades by the year 2005 was unrealistic because curriculum reform is a slow process, even in well-resourced and established education systems.
- ❑ The obtuse and sometimes impenetrable curriculum terminology used by C2005 confused a lot of teachers. They could not display any depth of understanding of what the new curriculum framework was all about, and they had little understanding of how it was supposed to be implemented (Pretoria News, 7 June 2000: 11; Business Day, 2 August 2000: 2).
- ❑ A significant number of teachers were insufficiently qualified for, and some even insufficiently knowledgeable about the subject matter they were supposed to teach. These teachers were not only expected to change the content and methodology of their teaching, but even to develop their own learning programmes and teaching materials. More attention had to be given to teacher orientation, training and support as essential ingredients of curriculum change (The Teacher, March 2000: 19).
- ❑ The important matter of proper management of the transformed curriculum was neglected. In this regard preparatory training for C2005 mainly focused on teachers and neglected the district and school managers who had to provide teachers with both support and supervision (Business Day, 2 August 2000: 2).
- ❑ Assessment proved to be a major stumbling block for the teachers, as became evident at inter alia parent-teacher meetings where they had to present parents with the new report cards that had been devised to reflect OBE practice at their school. Resources were also constrained, and there was a high staff turnover

in government departments and schools. Textbooks and/or learning support materials were in short supply in many parts of the country, and the 1995 school register of needs showed that only 30% of schools had libraries (Business Day, 2 August 2000: 2). Yet C2005 expected pupils to develop into independent learners who ask questions, find and analyze information and solve problems.

- Curriculum designers have tried to avoid prescribing learning outcomes (including knowledge, skills, values and attitudes) on a grade-by-grade basis, with the result that teachers were poorly (if at all) informed about the specific teaching content required for specific grades (Pretoria News, 25 June 2000: 9).

The following table tabulates the main differences between Curriculum 21 and the C2005 and be summed up as follows to show the reader the shortcomings of Curriculum 21 and why the government's choice of Curriculum 2005:

Table 2.3: Differences between Curriculum 21 and Curriculum 2005

Curriculum 21	Curriculum 2005
A streamlined, revised Curriculum 21	Curriculum 2005 in its previous form
A National Curriculum Statement is expected in June 2001 that will clearly explain 'what is to be learnt and at what level it is to be tested'	Existing policy documents on Curriculum 2005
Plain English	Complex jargon
Six learning areas for Grades 4 to 9: language, mathematics, natural sciences, social sciences, arts and culture and life orientation	Eight learning areas
History and Geography, previously neglected, will be reinstated as a key part of the social sciences	Technology and economic and management sciences are to be dropped for now in view of the current shortage of teachers and other resources
There will be a strong focus on the teaching of maths and science	The myth that reading and maths should not be specifically taught
There will be learning area statements that will pin down what a learner should know and be able to do in each of the six learning area	The 66 specific outcomes against which learners had to be tested in each grade
Learning outcomes or targets will explain what concepts, content and skills learners should learn in each of the six learning programmes in each grade	Assessment criteria, range statements, performance indicators, expected levels of performance and phase organizers
Assessment standards describe in detail what learners should be able to do and know in each grade	Programme organizers or themes, for example transport, included by educators under language and maths, lead to boredom among learners
There is reasonable time-frame	Rushed implementation
Educators will be trained in the section and use of text books	Macro-planning – the practice whereby schools choose the same topics to teach

	different learning areas
Flexibility and educator discretion is allowed in the classroom	Group work as the only learning method
There is grade-by-grade benchmarks or targets	Evaluation by phase was emphasized
Curriculum 21 will be introduced in the intermediate and the foundation phase when appropriate and will be done by phase	A general Education and Training Certificate in 2002
Subject to negotiation, as from 2006 a General Education and Training Certificate will be awarded to pupils when they complete Grade 9	

Myths	Aspects which stay in the new document
Curriculum 2005 has nothing to do with content	The principle of outcomes-based education
In Curriculum 2005 anything goes	Learning is child-centred and is accomplished through activities
Curriculum 2005 will not involve the use of textbooks	The same three learning programmes for Grades 2 to 3: literacy, numeracy and life skills
Group work is compulsory for the implementation of Curriculum 2005.	Critical outcomes or learning goals that state what a learner should be able to learn in every grade, including maths and language skills problem solving and critical thinking.

Curriculum 21 is no longer, but it laid the foundation under which we can build the premise of curriculum 2005 and National Curriculum Statement of South African education system.

2.18 COMPARATIVE PRINCIPLES AND PRACTICES OF OBE IN SOUTH AFRICA, AND OF PROGRESSIVE EDUCATION IN AMERICA

Before the limitations and/or successes of OBE in South Africa can be seen, and references to Progressive Education in America can be appraised, it is deemed necessary to discuss the corresponding educational principles and practices underpinning the educational approaches in both countries.

In South African OBE and in American progressive schools:

- ❑ rote learning and subject-centred instruction are replaced by instruction that challenges learners' skills relating to inquiry and problem solving. These education approaches value independence of learning and problem solving because this approach fosters more spontaneity and independence and more favourable attitudes towards learning. Both education approaches aim at

producing thinking, competent future citizens (Burke 1998:58-59; Conradie 1997:8-11; Spady 1994:1-2; Squire 1972:328).

- learners are active, inventing and contributing original ideas; they interact continually in a purposeful and active way with subject matter, teachers and peers, and they identify and solve problems by applying measures to ensure that they become active participants in the learning process and have to take more responsibility for their own learning (Ruben & Spady 1984:37-44; University of South Africa 1997: 6).
- learning is child- or learner-centred and the emphasis is not on what the teacher wants to achieve but rather on what the learners should be able to know, understand, do and become. The educator-teacher relinquishes the role of formal and prescriptive instructor and instead becomes an initiator, observer and facilitator of pupils' activities. The teachers in these schools humanise education and foster a positive attitude towards learning. In the South African context teachers have the freedom to develop their own learning programmes based on guidelines provided by the education department, instead of just implementing centrally designed curricula (DoE 1998:5, 15; Rugg & Shumaker 1996:57).
- the individual needs and interests of the students are of central importance. In both the American and South African approaches learners are recognised as separate, unique persons with capabilities and backgrounds of their own that are not necessarily shared with others. Learners are also assisted to progress at their own pace, and learners are exposed to real-life experiences with a view to accommodating their individual needs and interests (Rugg & Shumaker 1996:61; University of South Africa 1997:4). In OBE in South Africa, learning outcomes are also determined by relevant real-life needs. Whereas individual attention to each learner was ensured in America's progressive schools by allowing no more than 20 learners per class, the latest statistics indicate that in the Eastern Cape the teacher/learner ratio is 1:36 and in Gauteng 1:29 (Beeld, 3 November 2000:6).
- the move is away from adherence to a prescribed canon of learning material as was the case in the so-called traditional school in both the USA and South Africa. In American progressive schools as well as South African schools where the OBE approach to teaching prevails, school programmes are

organised around large centres of interest rather than academic subjects. In American progressive schools the progressivists advocated the so-called broad-fields curriculum where courses are organised around study units as a reaction against the traditional intellectualised forms of schooling (Noble 1961:482). Similarly, in South African schools, rather than focusing mainly on content, learning programmes consist of courses or units of learning through which learners can achieve the expected learning outcomes. The object of both these education approaches is to equip all learners with the knowledge, competencies and orientations needed to be successful in the world of work once they have completed their studies (Spady 1982:126).

- cooperative learning results in more vigorous and lively responses from learners so that they question, debate and socialise in a democratic atmosphere and an environment that reflects community life. Progressive schools and schools where the principles of OBE are applied are not only learner-centred, but also strongly community centred because schools aspire to prepare the youth for future social life. This ideal is achieved by making the school a cooperative society on a small scale. The modus operandi of offering learners the opportunity to be exposed to a harmonious group life – they participate effectively with others in a team, group, organisation or community – also serves to empower the young generation with social and emotional skills and internalised personality traits (King & Evans 1991: 74; Spady & Marshall 1991:68; Van der Horst & McDonald 1997:127-137).
- it is realized that innovative, progressive learner and community-centred education can only be achieved in a democratic environment and school structure, and that it must be supported by a democratic political dispensation. An important objective of both education approaches is the creation of a global approach that would link people together through education in spite of political and racial differences that separate them. Human liberty and equality are the principles to be honoured. In this regard the humanitarian effort of the progressive educators in America was focused on the promotion of human dignity through the establishment of equality and fairness in their schools in order to fulfil the promise of American democracy. In South Africa and in OBE schools in this country it is accepted that equality can only be achieved in a democratic society that accommodates a culture of human rights, multi-

lingualism, gender equality and sensitivity to the values of reconciliation and nation building. The present South African government therefore shows awareness of the importance of effective learning strategies, responsible citizenship, cultural sensitivity, education and career opportunities (Samoff, Rensburg & Groener 1994:04; Technical Committee 1997:10-12; Counts 1971:164).

- recognition is given to the essential role of continuing education or lifelong learning outside the school to eradicate literacy, prevent human obsolescence and preserve and further the development of democracy in the RSA and the USA. The ideal is to empower individuals to cope with vastly altered education needs dictated by a complex society, the knowledge explosion and ever increasing technological changes (Cremin 1961:120-135). In South Africa the principle of redress ensures that the education needs of previously disadvantaged groups are specifically addressed. In July 1999 the newly appointed Education Minister, Prof Kader Asmal, outlined the government's blueprint for overhauling South Africa's dysfunctional educational system to ensure that learning and teaching prepare our citizens for the 21st century.

2.19 SUMMARY

The above discussion suggests that the emergence of OBE and transformation of education in South Africa is a complex issue which needs thorough research and more consultation. This kind of an approach in education is received by many with different and mixed feelings. However, this is a starting point for removing apartheid from schools and curricula. It also creates a platform for developing a new sense of national identity.

This chapter presented an overview of the NQF and its learning areas. A closer look at the eight learning areas clearly indicates the overemphasis on scientific areas in OBE. As Koetsier has accurately observed, "... the higher emphasis on science, maths, technology and economic and management sciences is a world wide trend strongly influenced by the market" (Koetsier 1997: 23).

However, the market is not neutral and, therefore, cannot be relied upon for the educational, economic and cultural development of South Africa. The Human Sciences Research Council (1995: 8) notes that a new system is often met with scepticism and fear. The researcher strongly agrees with this assertion and concludes that any system is always met with suspicion and apprehension. This is particularly true in South Africa, where OBE has been and is being criticized as having 'so called failed' in other international countries according to the media and critics. There are also problems associated with the implementation of the new approach in schools.

The introduction of the NQF and OBE is law and whether schools, parents or local communities like it or not, it is the new way or paradigm shift for education in South Africa. Ineffective implementation of the NQF could interfere with the objective of the new curriculum in South Africa, and that will hamper life-long learning.

The broad systemic and curricular implications for education transformation in South Africa suggested in this chapter indicate that the current education system needs to be radically re-examined. The new system needs to adopt transformational OBE as its guiding philosophy and be underpinned by democracy, transparency, accountability, equality and accessibility to all learners.

At present no clear implementation guidelines exist as to how the issue of transformation ought to manifest itself to bring about change within the current education context. A developmental approach to transformation needs to be explored by considering traditional (disciplinary) and transitional (interdisciplinary) OBE as well. The new structure should reflect a shift towards transformational OBE that is underpinned by critical cross-fields and Spady's life performance roles (hereafter referred to as life roles). In other words, educators need to manage the continuum for systemic change in order to achieve the ideal of transformational OBE.

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:
 - What is a work of art?
 - How does one relate to it?
 - Are there universal aesthetic criteria?
 - 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 orthopedagogies. 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.

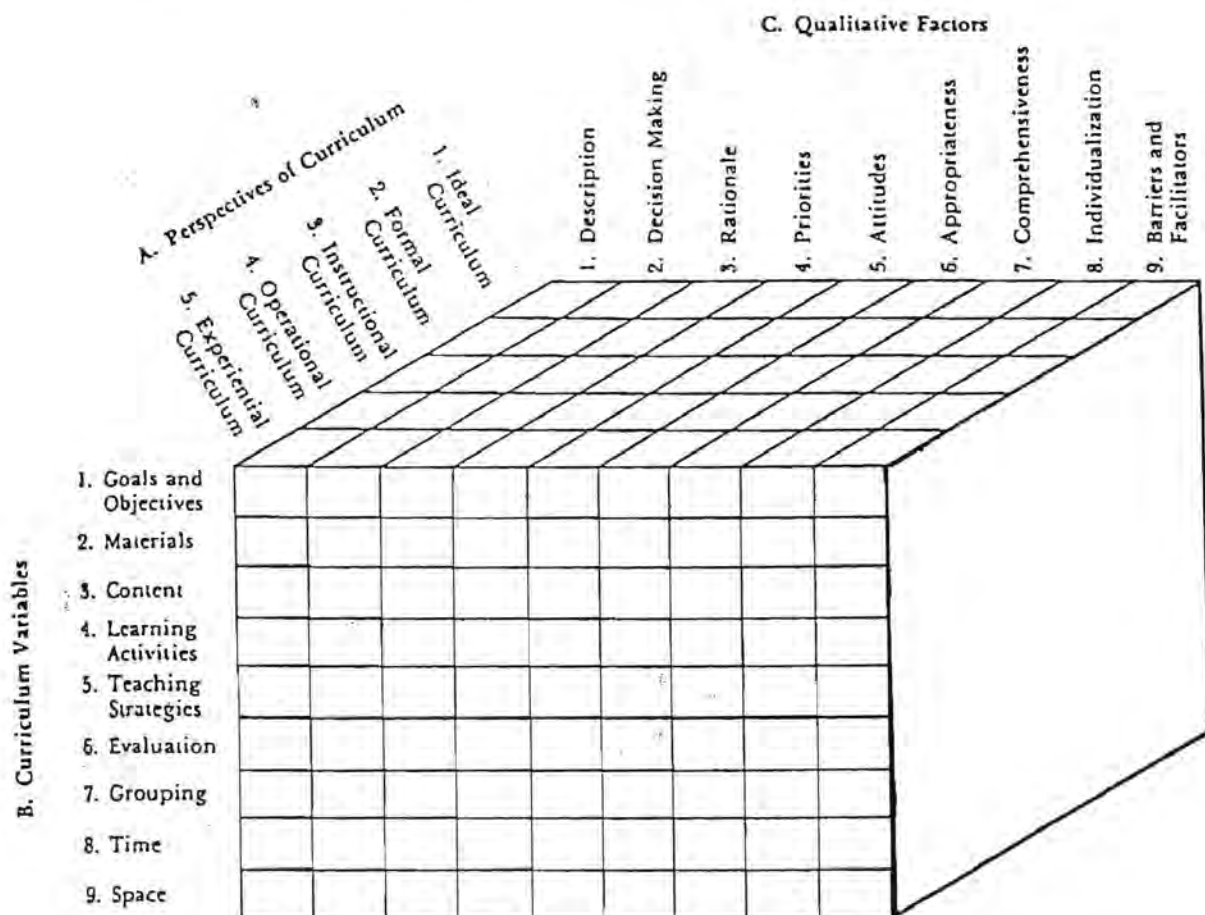
The following could be suggested as ways designed to help the student gain experience in using different cognitive skills that will assist in the generative learning process (Carver 2002: 3-21):

- ❑ to develop recall and translativ 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:

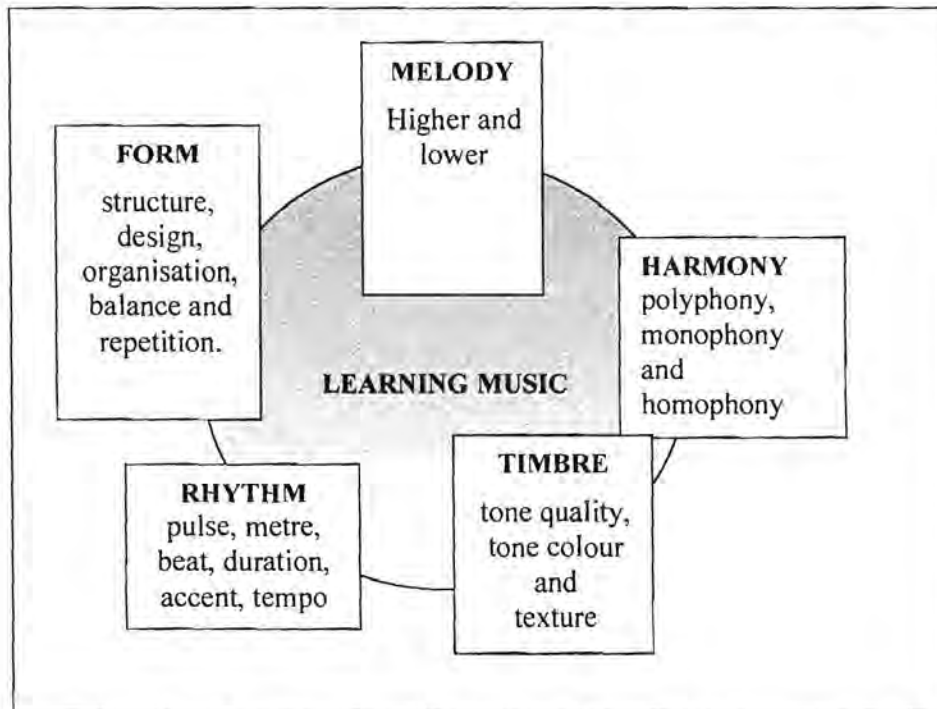
Figure: 3.1: A conceptual framework of Curriculum



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 specialties 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).

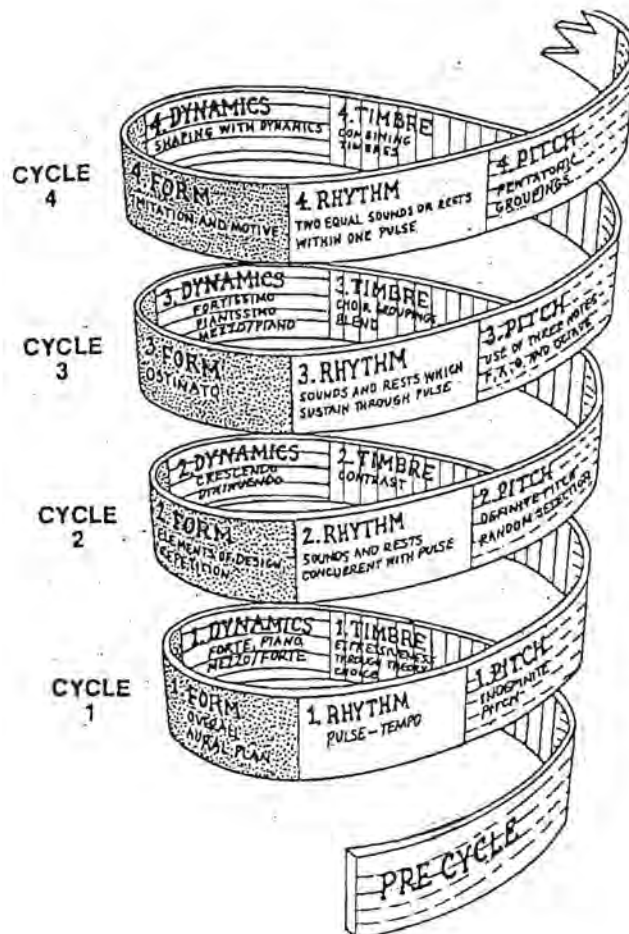
Having identified the above assumptions and features, it becomes easier to design and plan music curriculum and be able to implement it at schools and institutions of higher learning. In other words, a curriculum structured in the manner outlined above has intrinsic and well defined outcomes which can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

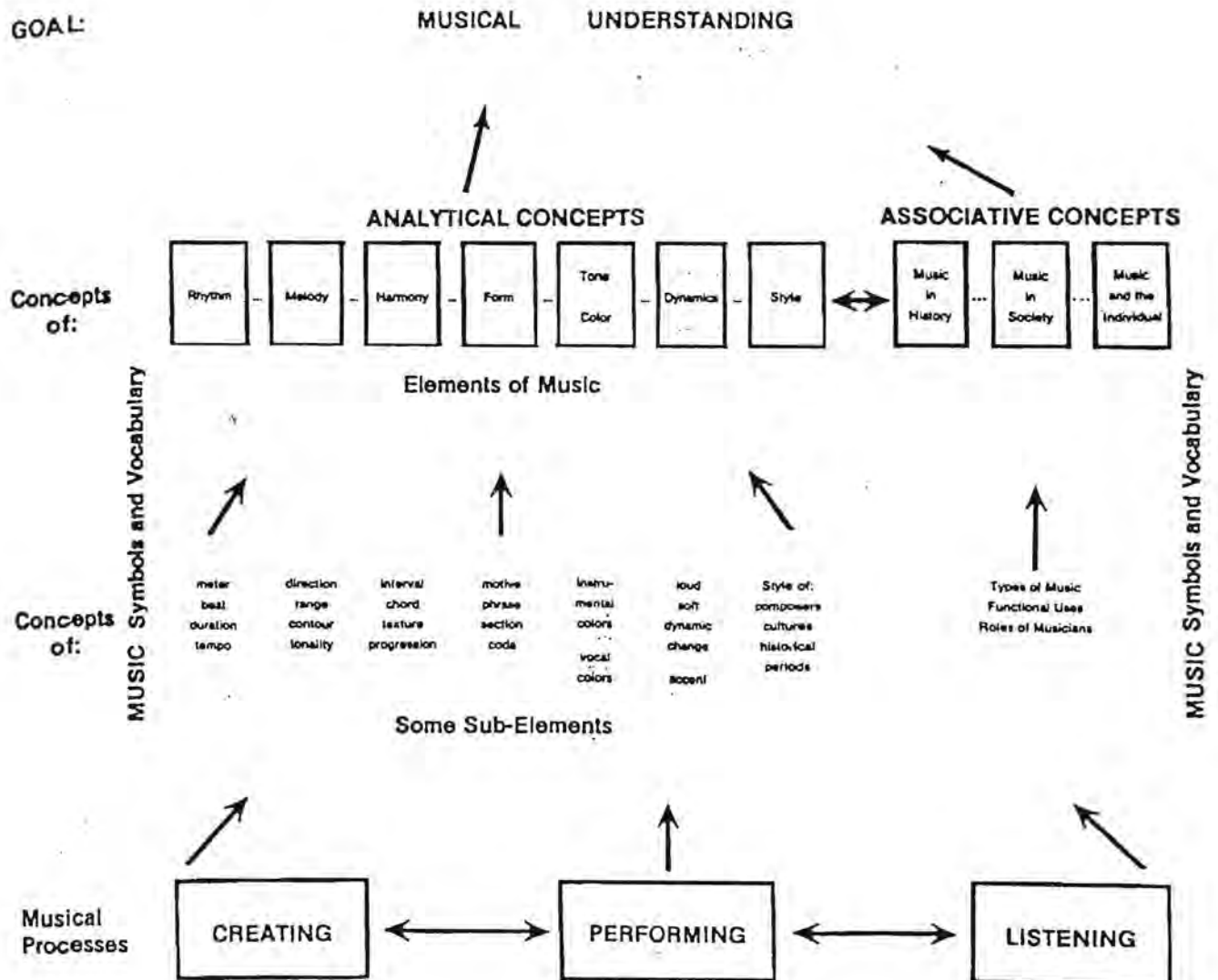
These concepts have been dealt with in the Figure 3.1 which elucidates the basic concepts of Music Education elsewhere in this chapter. Figure 3.3 indicates a conceptual approach to music learning as alluded to above. This approach accommodates concepts common to all musics. Although formulated a quarter 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)



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 pedagogies. 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:
 - Feeling
 - Being sensitive to sounds
 - Saying things through sounds
 - 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:
 - Single sounds
 - Sounds in twos and threes
 - 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 African 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.

CHAPTER 4

PARADIGMS AND EDUCATION: A THEORETICAL FRAMEWORK

4.1 INTRODUCTION

An introduction to the major educational paradigms, methods used in Music Education and the challenges facing contemporary African Music Education should inform teaching practice in South Africa. The information in this chapter will enable the reader to develop an awareness of the critical role general education paradigms play in understanding Music Education and in setting a foundation for better teaching and providing sound, systematic bases upon which Music Education curriculum might proceed. This chapter lays the basis on which educational paradigms can be applied in Music Education in order to transform the current curriculum in South Africa.

The Enlightenment, an era of faith in reason and science as the source of truth, began with the Renaissance and reached its last phase in modernism of the early twentieth century. There is no longer faith in a single over-all embracing meta-narrative or consistency of style and idea, but rather postmodernism embraces the eclectic (Kuhn 1962). There is greater trust in humour and irony and less in staid and serious theorizing. Postmodernism reflects an emerging global perspective, of differing cultures living together on a single planet (pluralism, multi-culturalism), and an acceptance of these differences, each as valid as the other. Postmodernism validates the non-intentional. Postmodernism is not the opposite of modernism, as it is often portrayed, but is rather broader, more inclusive, and encompasses modernism within it.

For Carr and Kemmis (1989), the modern education system has been criticised from a variety of perspectives, not only about the way it has functioned in the countries where it originated, namely the West, but also in so-called Third World countries. Unless it is of a cynical inclination, such criticism normally has the reform of education in view. Lately, post-modern criticism of the school has become fashionable. Post-modernism is problematic because it represents such a variety of views that it is questionable whether a singular “postmodernist view” exists. The reason may be that almost any criticism of modernism is subsumed under the term

post-modern. The recently developed complexity theory suggests a new analysis of education transformation, which may rectify the shortcomings caused by modernist practices in education.

4.2 KUHN'S APPROACH TO UNDERSTANDING THEORETICAL CHANGE

In the course of instructing non-scientists in the theory and practice of scientific research, Kuhn became fascinated by the relationship between the theory - or ideal - of research and its actual practice. His book *The Structure of Scientific Revolutions* (1962) was to have a massive influence on how people talked about theories and theoretical change in practically every academic subject. His main argument was that all theories are 'paradigms'. The study of knowledge could be approached by looking at how these frameworks of thinking and research come to dominate an area and establish a 'normal science'. The normal science structures thought and how we see problems, until a crisis leads us to abandon the framework and move into another paradigm.

Thus understanding the growth of knowledge involves the analysis of:

PARADIGM - NORMAL SCIENCE - REVOLUTION – PARADIGM

For Kuhn (1962: 62), the nature and logic of scientific revolutions shares his views of observation being embedded in theories. Kuhn sees science as driven by paradigms which dominate how observations and research are conducted. Such paradigms are essentially the community of researchers which largely determines the 'normal science'. The researcher considers him to be saying that science is in this sense ideological, that is, science provides the framework of understanding things. Theories are accepted because of the power of the paradigm and the scientific consensus. A revolution occurs when there is a crisis in the paradigm, and then a shift from one to another takes place.

4.3 CURRICULUM POLICY

The impact of Kuhn's (1962: 60) theory on curriculum policy in general was profound and prompted many to rethink what was involved in theories and models: could they be disproved, in an 'objective', 'positivist' sense? Were theories in social science theories in a Popperian sense, since we could not 'falsify' them? Or could theories, models and frameworks exist in relation to one another in ways which meant that, as social scientists, we confront a reality which 'exists' in the context of a multiplicity of frames or paradigms? Were all frames simply relative? On what basis could we say one paradigm was 'right' and another 'wrong'? Furthermore, if social knowledge was not composed of 'facts' so much as versions of reality, what role should/could analysis of poverty, health, unemployment and so on, have in the political process? Was all knowledge equal, and simply 'an argument' within a given framework?

The ideas of Popper, Kuhn and others regarding the nature of science and knowledge signal the dawn of a post-positivist era in which the old certainties about the issues and status of facts and theories began to look less sustainable. Several commentators expressed doubts about policy analysis as offering a basis of more 'rational'/'scientific' decision-making. On the one hand, the Popperian idea that experimentation should be the basis of policy-making, rather than big unscientific/non-falsifiable theories was developed in Campbell's metaphor of the 'experimenting society'. On the other hand, students of public policy more influenced by the position adopted by Kuhn - and subsequently Habermas - developed an approach which emphasised how reality had to be conceptualised as being framed by competing paradigms (Young 1989: 107).

Another important influence on the shift away from a positivist view of curriculum policy was 'constructivist', important sources of which are to be found in the so-called 'constructivist' approach to social problems (Henshel 1990) and the exposition of the theory that reality is socially constructed, rather than an 'objective reality', that was developed by sociologists Berger and Luckman in 1966. Subsequently, due to the impact of the theories of the French philosopher Foucault and German critical thought, most notably that of Habermas, public policy was increasingly informed by

theories which stressed the need to analyse politics and policy as modes of discourse which structure reality.

4.4 PARADIGMS OF INQUIRY

Guba (1990: 12) proposes that we may understand the current state of social science inquiry in terms of four paradigms, namely:

- ❑ Positivism;
- ❑ Post-positivism;
- ❑ Critical theory;
- ❑ Constructivism.

He contrasts (a) their ontology (what is regarded as the nature of 'reality'); (b) their epistemology (what is the relationship between knowledge and the knower) and (c) their methodology (how knowledge should be found out).

4.4.1 Positivism

- ❑ Reality exists and is driven by laws of cause and effect which we can know.
- ❑ Inquiry can be free of value.
- ❑ Hypotheses can be empirically tested.

4.4.2 Post-Positivism

- ❑ Reality exists, but cannot be fully understood or explained. There is a multiplicity of causes and effects.
- ❑ Objectivity is an ideal, but requires a critical community.
- ❑ It is critical of experimentalism, and stresses qualitative approaches, theory and discovery.

4.4.3 Critical Theory

- ❑ Reality exists, but cannot be fully understood or explained. There is a multiplicity of causes and effects.
- ❑ Values mediate inquiry.
- ❑ Proposes the elimination of false consciousness and facilitates and participates in transformation.

4.4.4 Constructivism

- ❑ Realities exist as mental constructs and are relative to those who hold them.
- ❑ Knowledge and the knower are part of the same subjective entity. Findings are the result of the interaction.
- ❑ Identifies, compares and describes the various constructions that exist (hermeneutical and dialectical).

4.5 POLICY FRAMEWORK FOR CURRICULUM DEVELOPMENT

Lincoln (1990: 84-5) argues that what needs to be abandoned is the view that knowledge about social and other problems is like a collection of building blocks. It is quite possible that knowledge is more circular or amoebalike, or that knowledge exists in clumps of understanding, with different kinds of knowledge taking different shapes. “We simply do not have the metaphors we need for conceiving of knowledge in any other way but hierarchic, pyramidal, or taxonomic... It may be that, if some forms of knowledge exist in clumps, or in non-hierarchic organisation, we ought to be talking not about ‘building blocks of science’ but about extended sophistication, or the artistic and expressive process of creatively conjoining elements in ways that are fresh and new”.

The researcher agrees with Lincoln’s beliefs that linking and bridging between areas of knowledge is important. And this theme of the need for an intermediate or linking level of analysis is a common one in policy studies, where the number of knowledge ‘clumps’ is larger than in many other fields of inquiry. If we accept the arguments of post-positivists and post-modernists, big theories and meta languages exist in multiple

versions of reality. In this case, it could be argued, we should abandon the use of paradigms, models and theories and recognise that we do not know anything. However, this carries with it many dangers. As Harvey (1990: 116-117) observes:

Post-modernist philosophers tell us not only to accept but even to revel in the fragmentations and the cacophony of voices through which the dilemmas of the modern world are understood. Obsessed with deconstructing and delegitimizing every form of argument they encounter, they can end in only condemning their own validity claims to the point at which nothing remains of any basis for reasoned action. Post-modernism has us accepting the ratifications and partitioning, actually celebrating the activity of masking and cover-up, all the fetishisms of locality, place or social grouping, while denying that kind of meta theory which can grasp economic processes ... that are becoming ever more universalising in their depth.

A post-positivist interpretation of policy analysis, if taken to the point of saying that we can dispense with paradigms, results in actually ignoring political and economic realities. In using theories and articulating different ways of seeing policy-making and policy outcomes this research is acknowledging that there is fragmentation in Music Education policy; there are many schools of thought; but in so recognising this pluralism we also recognise the necessity of making the paradigms and viewpoints clearer.

4.6 TRADITIONAL THEORY: SCIENTISTIC POSITIVISM AND TECHNICIST RATIONALISM

The science of Empiricism, the basic paradigm of science, came into prominence during the 18th century, and became known as the Enlightenment, that is, the intellectual and philosophical activity of science. It holds that knowledge is gained only through the senses.

4.6.1 Scientism

Positivism (sometimes called logical empiricism, scientific empiricism, or scientific positivism) takes empiricism to an extreme by claiming that whatever cannot be verified by sensory experience (as observable 'positive' knowledge) cannot be explained, is unknowable or unreliable, and is thus not true knowledge. Positivists

argue that the scientific method is the only source of valid, objective knowledge about reality - a claim labelled scientism by critics, including Critical Theorists. Scientific positivism, in sum, holds that non-scientific claims to knowledge are meaningless, misleading, subjectively variable and thus capricious and dubious (Young 1989: 82).

In use, positivism has faith only in the scientific quantification of 'objective' data and the corresponding use of statistics to state laws. The laws thus discovered in nature are used to make predictions: laws are true (i.e. scientific, objective, valid, reliable, 'positive') to the degree that predictions turn out as the laws forecast. Positivists hold that better, more comprehensive laws will eventually cover irregularities not predicted by present laws as they are discovered. Scientific positivism has also traditionally rejected as meaningless (in the sense explained above) statements in the social sciences, arts, and humanities about the qualities or activities of mind and human subjectivity. In particular mentalist, subjective states such as ideas, intentions and feelings are denied or devalued. Scientific behaviourism, according to Hanrahan (1997: 96), is a key example of this tendency and thus explains all human consciousness in terms of observable behaviour. It excludes reference to (covert) mental events or states, or to the subjectivism of introspection of any kind, and in radical form it even denies the existence of mental states. Thus words such as feeling, choosing, or intending, are held to have no objective referents; their meaning (a condition that positivists in general have trouble explaining) is seen only in reference to overt behaviour or dispositions for overt behaviour.

Despite its complexities, human behaviour is seen as ultimately responsive to statistically determined natural laws by scientism researchers in Music Education and by positivists in the social sciences in general. And, it follows, what is predictable is ultimately controllable through rational means, systems and 'standards'.

4.6.2 Technicism

For Jonassen (1991: 10) rationalism, the belief in reason as a source of reliable knowledge also came to full flower during the Enlightenment. Originally the use of reason emphasized by Enlightenment thinkers was opposed to authority or revelation as sources of knowledge-in particular, the authority of the Church and of kings. The

Enlightenment thus brought Western civilization out of the Dark Ages and initiated the modern era in history and the associated paradigms of what today is called modernism.

However, empiricism and rationalism converged during the Enlightenment in certain ways that excluded other possibilities. These directions ultimately led to:

- the rise in the scientific method for determining valid knowledge;
- the rise of technology and the resulting paradigm of technicism and its uncritical faith in human behaviour;
- and, above all, the belief in the rational perfectibility of society through just such management techniques or methods.

Thus, when scientific assumptions are applied to education (Music Education in particular), learning is assumed to be subject to objective and invariable laws referred to by the misleadingly benign term 'learning theory' (Carr and Kemmis 1986). In this context, teaching comes to be considered a technology of methods by which the learning process of learners is controlled. Teaching thus becomes a technicist undertaking rather than a professional praxis.

4.7 CHAOS / COMPLEXITY THEORY

During the previous century three major scientific revolutions took place (Stavenga 1993: 68). The first two of these, namely relativity theory and quantum theory, are well known although the insights they generated are rarely reflected in educational practice. The third, *chaos theory*, although still novel, is already evident in a variety of sciences (Stavenga 1993: 66). As mentioned in Chapter 1, this study attempts to apply this theory to the transformation of education, with special reference to the role of values in Music Education. As it is not possible to provide a detailed discussion of chaos (Hayles 1990), the following salient points are merely listed:

- In the scientific sense chaos means something other than its common usage.
“At the centre of chaos theory is the discovery that hidden within the

unpredictability of chaotic systems are deep structures of order” (Hayles 1990: 1).

- ❑ Complex systems, containing both order and chaos, are rich in information rather than poor in order (Hayles 1990: 6).
- ❑ Hayles (1990: 12) points out that there are two branches in chaos theory. The first is concerned with the hidden order within chaotic systems, while the second branch focuses on the order that arises out of chaotic systems in accordance with a process of self-organisation. In the latter process increased chaos leads to bifurcation, which is the manifestation of the different (higher) order.
- ❑ Complex or chaotic systems are very sensitive to initial conditions (Stavenga 1993: 74). This implies that complex systems do not come about because of a complex design, but emerge as a result of an interaction between simple initial conditions.
- ❑ Feedback refers to loops of information that contribute towards growth and adoption of an open system.
- ❑ When chaotic systems are represented on a computer, the presence of strange attractors can be seen. An attractor is defined as “any point in a system’s cycle that seems to attract the system to it” (Hayles 1990: 8). Thus, in an apparently chaotic situation, patterns eventually emerge because of some in-built attraction. Reference could be made to a culture, where the values acting as attractors draw the individuals together.

Although chaos theory is concerned with both *chaos and order*, its very name suggests that it is more concerned with the chaotic aspects. In order to accommodate the orderly aspects of complex systems, the term *complexity theory* seems to be more appropriate.

4.7.1 The application of complexity theory to education

The question of applicability of complexity theory to education is now relevant. This possibility may be traced to the anthropological level, in the fact that man is a complex being consisting of both orderly and chaotic aspects and moments. Man’s (including women for gender sensitivity) orderly aspects are well known. Culture

could be cited as an example of the fruit of man's labours that creates order (Carr and Kemmis 1986: 198). The irregularities present in a normal beat can be seen as a manifestation of the intrinsic dynamics of the beat of the heart that make it possible for it to adapt to changing circumstances. Man's brain is continuously involved with some high-dimensional strange attractions, which makes the assimilation and processing of internal and external information possible. Learning, or more appropriately, understanding, which forms the basis of education, does not proceed in a strictly orderly manner. Periods of order are interspersed with periods of chaos when the brain has to integrate new processes of self-organisation. In these processes strange attractions play an important role. The well-known adage that in education one proceeds from the known to the unknown, is based on the way which the brain functions, namely that when new information is encountered, it is incorporated into the complex pattern set by the existing strange attractions. If one accepts that a person only learns or assimilates 'permanently' that which is valuable to him/her, the question of the values is also apparent (Young 1989: 93).

4.7.2 Complexity theory and value

According to Ryan (1997: 256), the transformation of a culture, and therefore of education, happens in its deepest sense due to a change in values. Thus, when considering the transformation of education, one has to consider the relevant values. In the development of culture, of which education forms an integral part, values play the role of initial conditions and strange attractions. In other words, values are important both in the initial development of a culture, and its sustained existence. The core values underlying modernist education will now be analysed.

4.8 CORE VALUES UNDERLYING MODERNIST EDUCATION

The present endeavours to transform the past Music Education in South Africa into Outcomes-based Music Education, thereby also reforming the training programmes for educators and especially music educators, serves as a starting point for a more general discussion of the Music Education curriculum. The following sections deal with some of the core values underlying modernist education, which has an impact on Music Education.

4.8.1 Reductionism

Reductionism is represented by analytical, atomistic or mechanical viewpoints. It studies wholes by reducing them to their constituent parts. Following Descartes' view that all problems can be broken down into smaller problems and ultimately solved, reductionism became the hallmark of science, with disastrous consequences (Bosch 1991: 353). The globe's ecological problems are seen by many to be a direct result of reductionism (Lukacs 1971:307). Even a complex phenomenon like education has been subjected to reductionism in order to study it 'scientifically' (phenomenological reduction).

A core value fostered by the notion of reductionism in education is *individualism*, both on the human and on the epistemological level. On the human level it led to people being viewed as *individuals*. Wielemans (1993: 7) says that in the Western world the emphasis in education is on achievement and on personal motivation. From an early age we are taught to compare our achievements with those of others and our feeling of personal worth is determined by our position on a continuously updated competition list (Wielemans 1993: 7). Similarly, Wheatley (1991: 30) laments the individualism of American culture that "leaves the individual suspended in glorious, but terrifying, isolation". This statement above does not include the African values, and as such it is biased towards Western philosophy of education and values. In Africa, the emphasis is on inclusivity of everybody, which is a symbol of sharing. The concept "ubuntu" indicates the moral high ground embedded in African culture.

On the epistemological level the sources of knowledge are divided into disciplines that operate more or less in watertight compartments. This opened the way for teaching *subjects* rather than *pupils*. Because of man's limited intellectual ability a certain amount of reductionism is necessary: "Science seeks uniformity among phenomena and things; it often ignores complicating factors" (Lukacs 1971: 306). The danger in applying this to education is that the complexity of education is ignored, leading to practices that militate against the true nature of education.

4.8.2 Rationalism

The Enlightenment is also known as ‘the age of reason’ and other modes of thinking are considered to be either irrational or antirational. Bosch (1991: 353) points out “The problem with scientism (rationalism) is that it fetters human thought as cruelly as any authoritarian belief system has ever done”. Scientism demands that humans must diminish their humanity in order to function as scientists (Lukacs 1971: 309).

Despite laudable ideas such as “educating the whole child”, the education of the mind is focused upon, virtually excluding other aspects of pupils’ beings. Schools largely ignore the very humanity of the child when the dominant metaphor for today’s school is that of the Newtonian machine (Sawada & Caley 1985: 14-15). A machine has to work correctly, but as Schuck (1987: 6) indicates: “Perfect order is not found in the natural world nor is it part of human nature”.

4.8.3 Objectivity

Descartes’ object division has had far-reaching consequences. On the epistemological level it has the implication that authentic knowledge about man can be obtained by measurement: “The social sciences in particular encourage us to view men as statistical entities and consequently to deal with them on impersonal terms” (Lukacs 1971: 305). Lukacs (1971: 306) quotes Roszak’s repugnance towards the detached observational procedures of social science: “I am not particularly interested in what you uniquely are; I am interested only in the general pattern to which you conform.”

Another development emanating from the notion of objective knowledge is the existence of truths expressed as facts. Scientific endeavours have to do with the establishment of a coherent body of facts (Schuck 1987: 8). Because these facts are supposed to have universal application, only empirical truth warrants attention while the role of values is relegated to the domain of faith.

Although the core values associated with objective science have been questioned for some time, *inter alia* with the advent of qualitative research methods, objectivity is still valued at school.

4.8.4 Optimism and progress

Optimism is an aspect of the Enlightenment worldview that has had far-reaching effects on education, especially in Africa. Optimism is defined as the belief that all problems are in principle solvable (Bosch 1991: 361). Similarly, progress is not only possible, but also valued. This view is compounded by the fact that progress is supposed to take place in a linear fashion, which indicates a positive understanding of education.

In keeping with the modernist value of optimism and progress, education is readily viewed as pivotal for the solution of societal problems. For example, in South Africa proponents of apartheid used formal education as an instrument of social engineering, with dire consequences. Similarly, the present government, which represents the broad democratic movement, also wishes to use education to achieve their own purposes like “reconstruction and redress” (Muller 1998: 14). People’s education also views education as a tool to solve social problems. Accordingly, education should help an individual to participate in the society. All these ideas are trying to make education adhere to the core values of the postmodern education system in South Africa.

4.8.5 Mechanical causality

Newton’s discovery of some natural laws had such a major impact on the development of modern science that the term ‘Newtonian paradigm’ is often used to denote the modernist view of reality.

Lukacs (1971: 296) states, “the necessarily narrow logic of mechanical causality leads to deterministic systems that have harmed our understanding of history, since in reality this kind of causation almost always ‘leaks’. But now not even in physics is this kind of causation universally applicable”.

Not only did Newton’s discoveries underpin the Industrial Revolution, it was also discovered that in the process schools came to be managed like factories (Sawada &

Caley 1985: 29). Another consequence of Newton's discoveries of natural laws is the idea that nature and society can and should be controlled to achieve order. Disorder has to be abhorred. In education this led to the static, centrist planning of education systems by bureaucrats who are also technocrats (Claassen 1994a: 32). Lukacs (1971: 307) points out that technocrats' "principle values are efficiency and order rather than spontaneity and variety, and they judge the successes and failures of social institutions in impersonal, objective, and quantitative rather than in human and qualitative terms". Standardisation became a particular feature of formal education systems. The core values that can be identified are control, order, efficiency and standardisation.

The following question now arises: If the values indicated above lie at the root of modernist education and if these no longer satisfy the demands of the present time, which values should then be cultivated in order to transform education so that it will cater to the demands facing the school learner of the twenty-first century?

4.9 SOME VALUES SUGGESTED BY COMPLEXITY THEORY

Where the Enlightenment emphasised reductionism with its concomitant values of individualism and competition, complexity theory emphasises connectedness and operation. Wielemans (1993) analysed a number of scientific disciplines in order to substantiate his argument that Western individualism needs to be connected. Such interconnectedness does not negate the individuality of a person. As a matter of fact it is in connectedness that the individual's uniqueness is realised, since one individual cannot simply replace another as is suggested by an atomistic view of the individual. With regard to the relationship between teacher and pupil, the new paradigm emphasises the dual interaction between pupils and teachers in which they are mutually connected to each other and in which giving and receiving are continuously intertwined (Wielemans 1993: 204). Thus, in the teaching/learning situation both the teacher and the student teach and learn simultaneously. Furthermore, this value provides a rationale for group activities in classrooms, which has long been advocated but often neglected. Finally, interconnectedness is juxtaposed with the competition metaphor in modernist education.

4.9.1 The expansion of rationality

Bosch (1991: 353-355) indicates the limitations of the rationality legacy of the Enlightenment, especially within an objectivist framework. The fallacy still persists that, through his reason, man is capable of creating order and of controlling himself and others (Schuck 1987: 3-4). Rather than overestimating order, “we must learn to understand that flux and uncertainty are neither good nor bad, but inevitable” (Schuck 1987: 7). Learners should be given the freedom to make mistakes as they learn. Again, this does mean that rationality is unacceptable, but that its limitations are recognised.

Wheatley (1991: 12), speaking of organisations in general, says: “We are refocusing on the deep longings we have for community, meaning dignity, and love in our organisational lives.” This should hold even truer of the life in school. The core value suggested here is a tolerance of the learners’ inherent way of learning that includes both chaos and order. Only then will learners be able to renew themselves and not be almost completely dependent on an outside source.

4.9.2 Subjectivity

The objectivity/subjectivity debate has been raging for a long time. Schuck (1987: 4) observes that while natural scientists have already agreed that we do not and cannot know absolutely, many social scientists still cling to empirical research models as a means of conformation. The value implication of the untenability of objectivity is that teachers should value their own and their pupils’ subjectivity and uniqueness. The core value that emerges is man’s relatedness. Instead of being an object and an atomistic individual, man is the nodal point of many relations (Wielemans 1993: 10).

4.9.3 Tempered optimism

The idea of development arose from the progress thinking of the Enlightenment (Bosch 1991: 356). Such development has a linear dimension. Without going into the debate about development theory, it is postulated that although development is possible, it does not necessarily take place in a linear way, but in all kinds of

unexpected and surprising ways. If one recognizes an education system, embedded in virtually the totality of a society's culture, as a complex structure with both chaotic and orderly moments, then unbridled optimism regarding its power to effect change gives way to a more realistic view which emphasizes education for a virtuous life and not only for development.

4.9.4 Complex order

Newton's discovery of natural laws and their successful application in technological development created the illusion that man can control virtually anything. Western man led the way in establishing order in a chaotic world. However, he lost sight of the fact that order can also be had for free, that it can emerge spontaneously through a process of self-organisation which depends "upon self-reinforcement, a tendency for small effects to become magnified when conditions are right... Positive feedback seemed to be the *sine qua non* of change, of surprise, of life itself" (Waldrop 1992: 34). Self-organization is possible when a complex structure, a person or an organization, is free to interact with its environment. It has to exchange matter and/or energy in this process. In an educational context, freedom is therefore not a concession to be made, but a condition for sustained renewal and transformation.

4.10 THE TRANSFORMATION OF EDUCATION

It is not suggested that modernist values should be completely rejected and replaced by those emanating from complexity theory. However, these new insights should at least be complementary to the existing ones. In the above discussion it has already been suggested that a change in values is fundamental to educational transformation. If one considers that opposition to Newtonian thought has existed for decades, then it is clear that taking an anti-Newtonian stance will not in itself change the status quo. The deterministic worldview has its roots in society and that in politics the aim is to control. Thus, opposing it requires a certain amount of courage.

The changing management of private companies is proof that there are already movements afoot which undermine the old order. Because businesses have to adapt or die, they are more sensitive than education systems to changing views. What does this

tell us about the strategies to be followed in the transformation of education? From the very nature of education as a complex structure, it can be deduced that its transformation will not be effected in a top-down fashion. While one has one clear idea of exactly what an education system that evolves along complexity lines will be like, a top-down approach would not be feasible. It is best to allow a process of self-organisation so that a new system emerges. In this process positive feedback is of major importance. For this to take place, maximum freedom in formal education is required.

4.11 CURRICULUM DEVELOPMENT

Without knowledge of curriculum development, teachers cannot make a meaningful contribution and evaluation of the current curriculum. Therefore, it is important to understand the process of curriculum development and how it affects society.

4.11.1 Curriculum Development Process

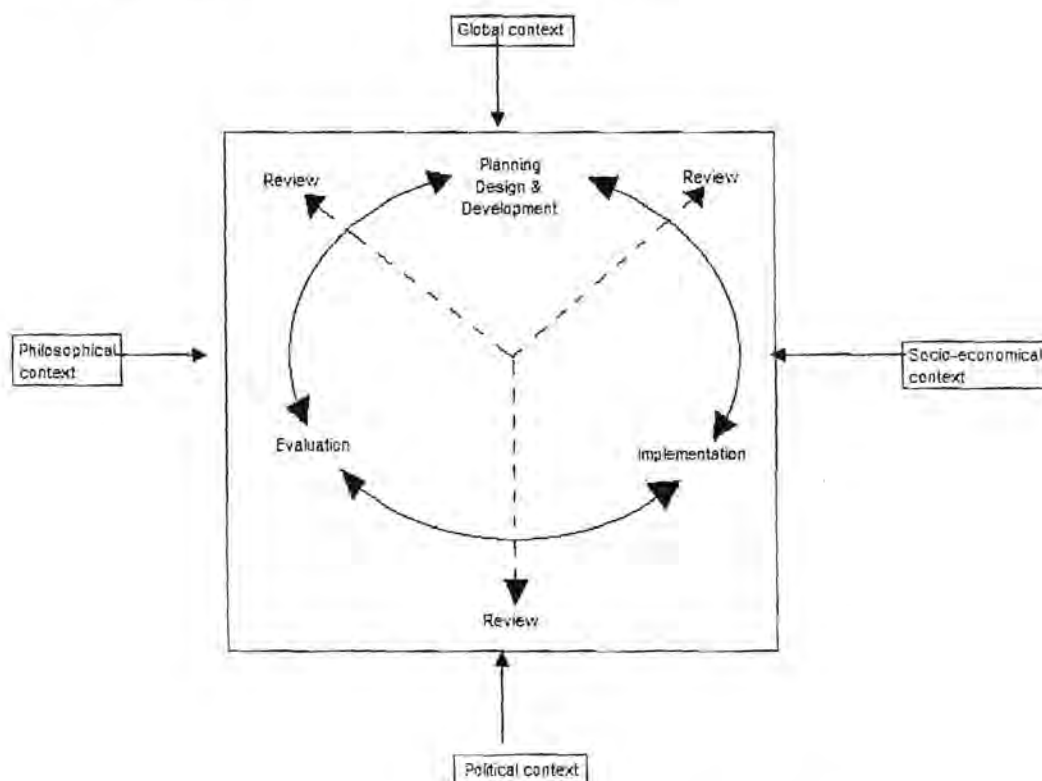
Curriculum deals with two interrelated matters: sets of questions or topics that serve as an outline or model for the way people think about curriculum, and configurations of content to be taught and its several subdivisions (Nevhutanda 2000: 90). The process of curriculum development could be standardized in three key stages: Planning, design and development; implementation, and evaluation. These three stages in the curriculum development process will briefly be explained. It should be mentioned that stage 1 comprises three components: planning, design and development, as identified by Marsh and Stafford (1988: 17).

- ❑ Curriculum planning - refers to the way in which particular aspects of life, knowledge, attitudes and values are selected from the total culture of society (for purposes of transmission) and are put into practice.
- ❑ Curriculum design - refers to the organisational pattern of the structure of a curriculum.

- ❑ Curriculum development - refers to the writing of instructional objectives, content, activities and evaluation procedures.
- ❑ Implementation - refers to the process of putting a change in the curriculum into practice.
- ❑ Evaluation - refers to the process of studying the merit or worth of the whole of the curriculum.

The stages identified above interchange themselves to give shape and meaning to the concept curriculum development. Therefore, curriculum design does not necessarily precede curriculum development in a linear fashion. Instead, the two processes work and occur simultaneously. Therefore, the curriculum development process could be described as a cyclical, reflective, interactive process as shown in Figure 4.1.

Figure 4.1: Curriculum Development Process



(Devroop 2002: 4-28)

This study is located within the diagram indicated in Figure 4.1 above. Prior to curriculum development, a curriculum model has to be identified, which outlines the theory of the aspects to be considered, the sequence of events and how actions should be planned. Dixon (1998: 24-30) identifies various models of curriculum design which fall under three traditional models: the objectives model (product or output model), the process model (input model), and the situation analysis model or culture-analysis model.

The researcher agrees with Dixon (1998:25) that the revised “outcomes-based situation analysis model” would comprise: situation analysis, learning outcomes, assessment criteria, range statements and performance indicators replacing learning content, learning experiences and learning opportunities and evaluation.

4.11.2 Curriculum Development and Critical Outcomes

The original eight critical outcomes proposed by SAQA (DoE 1997a: 16) are reduced to seven in the Discussion document (Technical Committee 1997: 82). The critical outcomes state that the learner will:

- ❑ Identify and solve problems in which responses show that responsible decisions using critical and creative thinking have been made.
- ❑ Work effectively with others as a member of a team, group, organisation or community.
- ❑ Organise and manage oneself and one’s activities responsibly and effectively.
- ❑ Collect, analyse, organise and critically evaluate information.
- ❑ Communicate effectively using visual, mathematical and/or language skills in the modes of oral and/or written presentation.
- ❑ Use science and technology effectively and critically, showing responsibility toward the environment and health of others, and
- ❑ Demonstrate an understanding of the world as a set of related systems by recognising that problem-solving contexts do not exist in isolation.

Devroop (2002: 4- 22) notes that these outcomes are not dependent on or restricted to a specific learning content. They are only the formulations of the life roles to be performed by learners. Therefore, the developmental outcomes should be read in conjunction with the above listed critical outcomes. To enhance the full personal development of a learner, as well as social and economic development per se, any learning programme needs to make an individual aware of the importance of the following outcomes (Technical Committee 1997: 82):

- ❑ Reflect on and explore a variety of strategies to learn more effectively.
- ❑ Participate as responsible citizens in the life of local, national and global communities.
- ❑ Be culturally and aesthetically sensitive across a range of social contexts.
- ❑ Explore education and career opportunities.
- ❑ Develop entrepreneurial opportunities.

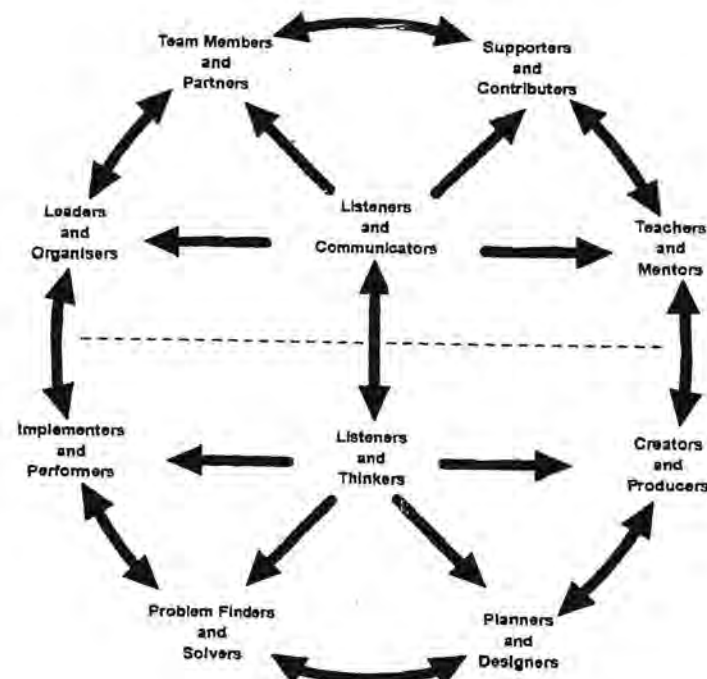
It is clear from the above that these outcomes encapsulate the real life roles that learners have to perform. Spady (1994: 21) suggests ten life performance roles that require complex applications of many kinds of knowledge and all systems. These ten life performance roles are divided into two groups of five each (suggested by the dotted line in Figure 4.2). He suggests that six of the life performance roles deal with social and interpersonal performance roles that inherently involve interactions among people (Spady 1994: 69-71). These roles are indicated in Figure 4.2 above the dotted line (Spady 1994: 70) and summarised by Devroop (2002: 4- 23):

- ❑ “Listeners and communicators are to comprehend and express ideas, information, intention, feeling and concern for others in ways that are clearly understood and appreciated.
- ❑ Educators and mentors enhance the thinking, skills, performance orientation and motivation of others through the mediation they provide, the counsel they give, and the example they set.
- ❑ Supporters and contributors invest time, ideas and resources to improve the quality of life of those around them.
- ❑ Team members and partners contribute their efforts to collaborative endeavours and seek agreement on goals, procedures, responsibilities and

rewards setting aside personal preferences, anticipating obstacles, and supporting the participation of others to achieve the results.

- Leaders and organisers initiate, co-ordinate, and facilitate the accomplishment of collective tasks by perceiving and defining intended results, determining how they might be accomplished, anticipating roadblocks, and enlisting and supporting the participation of others to achieve the results.
- Leaders and organisers initiate, co-ordinate, and facilitate the accomplishment of collective tasks by perceiving and defining intended results, determining how they might be accomplished, anticipating roadblocks, and enlisting and supporting the participation of others to achieve the results”.

Figure 4.2: Fundamental life performance roles (Spady 1994: 69)



The above Figure 4.2 depicts the roles that individuals should carry out according to their potential. These include (Spady 1994: 70-71):

- Learners and thinkers develop and use cognitive tools and strategies to translate new information and experiences into sound action. They might use their repertoire of knowledge and strategies to extend their capacities for

successful action by assimilating, analysing and synthesising new ideas new ideas and experiences.

- ❑ Implementers and performers apply basic and advanced ideas, information, skills, tools and technologies as they carry out the responsibilities associated with all life roles.
- ❑ Problem finders and solvers, anticipate, explore, analyse and resolve problems by examining their underlying causes from a variety of perspectives and then develop potential solutions to them.
- ❑ Planners and designers develop effective plans, methods, and strategies for anticipating and resolving issues and problems and for charting new courses of action.
- ❑ Creators and producers seek new possibilities for understanding or doing things and who translate those possibilities into original, workable products or processes that change the working or living environment.

The political and education changes manifesting themselves in South Africa are not unique. What is significant, though, is that education reforms need to be interpreted and critically evaluated from the broader perspective of curriculum theory. The transformation of curriculum generally has serious implications for every dimension of education and the role-players that deal with curriculum.

4.11.3 Curriculum Perspectives

Following Jungck and Marshall (1992), Ryan and Shreyar (1996) provide a framework that synthesizes the wide variety of curriculum approaches that have been proposed by curriculum theorists over the past several decades into three generalized orientations: *transmission*, *transaction* and *transformation*. The researcher accepts the synthesis in the sense that it gives a holistic understanding of the concept curriculum. A *transmission* orientation to curriculum according to Jungck and Marshall (1992: 97) maintains that there is an essential body of predetermined knowledge that students must ingest in order to adapt and fulfil a position within the existing societal structure. The teacher's role is to transmit predetermined knowledge and skills to students as efficiently as possible through teacher directed instruction, and to assess learning by the degree to which children's products represent the information they have been

given. Social reproduction and social efficiency underlie this paradigm of curriculum in that the ultimate goal is to reproduce the *status quo* by replicating existing sociocultural values and beliefs through a mechanistic educational process.

Unlike the transmission orientation, a *transaction* approach to curriculum according to Jungck and Marshall (1992: 99) acknowledges that knowledge is socially constructed within the context of experience. John Dewey (1963/1968) a leading proponent of the transaction approach, viewed knowledge as socially constructed and continually evolving as the learner's belief system is transformed through transactions with the physical and social environment and by reflecting on past experiences. Within this paradigm the purpose of education is to engage students in learning that enables them to participate in the reconstruction of themselves and society. The educator is a facilitator who creates learning environments where children's previous experiences, interests, and developmental needs guide the education process. A successful learning experience from a transaction point of view is one that recontextualizes students' systems of belief, enhancing their understanding of the world.

The epistemological perspective of a *transformation* approach to education is similar to that of the transactional approach in that knowledge is seen as socially constructed. However, a transformative orientation places more emphasis on the reciprocity between thought and action and the ability of the learner to actively address social and political inequities that exist within society. As societal institutions, schools are viewed as active agents for social change. Educators encourage students to think critically about the implications of knowledge claims and to consider how, why, and by whom knowledge is constructed. Here the aim of education is to raise students' critical consciousness by providing them with the critical skills needed to analyze the hegemonic power structures that limit personal potential, and the structures that they participate in which restrict the potential of others (Grant & Sleeter 1989: 56). A transformation approach is education for social action in that it encourages students to become social activists, challenging the *status quo* that maintains the inequities in the world. As Freire states, education for critical consciousness is "learning to perceive social, political, economic contradictions and to take action against the oppressive elements of reality" (Freire 1994: 17).

In this way one would contend that curriculum implies a sequential arrangement of content units for the purpose of providing meaningful learning as the outcome. For a start, there must be plans clearly outlined in a document that maps out the envisaged function of the school, and gives direction to the teachers and other educators. This, the researcher believes, has been addressed in Curriculum 2005. However, the *real curriculum* – with the tacit subliminal message that the learner experiences throughout his/her schooling – only begins to come to life in the classroom at the school site. At this point the teachers and the learners and the manner in which they interact and deliberate over the content, the conditions at the school, the community within which the school is situated, and the individual family settings from which learners come, are the main factors that determine whether or not the outcomes, envisaged by those who designed the curriculum in the first place, are attained. This is the stage at which the words in the curriculum document are translated into action – the teaching-learning action.

4.12 COMPLEXITY THEORY AND OUTCOMES-BASED EDUCATION

Since the new curriculum (Curriculum 2005) purports to be a radical transformation of the traditional curriculum, it follows that the traditional curriculum should briefly be investigated. In other words, the roots of the new curriculum should be understood within its historical context, and its departure from the traditional curriculum. The traditional curriculum is undoubtedly a part of the modernist perspective (scientism) as objectivity, hyperrationalism, positivism, an atomistic view of reality and linear causality. This view suggests that curriculum is rigid and prescriptive. Badenhorst (1995: 330) declares, “These characteristics of Western science gave rise to a particular view of formal education with strong mechanistic overtones.” This statement applies to the curriculum as well.

The traditional curriculum is described as a transmissional approach. The teacher passes on knowledge to the learner in a one-directional way. The teacher and the curriculum are the main sources of knowledge, while the learner is “an empty vessel”, a passive recipient of predetermined content. Learning is the result of reproduction and memorization. Learning content is neatly divided into compartmentalized disciplines.

An information brochure published by the Department of Education (DoE 1997a: 6) describes the components of the “old curriculum” as follows: passive learners; exam-driven assessment; rote-learning; a content-based syllabus divided into subjects; textbook-bound teaching; a rigid and non-negotiable syllabus; teachers who take responsibility for learning; rigid time-frames; an emphasis on what the teacher hopes to achieve; a closed curriculum process. These components can readily be viewed as belonging to the modernist paradigm and its influence on education.

In the parlance of complexity theory, a modernist curriculum imposes so-called boundary conditions. The system is in equilibrium and closed, preventing constant inputs from the outside, which leads to static degeneration. Badenhorst (1995: 30) describes an open, complex system metaphorically as resembling a candle, which needs oxygen to burn. If one imposes boundary conditions on the burning candle, for example by putting a glass over it, the candle will stop burning.

OBE stands in direct contrast to the previous curriculum; in other words, it rejects the modernist roots of the previous curriculum. Thus, OBE is not a mere reform of the traditional curriculum, but a radical paradigm shift. OBE is concerned with the result or outcome of a curriculum design. Curriculum development becomes a product and outcomes oriented, and outcomes are often determined by the future-driven demands of a rapidly changing technological world. Only then are learning area and lesson outcomes determined. Thus, traditional subjects and disciplines make way for more open-ended, integrative learning areas.

The new approach is described as follows (DoE 1997a: 7): active learners; assessment on an ongoing basis; critical thinking, reasoning, reflection and action; an integration of knowledge into real-life situations; learner-centredness; the teacher as a facilitator; group work and teamwork; open learning programmes allowing teachers to be innovative and creative in designing programmes; learners responsible for their learning; emphasis on what the learner becomes and understands; flexible time-frames allowing learners to work at their own pace; comment and input from the wider community encouraged. All these components readily allow for complexity.

Teacher education for OBE also seems to allow for complexity. Outcomes-based teacher education proposes a shift away from the traditional input approach to an output approach. An input approach classified a teacher as qualified on the basis of a paper qualification that emphasized time and input (DoE 1997c: 52). The modernist roots of this approach are obvious. This approach could deliver a teacher highly qualified on paper but incompetent in the classroom.

In an output approach, qualifications will be defined in terms of their outcomes, which will be assessed in an integrated manner that emphasizes the applied competence of the teacher. Three kinds of applied competence are to be developed, namely reflexive, practical and foundational (DoE 1997c: 52).

The remarkable degree of compatibility between the tenets of OBE and complexity theory is obvious. Complexity theory “recognizes the holistic unity; totality, and interdependence among constituent parts of a system (teaching) that is characterized by dynamic interaction” (Van Niekerk 1997: 292). Even though the designers of Curriculum 2005 probably did not have complexity theory in mind, this curriculum nevertheless adheres to the tenets of complexity theory.

Self-organization lies at the heart of complexity theory. Self-organization becomes possible when “a complex structure, a person or an organization, is free to interact with its environment” (Badenhorst & Claassen 1995: 100). OBE makes ample allowance for self-organization. The curriculum is socio-constructivist, i.e., it is negotiated. Learning programmes are open-ended. Learners are encouraged to develop their own insights and solutions. Thus, OBE allows more opportunity for self-organization than was the case with non-negotiable, time framed traditional curriculum.

Complexity theory suggests an expansion of rationality. Bosch (1991: 353) indicates the limitations of the legacy of modernist rationality. The fallacy persists that humankind is capable of creating perfect order. Rather than overestimating order, complexity theory suggests “we must learn to understand that flux and uncertainty are neither good nor bad, but inevitable” (Schuck 1987: 7). Learners should be given the

freedom to make mistakes as they learn. OBE is compatible with these values suggested by complexity theory.

An example of practical instruction using the insights from complexity theory illustrates the strong link between complexity theory and OBE. In his article, *Complexity in the classroom*, Doll (1989) gives an example of mathematics instruction using insights from complexity theory. Problems were posed and students, working together in teams, were largely left to their own devices to solve these problems. In the lessons Doll practices “more dancing and less marching”: in other words, students were given flexibility in their intellectual and social organization. Both disorderly as well as coherent patterns emerged. The author notes that a new type of order was emerging – “progressive, constructive, personal, interactive” (Doll 1989: 66). The lessons ran counter to the reductionist, particularist and atomistic view generally applied in mathematics teaching. Self-organization and so-called disequilibrium and re-equilibrium occurred. All these insights could well have been part of a typical OBE lesson and also, specifically, a music lesson.

4.13 HABERMASIAN CRITICAL EDUCATIONAL THEORY

In the researcher’s exposition of Habermasian critical educational theory, he draws on two recent works - *Becoming critical*, by W. Carr & S. Kemmis (1986), and *A Critical Theory of Education*, by R. Young (1989). Carr & Kemmis (1986: 162) centre their ideas of critical educational theory on that of “action research”, which they describe as a form of self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own practices, their understandings of these practices, and the situations in which these practices are carried out.

For Carr & Kemmis (1986), the first criterion of Habermasian critical educational theory is that it engenders self-reflective enquiry amongst individuals to bring about the clear articulation of arguments in an atmosphere of openness. They argue that action research can enable participants, through a process of self-critique and rational discourse, to overcome ideological distortions generated within social relations and institutions (Carr & Kemmis 1986: 162).

The second feature of their action-research programme is that which Habermas (1987) had already discussed. It is that activity which generates critical action in others and gives rise to conditions to replace one distorted set of practices with another, undistorted set of practices (Carr & Kemmis 1986: 197). The third feature of a critical educational theory espoused by these authors is based on Habermas' theory of communicative action: critical educational theory is able to offer guidance on rational and democratic decision making (Carr & Kemmis 1986: 200).

Regarding the first feature of Habermasian critical educational theory, that is, self-reflective enquiry, Young (1989: 81) criticises traditional educational theories that foster technical interests, that is, theories which view knowledge as "historical", "value-free" and as "a finished product". He goes on to argue that knowledge will be characterized by "little awareness of reflectivity and problems of social independence or dependence of knowledge formation" (Young 1989: 95).

The second feature of Habermasian critical educational theory is the "organisation of enlightenments". For Young (1989) this has two dimensions: the "ideal pedagogical speech situation" and the reform of institutions. The "ideal pedagogical speech situation" concerns the mutual communicative relationship between teacher and student, "in which the student is able rationally to assess views or, at least, come to hold them in a manner open to rational assessment" (Young 1989: 107). Hence, education is organised as enlightenment and not indoctrination. A mutual communicative relationship between teacher and student produces and reproduces the rules of the epistemological discourse (Young 1989: 121). This statement suggests the restructuring of institutions in order to allow critical thinking and creative interaction among learners and teachers.

The second dimension of Young's "organisation of enlightenment" practice involves reforming institutions. Therefore, critical educational theory should bring about decentralising administration needs and freeing institutions from bureaucratic and technical interests (Young 1989: 152). Moreover, a critical educational theory should also re-theorise the institutional roles of members whose own technical, egocentric interests outweigh the need for greater openness (Young 1989: 152).

The third dimension of Habermasian critical educational theory relates to the organization of action, and here Young propounds the idea that commutative interaction between student and teacher should result in new knowledge which needs to be “systematically incorporated in the process of change” (Young 1989: 158).

From the above information the researcher observes that critical theorists are interested in the pragmatics of personal or critical knowledge. Such knowledge is the result of critical consciousness, which is the perpetual awareness of the criteria and conditions argued by Critical Theory. Being thus critically aware of modernist abuses of science and reason, critical consciousness provides a properly warranted source of agency in personal affairs and serves as a source of change in schooling. Such agents understand that scientific knowledge can only help people understand “things” as they are and that science can never tell them what ought to be the case (Carr & Kemmis 1986: 199). Thus any question concerning what ought to be is unavoidably a question of values that requires critical knowledge put into practice according to very ethical values and other philosophical criteria that science claims to avoid.

In schools, teachers who are empowered with critical knowledge and critical consciousness become critical educators. They help their own students rise to a level of critical consciousness and knowledge that empowers them to be more effective agents of their own personal histories (Young 1989: 123). In the case of Music Education this would involve developing in students a critical consciousness of, for example, the economic imperatives of institutionalized and media-driven “taste makers,” and would promote the kind of critical knowledge that permits an enhanced range of informed musical choices.

Critical theory, in sum, seeks to recognize (i.e., re-cognize or re-think) human subjectivity and individuality as both a means and as an end of becoming fully human and fully rational. This means that if knowledge is to be valid, it must take into account subjective, contextual, situational factors. Humans are ‘subjectivities’ with goals, needs and intentions, not simply ‘objects’ controlled by natural laws (Carr & Kemmis 1986: 187). They have reason and therefore can formulate and evaluate personal and collective purposes, goals, and values (i.e., they have intentionality). They are agents who, alone and in communication with others, can act on their own

behalf or on behalf of others or society, for example, in teaching or any of the helping professions.

4.14 CONSTRUCTIVIST THEORY

Basically defined, constructivism means that as people experience something new they internalize it through their past experiences or knowledge constructs they have previously established. Jonassen et al (1995: 12) state, "Meaning is constructed by the cognitive apparatus of the learner". Therefore Constructivism can be defined as that philosophical position which holds that any so-called reality is, in the most immediate and concrete sense, the mental construction of those who believe they have discovered and investigated it. In other words, what is supposedly found is an invention whose inventor is unaware of his act of invention and who considers it as something that exists independently of him; the invention then becomes the basis of his worldview and actions. These past experiences are also referred to as our worldview.

Steffe (1990: 9) explains that Constructivists view learning as the adaptations children make in their functioning schemes to neutralize perturbations that arise through interactions with our world. Wheatley (1991: 23) suggests two principles of learning through the constructivist theory:

- ❑ Principle one states that knowledge is not passively received, but is actively built up by the cognising subject. Ideas and thoughts cannot be communicated in the sense that meaning is packaged into words and 'sent' to another who unpacks the meaning from the sentences. That is, as much as we would like to, we cannot put ideas in students' heads, they will and must construct their own meaning.
- ❑ Principle two states that the function of cognition is adaptative and serves the organization of the experiential world, not the ontological reality.

Tobin & Tippins (1993: 4) add to the definition of the construction of knowledge in science education and this can also be applied in Music Education. They state that the constructed knowledge of science is "viewed as a set of socially negotiated understandings of the events and phenomena that comprise the experienced universe". They further explain that in order to have new knowledge, that "knowledge is accepted by the scientific community as viable because of its coherence with other understandings and its fit with experience". An interesting debate stems from this definition of how "new" knowledge then comes about. Tobin & Tippins (1993: 4) continue to explain that "scientific knowledge continues to change over time because goals and problems of society change, leading to new experiences; technology provides new ways of experiencing; what is known continues to increase at an exponential rate; and the individuals that comprise the scientific discipline continually change".

Constructivism or a constructivist view puts the students, their interests, and previous experiences and knowledge as paramount parts of understanding in designing curriculum. This has a particular impact when exploring the implications of pedagogy and teacher training.

4.15 CONSTRUCTIVISM AND ITS IMPACT ON THE PRACTICE OF TEACHING

The theory of Constructivism has been discussed and debated by researchers such as Von Glassersfeld (1981, 1989 & 1990), Tobin (1993), Cobb (1994) and Cobern (1993), but these authors are concerned about constructivism as a philosophy and through debate leave the practitioner in the field confused. Tobin & Tippins (1993:7) warn against reducing constructivism to a set of methods and that this would "diminish its power as a set of intellectual referents for making decisions in relation to actions".

What is the practitioner to do? What do we teach and model to our teachers in preparing them for their teaching careers? The purpose of these questions is to explore what best practices are, associated with a constructivist teacher, and how we can use best practices without reducing them to a set of prescribed methods.

In 1991 Wheatley proposed a model of constructivist teaching using the problem-centered learning approach. Wheatley (1991: 152) states that “each student must be encouraged to build his/her own conceptual constructs that will permit the ordering of knowledge into useful problem solving schema”. Wheatley (1991: 14) proposed that the teacher’s role is to “provide stimulating and motivational experiences through negotiation and act as a guide in the building of personalized schema”.

Wheatley's problem-centered learning approach has three components: **tasks, groups, and sharing**. He suggests "in preparation for a class a teacher selects tasks which have a high probability of being problematical for students - tasks which may cause students to find a problem. Secondly, the students work on these tasks in small groups. During the time the teacher attempts to convey collaborative work as a goal. Finally, the class is convened as a whole for a time of sharing". The researcher agrees with the statement made because it accommodates the principles of OBE and gives freedom to the learners to explore more possibilities of learning.

4.16 SOCIAL CONSTRUCTIVISM, CRITICAL THEORY AND CRITICAL OUTCOMES

Earlier, this researcher alluded to the fact that critical educational theory is a paradigm, which engenders social practices such as reflection, critique and transformation. In this way, critical educational theory is concerned with the social construction of meaning. In this section the argument is developed as to how social constructivism escapes positivist educational theory in order to develop a critical theory of Music Education, which is aimed at engendering critical outcomes in learners.

Constructivism means that knowledge of the world is the result of our discovery of how the world really is (Von Glassersfeld 1990: 12). In other words, Constructivism is a theory of knowledge underpinned by the proposition that reality is constructed or created by the individual (Yarusso 1992: 7). We create new meanings of experience that broaden the range of options for living: reality is what we make of it - a personal interpretation, rather than a discovery or observation. Now it seems as if

constructivism, which is concerned with “meaning-making”, is anti-positivist. For positivists, reality is what we observe or discover external to us, whereas constructivists believe that there is no real world independent of human mental activity – we as humans arrive at our interpretation of the world.

What does all the above have to do with Music Education? For the positivists the role of Music Education is to assist learners to learn about the real world. Learners are told about the world and they are given “facts” – and are expected to replicate the world’s content and structure in their thinking. The role of the educator is to interpret events for the learners who, in turn, are discouraged from making their own interpretations of what they perceive (Jonassen 1991: 10). In the words of Jonassen et al (1995), a positivist paradigm of, say, Music Education “assumes that the world is structured, and that structure can be modelled and mapped onto the reality as interpreted by the instructor. The learner’s role is to remember and reproduce the knowledge that is transmitted by the teacher or professor” (Jonassen et al 1995: 10-11).

Constructivists are concerned with interpretations of what is perceived in terms of past experiences and value judgements whenever we construct meaning for events. Constructivists will acknowledge that there would be different interpretations of each individual’s constructed nature of reality. For instance, in constructing an explanation of Music Education in terms of constructivism, learners generate their own view of Music Education. In other words, learners interpret literature on Music Education in the context of their own subjective experiences and knowledge, and construct meaning relative to their own background and interests. For Jonassen et al, “Constructivists believe that our personal world is constructed in our minds and that these personal constructions define our personal realities ... knowledge is a function of how the individual creates meaning from his or her experiences, it is not a function of what someone else says is true” (Jonassen et al 1995: 11).

In terms of relativism, each learner and educator would have his/her own meaning of what constitutes Music Education, for the relativists hold that there is no correct meaning we are striving for, and that all meanings are products of how individuals create meaning from their own experience (Jonassen 1991: 10). The paradox is that such a version of constructivism, although claiming to be non-positivist, collapses

into positivism. The use of words such as “no” and “all” has strong roots in positivism. In this way, the constructivist draws on the very theory of positivism it wants to refute. No wonder Molenda claims the like of Jonassen “flirt with subjectivism (relativism), the true obverse of objectivism (positivism)” (Molenda 1991: 47). Of course, meanings, in some sense, must be humanly constructed and reconstructed. But this does not lead to the conclusion that we could construct the world at will.

Moreover, for Constructivists, “knowledge is viewed as beginning from the learner’s activity and is mentally constructed and closely related to the action and experience of a learner” (Jegede 1991: 6). Conversely, epistemology in terms of a positivist paradigm excludes the human element. In this way, it appears as if constructivism is not subjected to a positivist view whereby knowledge cannot be “transmitted” or “communicated” from one person to another, but rather, “constructed” by humans themselves. Now if meaning cannot be communicated, then by implication, meaning becomes the reserved ownership of the Constructivist. And, considering the fact that Positivism lays claim to the idea that meaning is the proprietorship of the “expert”, it seems as if Constructivism collapses into the very notion of positivism it wants to refute. This ambivalence in the constructivist paradigm is unwittingly acknowledged by Jegede, for whom constructivist meanings are “socially negotiated and determined” (Jegede 1991: 7). In other words, meanings are shared and hence transmitted from one person to the other.

How can constructivism escape from the shackles of relativism (subjective individualism)? Radical constructivism recognizes the shortcomings of a view that thoughts are completely individualistic and that all of us can interpret the world as we please, that is, relativism. To prevent intellectual chaos and the inability to communicate, radical constructivism lays claim to a social dimension, in the sense that meaning is constructed in a social context and is associated by language through “socially negotiated understandings” (Ernest in Steffe & Gale 1995: 480).

In other words, part of the constructivist belief is the notion of a socially negotiated, common construction of meaning, which depends upon the context in which individuals find themselves. Certainly for learners and educators, radical

constructivism with its claim for social constructivism seems to be a noble idea primarily because an explanation of music making does not come from outside, but evolves out of peoples' needs, background and interests. In this way, all participants involved in explaining Music Education become autonomous practitioners in socially managing and constructing explanations of Music Education.

Moreover, engendering socially constructed meanings about Music Education using the critical processes of reflection, critique and transformation, reconcile with the practice of producing critical outcomes in learners. Attaining critical outcomes is based on the principle that decisions about the learning programmes should focus on what learners "can do, that is the outcome of their studies (or experience)" as opposed to the "input-oriented" (traditional structure and content-driven) approach (Hanrahan 1997: 98-100). Also, bringing about critical outcomes in any subject involves the following: active learners; assessing learners on a continuous basis; critical thinking; analysis, interpretation, deep thinking and reflection in action; learning that is relevant and connected to real life situations; learner centredness and collaborative group work with the educator as facilitator; innovative and creative design of learning programmes; learners who take responsibility for their own learning and who are motivated by constant feedback; flexible time-frames that allow learners to progress and that the broader society is encouraged (Department of Education 1997a: 7).

Music educators in South Africa after 1994 gained several theoretical perspectives on Music Education due to seminars and workshops, which were grounded in social practices aimed at engendering critical outcomes in learners and learning programmes. Examples include their conviction that learning should be related to real life issues "that will broaden (students') understanding of human interaction" (Pearce 1997: 23), the educator should be the facilitator using "group work" (Case 1997: 13); learners should foster "independent habits" (Case 1997: 16) and "individualisation" that is they should "take responsibility for their own learning, and should be exposed to wider issues such as "politics, labour issues (and), the natural environment" (Pearce 1997: 32). Critical perspectives such as "analysis and critical thinking" and "avoidance of dogmatism", that is, reasoning and reflection, action research, and engendering a "culture of life-long learning" (Sass, Reed & Mchunu 1997: 17), link

more easily with critical outcomes than the objectives model of curriculum development which puts more emphasis on behavioural objectives.

4.17 MAJOR MUSICAL PARADIGMS AND MUSIC EDUCATION

Recently, there has been a counter-revolution of mixing style and form in a postmodern movement (Clark 1996: 16). These two 'halves' of the 20th century (modernism and early postmodernism) are the two influential ideologies of musical paradigms, which are important in understanding Music Education. Another paradigm on modernist music would greatly enhance the students' awareness of the richness of the period, which is called modern music.

4.17.1 From Modern to Postmodern approaches to Music Education

Many school arts programmes still emphasize modernist conceptions of music and, as a result, children engage in school music activities that promote a conception of music and music-making that bears little resemblance to that of the postmodern contemporary music world (Clark 1996: 24 and Duncum 1993: 19). As Clark (1996:65) states "[t]he long reign of modernism lulled teachers into a state of artistic complacency; for decades they could keep abreast of the developments in the music world simply by familiarizing themselves with the latest *-ism* popular with the avant-garde elite". Although arts curricula in elementary schools by and large remain entrenched in modernist conceptions of music, many music educators recognize the urgent need to re-evaluate Music Education in light of the issues raised by postmodern thought and practice. Consequent to the diversity of issues raised and the complex nature of postmodern theory, theoretical responses to postmodernism in art education have necessarily been diverse.

However, in *Art Education: Issues in Postmodern Pedagogy*, Clark (1996: 69) states that responses to postmodernism can generally be seen as representing one of two perspectives, the reformist or the reconstructionist. Notwithstanding, in practice art educators enact a diversity of approaches to art education that represent a blend of influences which do not fit neatly into one of these two positions. However, these two

perspectives provide a useful framework for understanding two general streams of influence that characterize the current climate in the field.

According to Clark (1996: 73) “[r]eformers believe that traditional models of art education are resilient enough to retain traditional Western art forms and practices while embracing culturally pluralistic exemplars and concepts”. However, reformist approaches, such as discipline-based art education (DBAE), often advocate essentialist models of art education that favour interpretation methods derived from modernist aesthetics (Pearse 1992: 26). In an attempt to legitimize the arts academically, DBAE presents a curriculum based in the “disciplines” of studio art, art history, aesthetics, and art criticism that is testable, sequential, and accountable (Pearse 1992: 29). These characteristics reflect scientific rationalist thinking, characteristic of a modern perspective of education.

If we are truly to move to a postmodern orientation we cannot simply “add on” examples of art and art-making contends (Clark 1996: 28), as the above reformist statement implies, to a modernist curriculum based in Eurocentric Western traditions. Further, postmodern art does not lend itself to modernist aesthetic modes of interpretation that emphasize the formal aspects of artworks. Unlike modern art, where the focus was on formalistic concerns, postmodern art emphasizes sociocultural contexts using images as reference points for the construction of meaning. Therefore, a postmodern approach to art education should acknowledge the sociocultural contexts that influence and shape our notions of art and art-making, and the need to move beyond modernist aesthetics that are historically bound in Western conceptions of fine art.

The reconstructionist perspective, the second position that Clark (1996: 74) characterizes, is founded on the notion that art education is a means for social transformation through the critical analysis of social values that are inherent in works of art. Reconstructionists aim to provide students with the critical skills needed to analyze the hegemonic power structures that limit personal potential, as well as the structures in which they participate that restrict the potential of other social groups (Grant & Sleeter 1989: 31). The researcher concurs with reconstructionists who believe that art education should shift from a subject area to become a pedagogical

tool that can be used across the school curriculum for the purpose of critical analysis, and ultimately, social reconstruction (Freedman 1994: 16).

An approach to arts education that emphasizes the transformation of beliefs and values through a sociocultural contextual analysis of visual images should employ a diversity of images, past and present. In educating students from a variety of perspectives of the human experience, a postmodern approach to arts education emphasizes the importance of employing images that represent those voices traditionally marginalized in the art world, such as those of ethnic minorities and women. This is of critical importance. However, this is often misinterpreted as a need to leave the Western canons of art behind as they only represent the work and dominance of the white male artist. In order to teach students about the social and political forces that shape our conceptions of art and art-making, art education should include those works that are sometimes categorized as representing the dominance of the white male artist and the authority of the high art world.

The following can be regarded as examples of the modern music period mentioned above:

4.17.2 Industrialization

In chapter 1, the researcher introduced paradigms such as modernism and post-modernism, in order to legitimise the purpose of this research by providing paradigmatic challenges facing the South African education system and Music Education in particular. Thus the issue at stake here is to understand music curriculum in terms of paradigmatic perspectives. Industrialisation stands as a form of pre-modern paradigm which is the start of the period of enlightenment in education in general and Music Education in particular.

This kind of paradigm in music had a big effect on directing culture of the people as the period itself demanded. The following has been detected by Clark (1996: 54) from this period:

- rise of technology certainly has its effect on music making and theory.

- ❑ uncertainty of the age is disarming for creative artists, and as such, they convey their discomfort.
- ❑ psychology in the form of Sigmund Freud's theories has an unnerving effect of having no control over emotions and actions.
- ❑ rise of the urban culture makes for a new brand of division between people.
- ❑ a general questioning of all tenets of science and morality is prevalent during the 21st century.
- ❑ the industrial economy promotes a different kind of utility for art.
- ❑ what is real and what is not?

4.17.3 Modernism

This is the collective term used for several movements in art and culture in the early 20th century which all sought new inspiration in technique and/or subject. This term includes the following concepts: cubism, impressionism, serialism, symbolism and expressionism. In the fine art, poetry, music and modernism a rich culture is found (Pearse 1992: 32), and this culture is represented in the form of:

- ❑ **Cubism** - geometric abstraction of subject matter, superimposed and juxtaposed images were often found from disparate vocabulary.
- ❑ **Impressionism** - from 1870s, trying to catch a certain quality of light using blurred margins and gentle colour choices.
- ❑ **Serialism** referring to a mathematical music. Amongst other things, it refers to the creation of a **tone row** using all twelve notes and using tone rows in creating music by placing them in a **series**.
- ❑ **Symbolism** - poetic movement which was consciously ambiguous and which used words to confuse and mix meanings.
- ❑ **Expressionism** - expression of innermost human emotion without literal imagery.

According to Harvey (1990:27), it still remains difficult to determine the essence of modernism. Harvey offers the following viewpoint for modernist reasoning in the following sequence of logic:

The ideal of a universal approach to problems exists, in other words only one possible and ultimately valid answer to each question. This means that the world could be controlled and rationally ordered if we could picture and represent it accurately. This in turn means that a single correct mode of representation, which could be scientifically and mathematically uncovered and would provide an answer to the original question, exists.

Mitchell (1997:5) describes the chief characteristics of modernism as “the attempt to take command of humanity’s destiny and this world, in the interest of moving towards a utopia of some sort.” This modernism can be found in:

- Mass production lines;
- The segregation of the individual’s activity into isolated compartments of work, leisure and belief;
- A society of individual strangers rather than communities, the elimination of difference or the deviant;
- Transformational technical achievements like the computer, television, car and aeroplane;
- The elevation of dispassionate professional judgment over that of intuition or “lay” experiences; and
- The enrichment of the rights of the individual.

Between roughly 1910 and 1920, modernist trends underwent a radical transformation. The viewpoint of a singular, fixed idea or answer was gradually and increasingly challenged, reaching “its apogee shortly before the First World War” (Harvey 1990:28). It was during this time that the arts entered a mode of experimentation and shifting of boundaries. A few of the cultural benchmarks produced during this time were:

- Literary works such as *Death in Venice* (1912, T Mann), *Sons and Lovers* (1913, DH Lawrence), and *The Wasteland* (1922, TS Elliot);
- Emerging importance of art works by artists such as Klee, Braque, Kandinsky, Matisse and Picasso;
- The ground-breaking *Rite of Spring* (1913, I Stravinsky);

- Music by composers such as Bartok, Berg, Schonberg, Varese and others, incorporating different sounds, textures and techniques.
- The theory of relativity (Einstein), preparing the way for postmodernism's pluralism;
- Psychoanalysis and Freud.

4.17.4 Musical changes and styles in Modernism

The music of the modern era reflected the changes in society accomplished by technological inventions, the growth of a capitalist economy, and improved transport and communication systems. An interesting perspective is provided by Russolo, composer and spokesman for a group of per-World War I futurists (quoted by Ewen 1991: ix) to explain a new set of aesthetics with which to express the modern world in music: "Life in ancient times was silent. In the nineteenth century, with the invention of machines, noise was born".

Music as an interpretation of the machine of the industrial age, was an important theme in the modernist idiom of Western art music. Examples of this are Honegger's tribute to the locomotive in *Pacific 231* and Mossolov's description of a factory in *Iron Foundry*. The incorporation of extra-musical noises such as the clinking of typewriters, the whirring of roulette wheels and the sounds of airplane motors in Satie's ballet *Parade* of 191 (Ewen 1991:x) as well as sirens and machine-produced sounds such as hissing or whistling sounds in many of Varese's compositions, were also exploited.

Furthermore, the explosive growth of popular music is another important modernist characteristic:

- Popular music, as we understand the term today, was a product of the modern era, extending from the late eighteenth century through the first two-thirds of the 20th century, or from the industrial revolution through late capitalism (Hamm 1995:1).
- American culture, especially with regard to popular, especially with regard to popular music, was a determining force for this culture in the rest of the

world. The roots of popular music, at that stage the antithesis of serious music or “high art”, were laid with genres such jazz and rock-and-roll, which originated in America. For this reason the perspective of this chapter will mainly focus on events happening in the USA.

After the Second World War, “musical life in America was rich and complex” and “many people lived with music most of their waking hours”. Both light classical and popular music flourished, and Hamm (1995:68), describes musical life in America during this time as follows:

- School, community and regional symphony orchestras were founded in unprecedented numbers, as were amateur and semi-professional opera groups. The locus of music instruction shifted dramatically from private instruction and conservatory instruction to music schools and departments of music in colleges and universities. Not only music majors but other students as well involved themselves in choral groups, school orchestras, various chamber ensembles and opera, performing for large audiences.
- A division in the Western World between the music of the elite classes (so-called “high art” music) and the technically less demanding music of the working class (or “low art” music), was an important manifestation of culture in the modernist era. Because the social distinction between the higher and lower social classes was even more distinct by the end of the 19th century, these musical divisions also became even more rigid. In this regard, the classical genre represented music of a more permanent and ordered nature, while the popular music of the people “was taken to be regional and ephemeral”, sometimes passed on orally more than being notated and preserved (Hamm 1995: 3).

This period produced new styles such as:

- **Pentatonic** - 5 note, later part of jazz
- **Whole-tone** - whole steps between each tone

- ❑ **Octatonic** – alternating whole and half – which became Stravinsky's favourite (Pearse 1992: 22).

The above musical styles are connected to great composers of the time whose names follow hereunder:

4.17.4.1 Claude Debussy (1862-1918)

- ❑ great pianist and composer
- ❑ impressionistic writing for the piano and then for orchestra.

His famous piece of work includes amongst others, **Prélude to the Afternoon of a Fawn** which became an amazing piece of the time (Sadie 1980).

4.17.4.2 Igor Stravinsky (1882-1971)

- ❑ Greatest of all modern dance composers because of his rhythmic drive and unusual harmonic/melodic sense. He became the great colourist as well.
- ❑ real stylistic collector and closet musicologist who was very accurate.

Rite of Spring became one of his greatest piece of work (Sadie 1980).

4.17.4.3 Arnold Schoenberg (1874-1951)

He became well-known for his system of tonal equality called Serialism referring to a mathematical music. Amongst other things, he:

- ❑ created a **tone row** using all twelve notes.
- ❑ used tone rows in creating music by placing them in a **series – serialism** (Sadie 1980).

4.17.4.4 Béla Bartók (1881-1945)

- ❑ Wrote much music which remains buried in obscurity.
- ❑ Very interested in ethnic music and folk song.
- ❑ Was a highly regarded ethnomusicologist.

- ❑ Wrote for unusual combinations of instruments and used mixed idioms (Sadie 1980).

4.17.4.5 Charles Ives (1874-1954)

During his time he wrote an outstanding piece of work called **Unanswered Question** which had the following characteristic features according to Sadie (1980):

- ❑ fragmentation at its best.
- ❑ fertile mind which could not be categorized.

4.17.4.6 Aaron Copland (1900-1990)

He wrote extensively: symphonies, film scores, ballets, operas and idiomatic works for piano, string quartet and voice. In his work, he used a very appealing tonal system and the Shaker hymn and therefore became a tireless promoter of modern music (Sadie 1980). An example of his work is '**Tis a Gift to be Simple**' in variations.

The radical nature of change that took place within this short space of time is notable. A sceptical approach to previously set ideas and formulas came to the foreground. Harvey (1990:29) provides two reasons for this changed perspective:

- ❑ Political upheaval instigated by a class struggle resulted in a gradual loss of faith in the Enlightenment mode of thinking. Furthermore, the effects of capitalism made the disparities between rich and poor more and more evident. In some instances art and artists were directly involved with radical political parties, in this way casting doubt over the idea of "auratic art" (art and shrouded the artist with a certain exclusive aura), and the artist as individualistic. Political parties, such as the Communist Party, also strove to mobilize culture in the service of their aims.
- ❑ The seeds of disorder and despair sown by Nietzsche, the scenario of political restlessness and instability between the two World Wars, and the articulation by Freud of "erotic, psychological and irrational needs" (Harvey 1990:30),

further necessitated a shift in the tone of modernism. Gradually a position of multiple perspectives and relativism started to emerge, laying the foundation for a postmodern view of the world.

The above section indicates among other things the role played by great composers whose works form the basis of understanding Music Education and how music changes with time from pre-modernism, modernism up to postmodernism.

4.17.5 What is Postmodernism?

According to Conostas (1998: 26) postmodernism is a concept in flux. The nature and description of postmodernism has changed over the past few decades as the movement has developed. This researcher does not intend to launch into a critique of the literature or even a summary of it, since it is only likely to confuse rather than illuminate. Instead, a simplified and straightforward view will be given of some basic concepts that have made us aware that we are no longer living in the Modern age, with a modernist aesthetic. Modernism has become a relic of the past. Thus, people are living in a new world, a world that does not know how to define itself by what it is, but only by what it has ceased to be. This change of paradigm is what educators now call “postmodernism”, which has become the accepted rubric by the South African public. The paradigm shift of postmodernism was seeded by two potent factors which are:

- a disenchantment with Enlightenment dogma, and
- an emerging global culture (Conostas 1998: 27).

As Sadie (1980) puts it, modern music is generally considered to be a period from about 1910 to 1960, with 1960-70 being a transitional stage. Modern composers include Schoenberg, Bartok, Varese, and Stravinsky. Postmodern composers include John Zorn and Frank Zappa. But Charles Ives was, in some ways, a proto-postmodernist who lived early in the century, which demonstrates that dates cannot be relied upon completely.

With reference specifically to postmodernism and music, Kramer (1995:13) is of the opinion that modernist conceptions of music are profoundly at odds with the postmodern ethos. The author agrees with this statement, in so far as the legitimization of a variety of genres, styles and traditions is concerned. This perspective is characterized by the three genres of music as illustration of postmodernism in music, namely classical music, rap and punk. Music in postmodern culture is, typically of this condition, fragmented in style and of various genres as mentioned above. An example of this period, in the opinion of the researcher, is the combination of pop songs, opera arias and Gregorian chant on the same Top Twenty list of hits. “While fusion seemed to dominate the jazz market in the 1970’s and early 1980’s there were other developments as well. Some performers started borrowing from 20th century classical music as well as African and other forms of world music” (Sabatella 1992:14).

An important change of direction was to allow musicians to merely co-exist in a performance, defying any order imposed by aspects such as structure, bar lines, key or traditional tonal structures. In this respect John Cage, according to Bernstein (1991:1), played an important role in “Postmodernising” music. He started as an exponent of the avant-garde, but, according to Hamm (1995:xi) and Bernstein (1999:1), a transition from modernism to postmodernism occurred later in his work. Elements such as the co-existence of events, which came to be typically postmodern, are characteristic of his oeuvre (Hamm 1995: xi).

New directions in classical music, however, started to emerge towards the 1970s and 1980s, with many composers investigating sounds, structures and tonalities different from those explored during the period of high modernism, as well as pre-modernist styles presented on the same magnitude of popular music concerts (for example the successful concerts of the Three Tenors). One of the trends is explained by Adams (1997:2) as the “unsecularization” of the world, while Stephens (1999:134) calls it the creation of a timeless quality in surveying human culture. Modernism, the search for new and sometimes radical approaches in music and the arts, was constantly seeking new language and purity of vision. Postmodernism, in contrast, deviates from this singular stance and embraces elements from high and low culture, future and past,

secular and religious traditions. The revival and renewal of traditional religious are undoing the rule of reason insisted upon by modernist philosophers and scientists, and Adams (1997:2) even states that there is a direct relationship between the decline of modernism and the rise of traditional religious.

This last category includes styles that signify, according to Steinberg (1992:6), the return to sacred foundations, some of which are influenced by religious such as the Russian Orthodox Church. The English composer John Tavener (born in 1944) is one of the major exponents of this last-mentioned style. A brief overview of the titles of some of his compositions will illustrate the nature of this music:

- Two Hymns to the Mother of God (1985);
- Magnificent (1986);
- Akathist of Thanksgiving (1988);
- Song for Athene (1993; and
- The Lord's Prayer (1999).

The following chart or table, garnered from various sources with some additions, is meant to contrast modernism with postmodernism, but any such chart or table is bound to be an oversimplified generalization. Nevertheless, distinctions are necessary and useful. The contrasts between the two are rarely clear-cut, and postmodern thought normally embraces modernism within it.

Table 4.1: Comparison between Modern and Postmodern paradigms

Modern	Postmodern
Monism	Pluralism
Monotheism, atheism	Pantheism
Authoritarian, totalitarian	Democratic
Utopian, elitist	Populist
Patriarchal	Non-patriarchal, feminism
Hierarchical	Anarchical
Totalization	Non-totalized, fragmented
Centered	Dispersed

European, western	Global, multicultural
Master code	Idiolects
Uniformity	Diversity
Determinist	Indeterminant
Objectivism	Anthropic principle
Objectivist values	values from nature
Detached	Participatory
Separation from and control of nature	Ecological, harmonious with nature
Staid, serious	Playful, ironic
Formal	Non-formal
Purposeful	Playful
Intentional, constructive	Non-intentional, deconstructive
Progress	Dynamics
Theoretical	Practical, pragmatic
Reductive, analytic	Synthetic
Simplicity, elegance, Spartan	Elaboration
Logical	Spiritual
Newtonian mechanics, relativity	Quantum mechanics, chaos
Cause-effect	Synchronicity
Control-design	Chance
Linear	Multi-pathed
Harmonious, integrated	Eclectic, non-integrated
Permanence	Transience
Abstraction	Representation
Material	Semiotic
Non-communicative	Communicative
Anti-symbolic	Pro-symbolic
Anti-metaphorical	Pro-metaphorical
Non-narrative	Narrative
Nonhistoricist, cult of the "new"	Historicism
Mechanical	Electronic
Analog	Digital

4.17.6 Implications of Modernism and Postmodernism in Music Education

The above table indicates the comparison between modernism and postmodernism paradigms with regard to Music Education. It is important now to look at the implications posed by these paradigms on Music Education.

4.17.6.1 Modernist views on meaning in music

When one is looking at so broad a period as the modern era (approximately the last five hundred years), it is difficult to give an exact definition of modernist musicology. Most of those who theorized about music over this period were, in fact, not musicians but predominantly philosophers, such as Descartes, Hagel and Nietzsche. What is common to most of them is their search for a universal meaning of music inherent in the musical object itself. Value and meaning were therefore seen to be situated in the form and process of the musical object itself, rather than the apprehension of that object by the people involved in the musical event. Prior to this era (during the Middle Ages) music has been valued mainly for its place in the mass and as a practical trade but with the rise of humanistic philosophy and Protestantism during the Renaissance, music came to be appreciated more for its 'intrinsic beauty and worth and for being naturally expressive of religious feelings' (Leonard and House 1972: 51).

Much was written about the link between music and human emotion by people such as Descartes (1596-1659), Hegel (1770-1831), Schopenhauer (1788-1860), Nietzsche (1844-1900), and Wagner (1813-83), but music itself was portrayed as the conveyer of meaning and human beings as the passive receivers of its message(s). Kepler (1571-1630), Descartes and Hegel, amongst others, believed the essence of music to be rhythmic (Leonard and House 1972: 63). These theories were based on those of the ancient Greek philosophers, Pythagoras (who first linked music to the movement of the planets) and Plato (who proposed that temperate rhythms and melodies were to be preferred in order to avoid immoral, imaginative and exciting effects produced by music of any other nature). Hegel was unique in his belief that music, unlike the other arts, has no independent existence in space and is therefore not 'objective' in this sense. Rather, the fundamental rhythm is experienced in each listener.

4.17.6.2 Postmodern views on meaning in music

Although postmodernism really started to come into its own during the 1960s in the writings of people such as Saussure, Baudrillard and Lyotard, among many others, its implications only impacted on music scholarship from around the late 1970s. The shift made is quite clear in the quotation from Lawrence Kramer's *Classical Music and Postmodern Knowledge*, where he speaks of the need for the

Deconstruction of the concept "the extramusical" (Kramer 67), created when "form" is regarded as music's essential center. The concept of "a music itself", a "music" wholly accounted for in structural terms, generates a residue comprised of everything not structural: a domain located, by definition, outside music proper (Quoted in Bowman 1998: 403).

As indicated above, "form" in the modern era was regarded as the essential center of music and the bearer of musical meaning. This emphasis on structural meaning neglected to take into consideration any 'extramusical' factors that may have been involved in the meaning-making process. Within postmodernism, the idea of a dualistic tension existing between extramusical and internal structural forces is seen as another of modernity's 'pernicious oppositional fantasies' where truth is presumed to be purely objective and every subjective influence is seen as defiling (Bowman 1998: 403). The idea that a formal structural core of music exists to which everything else is merely a response or a context within which the real meaning-making takes place has been largely rejected as inadequate. By placing form at the center of meaning, extramusical forces were dualistic relationship between extra- and 'intermusical' forces is deconstructed. Through this process of deconstructing modernist views on musical meaning, postmodernist suggest that 'contingency and situatedness, partiality and fallibility, are not contaminants, but basic conditions of all human experiences and understanding' (Bowman 1998: 403). In so doing, the chasm between meaning in music itself and meaning related to the experience of music created by modernist thought begins to fade.

The process of meaning construction is also now viewed as being open-ended and infinite rather than event- and context-bound. Both human response and musical form are seen to be temporary limits in this ongoing process. By valuing music

according to its form, certain types of music were privileged above others in disciplinary studies and idealized canons emerged with other forms of music being regarded as useful for 'lower' pleasures but not for aesthetic contemplation. It is no longer an issue of what is foundational but of whether foundations are possible or desirable. The danger here is a collapse into nihilism as the postmodern attitude increasingly becomes one not of defiance of modernity but of indifference: 'Postmodern foundations are fluid, temporary constructions; prismatic, kaleidoscopic affairs whose rejection of binaries, boundaries, and hierarchies means that even its own convictions must admit to contingency and submit to continual reevaluation' (Bowman 1998: 405).

As mentioned in the introduction, concerns for multiplicity and the uniqueness and situatedness of cultural values and norms have emerged in the postmodern and multicultural movements. Evidence of this can be seen in the subtle change of the singular form of the over-arching term *music*, which previously referred to the music of all times and places, to the plural *musics*, which implies diversity in musical styles, uses, forms, and contexts. This has forced any proposition of particular musical values inherent in all musics to give way to diverse values relative to each music and even to each individual's experience of a particular music. With no agreed-upon overarching values with which to compare musics with one another, it follows that no musical culture or practice can be proven innately better than any other. Musical values, and therefore, musical standards, are seen to lie within the function and meaning attributed to music in a particular culture or by a particular individual.

The postmodern ethos is more immediate in that it focuses on how musics and musical meanings are being forged here and now. It also seeks to expose and investigated the dimensions and meanings of music that are invisible as a result of their familiarity. It is here that encounters with musical values different from those that are familiar are seen to be particularly helpful: 'The best and perhaps the only sure way of bringing to light and revivifying... [our] fossilized assumptions, and of destroying their powers to cramp and confine, is by subjecting ourselves to the shock of contact with a very alien tradition' (David Elliott quoting Harold Osborne, in Bowman 1998: 400).

It is in this process of deconstructing belief systems that music is uncovered as a social, cultural and political agent. From here it is possible to reconstruct musical meaning that is more human-centered in that is socially situated, temporal and recognized in power relations. The modernist belief in a progression towards a distant, more advanced state is rejected as a fantasy of abstract thought.

A postmodern musical 'aesthetic' reflects the postmodern shifts in cultural forms of representation 'from text to image, from linearity to simultaneity, from coherence to rupture, from argument to story, from the universal to the particular, from the "voice of authority" to populist heteroglossia' (Suzanne de Castell, in Bowman 1998: 401). It is fragmentary, full of juxtapositions, and is engaged with disjunctly in a manner reminiscent of 'net-surfing'. Unity, authenticity, stylistic integrity and profound depth are no longer qualities to be striven for because they help to establish imperialist, modernist hierarchical ideologies. Instead, playful, artificial, 'carnavalesque' spectacles and 'sonorous surfaces' are upheld with an indifferent acceptance of the commodification of music (Bowman 1998: 403). There is no clear line between art and popular music, for this too reflects hierarchical ideologies. In its radical plurality and fluidity, music is seen as an important part of the technological media employed by humans to generate and allocate privilege and power in society. As such, it is a socializing influence with immense political force, active in the construction, deconstruction and reconstruction of social and personal identities.

4.17.7 Transforming Music Education through arts partnership programmes

Since modern ideology pervades our social-cultural institutions and individual values and beliefs at many levels, shifting to a postmodern perspective is a formidable task. One means of bringing a postmodern perspective of artistic practice to art education in schools is through the introduction of arts partnership programmes with reconstructionist commitments. Arts partnership programmes with such commitments may offer a way of narrowing the contextual gap that exists between contemporary art theory and practice of the art world and school based art theory and practice. As Sullivan (1993: 16) states: "To get a realistic perspective on what is authentic practice there is a need to cast a net beyond the classroom to incorporate the wider realm of professional art and the local context of everyday experiences".

According to Ryan and Shreyar (1996: 347), “authentic” learning experiences are those which resemble real life practices and encourage learners to engage in the processes of practitioners. The value of such learning experiences is supported by research demonstrating that when learners are provided with authentic learning situations, meaningful learning occurs. Teaching through authentic activities complements other educational methods by providing learners with opportunities to access practitioner knowledge and skills, and to gain an understanding of the contextual influences that shape artistic practices. The artist should not be viewed as modeling artistic practice in general, but rather as providing an in-depth account of a single perspective of artistic practice. By experiencing the work of a practising artist, students may gain a better understanding of how artistic practice is actualized within the cultural context of a contemporary artistic community.

However, when implementing arts partnership programmes it is important to consider the positions from which participating artists work, as these have immediate consequences for the type of learning that will take place. If partnership programmes are to connect schools with the artistic practices of the art world, it is paramount that artists who work from a postmodern perspective of art participate in these programmes (Ryan and Shreyar 1996: 402). By bringing postmodern artists into the schools it may be possible to challenge the modernist *status quo* approach to art education that is dominant in art education programmes today. An artist who works from a postmodern perspective of art may challenge students to question their assumptions about the function of art in society by engaging them in new ways of looking at art and the many roles that art can play in society. By sharing postmodern works with students, and encouraging a postmodern mode of interpretation that acknowledges the subjective and sociocultural contexts that shape interpretation, students can be exposed to new ways of making meaning from their encounters with art.

To showcase the paradigm shift in Music Education in South Africa, Hoek (2001: 1-13) provides a well documented Qualifications Map of Music in South African OBE, extracted from SAQA. The table below explains:

Table 4.2: Qualifications Map: Music (Hoek 2001: 1-13)

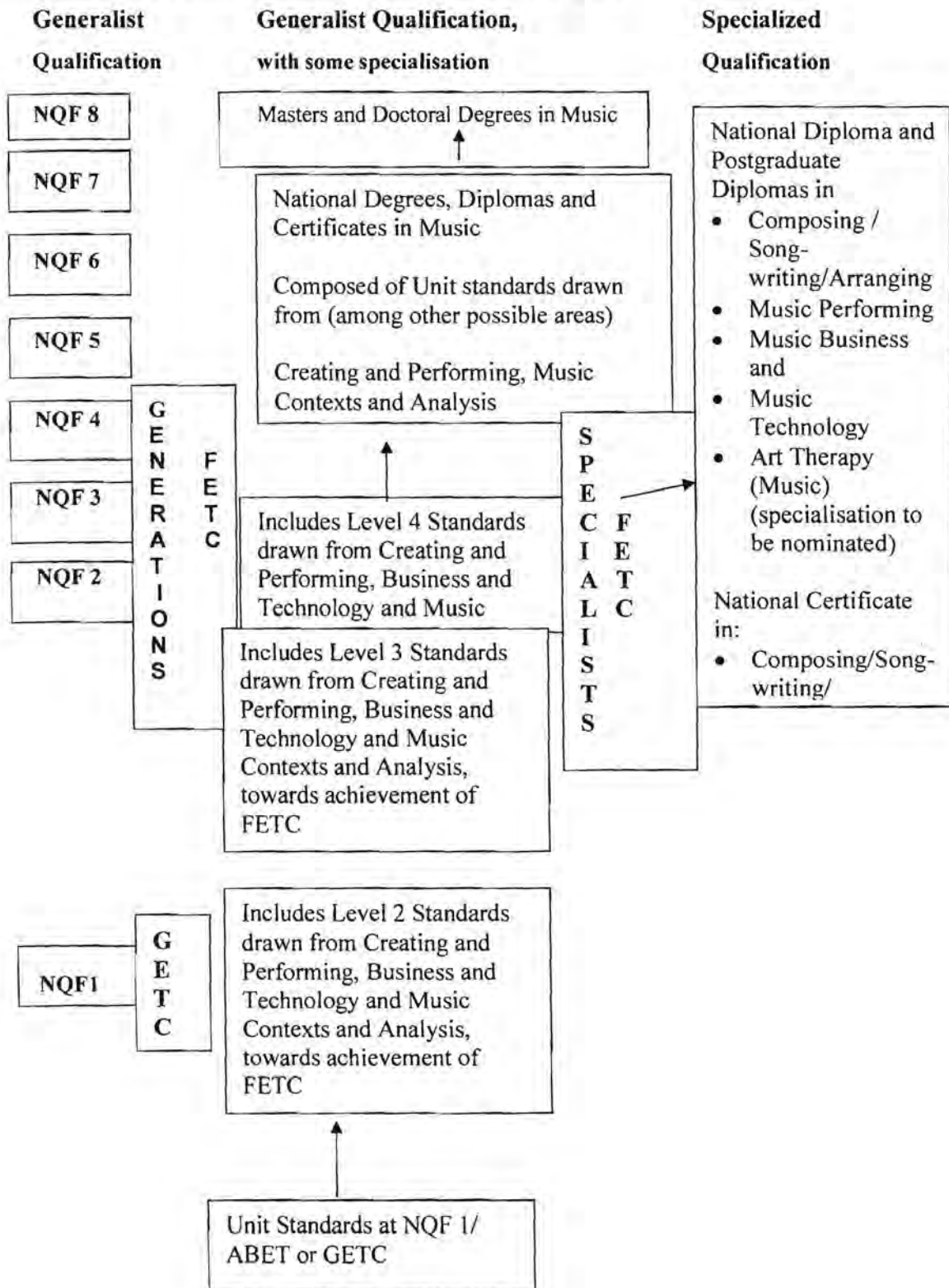


Table 4.3 below sets out future work contexts and job roles for learners obtaining music qualifications in NSB 02 as set out by Hoek (2001: 1- 14):

Table 4.3: Work contexts and Job roles

Performing and Creating: Performers, musical directors, instrumentalists, vocalists, writers/arrangers/orchestrators/copyists, instrument technicians and tuners, artists and repertoire specialists, recording artists, studio session musicians, and jingle writers.
Music Business: artists, managers, booking agents, stage producers, stage managers, transportation personnel, record producers, copyright and contract specialists, promoters and marketers, performing rights specialists, marketing staff, sales and merchandising personnel, buyers, wholesalers and distributors, catalogue compilers, copy-right/licensing specialists.
Music Technology: mixer/audio engineers, designers and technicians, lighting designers and technicians, studio engineers, technicians, radio plugging, programmers and designers of music software packages for composition, performance and learning applications, programmers and designers of multi media packages, artists and creators, licensing specialists, sample editors, sourcing, music video specialists and sampling.
Miscellaneous: musicologists, researchers, music archivists, music librarians, music educators, music therapists, music entries and journalists.

4.18 SUMMARY

Critical Theory is a particular body of literature committed to a particular agenda of human freedom or empowerment; a particular way of analyzing and dealing with a wide range of social problems. Unlike many other philosophies and theories (such as postmodernism's concern with linguistics and literary interpretation), most of the social issues addressed by Critical Theory have considerable relevance for schooling, education in general and teaching. It is not claimed here that Critical Theory alone can serve to reform and redirect Music Education. However, the increasing relevance John Dewey and other pragmatists have for Habermas puts the current literature of Critical Theory directly in touch with and makes it relevant to current issues in education. Similarly, the importance to Critical Theory of the need for pragmatic strategies for social change, that is, the importance of not being just another theory that cannot be put into practice, recommends it as a basis for change agency in Music

Education. Given its concern with issues central to music and to schooling, and because it already serves as the basis of a growing body of educational philosophy and theory (much of which is unknown to music educators), Critical Theory provides an important component for professionalizing Music Education that cannot and should not continue to be overlooked.

Critical teaching is especially well suited to serving as a basis for needed change in Music Education today. It requires teachers to remain current with regard to changing bases of research, theory and praxis and to engage regularly in ideology critique. In particular it requires systematic reflection upon teaching praxis where success is judged in terms of the benefits for students. This self-correcting feature prevents a Critical Theory-based teaching praxis from itself becoming an ideology and its self-critical spirit also prevents it from becoming part of the problem that it criticizes. In sum, to be professional in terms suggested by Critical Theory means a never-ending quest to insure and improve music teaching as praxis for bringing about the “good results” of personal musical praxis on the part of students throughout their lives.

Teaching as praxis also means teaching music for praxis: that is, for the purposes of using music as lifelong personal praxis. Seen from the curricular point of view, Critical Theory points to the importance of music itself as praxis: music's value or good and thus its reason for being in the general education of all students is to be put into action to bring about pragmatic benefits of a kind that only it can contribute to lives well-lived. Music is thus not an abstract or inert subject or discipline studied in school; it exists to be put into action for its fullest potential in enhancing life.

In conclusion, teaching as praxis is guided by action ideals that judge success in terms of the musical benefits brought about by musical praxis; by music in action in the lives of students as a direct result of their musical schooling. Music in this view is an important and basic humanizing praxis because through it, “human beings become human in coming to know themselves as human” (Wartofsky 1979: 27). Teaching music is, therefore, doubly engaged as praxis where curriculum as a theoretical and ideal claim comes to life musically for students to the degree that they can put music into action in their lives. Music Education, then, is action for a change in the musical lives of students now and in the future as adults.

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 coupled 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.

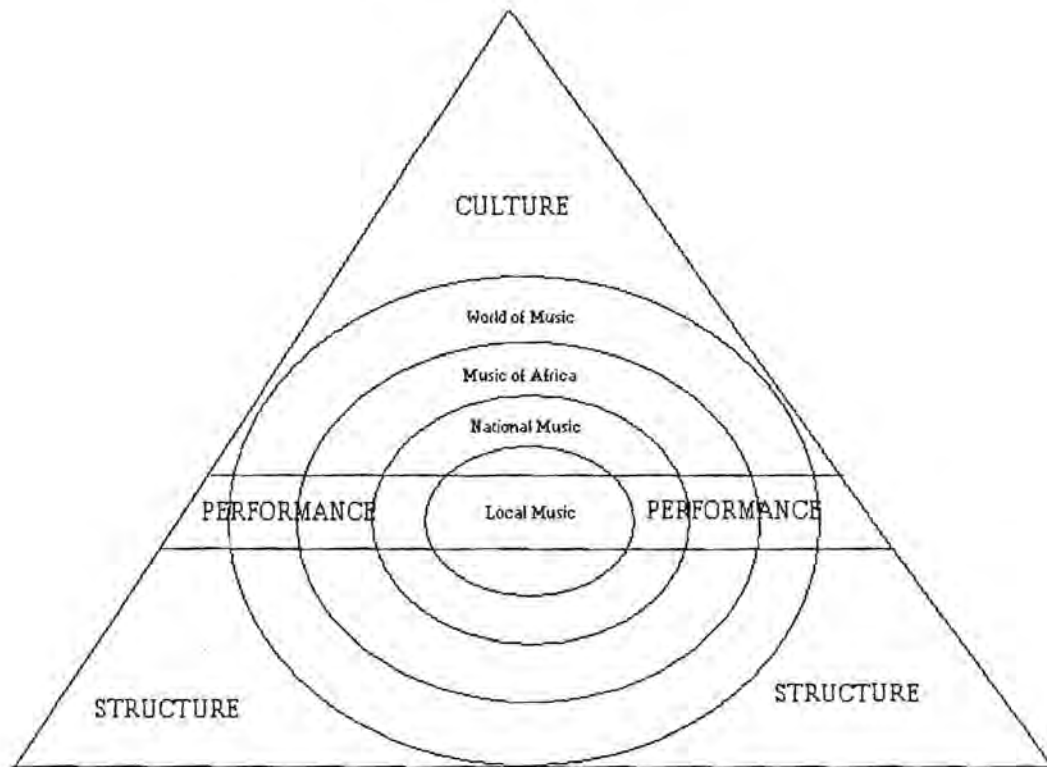
5.19 OMIBIYI'S MODEL OF AN AFRICAN MUSIC CURRICULUM

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? 	<p>Rituals, e.g.</p> <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 raises 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 Malaysians), 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 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.

CHAPTER 6

TECHNOLOGICAL ADVANCES AND EXPERIMENTALISM IN MUSIC EDUCATION IN SOUTH AFRICA

6.1 INTRODUCTION

It is generally accepted that technology has become an important factor in the arts. Music is no exception. The term Music Technology is widely used, but its definition is not clear to the majority of people. It has to do with the use of machinery and the programmes that enable, activate or drive the machinery, whilst music has to do with aspects of organised sound. Thus, whilst the application of the term Music Technology is hardly new, present day applications are complex.

The age of technology and computers is now gaining momentum in the field of education and music in particular. The 21st century is a technological era and the world's survival seems to rely on computers. In first world countries like Australia, technological equipment such as synthesizers, laser videodiscs and camcorders is used from primary school onwards. McPherson (1995: 12) asserts that the major benefit offered by computer technology is to unearth the potential for disadvantaged students in the isolated areas of Australia. This could also be the case in the rural areas of South Africa, but unfortunately the finance is not available, given the magnitude of other problems. Because of new world order, and the advent of technology, Music Education in South Africa requires restructuring in order to address curriculum needs prevailing in the South African education system, using technology.

6.2 THE NEW TECHNOLOGY AND CURRICULUM DESIGN

This section deals with the relevance of technological equipment in the design and development of Music Education curriculum. This is to indicate that technology has a role to play in teaching and learning of subjects. The complexities of institutional curriculum design are most rationally resolved through the use of tabular presentations often generated through software packages. Parallel thematic tracks

are defined over an educational course period, usually measured in months or years (Bray 1974: 4). Although technology is vital to the teaching of subjects in the modern day schools and institutions of higher learning, note should be taken of those schools and institutions without electricity. Software can be used to facilitate teaching and at the same time be used as an educator. There is, however, little effort to consider in what way the curriculum framework reflects the universe of knowledge, the possibilities of navigating it fruitfully, or any sense of its integration or integrity as a whole. Education is a process of tunnelling through knowledge space and has little to do with understanding the dimensions of knowledge space.

6.3 THE AVANT GARDE

Looking at life around us one finds phenomena that would have been unthinkable three or four generations ago. A release from and break with tradition is typical of all facets of modern life. This is no less true of the arts: in painting, the use of perspective has gone by the board and in its place a conglomeration of lines and planes is substituted, labelled according to the meaning the artist wishes to attach to it, from Surrealism to so-called 'pop-art'; in sculpture, work is produced which to the layman, rooted as he is in the traditional, appears weird, unnatural and even unacceptable; literature and the theatre have contributed like phenomena, from 'new matter-of-factness' to the absurd; the social sphere is beset with 'hippie' demonstrations, 'happenings' and a permissiveness which presents a new moral code (Whittall 1977: 182). This revolt against the past with its rules and formulas has also found its manifestations in music. This is a perfectly logical occurrence, for the different arts have always passed through similar phases of development or have been mutually influenced in the expression of such phases.

A study of the avant-garde implies a study of that music which stands in the vanguard of musical developments. The term is used in this research study to denote that music which searches out towards the new in this present day and age, music which in the last twenty to thirty years has been the product of the thoughts of many leading contemporary composers. Whittall distinguishes between the terms, avant-garde and experimental, claiming different concepts for them. He says:

Convenient categorisation of the mass of composers, from Satie to Stockhausen, who are neither consistent upholders of the traditional tonal forms nor totally committed to the twelve-note technique, is virtually impossible. Basic distinctions can still be made between stylistic features and techniques, but in most cases it is the confrontation between different, if not opposing, tendencies which has produced memorable music: increasingly, to be a radical is to be an eclectic. The distinction which has been suggested between “avant-garde” and “experimental” music is an attempt to clarify the confusion, even at the risk of oversimplification: “avant-garde” composers are those who continue to build on the traditional foundations of European Music, however remote their actual techniques may be from those of the best-known classical and romantic representatives of that tradition, whereas “experimental” composers have rejected that tradition, however hard they may occasionally seem to find it to avoid the parody and distortion of what they have determined to put behind them. In these terms, all those composers so far discussed who are not obviously conservative are closer to the avant-garde camp than to the experimental, and many of those who remain to be discussed may be considered as experimental in intent but avant-garde in practice. It is at least already fairly easy to distinguish between those whose experimentalism is wholehearted and those who are prepared to compromise with (potentially “conservative”) avantgardisms (Whittall 1977: 195).

Whatever the arguments put forward regarding terminology may be, two guidelines are used for this research study:

- the music of the last 50 to 60 years
- the new racial aesthetics that have prevailed during the second half of the 20th century.

Trevor Bray, discussing the music of today, points out that:

Because the new sounds produced by the avant-garde are more recognisable for their individuality as such, this means that they are less easily acceptable to those who have always listened to music using traditional forces (Bray 1974: 9).

He stresses that there are many problems associated with coming to grips with the music, a few of which are:

- its apparent (and in quite a few cases thoroughgoing) complexity

- the musical tastes catered for by the concert halls, music publishers, radio and television, etc., are more often than not conservative
- avant-garde composers are not entirely innocent of not discouraging complexity
- the listener has to come to terms with the fact that these composers are writing in a new idiom
- not only has each composer's style to be made familiar but so has every composition.

Dieter Schnebel's comment on Stockhausen, quoted by Bray (1974: 11), is most relevant:

Thus not only the *Kontra-Punkte* (this piece was completed in 1953 and is Stockhausen's first work of importance) but all his other works, too, are "Op. 1". With each of these works it is as if Stockhausen had only then begun to compose. Each work is a new effort to formulate the historical moment. Consequently, to try to understand a particular work one is not in the least obliged to know its predecessors.

6.4 TECHNOLOGY AND SYNTHETICISM

The music of the avant-garde, be it experimental or synthetic, is relatively unknown to the general public in South Africa, contends Cage (1961: 5). Only in recent years has contemporary Art Music, and more particularly avant-garde, become better known through the medium of recordings. Some composers still attach much importance to the concert hall, however, preferring their works to be transmitted directly to the listener rather than by recordings or the radio. The reason for this is that the methods employed by composers of synthetic music require loudspeakers (sometimes as many as 150) to be placed at various remote corners in the concert hall and only those actually present would experience the full effect of sounds reaching them from all angles. Also, where live performers are employed, with or without synthetic means, the composer prefers an audience in the concert hall. Cage goes further to say that even live performers are frequently placed in unusual positions, and the composer maintains that only in a concert hall could the listener

derive the full benefit from a performance, recordings being inadequate for transmitting the true effect. This type of music is known as spatial music.

Since most modern avant-garde music is an incontrovertible fact, since it is relatively unknown and since it must inevitably leave its mark on the music of the future, it is necessary to examine it closely. There is, in fact, according to (Brindle 1975: 57), so much enthusiasm for synthetic music in other parts of the world that specially equipped sound studios in America, Germany, France, Italy, Britain and even Japan are providing active stimulus. Three studios in particular, those at Columbia University, Cologne and Darmstadt have already become world famous. Special festivals are held annually, those at Donaueschingen and Darmstadt attracting much attention (Brindle 1975: 41).

On hearing experimental music the listener cannot help but wonder whether the composer is not perhaps poking fun and whether the so-called avant-garde music which is hailed so earnestly as 'great art' is not merely a fad, or a joke at the expense of the gullible. John Cage, one of the best known of American avant-garde composers, has gone so far as to admit that some of his lectures and writings which have been written according to a technique similar to that of his music, are nothing more than 'leg-pulls'. On reading such 'leg pulls' one is indeed tempted to judge his musical compositions by the same standards.

Up till 1957 Cage was violently opposed to his music being called 'experimental', but today he no longer objects to the term. Indeed he actually describes the music of other composers thus, in the sense that he as a listener is making an experiment. In his book, *Silence - Lecturers and Writings*, he states that the term 'experimental' has been rejected by some in favour of 'controversial', while others go even further by asking whether present-day music is still 'music' at all in the true sense of the word (Cage 1961: 6).

The general trend of experimental music may be summarised shortly in Cage's own words:

For in this new music nothing takes place but sounds: those that are notated and those that are not. Those that are not notated appear in the written music as silences, opening the doors of the music to the sounds that happen to be in the environment. This openness exists in the fields of modern sculpture and architecture (Cage 1961: 7-8).

As early as 1937 Cage believed that the use of noise in music would continue, and even increase to the end that all possible sounds be made available for the production of synthetic music. His prophecy has come true in that electronic music, one of the by-products of experimental music, has made possible such new sounds, shades of pitches, new tone colours and effects as have never before been experienced by the human ear. The advent of electronic music has opened many other channels, such as the complete equalisation in aesthetic terms of all working material (for example, duration of a tone, and volume, which could at any time be equal in importance to a definite pitch). Electronic music has also extended the whole range of aural perception.

In an article 'Music and Change: The Music of the New Millennium' Ehle comments that:

It appears that, that musical entity recognisable collectively as the atonal, expressionistic, experimental, intellectual avant-garde has run its course and exhausted itself. It is not that the composers working in this idiom are incapable of inventing variations on their basic principles; they are. But they have come to a point at which a variation on an old theme, whether it be a further mathematicization of music or a new experiment in unintentional music, inevitably produces the same aural effect as some other compositional event that is already a part of musical history. In effect, despite some small changes in specific technique, the language of the avant-garde has now been exhausted. What they had to say, socially, by their new, radical style has now been said. There is little need and less interest in having the message of this music repeated in further minute variations. When such a thing happens, a musical style dies, although specific practitioners (such as Boulez and Babbitt) may go on for another quarter-century producing ever more complex and inscrutable monuments to erudition (Ehle 1984: 288).

6.5 DEVELOPMENT OF ELECTRONIC INSTRUMENTS, DEVICES AND TECHNIQUES

Generally, electronic music may be described as music in which the sound is produced and/or modified entirely through electrical means, and is played over loudspeakers. An important thought to keep in mind is that electronic music is not the same as traditional music that is played with an electronic instrument (i.e. electronic organ or electric guitar), and that it also does not refer to music played through an electronic medium such as a phonograph or radio.

6.5.1 Early developments

Thaddeus Cahill (1867-1934) registered his invention, the Telharmonium, in 1897 and first demonstrated the machine publicly in 1906. Also called a Dynamophone, this dinosaur of electronic music was over 16 metres long and weighed approximately 200 tons (Morgan 1991: 1).

Cahill saw in his invention not merely a substitute for a conventional keyboard instrument but a powerful tool for exploring an enlarged world of pitched sounds, where it would become possible to produce the notes and chords of a musical composition with any timbre desired out of their electrical elements'.

Some subsequent electronic instruments which were developed by others are:

- 1919-20, Thermoninvox : Leo Thérémin (1896-1939), Moscow.
- 1924, Thérémin : Leo Thérémin (1896-1939), Moscow.
- 1927, Sphärophon : Jörg Mager (1880-1939), Berlin.
- 1928, Ondes Martenot : Maurice Martenot (1898), Paris.
- 1930, Trautonium : Friedrich Trautwein (1888-1956), Berlin.

Most were keyboard orientated, providing a single melodic output and an ancillary means of controlling volume, usually taking the form of a hand operated lever or foot pedal. The Thérémin was a notable exception, having no keyboard at all. Instead two capacitive detectors were employed, one a vertical rod, the other a horizontal loop. These controlled pitch and amplitude, respectively, by

generating electrical fields which altered according to the proximity of the hands of the performer (Morgan 1991: 3).

While the technology was still in its infancy, during the first four decades of the 20th century, and the cost of developing such instruments was still astronomical, not many composers were in a position to experiment with these instruments during these years. Further developments were also temporarily halted because of World War II.

Brindle, referring to the early pioneers in the field of noise and electronics comments:

They had the vision, but not the means, or at least not quite the means. Electric valve oscillators did exist in their time, and even the Hammond electronic organ was a product of the thirties. But the actual recording facilities were the problem. (One of the first electronic music compositions - John Cage's *Imaginary Landscape No. 1* (1939) - had oscillator frequencies recorded on two 78 r.p.m. gramophone records, but normally such a system was too expensive and inflexible to be practicable.) It took a world war to produce what was almost the right instrument - the wire recorder - which was later replaced by the tape recorder, so flexible, versatile, and economical that sound could at last be recorded, altered, manipulated, made permanent, or discarded, with incredible ease and at negligible cost. Once the tape recorder was perfected (about 1950), and its potentialities fully realised, other electronic sound equipment (either already existing or suitably modified) could be assembled to form the first electronic music studio (Brindle 1975: 99).

Composers who used these early electronic instruments in their compositions among others are:

- Olivier Messiaen (1908-1992)
- Paul Hindemith (1895-1963).

6.5.2 Electronic Music following World War II until the 1960s

Further development of electronic music in Germany was not confined to the work of a single figure, as was the case with Pierre Schaeffer's *musique concrète*. Also,

further progress took different routes on either side of the Atlantic. In the USA, due to the initial lack of institutional support, electronic music flourished somewhat later.

6.5.3 Equipment in Early Electronic Music Studios

Brindle (1975: 102) notes that at the core of most older electronic equipment are the tone generators. These devices produce the basic sounds and tones that an electronic music composer works with. Three basic kinds of tone or sound generators have been used:

- ❑ **Sine Tone Generators.** Also called sine wave oscillators. Sine tone produces a pure tone without any harmonics and comprising a single frequency of even dynamic level. The sound generated by these components may be compared to that of a tuning fork.
- ❑ **White Sound Generators.** White sound or 'noise' comprises a concentrated succession of random frequencies that are evenly distributed throughout the audio spectrum. The resultant sound is a hiss which may be compared to the sound of the sea as heard from a beach.
- ❑ **Square Wave Generators.** Square waves have a rich harmonic content and therefore produce sounds which contrast with sine tones.

It should be noted that each of these oscillators is only capable of producing one sound at a time, and the earliest systems were only capable of playing single notes at a time. As the systems improved and developed, more tone generators were added which allowed for multiphonic performances according to Devroop (2002: 3-17). The sounds produced by the generators would be modified by means of a variety of modulators, filters or other devices. Each of these components changes the original tone by altering the wave shape in some way. The most important of these are:

Filters

- ☐ Ring Modulation
- ☐ Reverberation
- ☐ Variable Speed Tape Recorders
- ☐ Dynamic Suppressor.

6.6 COMPONENTS OF MUSIC TECHNOLOGY

Devroop (2002: 3-18) identifies ten components of Music Technology. The following can be regarded as some of the Music Education components which can be used in a music teaching learning situation. In this case Devroop (2002: 3-19 – 3-22) lists these components as core components of Music Technology which are summarised below:

6.6.1 Electronic Musical Instruments (EMI)

For Devroop (2002: 3-19), electronic musical instruments are “musical instruments that generate sounds electronically rather than acoustically”. Examples of these are controllers, sound modules, synthesizers, digital pianos, vocal processors and samplers. These instruments are mainly found in music studios and are meant for sound generation.

6.6.2 MIDI Sequencing (MS)

According to Devroop (2002: 3-19), MS is a “digital process whereby the information sequences of a musical performance (note-on/off tempo, dynamics, pitch, timbre, and the like) are captured by a computer, hardware device, processed and stored for purposes of further processing and/or output”. The researcher understands this component as a method of using the devices to capture sound by means of software or hardware.

6.6.3 Multimedia and Digitized Media (MDM)

Devroop (2002: 3-20) goes on to say that, “this component refers to the integration of sound, text, graphics, animation and video in digital format”. In this case the primary focus of MDM is on using the computer and other hardware devices to “create, manipulate, store and combine various media objects such as text, audio, video and graphics into a single presentation”.

6.6.4 Internet and Telecommunications (IT)

General knowledge of computers and how to use and surf the Internet is a necessary starting point for modern Music Education as well as digital Music Technology. In this case music can be transported and recorded digitally through the Internet. This can be done through the World Wide Web (WWW) connection. Ellsworth & Ellsworth (1996: 8-12), cite the following advantages of using the Internet:

- E-mail and other world-wide communication is cheaper, faster and more reliable,
- Various new ways of keeping in touch with current news, trends, attitudes, new products and software become possible,
- Direct marketing and music sales can be done relatively cheaply,
- Information retrieval and utilisation is often very effective on the Internet.

The researcher therefore argues that Internet and Telecommunications are conceptually helpful in music production or music making, music consumption and music distribution.

6.6.5 Computer Music (CM)

Morgan (1991: 475) stresses that composers do not produce any sound themselves, at least not of the quality demanded by most serious composers because the central processing hardware of a computer does not generate sound. The computer presents a whole new dimension to the creation of electronic music since it simplifies the control of the synthesizer modules to an extent that exceeds the speed and

refinement any human is capable of. Therefore, Computer Music refers to the computer as a musical instrument that generates and synthesises sounds and act as a partner (accompanist/soloist) in live performance.

6.6.6 Music Notation (MN)

This component according to Devroop (2002: 3-20) refers to “the processing of music notation by means of computer software as opposed to the traditional process of a printing press. Music software is designed to print scores, extract and transpose individual parts, scan scores and generate MIDI performances”.

6.6.7 Computer-based Education/Instruction/Training (CBE/I/T)

This refers to the use of computers as instruments when teaching Music Education. According to Devroop (2002: 3-20), “the software programmes are used for music theory, music history and analysis, developing ear-training skills, creation of accompaniment tracks, as well as drill and knowledge testing in a variety of areas in music and music education”. This can impact the aspects of teaching, learning, recording, evaluating and testing of the competencies of music education achieved by learners.

6.6.8 Computers, Information Systems and Lab Management (CISLM)

The era of Technology has posed a major impetus on the management of information. Computers help to manage information effectively. Devroop (2002: 3-21) notes the following functions: word processing, working with databases and spreadsheets, desktop publishing, presentations and an integration of laboratory equipment within their working environments.

6.6.9 Audio Technology (AT)

This is referring to recording, mixing, processing, mastering or playback of sound which is commonly known as Sound Engineering. Examples according to Devroop

(2002: 3-21) include, “but are not limited to, magnetic and digital tape recorders, phonographs, harddisks and compact disc players”.

6.6.10 Research in Music Technology (R)

This aspect refers to research techniques and designs in Music Technology and to create new knowledge. Aspects such as sound, performance and synthesis, computer music and sound techniques are researched (Devroop 2002: 3-22). This will provide learners with knowledge which can enhance their understanding of Music Technology in particular and Music Education in general.

6.7 MEDIA PROGRAMMING

In her research, Schoeman (1999: 2-52) discusses media programming as part of music making. What is disseminated through the media now fulfils the function of traditional story telling and entertainment. In the case of hardcopy, for the media consumer, access is provided through rectilinear arrays of periodicals and books in newsagents, bookstores or libraries. Videos and CDs are obtained by navigating through a similar array. Radio and television programme schedules are similarly organized – although viewers may simply zap through an array of TV channel numbers if they have more than one.

To this end Boughton (1993: 20) contends that profiling techniques are of course extensively used by academics to ensure they are informed of new papers relevant to their area of interest. Direct mail advertisers are extremely interested in developing customer profiles automatically to improve sales possibilities. The question that the researcher asks is how a student can be empowered to make more meaningful and informed media choices. This implies recognition of the student as a learner - a sensitivity to both what has been learnt by that person and their tastes and interests governing openness to any further learning. In an attempt to answer the question, Livermore (1993: 74) believes that techniques are required to offer choices across categories in any rectilinear array. This can best be imagined as a network associating disparate elements in the array on the basis of non-linear criteria associating a type of music to particular foods, for example. The easiest way

of building up such associative learning networks, to assist "newcomers" to a particular area of taste, is by relying on the associations of earlier explorers. The evolving cultural network – as a collective learning enterprise – then becomes the paradigm of choice rather than timid or crude explorations of the essentially meaningless arrays developed within the prevailing paradigm. This clearly indicates that a new paradigm has emerged and that transformational understanding of teaching music has to change.

In support of the above paradigm shift, Morrison (1997: 114) asserts that:

I began to wonder some years ago why my children were learning science in such a crazy fashion. Teachers told them to do lab experiments but gave them no textbooks or notes to explain why they were doing those experiments or what they meant - evidently, the students were supposed to work it all out for themselves. At a P.T.A. meeting, I protested and was told that this was the new fashion in education. None of the other parents, I was informed, had made any complaint, except the ones who were scientists. This circumstance seemed to me to indicate a problem. Most scientists have never heard of the "Science Wars"; they are too busy working to worry about how sociologists think their enterprise progresses. But it is becoming increasingly common knowledge that a harmful vision of science has been steadily taking over education in schools and universities.

Morrison then decided that the problem was in the "new" way of learning and understanding science:

Cromer gradually compares science and its methodology with the ideas of the "postmodernists," who question the objectivity of science and even the existence of objective reality. What I found particularly worrying in this section of the narrative was the author's description of how postmodernists have applied their ideas to education. In that arena, the movement is called constructivism, derived from the notion that all facts are socially constructed rather than being deduced from evidence. I often hear American scientists lament the low standard of education in their public schools. After reading Cromer's explanation of how constructivists have worked their ideas into science teaching programs and introduced their nonscientific ideas, I can well understand how these actions have exacerbated the problems (Morrison 1997: 116).

The above citations show that the frame of reference has changed from modern paradigm to postmodern paradigm, and therefore presents a challenge to those dealing with education and curriculum. Traditional methods of teaching and learning are to be replaced by new methods and approaches suited to the present millennium. These new innovations are coupled with new technologies in teaching; hence a new medium of instruction comes to the fore.

6.8 INFORMATION TECHNOLOGY AND MUSIC EDUCATION

There is a noticeable link between music and information technology, and therefore it becomes easier to teach music using information technology as it provides reliable information. At times one believes that information technology minimizes time and pressure of work as it can be used as a teaching tool.

Computers and other technological advances allow for the arts educator opportunities to generate, manipulate, copy and transform a vast array of hitherto unknown images and sounds (Boughton 1993: 22). In this sense, computer technology engages students in a new and exciting creative experience (Livermore 1993: 77).

The introduction, in Australia, of the National Statements and Profiles has placed a long overdue emphasis on creativity in Music Education; a situation that has caused many teachers and curriculum planners to rethink their approach towards the way Music Education should be delivered. Creativity implies **doing**, and in this context the teacher becomes more of a facilitator than a fountain of information. While recognising the place of creativity within the music curriculum, the Profiles also make frequent reference to the students' need to be able to use and understand information technology as a resource tool in their creative activities. This latter point is further strengthened by the identification of the use of technology as being one of the seven Key Competencies listed in the Mayer Report (1992).

It is interesting to note that with the introduction of a National Curriculum in England's schools, emphasis has also been placed on developing the student's ability

to compose, perform, listen and appraise as opposed to a curriculum based on theoretical skills, music appreciation and historic knowledge.

Ellis points out that England's Curriculum requires by law composing as a curriculum activity for all children between the ages of 5 and 14. Music teachers in England are encouraged to present music as a unified experience, comprising composing, performing, listening and appraising, as distinct but interdependent activities. England has a legal requirement to use technology "where appropriate", and has some items of technology that have built in a set of features which can enable the reunification of the roles of composer, performer and critical listener, contends Ellis (1998: 13).

It would appear that South Africa is falling far behind when it comes to introducing technology into music classes. Although contemporary music and technology have already affected common attitudes toward traditional approaches to music performance, composition and learning, a crucial problem exists in Music Education: the fundamental technology illiteracy of many South African music teachers who were trained prior to the mid-1990s. Another problem concerns the what, when and how of integrating Music Technology so prevalent in the music culture within the confines of the music classroom.

The argument presented by Merrick (1995: 193) sheds light on the problems facing South African music teachers in their endeavour to teach Music Technology at schools. In the recommendations resulting from his study, Merrick stresses the need to address not only the current computer application level of teachers, but also teacher attitudes towards Music Technology (Merrick 1995: 195). Adequate school resources also proved to be a major concern along with the need for regular in service training. Merrick's findings are further supported by research undertaken in Western Australia where Sam Leong surveyed 170 teachers. Of these, 118 taught in primary schools and 52 in secondary schools. In his conclusion Leong states that:

The survey has identified three major obstacles to music teachers using technology: curricular constraints, budgetary support and teachers' expertise. These need to be carefully examined and addressed before the Key Competency of using technology (as

advocated in the Mayer Report) can be properly taught in our schools. Concrete solutions must be found to accommodate technology in teacher preparation courses, the continuing education needs of music teachers, and to identify and meet the minimal requirements of music hardware and software in both schools and tertiary institutions (Leong 1995: 25).

While the researcher agrees with most of these findings, any change taking place in education is generally a slow process and it takes an enthusiastic and creative teacher to overcome the barriers that exist. It is true that teachers must be afforded adequate training in the use of Music Technology if they are to use it effectively in their classrooms. It is also true that the financial support for the installation of Music Technology hardware is often difficult to obtain. And it is also true that integrating information technology into a music programme without any clear guidelines or examples from curriculum documents may often prove to be a daunting task for many teachers. However, most of these problems can be overcome if teachers are prepared to take up the challenge.

From an educational point of view, Music Technology programmes, along with most other creative music software packages, offer the valuable ability to play back immediately what has been composed at the desired tempo and with the instrumentation selected by the composer. This enables students to fully appreciate what they are doing and further enables them to make aesthetic choices in relation to the use of the elements of music.

6.9 THE VALUES OF TECHNOLOGY-BASED MUSIC EDUCATION

Devroop (2002: 2-20) identifies subdomains which are the values of technology-based Music Education. The researcher agrees with the following:

- Technology-based music instruction builds on competencies established at the previous school level.
- Use of technology is a regular and integral part of instruction.
- Learning profiles (e.g., attendance records and progress reports) for individual students are maintained using databases and other record-keeping technologies.

- ❑ Learning experiences in the curriculum include the use of computer-assisted instruction, sequencing, music notation software, Internet music resources, and electronic musical instruments to help students acquire the knowledge and skills listed in the National Standards.
- ❑ Software and hardware selections are made based on the learning goals established for the students.
- ❑ Digital keyboards and various controllers are available and are integrated into music performance ensembles where musically appropriate.
- ❑ Music classes have the same degree of access to school technology resources, including technology labs, as other classes in the school.
- ❑ Children with special needs have the same access to technology-based music instruction as other children in the school. Appropriate adaptive devices are available as needed.

The use of technology in music curriculum should evolve from the desire to use technology in artistically meaningful ways such as music processing and music creation. The music programme in schools should satisfy this desire in two ways. First, students use the technology as a tool to learn traditional musical processes such as writing songs. Second, the students use the technology as an inspiration to create new musical information such as electro-acoustic works or soundscapes. In this second context, the technology is more than just a tool: it becomes part of the media that is used to create the final work.

Through a balanced curriculum based on term units as outlined by Dixon (1998: 25-27), students can choose from six optional and two compulsory units and elect to be involved in the following activities:

- ❑ Song writing using computers, synthesisers and sequencing software
- ❑ Recording of songs and ideas using portable recorders
- ❑ Writing of audio CDs using computer driven CDR to archive projects
- ❑ Using computers, synthesisers and sequencing software to create computer performances of otherwise 'unperformable' music
- ❑ Using computers and audio software to perform manipulations on sampled acoustic sounds

- ❑ Using computers and multimedia software to develop multimedia projects
- ❑ Using computers together to synchronise audio and video tracks in multimedia projects
- ❑ Using computers together with CD-ROM to access information on traditional musical topics
- ❑ Using a digital recording studio to create large scale works from many different sounds, sources and pieces of musical information.

Schoeman (1999: 2-52) supports the above points, noting that the emphasis in any of these activities should not be on the equipment being used but on what the students can create using that equipment. In a sense, the learning about the technology is subservient to the creating of the music. Because of this, the students are less reticent to 'learn' the technology and work with it than they are when the technology is explicitly taught.

6.10 CURRICULUM PLANNING FOR MUSIC EDUCATION TECHNOLOGY

In the case of South African schools, and this research study in particular, the essential outcomes in relation to introduction of keyboard, computer notation, synthesisers, Digital Audio Tape, CD ROM and DVD recorder in all foundation, intermediate, senior phases as well as further education and training and the higher education band, in the Music Technology programme are to create an environment where students will, according to Devroop (2002: 5-10), be able to:

- ❑ develop their creative musical potential
- ❑ broaden their musical horizon by direct contact with students and music from around the world
- ❑ develop their knowledge and understanding of music via the manipulation of sound using modern technology and via feedback from teachers and peers
- ❑ develop confidence in the use of modern technology
- ❑ discuss and compare with confidence their reactions to a musical event with those of other students from around the world.

Having established the general outcomes for the levels above for a Music Technology curriculum programme, the researcher will now set about examining the possible learning outcomes, which are based on the principles of Outcomes-based education.

6.10.1 Learning outcomes: intended (Devroop 2002: 4-8)

From the information given so far, the researcher concludes that the intended student learning outcomes for Music Technology are as follows:

In creating, making and presenting students can:

- Experiment with ideas and explore feelings to find satisfactory solutions to tasks
- Compose short works using midi technology that explore all aspects of the elements of music
- Use appropriate techniques to produce, record and notate sounds using sequencing and notation software
- Use appropriate techniques for encoding and decoding midi files
- Use appropriate techniques for the performance of midi files.

In arts aesthetics and criticism students can:

- Discuss and compare with confidence their reactions with those of other class members to a musical event
- Explain to others how they produced a composition, giving reasons for choices of musical elements and changes made during the process.

In past and present contexts students can:

- Talk about the way music is used in different social and cultural groups and broadly classify their styles
- Compare examples of music from several different times, places and cultures, identifying salient differences in musical characteristics.

6.10.2 Assessment (Devroop 2002: 4-12)

The most notable forms of assessment with reference to Music Technology are:

- The ability of music software programmes to instantly play back all or part of a student's work at any desired time, thus enabling the student to develop a greater understanding of the elements of music (rhythm, pitch, melody, harmony, timbre, texture, dynamics, form, balance and structure) and their role in the overall structure of a composition.
- Similarly notation software programmes offer students a direct visual contact with their creative efforts. Students are able to see their works fully notated and are able to manipulate these scores in a variety of ways to achieve a result that is both musically correct and satisfying for them.
- The vast number of sounds that midi offers to students presents them with an opportunity to experiment with timbre and textures and being able to hear their choices instantly enables students to develop aesthetic taste and judgment.
- The Internet and E-mail has enabled students to gain a multicultural perspective, which has broadened their musical horizon and encouraged them to share their creative experiences in a non-threatening environment.
- The use of E-mail has meant that students are no longer limited to assistance and feedback from their classroom teacher. Students are encouraged to discuss their work with their peers in other participating teams.

6.11 INTERACTIVE TECHNOLOGY-BASED MUSIC INSTRUCTION

The best solution for incorporating technology into the classroom is for each individual student to have identical software. Hardware could be very expensive for them, but with identical software as a teacher works through a problem, the student can work along with the teacher. A student is no longer able to daydream through a lecture because he/she is actively participating with the teacher. Because the student is spending class time actively, he/she is acquiring technological skills throughout the experience. Although good, this mode of teaching has its own problems, such as cost and the pace of the lesson which is slowed down because the instructor must demonstrate the procedure and then have the student repeat, which doubles the time

of a presentation. The following components can enhance interactive technology-based music instruction:

6.11.1 Audio cassettes

It is common sense that sound should be considered to be the core of music and Music Education. With sound as an important core outcome of music, therefore, the inclusion of audio cassettes is imperative in any Music Education programme. In Music Education, learners are introduced to music either by creating their own music through singing, movement, reading of music notation, instrumental playing and creativity or by listening to music examples.

The audio cassettes or the tape recorder which stores sound information make available the following procedures (Schoeman 1999: 2-54):

- Changes in the playback speed of a tape affect the frequency and duration of sounds recorded on it. When the speed is increased, the duration is shorter and the frequency higher.
- Any succession of sounds can be assembled by recording each sound on a piece of tape and then splicing the pieces together. The duration of each sound will depend on the length of tape it occupies.
- Tapes can be played backwards. One result of this is to convert fading sound into crescendos; and vice versa.
- A tape can be spliced into a continuous loop, and this loop can be used to create an ostinato.
- Strands of material, recorded on parallel tracks, may be superposed by playing them into a mixer and then re-recording the result on another track or another tape recorder.
- Recorded sound can be processed by additional devices, such as filters, reverberators and modulators.
- Audio cassettes can be successfully used to present music of different styles and genres. By listening to music, learners can become aware of good quality music. Through electronic machines, new ways of ordering sound become available, and many composers have combined electronic music

recorded on tape with solo live performance. The researcher concludes that the following factors according to the same author (1999: 2-54) should be taken into consideration when sound examples are selected:

- Suitable music examples should be selected to underline the learning outcome of the listening activity.
- The material should be selected with the listening environment in mind. The learners should know what the purpose of the listening activity is.
- The selected sound material should be relevant to the learner's age and level of comprehension.
- Short music examples should be selected that explain the purpose of the listening activity.
- The recorded music should be of good quality.
- The selected material should not violate copyright laws.
- Learners should be encouraged to become active participants in the learning process. The learning material accompanying the audio cassette should therefore facilitate activities for the learner to engage in, whilst listening to the examples. These activities must be preceded by learners having had an experience with the listening guides and questionnaires set by the teacher. Then, learners could be asked to design a listening guide or questionnaire. By doing so they get the opportunity to highlight and recognise the elements of music.

6.11.2 Video cassettes

According to Schoeman (1999: 2-54), the focus is not on interactive television but on the use of video cassettes in the learning programme of Music Education. These are also regarded as instruments used to convey sound to the listeners. By incorporating video cassettes in the music or any learning process the educator can show the learners material that would usually be inaccessible. Videos help provide a multi-sensory method of teaching and learners can learn actively by seeing and hearing. Therefore through looking at video material, learners are introduced to information as well as a variety of sound and audio stimuli. Learning does,

therefore, take place by means of auditive and visual encouragement. Video in the learning programme can be used to:

- explain and highlight the history of music;
- show learners didactical approaches in practice;
- demonstrate teaching processes and skills;
- explain and demonstrate the practical components of a subject; and
- compare and evaluate various teaching strategies.

It is, however, important that the learners are guided in their use of the video material. They should know what and why they are looking at the video. According to Thomas (1994: 98), specific tasks and/or outcomes should be highlighted by the educator prior to looking at the video to enable the learners to follow the theme.

6.11.3 Computer-assisted learning

A computer can be defined as a device which receives information, acts upon it, and furnishes the results in a form readable by either a person or a machine. In the case of music, the information which the computer receives and acts on is “sound”, which can therefore be used in association with the synthesizer and become a valuable tool for the composer.

The *New Grove Dictionary of Music and Musicians* (Sadie 1980: 109) sets out ways in which computers may be used compositionally:

- To compose or to assist in the composition of music.
- To control sound generating and processing equipment, much in the manner of synthesizer devices.
- To synthesize sound (music, speech or whatever) by the construction of sound waves in digital form, which is converted to sound by means of a digital-to-analog converter.

Schoeman (1999) claims that the third point above is one of the most versatile methods of sound generation: since the sound wave is constructed directly, there are almost no restrictions on sound properties. This means of generation has the

advantage that the computer can be called upon to assemble the individual sounds of a composition, so that the composer has to be concerned only with the conception for the computer. A composition must first be encoded as input to the computer, then run on the computer and finally converted into sound; though these three processes introduce a hiatus between conception and realization, the composition is likely to be heard with less delay than is an instrumental piece. There are other advantages: almost any large general-purpose computer can be used for sound generation; and the devices of a synthesizer can be simulated by a computer programme. A disadvantage is that the music cannot be altered in real time. The following can be identified as forms of computer education which can facilitate Music Education, and a brief account is given hereunder:

- ❑ Computer-managed instruction
- ❑ Computer-assisted instruction; and
- ❑ Computer-based instruction (Romiszowski 1984: 25).

These forms are discussed by Schoeman (1999) below:

6.11.3.1 Computer-managed instruction

Computer-managed instruction gathers and processes information about the learning programme and the learner's progress. Computer-managed instruction uses the capability of the computer to manage the progress of a student through a programme of instruction.

6.11.3.2 Computer-assisted instruction

The purpose of the computer in this mode is to present instruction that is simple, straightforward and individual for each learner. In computer-assisted instruction, a computer administers the instruction. This is done through the facilitation of drill and practice exercises. Through stimulating real situations, the learners are given the opportunity to apply their knowledge in practice. The computer keeps records of the learners' progress and this is used to monitor their progress (Romiszowski 1984: 28).

6.11.3.3 Computer-based instruction

Computer-based instruction refers to learners' using learning programmes on a private computer (Moore & Kearsley 1996: 37). This includes CD-ROMS and Web-based courses. With computer-based learning aids, the computer is used as a tool in the learning process. The computer assists the learner in structuring the learning material, thereby becoming a tool to assist the learner in the thinking process (Romiszowski 1984: 29).

An important difference between computers and other forms of media is the number of control capabilities the computer offers. These capabilities include the ability to present and receive, process and manage information. By involving a computer in the learning process, a number of tasks can be performed. The computer can adapt to different levels of learner expertise and can act as a learning tool to help the learner, no matter what his/her current level of knowledge is. Audiovisual media and computer-assisted learning are traditionally considered to be separate. With the development of new hardware and software technologies it is, however, possible to combine the two as part of interactive computer-assisted learning (Jasper 1991: 161-162).

From the above discussion, it is clear that a computer is an instrument as well as a tool. Therefore, thinking of the computer as a musical instrument recognizes its ability to be a medium of human expression, and places it in a category familiar to Music Educationalists, situating it in an artistic context. According to Brown (1999: 14-15), a musical "counterpoint" with computer leads to engagement in the following ways:

- A computer's capacities, provided by its hardware and software features, should complement the skills of a musician. This partnership is like a duet, each partner providing capabilities which combine in the musical result.
- Familiarity requires time spent exploring the instrument, learning how others utilize it, and becoming sensitive to its abilities and idiosyncrasies.

- A deep level of engagement and enjoyment requires a balance of skills and challenges.
- Engagement is more likely to be recognized when the musical activities that musicians are involved with, are valued by themselves and those around them. Thus, musical activity with a computer must be meaningful to the musician, not trivialized.

6.12 THE EDUCATIONAL IMPACT OF THE WORLD WIDE WEB (WWW) ON MUSIC EDUCATION

One of the services available on the Internet is the World Wide Web (WWW) or as it is commonly referred to, the Web. The WWW consists of millions of Web sites (consisting of Web pages or electronic files and documents). For example, the Web pages may consist of text, graphics, sound and multimedia. A Web page may also include hyperlinks. By clicking on a hyperlink, the user can move to another point on the same page, other pages on the same Web site or another Web site. Hyperlinks thus help users to retrieve information in any order they prefer. It is sometimes also called a Web presentation. The Web pages are linked together in a meaningful way, which, as a whole, describe a body of information or create an overall consistent effect (Lemay 1995: 27). The top page in the layer of pages for a Web site is called a home page (D'Angelo & Little 1998: 71). A home page usually contains a general overview of the Web site and of specific information contained on other pages on the site. Each Web site has an address, called a Uniform Resource Locator (URL).

Web pages are created in Hypertext Mark-up Language (HTML) which are the codes to display the Web pages. Such pages are also referred to as marked-up documents. HTML makes it possible for browsers such as Netscape and Microsoft Explorer, to view Web pages. More recently, Web pages are also created in other mark-up languages such as XML and Java Script. Creating a quality home page that will be valued by local and external visitors to the home page requires sound planning, contends Van Brakel et al (1995: 387). The same applies to the creation

of Web sites. This thesis will consider some of the guidelines that can be used in a Music Education curriculum environment. It provides guidelines to:

- ❑ Decide on the purpose of a Web site for Music Education
- ❑ Decide on the information to include on a Web site
- ❑ Plan the layout and structure of the Web site
- ❑ Standardise the page layout according to sound design principles
- ❑ Use basic HTML
- ❑ Maintain a site.

The increase of computers in the present society resulted in the increase in Web-based courses, and music is no exception. This is mostly due to the need for less expensive courses and the ever growing need for learner convenience (Pieterse 1998: 44). Web-based and computer-based instruction employs the interactive, multimedia technologies of the Web as well as the worldwide structure of the Web to deliver and support a course. Originally the Web was used as a static medium for presenting text and graphic examples. Interactive use of the Web is, however, now becoming increasingly popular. By encouraging learners to make decisions and answer questions, they take control over the learning content. "Interactivity is a necessary attribute of any successful educational technology. Learning is generally more effective when the learners can control the information exchange" (Fouche 1998: 51). The need for cheap, easily accessible learning opportunities has increased the importance of Web-based instruction.

With the increased development of the internet, the merging of audio and visual stimuli becomes common practice. Instruction through the Web is computer-based and involves interactive multimedia technologies and resources as well as world wide support and information structure (Pieterse 1998: 43). Apart from these advantages, the following advantages and disadvantages were compiled, in Table 6.1 from Pieterse (1998: 43), Schoeman (1999: 2-57) and Harasim (1995: 15).

Students use the Internet for music activities, such as conducting research, communicating with peers and authorities, and developing and publishing Web materials. Distance-learning (i.e. learning through two-way audio/video

conferencing or Internet-based systems) experiences are part of the curriculum. As course offerings via this delivery system become available, music instruction is included on an equal basis with instruction in other subject areas.

Table 6.1: Advantages and disadvantages of Web-based instruction

ADVANTAGES	DISADVANTAGES
Introduction No travel and accommodation expenses are involved. The learner only needs to subscribe and log on to the internet.	Introduction The available band-width limits the accessibility of the material on the Web. This problem will increase as more people subscribe to the internet.
Available and convenient The internet is always available. This enables learners to access information at their own time and pace	De-humanisation Computerised instruction results in the learner not having personal contact with the facilitator. Learning becomes an interpersonal experience.
Efficient Learning material can easily be changed and adapted.	Static instruction Lack of contact between the learner and facilitator results in the learning process becoming static.
International Learning programmes can be accessed across geographical borders.	Development To develop Web-based instructional material is time and resource consuming.
Communication Internet learner can make contact with other learners via chat rooms and e-mail	Computer constrains Not all material can be effectively presented on the internet. Certain subjects should have an interpersonal background.
Resources Online studying enriches the learning material and environment and introduces learners to new ideas, perspectives and cultures. Cross-cultural understanding is facilitated.	Power failure Power failures prevent access to the learning material.
Access Learners have equal access to information and the facilitator. Learning is an equal opportunity for all participants.	
Active learning All learners are expected to become active participants in the learning process.	
Confidential Learners' personal questions can be answered confidentially by using e-mail.	
Encouraging Immediate certification of completed courses is possible via the Web.	

6.13 DESIGNING WEB-BASED INSTRUCTION

When designing a Web-based course, one cannot take a written, paper-driven handbook and copy it onto the Web. The Web will then only be used as an electronic page turner (Schoeman 1999). Academics who have presented their courses in this fashion on the Web have found that learners simply download the information and study from the printed text. Khani in Le Roux (1998: 67) describes the correct use of the Web as a learning facilitator by explaining that the Web should be an instructional strategy which should use its attributes and resources to create a meaningful environment where learning is fostered or supported. The Web should be used as a thinking tool that facilitates understanding and self-testing. General design principles are given by Harasim et al (1995: 145) and Barron & Tai (1998: 19):

- Identify the need and educational activity that can be presented as an online activity.
- Ensure access to the requisite computer resources and systems. The programme designer should ensure that access to the web-site is possible and convenient. This could be done by using standard software which is regularly available.
- Obtain administrative support. Support systems should be in place to help with system or learner problems.
- Design the curriculum. The web document will be most effective if the content and learner population are analysed. The structure of the course should be determined. This includes the formulation of learning outcomes and facilitation of skills.
- Develop educational material. After the curriculum outline is determined, the content of the course should be structured.
- Design the online environment. The actual design involves the selection of the most appropriate software and design tools.

Music teachers and students may also use an assortment of word processing, database, spreadsheet, and graphics software, as well as electronic encyclopaedias, electronic mail, and World Wide Web programmes. Involvement in the learning is

a key principle. According to the constructivist learning approach, learners should be considered to be individual in the learning process, each bringing their own background and needs to the learning process. This means that learners are given the latitude to learn and progress according to their abilities and potential. This does not imply the promotion of individualism, but encouraging learners to actively involve themselves in the learning process.

6.14 INDIVIDUALIZED TECHNOLOGY-BASED MUSIC INSTRUCTION

The above shows how music can be designed with the help of computer and mixer as instruments which can facilitate teaching and learning. This opposes the traditional view of a student working alone at a computer as this may allow students to use a computer, but does not force the institution to provide computers for every individual in the classroom. The student can either follow a prescribed plan of action set forth by the teacher, or, at a higher level, devise projects of the student's own design, contends Jonassen (1997: 3). One problem with having the individual working separately from the class is the student's missing what is happening with the rest of the class while enjoying personal time on the computer. Another problem is that any particular student will have a very limited amount of time working with the computer since each student is limited to taking turns.

6.15 CURRICULUM PLANNING OF TECHNOLOGY-BASED MUSIC EDUCATION

In establishing music curriculum at schools, the fundamental outcomes according to Thomas et al (1994: 96), and which the researcher supports, should be to:

- Provide Music Education that was relevant to a new generation
- Provide novel and interesting ways to develop musical knowledge and skills
- Broaden students' perception of music as an art
- Integrate technological literacy into musical processes
- Free students from traditional limitations, enabling them to use, process, modify and create musical information in fresh and dynamic ways.

6.16 OUTCOMES FOR STUDENTS AND TEACHERS RELATED TO TECHNOLOGY APPLICATIONS

Student Outcomes: The effectiveness of technology tends to vary as a function of the curriculum content and instructional strategy delivered by the technology. When content and strategies are determined to meet accepted education standards, research shows that technology (Riesbeck 1996: 53):

- Increases performance when interactivity is prominent,
- Increases opportunities for interactivity with instructional programmes,
- Is more effective with multiple technologies (video, computer, telecommunications, etc.),
- Improves attitude and confidence, especially for “at risk” students,
- Provides instructional opportunities otherwise not available,
- Can increase opportunities for student-constructed learning,
- Increases student collaboration on projects,
- Increases mastery of vocational and work force skills,
- Helps prepare students for work when emphasized as a problem solving tool,
- Significantly improves problem solving skills of learning handicap students,
- Improves writing skills and attitudes about writing for all students,
- Improves writing skills as a result of using telecommunications.

Educator Outcomes: Research on the benefits of technology for teaching is generally positive with a shift from the more traditional directive to a more student-centered approach. Research shows that educator use of technology results in:

- Less directive and more student-centered teaching,
- Increased emphasis on individualized instruction,
- More time engaged by teachers advising students,
- Increased interest in teaching,
- Interest in experimenting with emerging technology,
- Teacher preferences for multiple technology utilization,
- Increases administrator and teacher productivity,

- ❑ Increased planning and collaboration with colleagues,
 - ❑ Rethinking and revision of curriculum and instructional strategies,
 - ❑ Greater participation in school and district restructuring efforts,
 - ❑ Business partnerships with schools to support technology,
 - ❑ Increased education involvement with community agencies,
 - ❑ Increases in teacher and administrator communication with parents
- (Devroop 2002: 2-5).

6.17 TECHNOLOGY DEVELOPMENT AND APPLICATIONS TO SUPPORT TEACHING AND LEARNING

Technology development factors: Research shows that particular features of technology-based resources are critical for effective technology applications in education and should provide for or incorporate (Hammond 1992: 156-162):

- ❑ Immediate adjustment of task difficulty in relation to student responses.
- ❑ Instant feedback of correctness of responses.
- ❑ Ease of use by students and teachers.
- ❑ Sustained interest and use by students.
- ❑ Simulations of tasks not possible in the classroom or from books.
- ❑ Student control of pacing the educational programming.
- ❑ Opportunities to use multiple technologies.
- ❑ Built in assessment and procedures to matched technology resources with learner needs.
- ❑ Field testing of technology-based resources with a variety of students in a variety of settings.
- ❑ Involvement in the development of educational technology programmes.
- ❑ Alignment with curriculum frameworks and existing instructional resources.

Technology application factors: The following are general considerations that research and evaluation studies document as important features to include in the application of technology-based resources. These studies suggest that technology should provide for or promote (Hannafin & Peck 1988: 8-13):

- ❑ Teaching that cannot be easily accomplished without the technology.
- ❑ Guidelines for teachers on how and when to integrate the technology into instruction.
- ❑ Expansion or enhancement of the curriculum.
- ❑ Integration into current and emerging curriculum standards and guidelines (interoperability).
- ❑ Access to technology and educationally relevant programmes.
- ❑ Ease of adaptation of technology into a variety of learning environments from school to home.
- ❑ The use of the technology within the regular classroom or learning environment.
- ❑ Adults that can promote meaningful student-use of technology.
- ❑ Adaptation of technology with diverse student populations.
- ❑ Involvement of teachers and administrators in the design and implementation of educational technology.

6.18 PRINCIPLES OF MUSIC TECHNOLOGY

Music Technology and MIDI labs can benefit both teachers and students by helping to make music learning an engaging, creative process. Planning for technology, however, can be a complex undertaking. It is especially important to avoid the pressures to have technology for its own sake.

In order to encourage students to use technology to engage with music rather than simply as a tool, a number of principles suggest themselves from the above discussion as cited by Harding (1998: 354-68). Therefore, the researcher makes his own conclusions as follows:

6.18.1 Integration

If a computer is to have any chance of being treated as a musical partner, it needs to become part of the life of the music department and the curriculum just as other instruments are. This includes being available for use in music classrooms for general use, not necessarily a computer or technology lab, and available in

‘practice’ rooms for individual use. As well, technology or computer music works need to be included in concepts, CDs and other public presentations. It may take long to realise this in South Africa, but it is advisable to start planning for such initiatives as a way of transforming Music Education.

6.18.2 Specialization

Students should be able to study technology or computer music as a principle study from the General Education band to the Higher Education band. While technology is used for some students to have some access to computing resources, particularly for tool functions like music publishing, there must be provision for some students to become experts in computer music composition, synthesizer performance, and digital media production. Therefore, it is necessary for schools to make sure that Music Technology becomes a fundamental and core to the study of music.

6.18.3 Quality

All music educators should be concerned with providing quality experiences for their students. Computer or technology-based music-making is no different. It must provide students with quality Music Education and practical experiences. Particular care should be taken with assessing students’ computer music, as many teachers may be unfamiliar with practices and standards. The researcher believes that maintaining a consistent ear for general musical values goes much of the way, being careful not to simply transfer value systems from other musical styles. Quality of repertoire and musical product can be maintained by increasing exposure to what experienced computer musicians are doing via CDs, visits to concerts, and guest visits. Regarding the quality of equipment, it is important to listen to the systems and trust your ears on sound quality. Also look to what experienced computer musicians are doing and using, copy them and seek their advice.

6.18.4 Reward

To encourage greater use of the computer as an instrument there need to be incentives as this type of venture or course is difficult. These can come in many

forms, but the most valuable will be recognition via public performance, prizes and personal encouragement. It is important that the students' work with computers and synthesizers is seen as being as valuable as other musical activities. This is another reason to enable specialization and monitor quality, because superficial recognition of clearly mediocre results is usually quite transparent to students.

6.19 SUMMARY

Curriculum 2005 places great emphasis on Technology, which is also one of the eight identified learning areas into which the national curriculum has been divided (DoE 1997a: 14-15).

It is evident that the new approach in education takes technology seriously to an extent that it is given the status of a Learning Area. This Learning Area will promote "all aspects of technology: planning, design and manufacturing, and it is to be introduced from the lowest grades at school" (Dixon 1998: 2). The emphasis on Technology Education by the Ministry of Education (Asmal 2000) is a positive development for music educators, especially at the time when the arts are being marginalised. Music Technology presents itself as a "saviour" to Music Education, in that technology-based education is given preferential treatment by national government. Curricula, funding, employability, marketability and the goals of lifelong learning within the music sector need to embrace Music Technology as a transformational mechanism.

This research study has introduced the advances of technology in the form of avant-garde which is the increased usage of electronic musical and audio equipment and computers for music applications and therefore, suggests a trend that supports the overall technology boom or era. To a certain extent the variety of devices, processes, products, applications and research related to music and technology has given birth to Music Technology, the field of study. This field is about knowledge and skills in the form of outcomes that are related to music activities.

It is time that the 21st century gives way to look for roots of the new musical style that will gradually mature in the present period to produce the field of Music

Education. It is apparent from the discussion in this Chapter that a body of technology knowledge has been developed over time. This body of knowledge relates to music and shows how emerging technologies have helped to move the field forward. The areas of audio technology, electronic musical instruments, Internet, telecommunications and computer are clearly identifiable through the historical development in Music Technology.

Traditional patterns of teaching have changed. Nowadays the computer forms the basis for most of the applications relating to Music Technology discussed above. Therefore, it is crucial to understand how computers work, the systems related to computers, computer laboratories and computer-based education and training. There is currently an increase in computer training/instructional software for musicians and music educators in South Africa. Everyone wants to be computer literate and be able to access information from the Internet. Besides, formalised studies in computer literacy or information have traditionally fallen outside the ambit of arts-based disciplines.

If Music Education is to be transformed so as to respond to international trends in Music Technology, it is in a predicament in that the approach towards pedagogy has shifted from being teacher-centred to learner-centred and the learning content needs to affirm the musics of global cultures. It was apparent during the course of this research study that most Music Education programmes are still largely dominated by Western art music curricula, where indigenous knowledge systems have not been fully implemented as formalised studies within existing curricula at South African schools. Due to the previously fragmented education system in South Africa, discussed at the beginning of this research study, these issues are pivotal in bringing about transformation and would therefore need to inform the design of new curriculum and qualifications. Therefore, the whole paradigm of Music Education must change in order to reflect the trend the South African education system is taking.

Arts-based disciplines are threatened within the new education framework, because of poor funding and lowly recognition, when compared to disciplines such as Mathematics, Science and Technology. However, the survival of Music as part of

an Arts and Culture Learning Area within this education framework is secured more so if it is combined with Technology. Therefore, Music fits very well with the premise that South Africa is part of the global community which is technologically oriented and that together with the advent of Curriculum 2005, the scope of Music Education is broadened. This is apparent from the prominence and significance attached by national government to arts and culture as well as technology and technology-based education. Music Technology (computer music) therefore need no longer be regarded as a mechanised musical language, but rather one in which the composer's free inspiration can be brought into play and a field that learners can specialise in.

CHAPTER 7

EVALUATION, CONCLUSIONS AND RECOMMENDATIONS

7.1 INTRODUCTION

The modernist paradigm encompasses a musical era, the beginning of which dates back to the early days of polyphony and its end coincides, in South Africa at least, with the liberation songs of the 1950s. In this old paradigm, the era stylistically described by a continuous, linear process of melodic, harmonic, rhythmic and formal emancipation, the unsuspecting artist was elevated to a position previously held by the Divine. According to the new paradigm, which describes and gives a face to restructuring and transformation, Music Education of the present era is not much concerned with the internal unfolding and/or development of musical ideas, like in Western aesthetics, but with how these musical ideas are perceived.

As South African society has moved into the new millennium, Western 'high art' can no longer be the sole focus of attention in school music programmes. Outside school, youth are now exposed to a wider range of music than ever before. One of the healthiest trends in Music Education during the past two decades has been a growing recognition that people must provide for the cultural and spiritual needs of indigenous peoples, as well as those whose reach is outside the Anglo-European tradition.

7.2 ANSWERING THE RESEARCH QUESTIONS

The main research question of this study was:

How can a balanced and relevant Music Education curriculum be developed that can be used by all schools in South Africa?

This question was answered by first reviewing the status quo of music curricula in South Africa. Information was gathered from literature review of primary and secondary sources. Thus, theses, dissertations, journals and government sources

were used to gain understanding of the problem and also evaluate these sources against the formulated research problem.

The answer to the research question is first seen in Chapter 2 where change in education is discussed in the context of Outcomes-based education (OBE), its implication on curriculum development in South Africa and how it affects the arts in general and music in particular. The answer cuts across Chapters 3, 4, 5, and 6.

The researcher addressed several sub-questions simultaneously with the main research question.

Chapter 2 addresses these questions:

- ❑ What is the structure of South African education system?
- ❑ What is Outcomes-based education?
- ❑ How do outcomes play out in a resource-poor Education context?
- ❑ Do outcomes in different musical contexts mean the same thing?

Chapters 3, 4, 5 and 6 address the questions below:

- ❑ Is the present Music Education programme for South African students balanced and relevant?
- ❑ If not, could a balanced, constructivist and relevant Music Education programme be a solution?

Outcomes-based education is an approach that promotes lifelong learning. It is a shift from content-based education with the emphasis of a flexible curriculum.

The specific outcomes for Arts and Culture Learning 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. The approach adopted in this research study is that different musical cultures have

different musical outcomes which in the view of the researcher should be integrated into new South African Music Education curriculum.

The fact that South Africa was previously divided according to race, colour and creed implied that education was also divided and music in particular was disintegrated. Therefore, during this research study, music was seen as undergoing transformation and restructuring to meet the challenges of the 21st century, and as part of a specifically South African paradigm shift.

7.3 FINDINGS

After careful analysis of the literature, the researcher observed the following:

7.3.1 Music Education in South Africa

In 1994 a paradigm shift was imminent, not only in South African government but also in education. The new government had to redress, renew and restructure education in the country. A shift from content-based to outcomes-based education became imperative. These comments lead the researcher to this final point. Music Education has crossed some important borders on the journey to the new millennium. Change in music curriculum has brought a trend toward a more eclectic and student-centred curriculum, with the result that a strict adherence to a particular 'methodology' is occurring less than at any previous time. There has also been a general questioning of the Western notion of music as a superior and specialised craft. Music in many schools now involves much more than singing, playing and learning to become musically literate according to the Western canon.

One of the most significant achievements of Music Education during the past decade is that students around the world are now required to think and act in ways that are quite different from the traditional approaches of the past. There is also a healthy recognition that music as it is currently being practised should be a compulsory subject.

Elliott reminds people:

‘Our’ traditional Western music-making and listening practices share several idiosyncratic features: they pivot on syntactical structures (tonal melodies and functional harmony); they value re-creation over spontaneous creation; and they emphasise control of musical environments. The Western view tends to treat all music as an aesthetic object of contemplation according to 18th century standards of taste and sponsorship (Elliott 1989:13).

Walker extends this view when he argues that people simply cannot fit sounds from outside Western traditions into Western art music paradigms “without insulting and destroying their integrity, as well as implying that we in the West have developed the art of music to higher degrees of sophistication than others because of our technology and culture” (Walker 1996:9). The word ‘music’, as Walker (1996:8) contends, “is as culturally laden with Western traditions of the last several hundred years as is the term ‘gamelan’ with Balinese traditions”. The researcher is of the view that South Africa, as a multicultural society, must approach music with the view that it is embedded in peoples’ cultures.

Music education is a lifelong process involving students at all levels. Music is an academic subject with its own special body of knowledge, skills, and unique ways of knowing and thinking. It offers unique opportunities for reactivity and self-expression. Musical knowledge and skill need to be developed and nurtured. Further study is needed to determine how children learn music, what developmental levels are optimal for emphasizing various skills, what experiences students should have, and what techniques should be used.

The curriculum's best design is needed to explore questions such as the following:

- ❑ What are successful materials, techniques, and settings that motivate students to participate in general music and ensembles?
- ❑ What are effective techniques that help students acquire music knowledge and skills?
- ❑ What is the importance of early experience in the musical development of children? Are there developmental windows of opportunity for learning certain music skills or attitudes?

- What music learning experiences are good precursors to continued music participation beyond the school years?

Social issues, changing demographic patterns, and inclusion of African music in the music classroom present significant challenges for music education. The fact that today's music educator must be prepared to teach diverse and underserved populations underscores the need for examining the best methodologies, techniques, conditions, and materials for bringing music to the entire student population in the nation's classrooms.

7.3.2 Outcomes-based education

Outcomes-based education does offer many powerful ideas, such as a commitment to learning for all students, possibilities for authentic assessment, and interest in an integrated curriculum. Some schools have been trying these ideas independently of OBE, however. The complexity of schools as human systems, the question of power or the ownership of the reform process, and theoretical questions about the nature of knowledge and learning remain significant problems. These issues require more study. In addition, we need more examination of mastery learning, competency driven curriculum, and OBE theory; more of the OBE implementation efforts in a variety of school settings; and more long-term research on OBE classrooms.

This study has suggested some areas of concern and reasons for scepticism in the face of ongoing advocacy of outcomes-based education with particular reference to Music Education. Outcomes-based education starts with given generic procedures developed by outsiders rather than the concerns, needs and commitments expressed by educators, students and parents in their own situations. Outcomes-based education depends on more detailed curriculum and assessment, stronger management, and greater effort by school people. Like previous failed reform efforts, OBE has been offered as a dependable, rational, scientific panacea.

The researcher discovered that despite the criticisms levelled against Outcomes-based education, OBE seems to be radical reform, a true paradigm shift in the South African education system. To view schools as complex, living systems

affected by larger social and economic forces rather than as simple mechanisms easily overhauled is radical. To shift power relationships and approach reform democratically is radical; to adopt a new and consistent philosophy of learning is radical.

7.3.3 Technology-based Music Education

With the imminent arrival of satellite technology in Africa and South Africa in particular, the problems of expanding the telecommunications network to remote areas could be leapfrogged and put South Africa firmly on the grid of global communications. The South African education system has long carried the blame for the lack of computer literacy, but these initiatives might still work to empower the school children of today for the wired working environment of the future.

Compounding the impact has been the source of music teaching. With cutbacks in school programmes, teaching has often moved from the classroom to a private studio, a backyard garage, or a personal computer, as many of today's aspiring musicians have found alternate sources for their education. Student music capabilities/background vary due to years of uneven self-teaching and reliance on less formal playing opportunities found in pick-up groups. The impact of evolving music technology cannot be underestimated. While the music synthesizer, integrated with the personal computer, has made it easier for the music student to compose, arrange, and hear music without need to assemble a full orchestra, it has imposed new financial and training requirements to acquire and understand the technology itself. To some this will appear to be a distraction from the art of music. To others it will open new avenues of opportunity for creativity. Thus, this research study finds that technology-based Music Education forms part of the restructuring mechanism of Music Education curriculum in South Africa.

With many of these changes has come an accompanying decline in traditional skills such as reading and writing music. Students are often involved with music where sounds rather than symbols are the medium of exchange. This is often noted as tapes rather than charts. Especially for secondary music programmes, it means a

need to restructure programmes that fit the interests of today's students if they are to remain relevant and attractive enough to elicit public support.

Many of today's students themselves are from non-Western cultures. This increasing cultural diversity presents a challenge to institutions to widen their music and cultural horizons. Paul Simon's Graceland album notably introduced sounds and rhythms from other cultures, increasing understanding and appreciation for African cultures and at the same time making it imperative for secondary music programmes to reflect the new demographics within the society.

Technology is effectively revolutionising South African society. An unexpected by-product of this revolution has been the emergence of a generation of learners weaned on multidimensional, interactive media sources, a generation whose understandings and expectations of the world differ profoundly from the generation preceding them. If teachers are to give these children the education necessary to succeed in today's technologically intense, global future, a new form of education practice, one that builds on children's native learning abilities and technological competence, must replace the existing methods. Only by revising educational practice in the light of how culture has changed, can people close the gap, and reunite schools with learners and the rest of the society.

In language education, for example, current practices do not advocate starting with 18th century English. Learners study language starting from their own usage, and go on to develop understanding and appreciation of the language use of others, including other times and places and eventually the works of masters of language. Music pedagogy for all students, rooted in the 20th century and leading to other times, places and cultures, utilising digital technology in the form of acoustic synthesis, sequencing, CD ROM and 'on line' access to the vast store of examples and information available world-wide is, in this case, the only way forward.

But the lead must come from the universities and music colleges in South Africa; otherwise schools will face the uncomfortable situation of square pegs, that is to say music educators with historically and pedagogically irrelevant musical skills

and knowledge, trying to fit into the round holes of pedagogy with which they have no professional or scholarly connection.

The impact of computer and software technology in Music Education at school level is important for teaching students to use and create teachingal software. Courses in Early Experiences in Music Education, Basic Music Skills, Music History, Music Notation and Printing, and Music Technology can all play an important role in preparing music educators for different schools in South Africa.

Learners need the skills necessary for satisfactory course performance, but they must also learn how to use computers and software for course teachings. Transformation of education and music in particular, offers a lucid framework to develop course teachings that integrate the use of technology and the nature of true interactive teachings and implementation. Graphics and video capabilities are constantly improving, as are Internet resources for the teacher.

7.3.4 Integrated approach to Music Education

The researcher recommends that Music Education be presented in an integrated approach where the conceptual framework (the use of Music Education concepts to enhance learning) of music is the focal point. This approach helps the teacher to coordinate musical activities to promote holistic learning in students. All aspects of Music can be taught as a whole, which then forms a discipline of knowledge. In this case, integration helps to:

- Enhance learning transfer;
- Offer better understanding of each discipline in the global education of the learner;
- Better learning results;
- Facilitate the development of thinking skills;
- Make students aware of the significance of what is being taught.

In consonance with the above points, Omibiyi (1999) strongly noted that the idea of integrated music curriculum embodied in the concept of culture to form part of Music Education is relevant to Africa, where music is inextricably bound to the religious and social life of the people.

7.3.5 Theoretical framework

This research study proposes an approach to constructivist design that makes interpretation and construction of authentic artefacts in the context of rich background materials the central focus. This will entail the use of major paradigms in Music education which provides frame of reference from which music is built. Thus therefore, theoretical framework builds a relevant philosophy. It has shown how this approach can be applied to study Music Education and programmes in widely different fields of study - namely, history, science and literature. The research has also shown that in addition to learning specific content, students using these programmes acquire generalisable interpretation and argumentation skills. This constructivist design framework is useful both for guiding design and producing valuable learning results.

Conclusions are reached by postmodernists and critical theorists as diverse groups of thinkers who point out the limitations and social situatedness of reason and science and thus argue that modernism has or should come to an end. Despite their basic agreement on the negative results of modernism, postmodernism and Critical Theory are critical of each other. Critical theorists such as Habermas hope to reform or repair the misapplications of rationalism and empiricism begun in the Enlightenment. Postmodernists, pointing on the other hand to the 'breakdown of modernity', wish to 'deconstruct' the absolute and objective truth claims of reason and science in favour of other ways of understanding, guiding and empowering human action. Critical theory, in sum, seeks to recognise (i.e. re-organise or re-think) human subjectivity and individuality as both a means and an end of becoming fully human, fully rational. This means that if knowledge is to be valid, it must take into account subjective, contextual, situational factors. Humans are 'subjectivities' with goals, needs and intentions, not simple 'objects' controlled by

natural laws. They have reason and therefore can formulate and evaluate personal and collective purposes, goals and values (i.e., they have intentionality).

7.3.6 Curriculum for musical praxis

The curricular problem of “**what**, of all that can be taught, is most worth teaching?” is a matter of determining the most accessible pragmatic “goods” (values) that music can provide for the greatest number of people. A pragmatic answer to this over-riding curricular question rejects, first of all, metaphysical issues that cannot be adjudicated in concrete terms at all, or issues that do not stand up well to the process of immanent critique. Thus it does not involve fine and noble platitudes and claims about the aesthetic benefits of music that cannot be evaluated in terms of teaching success or in terms of benefits of the lives of individual students.

To be successful, curriculum cannot succumb to the legitimation crises created by the use of aesthetic theory and its claims of “aesthetic disinterestedness”, “aesthetic distance,” and “for-its own-sake” kinds of musical purity, while at the same time claiming that Music Education as aesthetic education is somehow basic in a pragmatic, useful sense to general education. Thus, a pragmatic curriculum - a curriculum for music as praxis - will not reflect the kinds of aesthetic claims that involve the increasingly problematic legitimation crisis concerning elitism versus populism - good taste versus popular tastes and the resulting problem of students who are increasingly turned off to the kinds of “good music” that alone are said to have appropriate aesthetic benefits.

A curriculum, then, is an articulated and functional arrangement of such action ideas for guiding teaching praxis in the same way a score guides certain kinds of musical praxis. A written (formal) curriculum for music thus involves hypothesizing action ideas that analyse and represent desirable, optimum states of musical functioning. It describes in holistic terms the “good results” ethically expected from a teacher’s praxis (or from each individual among a group of teachers following an agreed upon curriculum) and from the curriculum itself. To be praxial, such holistic results must be “authentic” and thus capable of being put

into action both in the classroom and “in life”. A delivered curriculum (curriculum as “instructed”) can never fully satisfy or reach these optimum states. But, in teaching as praxis, the effective curriculum amounts to the actual results in terms of musically praxial for individual students.

In this critical view, then, the process of teaching based on delivering a formal curriculum is necessarily distinguished from teaching as a praxis that results in an effective curriculum. In the first place, a formal curriculum will be incapable of supporting effective curricular results if improperly conceived or written. And, in the case where appropriate formal curriculum is used to organise and guide teachings, teaching is seen only when such teachings (i.e., methods, materials, evaluation, etc.) are effective in terms qualified by the curriculum. Teaching, thus redefined pragmatically and critically, always benefits by being drawn and inspired in the direction of such optimum results, and is judged and changed over time by using such action ideas as criteria for improvement.

Any consideration concerning action ideas for curriculum, in sum, is a philosophical undertaking. When it includes a group of teachers planning curriculum together, it also requires ‘critical argumentation’: the ability first to ‘critique’ an issue, contention, assumption or problem in terms comprehensible to all, then to argue (in the best professional sense) and communicate successfully the fruits of that critique in the direction of increased empowerment of all concerned. Teaching then is not the simple use of a technology or tools; it is the praxis of realising effective results for students for life. The standards of effectiveness for teaching praxis are indicated by the action ideas of formal curriculum, conceived in terms of empowering students to music as praxis. Such standards for praxis become common standards when they are conceived collectively by all those in a community charged with instructing students. However, there will be no standard practice or technology for reaching the common criteria of the formal curriculum.

It has become apparent from this research study that students need a coherent education that takes a holistic view of curriculum and of learning and makes connections between all of the Music Education curriculum components and the real everyday world of students. It is possible to create a comprehensive curriculum

using some or all of the ideas mentioned in this thesis. Some of the areas can be divided into a series of electives. Schools can offer separate electives to students or incorporate them into the existing music curriculum and this should be guided by the Arts and Culture Learning Area. The appropriate materials for the curriculum can be selected from a wide variety of options and it is easy to modify and add activities as needed. The electronic keyboard/computer lab offers a medium that can significantly enhance music learning.

7.4 CONCLUSIONS

In conclusion, music educators can face the challenge of Outcomes-based learning with confidence. South Africa's knowledge of skill development stands music educators in good stead, and leads them toward the outcomes contained in the National Curriculum Statement in which they are always referred to. In order to achieve this, they must rely on approaches to Music Education which allow for knowledge, skills and concepts to be demonstrated actively and creatively. Engaging the learners in authentic musical experiences, based on the philosophies of music educators as discussed in Chapter 3, as well as African philosophy, will assist them in achieving their musical outcomes.

An outcomes-based education format has already been incorporated in Music Education courses, moving South Africans closer to their marginalised African, Indian and Coloured music. This symbolises a radical pruning of the traditional merely Western theory of music. This not only will allow more time for in-depth study of music, but will also allow students to complete the basic music theory sequence in a balanced manner.

The preparation of music educators has to be expanded to focus on the following areas:

- developing skills in producing and controlling sounds that are electronically modified/synthesized
- developing an understanding of the principles of sound synthesis, with an emphasis on aesthetics and expressive applications; and

- providing practical experiences in the use of technology in teaching, record-keeping, composing, scoring, arranging, band charting, and management.

This will then enable students to achieve the following outcomes:

- communicate effectively
- solve problems using a variety of strategies
- take responsibility for oneself and for one's role within a group
- develop self-discipline
- work as a responsible member of a team
- become aware of one's own culture and the cultures of other peoples.

These outcomes reflect the spirit of Curriculum 2005. Learners will achieve these outcomes as a result of a quality Music Education, provided by well-trained educators. Music educators should have an easy task in incorporating outcomes such as these into the foundation of their planning. Outcomes-based learning may actually legitimise and give more weight to our *raison d'être* as music educators.

One of the strengths of music educators should be the emphasis on fostering the skills, knowledge and concepts necessary to experience and perform music. The sequential building bricks of musical understanding develop in an integrated melange of rhythm, melody, form, harmony and timbre. It is through these enabling outcomes that the learner achieves the national and any global outcomes mentioned in this study.

Demonstration of the knowledge, skills and concepts that have been gained is a focal point in Outcomes-based learning. A variety of demonstrations are encouraged, as is a multiplicity of demonstrations of each outcome. Experiential music programmes incorporate a multitude of opportunities for demonstration of enabling outcomes. As an example, learners in an Orff programme are actively engaged in singing, speaking, reading music, moving, listening, playing instruments, composing and improvising. All these musical activities provide vehicles for demonstrating achievement of outcomes.

The clear demonstrations of outcomes allow for accountability in assessment, and therefore, the degree of acquisition of knowledge and skills are clearly observable. Both learner and teacher can measure whether a child sings in tune, reads a rhythm, identifies a rondo, or plays an ostinato. With this clarity of assessment, there are signposts indicating which skills and concepts need reinforcement.

7.5 RECOMMENDATIONS

It is recommended that South Africa should learn from other countries which have already implemented OBE systems, in this case Australia, New Zealand, Canada, England and to a lesser extent Ghana and Uganda. Transformation of the mindset of teachers is crucial in the implementation of OBE, Curriculum 2005 and its recent National Curriculum Statement.

With regard to Music Education, a curriculum framework is highly recommended which will guide planning and ensures consistency in programme formulation. Therefore, integrated arts education can be designed from the Arts and Culture Learning Area to address Music Education at the Foundation phase, but develop to an elective subject as the learner progresses.

Central to Music Education is the writing of transformational outcomes, which then give critical outcomes of music. These critical outcomes underpin the writing of learning outcomes and proposers of unit standards and qualifications will need to show how these are developed within each standard/qualification. These will enable general knowledge, skills, attitudes and values necessary for learners to cope with lifelong learning.

To achieve this, there is need for drastic review of, and adjustment in approach and method of music education at all levels in South Africa. A favorable environment should be created for appropriate and rapid growth and development of music and musical practices. The number of tertiary institutions offering music as a course should grow up to at least, fifty percent of the total number of higher institutions in South Africa. Students in the secondary schools should be encouraged to study music and possibly sit for the final music exams at grade 12 level. The researcher

would like the South African government to provide adequate funds for infrastructure, equipment, instruments, well-qualified staff, and other facilities that will enhance music education at all levels including the unfolding of OBE as an approach to music. The music curriculum content should be restructured to:

- provide more balance for music types in the society.
- reflect the needs and aspiration of national development
- reflect the standards of international musical academics.

It is further recommended that Music Technology be taken seriously when implementing the new curriculum in schools. Music Technology allows the field of study to spearhead the transformation process in education because it is current, relevant, provides access to all learners interested in this field, is outcomes-driven and is rooted in life roles and lifelong learning.

7.6 STRATEGIES FOR THE IMPLEMENTATION OF MUSIC EDUCATION

The following strategies are recommended:

For music education to have an impact on or benefit for the average learner, Lehman (1993:205-207) states eight requirements that need to be addressed:

- Every primary and secondary school must offer a comprehensive, balanced, sequential, high quality programme of music teaching, taught by qualified educators. These should, ideally, be specialist teachers assisted by generalist teachers.
- Objectives for music teaching should be explained in simple and clear language, stating what the pupils should know and be able to do, and bypassing “esoteric jargon”.
- Minimum expectations for the various levels of achievement in music should be clearly outlined, avoiding vague descriptions and foggy rhetoric.
- Music learning must be based on skills and knowledge, and the idea that music is only fun and games or serving the aim of entertainment must be

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