

# CHAPTER 4

## MUSIC FRAMEWORKS FROM THE SOUTHERN HEMISPHERE

### 4.1 INTRODUCTION

Although both Australia and Zimbabwe are situated in the southern hemisphere, these two countries differ widely, both geographically and culturally. Australia is regarded as a continent on its own, while Zimbabwe is a land-locked part of Africa and a neighbouring country of South Africa. On the economic as well as the social front, Australia is considered a first world country in contrast to Zimbabwe's current state of deterioration.

Being a former British colony, the colonial influence is still obvious in Zimbabwe's education system and its curriculum. Very little information is available from the African countries, but the author wished to ascertain what she could. Although it was found that the Zimbabwean curriculum is not applicable to the South African situation, the analysis of its Music curriculum nevertheless forms a part of a thorough research project.

### 4.2 AUSTRALIA

Australia has a population of approximately 17.7 million people. About 23% of these inhabitants were born elsewhere and 1.5% are of aboriginal descent (Compton's CD-ROM 1998: Australia). As a country that enjoys one of the world's highest standards of living, Australia is also regarded as one of the world's cultural venues of importance. With the well-known opera house in Sydney as an attraction to tourists, but simultaneously as an establishment in the view of cultural experts, Australia is a country with a reputation of a lively music and arts tradition.

#### 4.2.1 Background to the Australian education and arts system

The past 30-40 years have seen enormous changes at all levels of Australian schooling. The 1960s and 1970s were characterised by increased expenditure, expansion of the curriculum, and a recognition that formal education should respond to the diverse backgrounds, abilities and aspirations of all students (McLeod 1991:1). At the time these developments seemed logical, especially in the light of the types of social changes that occurred during these decades. An unprecedented growth of resources also became available to teachers. However, once the Australian economy began to falter and "budgetary constraints became a reality, the newly expanded curriculum was turned in on itself and there was competition for the available resources" (McLeod 1991:2). The inevitable consequence was that Music Education in Australia had to fight to maintain its share of available resources within a system that became increasingly focused on elements such as public accountability, political priorities such as literacy, basic skills and citizenship, as well as economic reform. It was in this environment that the State, Territory and the Commonwealth Ministers of Education met in 1989 to endorse ten common and agreed goals for schooling in Australia (Curriculum Corporation 1994a:iii)<sup>1</sup>. Over the following years these participants worked together on this major educational initiative. The aim was to produce national Statements and Profiles in the eight broad areas of learning.

During the same time, the national senate of Australia initiated a federal level inquiry into Arts Education in their country. Several questions were raised as to the condition of the relevant subjects in these areas. These subjects included Music, Dance, Media, Drama and Visual Art (art, craft and design) in a Key Learning Area that became known as "The Arts". By initiating this inquiry, various institutes were involved in the research and evaluation of the Arts. In July 1994 the reports by the involved parties were submitted to the senate (Western Australia 1994a:1).

Four main problem areas were addressed by the different commissions in order to establish the exact status and position of the Arts in Australia:

- The status of the Arts in the education system and the involvement of students in

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<sup>1</sup> These Common and Agreed National Goals for Schooling in Australia are discussed in paragraph 4.2.2.

the educational institutions;

- The training practices, skill levels and involvement by teachers and the general community in providing Arts Education in educational institutions;
- The allocation to and use of resources in Arts Education in educational institutions; and
- The consistency of Arts Education policies and programmes within and between educational institutions and States and Territories (Western Australia 1994a:3,5,8,11).

Many of the recommendations of these submitted reports could also be applicable to the South African situation.

The Education Department of Western Australia's strategic plan (1994-1996) for their state commented on the necessity of arts as part of general education (1994a:2):

School-based Arts Education is a platform for the foundation education and training of artists and arts industry workers, but of even greater importance is its place as the foundation for the development of informed and appreciative audiences and participants in arts activities.

In addition to this statement, the *Ontario Arts Council Submission to the Royal Commission on Learning in Australia* indicated that Arts Education could assist students in obtaining various extra skills (Western Australia 1994a:2):

Research indicates that Arts Education activity assists with the development of such high-level skills as ... problem solving, communication skills, self-discipline and teamwork. These skills are now recognised as essential for success in the new high-tech, high-information and multi-cultural world in which we live.

These contributions of Arts Education are currently largely undervalued in both Australia and South Africa by the community and, even at times, by decision-makers.

In the process of establishing what is important to the arts and Arts Education in Australia, various relevant aspects were investigated. The most current situations and applicable recommendations, although generalised and referred to as "The Arts",

are also applicable to Music and can be summarised as follows (Western Australia 1994a & 1994b):

- In primary schools in Australia, Arts Education is delivered in a variety of ways, but is usually the province of the generalist classroom teacher.
- An appropriate primary Music syllabus is needed.
- For generalist primary classroom teachers, pre-service training in Arts Education is inadequate.
- Provision for the appropriate support material for primary teachers is an urgent need.
- Opportunities for post-graduate courses for arts educators that are relevant and accessible are not currently widely available. Tertiary institutions should therefore consider how their post-graduate courses could be made more relevant and service accessible to practising teachers. To meet future needs, a restructuring of pre-training in Arts Education will be necessary. It is hoped that suitable courses will be developed as an outcome of this problem.
- The Senate Inquiry recommends government funding to foster interaction between schools and community arts groups.
- Links between school systems and educational institutions such as accreditation and certification bodies are necessary to ensure the consistency of Arts Education. Student Outcome Statements (student profiles) are being trialed in Western Australia to assess their potential as the framework for this linkage. Schools are trialing the use of Student Outcome Statements to review and change teaching practice if needed. These Student Outcome Statements provide a framework enabling teachers to identify the achievement of each student and then plan and provide for further student learning focussed on needs, growth and improvement.

An interesting aspect that is clear from the above-mentioned factors, is the various similarities between the South African and Australian circumstances together with their Music Education problems. In the current South African Curriculum 2005, Music is, as in Australia, taught by the generalist teacher in Grades 1-3, a suitable Music curriculum or standards are required, pre-service and in-service training is needed for generalist teachers, there is a shortage of appropriate teaching material and additional funding, and interaction between the community and education systems

needs to be positively attended to. These problems occur not only in South Africa and Australia, of course, but also in the United States and elsewhere.

#### 4.2.2 The Arts curriculum

By early 1994, Statements and Profiles for the Arts in Australia had been released as part of the educational process of providing the needed frameworks in the different learning areas. Two documents, namely *The arts - a curriculum profile for Australian schools* and *A statement on the arts for Australian schools*, were now available for use throughout Australia (Curriculum Corporation 1994a & 1994b). The Arts (encompassing the five subjects of Dance, Drama, Media, Music and the Visual Arts) are part of the eight Key Learning Areas in general Australian Education. The other learning areas are English, Mathematics, Science, Technology, languages other than English, Health and Physical Education, as well as Studies of Society and the Environment. The mentioned process of establishing Profiles and Statements formalised the Arts as an important component of the general curriculum during the compulsory years of schooling from K-10. Music has also been established as a worthy area of specialisation during the final two years of schooling (years 11 and 12).

The publication of the Statements and Profiles for the Arts represents the first national approach to providing a framework for curriculum development. The appropriate areas are defined, essential elements are outlined, and a sequence for developing knowledge and skills is described. However, it is important to realise that the Statements and Profiles for the Arts in Australian schools were never meant to be prescriptive, nor to define what should be taught or how it should be taught. This responsibility was seen as remaining with each state or school system charged with the responsibility for developing a syllabus in each subject area. Although not all states and territories have opted to implement the new framework, the Statements and Profiles have provided the catalyst for a great deal of change (McPherson 1997:172). In Western Australia the so-called Curriculum Framework established its own learning outcomes expected of all students from Kindergarten to year 12.

An important feature of the Australian Statements and Profiles which distinguishes them from various approaches taken in other countries, is the use of generic outcome statements for the five Arts disciplines according to eight levels of achievement. These outcomes and levels of achievements are discussed in paragraph 4.2.4. This means that Music educators can add their own outcomes to the overall framework in order to distinguish those experiences which they feel need to be preserved as the framework is adopted and reinterpreted throughout the country (McPherson 1997:171).

In the document *A Statement on the arts for Australian schools* (Curriculum Corporation 1994b) the learning contexts of the arts and music, in and out of school, are given specific attention. It is stipulated that students' learning experiences need to be varied, drawing upon the full resources of the community and the school. Examples hereof include working with other areas of the curriculum such as courses in Torres Strait Islander and Aboriginal studies, arranging visits by local artists, arts administrators, workers in the music industry and parents with experience in music, as well as organising artists-in-school programmes (Curriculum Corporation 1994b:5). As many schools pride themselves on their arts and community arts programmes, the arts are also acknowledged as bringing students, parents and the wider community together. With the benefit of sharing their work within the school and the community, students can also gain greatly from experiences outside the school. Live performances, meeting professional artists, seeing the workplaces of artists and television or recording studios, add to the experiences of and exposure to the music and art world.

The previously mentioned *Common and Agreed National Goals for Schooling in Australia* contain various emphases and perspectives that are also included in the strands of the Arts statement (Curriculum Corporation 1994b:7). Numerous aspects such as health and safety, gender equity and equality of opportunities are attended to in this document. For the Arts, aspects of curriculum concern and applicable implementation are the following:

- *The Arts and other areas of the curriculum:*

Although collaboration between the different learning areas is needed and desirable, the arts forms must have their own, full integrity in each learning area.

- *The Arts and Aboriginal and Torres Strait Islander societies:*

The interrelated and intertwined nature of Aboriginal and Torres Strait Islanders' arts forms should be included and reflected in the arts of the Australian schools. Teaching strategies and programmes should provide for the cultural and spiritual experiences of these students. Assistance should thus be sought from these groups when developing arts programmes.

- *Cultural diversity:*

The Arts curriculum must recognise and respect the cultural forms and traditions of all the cultural groups in Australia and must provide for their expression and enhancement.

- *Equality of opportunities:*

The diverse cultural backgrounds of all students deserve recognition, and especially the Arts can provide ways of integrating cultural and social experiences. The various Arts programmes furthermore need to pay attention to the different needs and learning outcomes of disabled students, economically disadvantaged students, geographically isolated students as well as students with outstanding talents.

- *Literacy:*

The different arts experiences should promote verbal language and literacy skills by involving students in speaking, listening, reading and writing. Learning experiences in the arts should also play an important role in the development of non-verbal literacies such as aural, kinaesthetic, tactile, enactive and visual literacies.

- *Technology:*

Artistic practice is constantly evolving because of technological advances. Arts programmes in schools must acknowledge the impact of technology on the arts and the use of arts in developing technologies.

- *Economic awareness and understanding:*

The important contribution of the arts to the Australian economy should be emphasised by school Arts programmes. This can be done through employment in the arts industry, visiting art galleries, museums, performances and concerts, as well as stressing the role of the arts in other industries.

- *Knowledge and social context:*

While Arts study includes studying different cultures, the Australian experience still remains the focal point. In each strand the curriculum relates to the diversity of the arts as being practised in Australia. The interaction between the Arts in the school and the arts in the community also remains an important part of the Arts programmes (Curriculum Corporation 1994b:11).

#### 4.2.3 Curriculum construction

The Australian curriculum is built on a system that is similar to the current South African one in the sense that both systems reflect outcomes-based education. Although terminology differs, many of the ideas concerning education in these two countries are linked and similar in approach.

##### 4.2.3.1 Statements and profiles

The statements in each learning area, such as the Arts, provide a framework for curriculum development by education systems and schools. These statements are divided into **strands** that reflect the major elements of learning in each area. The Arts statement, for example, outlines the five Arts sections (Dance, Drama, Media, Music and Visual Arts) that form the Arts strands. Within each strand, eight achievement **levels** have been developed. These eight levels reflect the full range of student achievement during compulsory schooling from Grades 1-10 (Curriculum Corporation 1994a:iii). The statements are furthermore structured in four **bands**, which roughly correspond with the stages of schooling: lower primary, upper primary, lower secondary as well as upper secondary and post-compulsory (Curriculum Corporation 1994b:26). Bands are the broad stages in a sequence for developing knowledge and understanding and obtaining skills in a specific learning area.

Each **statement** therefore has four bands with Bands A and B usually being covered in primary schooling, Band C in secondary school to year 10 and Band D in the post-compulsory years. These statements do not provide a syllabus. They rather provide the foundation for courses that will meet students' needs. The statements thus define the learning area, outline its essential elements, show what is distinctive about them



and also describe a sequence for developing the needed knowledge and skills. The following table illustrates the foregoing information:

STRANDS:		1 MUSIC	2 DANCE	3 MEDIA	4 DRAMA	5 VISUAL ARTS
LEVELS	Band A: Lower Primary					
	Band B: Upper Primary					
	Band C: Lower Secondary					
	Band D: Upper secondary & Post- compulsory					

**Table 4-1: Curriculum Construction**

**Profiles** describe the progression of learning typically achieved by students during the compulsory years of schooling in each of the learning areas. The purpose of the profiles is twofold: to help teaching and learning and also to provide a framework for reporting the students' achievements.

The preceding statements and profiles are thus linked. The statements are a framework of what might be taught to achieve an outcome, while the profiles show the typical progression in achieving the learning outcomes.

#### 4.2.3.2 The Strand Organisers in the Arts

The structure of the Arts curriculum consists of three fundamental organisers, each of which is intended to be interrelated and to inform the other. The three strand organisers within the arts form strands are (Curriculum Corporation 1994a:3):

- Creating, making and presenting
- Arts criticism and aesthetics
- Past and present contexts.

The above-mentioned creating, making and presenting strand organiser is again divided into three parts (Curriculum Corporation 1994a:3):

- Exploring and developing ideas
- Using skills, techniques and processes
- Presenting.

The strand organisers outline the roles that students play or undertake in the arts as makers, critics, presenters and theorists. (In the Visual Arts, no presenting role is outlined, because it has less significance than in the other art forms.) The profile in turn includes outcome statements in each strand organiser. The following broad summary describes the strand organisers (Curriculum Corporation 1994a:4):

- *Creating, making and presenting:*  
This strand organiser includes all the processes in which people generate ideas, bring new products into existence, rework and transform existing ideas or works, experiment with ideas and rehearse and present their work to others.
- *Exploring and developing ideas:*  
When creating and making arts works, students learn to generate and develop ideas in varied ways. The students work with artistic processes as they develop, select and refine the ideas. While in some design processes the students may need to work to a brief, it is not always possible for them to envisage the finished product. Artists often work by trying out ideas, studying the results and then selecting, refining and making decisions.
- *Using skills, techniques and processes:*  
Approaches to skills development vary from arts form to arts form and according to styles and genres within an arts form. In music, performance skills may be developed over long periods in which aspects of technique and aural perception are gradually mastered. All art forms develop the students' abilities to perform competently enough to exploit the form's potential.
- *Presenting:*  
A completed artwork may be shared with others through performance, viewing or exhibition. Audiences are sometimes limited to particular social or cultural groups and at times they are general. Students therefore engage in a wide range and variety of presenting experiences, which allow them to reflect and respond to their own as well as others' works.

- *Arts criticism and aesthetics:*

Responding to and reflecting on their own works and those of others develops conceptual and verbal skills. Through listening, talking, reading and writing about arts works, students learn that through the arts, social and cultural values, meanings and opinions are constructed and even challenged and reconstructed. As they describe, analyse, interpret, judge, value and challenge arts works, the students engage in arts criticism. They also learn how aesthetic values are constructed in a range of social and cultural contexts and in the process, they develop aesthetic values of their own.

- *Past and present context:*

Students study the arts of the past and the ways in which they have been recorded. By doing so they come to recognise that knowledge of the arts is based on values which elevate and select certain works while omitting others.

Learning in the arts helps students to recognise how societies construct and record knowledge about the arts. This leads to researching, analysing and understanding, interpreting and questioning the arts of the past as well as the present.

#### **4.2.4 Australia's Arts curriculum with special reference to Music**

The document *A statement on the arts for Australian schools* describes the role of music in the education system as follows (Curriculum Corporation 1994b:21):

Music in education should reflect the ways music is used in society, with students learning by involvement in creating, experimenting, recreating, discussing, researching, listening, analysing, and appraising music. Music is both intellectually and emotionally engaging, helping developing the individual's full capacity and intellect and providing a balance to other symbol systems in the curriculum.

School is a microcosm of society, and if music is to offer something to all students, it is necessary to recognise music as it is in society, with all its genres, styles and purposes.

The expectation in Australia is that all children will have access to Music across the thirteen years of schooling. Consequently, all children are exposed to general Music until school years 7 or 8 (McPherson & Dunbar-Hall 2001:14). Thereafter elective

classes are available for students who wish to pursue more specialised training up to year 12. As mentioned before, Australian Music Education is principally classroom based. In the infant and primary Grades from K to 6 (nursery school to Grade 6), Music is often taught by a generalist teacher, although some states and many non-government independent schools employ specialist Music teachers. In the current South African education system, nursery schools do not necessarily teach Music. Very few nursery schools attempt to provide any form of structured Music teaching and where Grade R is not yet compulsory, many children's first chance to experience Music, is in Grade 1. This unfortunate situation leaves South Africa far behind on the Music education front.

In order to know what to do and what to know in the Arts, *The arts - a curriculum profile for Australian schools* was published. This document explains the different elements of the curriculum and gives information in an easy and straightforward way. On two linked pages, a table of the required information is given with details and references regarding the following aspects:

- *The five strands:* Dance, Drama, Media, Music and Visual Arts.
- *The strand organisers:* creating, making and presenting;  
arts criticism and aesthetics; and  
past and present contexts.
- *Levels:* indicate progression in student learning. There are eight levels covering the compulsory years of schooling.

Other applicable information in the publication is described under the following headings (Curriculum Corporation 1994b:7):

- *Level statements:* general descriptions of student performance at each of the eight levels.
- *Outcomes:* describe in advancing order the different skills and knowledge that students obtain as they become more proficient in an area. They are the building blocks of the profile, comparable to South Africa's current unit standards. These outcomes are provided in Appendix B of this thesis.
- *Pointers:* indicators or signals of the achievement of an outcome. Unlike outcomes, pointers are only examples. Other pointers could also indicate achievement of the outcome.

- *Work samples:* provide examples of student work that demonstrate the achievement of one or more outcomes at a level.

As students in years 1-3 of schooling primarily cover the first and second levels (and this is the author's concern in this thesis), only these areas will be attended to here:

#### *LEVEL 1 Statement:*

Pupils at level 1 are conscious of the arts in their everyday lives and are able to name the major art forms and identify arts which they commonly see and hear. Through participation, play and imagination, students enjoy the arts, manipulating the materials, tools, instruments and elements of the different art forms. They personify ideas and feelings, and create and talk about their art works. They are also able to respond to art works by means of making images, sounds and tactile forms or by using their bodies (Curriculum Corporation 1994b:12).

#### *LEVEL 2 Statement:*

Students at level 2 choose specific elements to use in their art works and order or arrange them for expressive purposes. Both actual experiences and imagination are used as a foundation for creating art works. The students now prepare and present their works to others, hereby reflecting on their own art works and those of others. They talk about their preferences and why works are liked or disliked. At this level students begin to discriminate between different art works and discuss the purposes of the arts in their own communities.

Although the strand organisers in the two levels discussed stay the same, the level outcomes differ and the level of difficulty gradually increases. The musical profiles in these levels are as follows (Curriculum Corporation 1994b:40):

### 1. Creating, making and presenting

#### *Exploring and developing ideas:*

Level 1 outcomes use play and imagination in the creation and making of music.

Level 2 outcomes use experiences and imagination to create and make music.

*Using skills, techniques and processes:*

Level 1 outcomes take basic elements of sound and movement and explore them in making music.

Level 2 outcomes make choices about sounds and arrange them in expressive ways.

*Presenting:*

Level 1 outcomes share music making with others.

Level 2 outcomes plan and then offer musical works to a familiar audience.

2. Arts criticism and aesthetics

Level 1 outcomes demonstrate personal responses to music.

Level 2 outcomes respond to music, giving reasons for preferences.

3. Past and present contexts

Level 1 outcomes show an awareness of music in daily life.

Level 2 outcomes discuss the ways music is made and utilised for a range of purposes.

The previously described pointers are given with each of the mentioned outcomes and provide examples such as the recitation of rhymes, use of body percussion and performing of a movement sequence in response to music.

**4.2.5 Arts evaluation and assessment within the Australian curriculum**

There are no quick, neat and easy ways to make judgements about arts experience. They are often complex and teachers may find it useful to use a variety of approaches to record the artistic outcomes achieved by each student. The profile requires the use of general evaluation strategies and the documentation and observation of all phases of the artistic process (Curriculum Corporation 1994a:5).

As described in the foregoing quotation, one of the big problems in the Arts, and therefore in Music, is the evaluation process. In the Music profile, students' musical achievements are described in composing, improvising, performing, listening and responding. Students develop skills and aural sensitivity through a wide range of experiences with musical instruments and voice. They listen critically to their own

music and that of others and develop analytical skills to evaluate and reflect upon music of different styles and from different times and cultural contexts. As the Arts are so complex to evaluate successfully, the students' outcomes may be displayed in any of the following ways (McPherson 1997:172):

- Work diaries or journals must be kept by students in order to record the generation and development of their ideas, refinement of skills and techniques, and planning for presentation;
- Video and tape recordings;
- Notated scores (graphic and traditional) for Music and Dance;
- Portfolios of works and preparatory materials, experiments, ideas tried out;
- Students' commentaries on their own works;
- Projects, researched essays, computer-generated presentations; and
- Rehearsals and formal performances for public viewing.

By complying with the above recommendations, students are increasingly exploring music in ways that are both reflective and individual. They are thus actively engaged in "doing" music and furthermore encouraged to act and think as musicians at all the different stages of the learning process (McPherson & Dunbar-Hall 2001:20).

#### **4.2.6 Evaluation of the Australian curriculum profile for Music**

One of the observations made during the author's review of the Australian curriculum, is the similarities between the South African and the Australian situation.

The following aspects of the Australian education system and curriculum are similar to the South African situation:

- School education in Australia is compulsory from Grades 1-10 and in South Africa it is Grades 1-9;
- One of the learning areas in the curriculum is "The Arts";
- The expectation is that all school children will have access to a general Music Education from nursery school to school years 7 or 8;
- Music Education is primarily classroom based;
- In primary schools Music, being one of the subjects in the Arts learning area, is often taught by a generalist teacher;

- An appropriate Music syllabus is needed for the primary phase;
- More adequate pre-service training in the Arts and especially in Music is needed for generalist classroom teachers in the primary phase;
- To fulfil future needs, restructuring of pre-service training in Arts Education will be a necessity;
- Tertiary courses for Music and Arts educators should be designed to be relevant and more accessible;
- The education system reflects the outcomes-based approach;
- Terminology in Australian education differs from that in South Africa, but the basic guidelines are largely the same. The strands are the same as the South African sub-fields in the arts learning area, while the bands in both instances refer to the schools' grading system. Unit standards in South Africa can be compared with the Australians' profiles and strand organisers; and
- Due to both countries' diversity, Music as a subject has to fulfil the variety of needs of the different cultures.

#### **4.2.6.1 The advantages of the Australian Music curriculum**

With the mentioned early 1990 Australian senate investigation into education, including Arts Education, the government showed their interest and commitment to a reviewed and improved Arts and Music curriculum. By doing so, various aspects of the Arts, and therefore also of Music, were forced to be investigated thoroughly and had to meet specific goals. Inspired by the different nationally involved parties, a well-researched and balanced curriculum, fulfilling different students' music needs, was eventually published.

Although the current Australian Music curriculum acts as a framework for curriculum development by each state, the author found the following to be advantages of this curriculum:

- The various cultural groups in Australia are accommodated with regard to their different cultures, histories and music styles.
- Music is taught from nursery school level.
- Music is taught to children from nursery school up to Grade 7 or 8 as a part of their *compulsory* subjects, after which students may study Music as an elective



subject. In this way children in Australia are exposed to music as part of their holistic and general education.

- Music is also enjoyed and developed outside the school and classroom situation. With the choir, band and orchestral programmes that function as extra- or co-curricular musical activities, music is nurtured and kept alive beyond compulsory schooling. Students are exposed to various opportunities for performance and possibilities of composing and arranging their own compositions. Various other opportunities also occur and children can start their own music groups, learn various facets of music that cannot always be attended to in class and experience the joy and stimulus of being part of these music encounters.
- Cross fertilisation between the community and the classroom, with regards to music, is a very powerful advantage: music is thus kept alive, the people of the community are involved and the subject is nurtured and supported in various ways.
- Due to the diversity and different cultures in Australia, the different states have different Music syllabi. These syllabi can therefore fulfil the needs and interests of the students' cultures, and teachers can choose what to teach (within the limits of the curriculum) in conjunction with the different types of musics and therefore in their different styles, categories and topics.
- Music of the past and present is taught to the students and these musics reach beyond the Western art tradition. A more balanced curriculum, in comparison to the previous, now recognises the need for and the value of a broadly-based approach to teaching Music.
- As Information Technology (IT) is part of the syllabus, using technology in the teaching of Music is making use of a product that is as much part of the future as music itself. The use of IT also ensures that the students can work with modern equipment and technology in a subject that is at times regarded as non-specific.
- The two essential documents on the Statements and Profiles for Arts are well laid out with clear references and examples to guide stakeholders in the development of their own curricula.
- The balance between theory, performance, aural skills, musicology and creativity are interwoven into a curriculum profile which results in a balanced framework for Australia and one from which South Africans can learn a great deal.

#### 4.2.6.2 The disadvantages of the Australian Music curriculum

The Australian Music curriculum can be seen as a thoroughly researched and well-balanced product that suits the needs of Australians. However, the writer of this thesis views the following as possible problems, and these points are also acknowledged at Australian state level, where documentation is provided regarding the implementation of the national guidelines:

- Without the necessary knowledge and skills concerning the teaching of Music, the generalist teachers might not be able to do what is required of them. If these teachers are expected to teach Music without the necessary know-how, it will be neglected and can even be regarded as not so important.
- As the teachers who teach Music are essentially free to devise a programme of study that best fits the students, a disorganised, unstandardised Music programme might have the same implications as mentioned in the previous paragraph.
- With the Australian outcomes-based education system, the implementation of the Statements and Profiles may be too vague for some of the teachers. As the current education system is not prescriptive of the syllabi details, many generalist educators may be lost at first attempts.

#### 4.2.7 Music Education in Australian schools: the latest revision

In early 2001, two of the educationalists involved with the musical aspects of the curriculum, Gary McPherson and Peter Dunbar-Hall, published a chapter that contained the latest revisions of the Music Education situation in Australian schools. This publication highlighted some of the issues that have shaped the way Music is taught and learned in Australian schools.

- *Syllabus differences:*

One of the complex issues that the Australian Government currently faces is the fact that the separate State and Territory political systems which administer education, have distinct differences in Music teaching across the country. Australian Music Education is characterised by its high levels of choice. The syllabi allow teachers and students various levels of freedom in topic selection,

repertoire for study, methods of teaching and learning, as well as combinations of types of assessment.

- *Music integration:*

In the process of moving to a more holistic approach, primary school teachers explore ways in which the arts can be taught as an integrated activity in a common time slot. The teachers are also encouraged to explore various ways in which Music can enhance and complement learning in other disciplines (McPherson & Dunbar-Hall 2001:16).

Although Australian Music Education is classroom based, a highly developed system of choir, band and orchestral programmes exists in various regions in both primary and secondary schools. These musical activities are often co- or extra-curricular in nature. As co-curricular programmes these activities provide opportunities for students to perform works which are at the same time studied in the classroom (McPherson & Dunbar-Hall 2001:16). In this way they provide a means of integrating performance with other learning activities, such as the investigation of a style of music, or analysis of the different aspects of the music. These extra-curricular activities also provide opportunities for students to perform in a wide range of styles and repertoires, often for the public and at different venues.

- *Performance:*

One of the best characteristics of the Australian Music Education system is the integrated nature of classroom Music. Performance refers to activities in which practical experiences of aspects of a piece of music form the main means of understanding it. Performance is thus not merely the production of a complete score for public performance, but also the understanding and interpretation thereof. Performance of melodic, harmonic, rhythmic and textural features of a score forms the basis of the majority of classroom Music lessons (McPherson & Dunbar-Hall 2001:17). During these performances tuned and non-tuned percussion, vocal sounds, movement and/or body percussion are all utilised. In many cases, standard notation is learned through these means, while the development of the students' own notation systems is used both to reinforce

practical work and to emphasise the concept of notation as a means of representing sounds. By doing so, performance is thus related to aural skills.

- *Musicology:*

The basis of the musicological approach, as fostered in Australia, can be seen as the identification of musical concepts as separate features of music (McPherson & Dunbar-Hall 2001:17). The way in which music is constructed in terms of duration, pitch, etc., and the ways in which cultures differ in these respects, form part of promoting the comprehension of music.

- *Aural skills:*

According to McPherson & Dunbar-Hall (2001:17), aural skills moved away from the theoretical approach and concentrated more on practical training: "In the area of *aural skills*, there is a distinct move away from dictation exercises of melodies, rhythms and chord patterns to aural analysis and transcription of real and complete recordings of music." Although this is presumably more applicable to older students, the attitude towards this musical aspect clearly reflects a less theoretical and more practical approach. The development of aural awareness is thus rather considered to be an integrated part of activities such as performance, composition and musicological understanding.

- *Creativity:*

Australian Music Education's approach to creativity is seen as quite distinctive by McPherson & Dunbar-Hall (2001:17). This is the result of the way in which composition activities are integrated with aural skills, musicological understanding and performance. Creating music is perceived as an integral part of Music teaching and learning. The Music syllabi include arranging, composition, experimentation and improvisation as part of creativity. It had been observed that relatively few teachers tackled creative music activities, but significant changes have occurred since then (Bartle 1968:238). The most important change in this respect was a move away from the view of composition as the product of the student's musical training. In this sense, referring to composition is the formalised outcome of activities such as arranging, experimenting and improvising. The move was towards creativity being seen in terms of a more holistic understanding of music. In the construction of the South African standards for Music, the author

of the thesis incorporated this view of creating and creativity in the proposed standards. The focus is therefore on the process of learning rather than on its final product.

Added to the foregoing, is the use of IT in composition. IT fosters individual learning, and as with creativity, places the student at the centre of an individual musical world. It is also a creative tool in Music Education, as it allows student composers access to sounds formerly not available to them and to computer driven technologies for the manipulation, storage, notation, performance and dissemination of music.

The teaching of composition differs from state to state in Australia and therefore many different methods are employed. These include numerous component tasks of music creation such as providing drumkit rhythms to accompany a rock song, stylistic modelling in which students demonstrate their understanding of a style by imitating its practices, and the utilising of the available vocal and instrumental forces in order to hear and refine their own work.

- *Australian music:*

As the Australian school systems consider all music worthy of study and topic choice, and former boundaries governing content have been removed, there is an increasing emphasis on the music of Australia's indigenous people, and that which reflects the country's origins and multicultural nature. Australian music can be seen as an outcome of the interaction between Music Education, musicology and cultural studies (McPherson & Dunbar-Hall 2001:20). The presence of this topic in Australian Music Education thus acknowledges a musical system outside the Western tonal tradition. Ethnomusicological thinking as a basis of Music Education and national guidelines which encourage the study of Aborigines and Torres Strait Islanders (ATSI), and their cultures, are thus reflected. The diversity of cultures in Australia, as in South Africa, provides a rich source of illustrations of the materials and processes of music. This strong multicultural nature of Australian Music Education can be viewed as part of a world-wide phenomenon (McPherson & Dunbar-Hall 2001:21), reflecting the ethnic diversity of the world (Anderson & Campbell 1989:1). As the syllabi of the different regions in Australia differ, the application of the different types of music is taught in various styles,

categories and topics. In the proposed South African Music standards, this diversity of musics is handled in the same way. By doing so, the various cultures and their musics and styles open doors for better understanding music and one another.

#### **4.2.8 Aspects of the Australian Music curriculum applicable to South Africa**

South African Music educators and music lovers can learn a vast amount from the Australian music situation in general. Although the government and senate were involved and show their commitment and interest in the arts field, the community, parents and educators are also all taking part in protecting and nourishing music. At this stage South Africans still have to learn how to promote and be part of music, whether in or outside school.

The various elements that impressed the author as to the participation and extended ways in which music is encouraged in Australia, include the following:

- The pre-school music programmes;
- Community music programmes during school years;
- The access which scholars have to a wide variety of choirs, bands, orchestras and ensembles; and
- The involvement and interest of society in music.

These elements reflect what the South African Minister of Education, Professor Asmal, stated and hoped for to ensure that South African learners take part in and promote music, while they simultaneously are provided with something positive to keep themselves busy with. The question posed is whether it is possible that the future of a country could depend on the way in which its citizens spend their free time (Burmeister 1991:201).

The outcomes-based education system and the different advantages of the Australian curriculum as stipulated in paragraph 4.2.6.1, make the Australian Music framework highly recommendable for South Africa.

### 4.3 ZIMBABWE

When initially looking at the *Zimbabwe Junior Certificate Music Syllabus* (Zimbabwe 1999), the author's first reaction was not to include this particular Music framework as part of the thesis' research. Since the Zimbabwean Music syllabus was written for the first two years of secondary school (Grades 8-10) and the author of this thesis is primarily concerned with reporting on Grades 1-3, the contents and range would not be applicable. However, on reviewing the syllabus, it was realised that the evaluation of this framework would be worthwhile for the following reasons:

- Although the *Zimbabwe Junior Certificate Music Syllabus* is intended for pupils in the first two years of secondary school, the syllabus clearly states that it took into account that some pupils will commence the course with little or no previous formal education in Music (Zimbabwe 1999:1). The point of departure is therefore similar to that for Grades 1-3 in South Africa.
- The Zimbabwean Music syllabus furthermore claims that their Music course "forms a foundation for development in music education" (Zimbabwe 1999:1). The author shares this view of foundational development, although its South African application should instead be to Music in the Foundation Phase (i.e. Grades 1-3).

Obvious factors such as pupils' age, emotional development and concentration have an influence on the application and interpretation of a Music framework. Bearing these factors in mind, the base for students using the Zimbabwe Music Syllabus in Grades 6-8 and children in the Foundation Phase in South Africa can nevertheless be seen as very similar.

#### 4.3.1 Zimbabwe Music Syllabus: background and aims

In the introduction to the *Zimbabwe Junior Certificate Music Syllabus* (ZJC Music Syllabus) various issues are addressed and attention is given to factors such as course contents, time limits, age of pupils, specified music cultures and examinations. The ZJC Music course's contents reflect the Zimbabwean culture as much as possible in areas of music appreciation and practical work. Due to the age and developmental level of ZJC pupils, as well as a time limit, it is furthermore stated that the syllabus will concentrate on African and Western music only. What

especially interested this author was the fact that secondary schools in Zimbabwe can decide whether or not to offer Music as a subject. The designed syllabus is created to cater for all schools wishing to offer Music as an examinable subject at the ZJC level. This level will reflect theory and practical examinations equivalent to Grade 3 of the Associated Board of the Royal Schools of Music (Zimbabwe 1999:1). The ZJC Music Syllabus aims to enable pupils to do the following (Zimbabwe 1999:1-2):

- enjoy music through personal involvement;
- develop skills of listening to and analysing music;
- participate in a wide variety of musical experiences;
- become literate in music;
- develop aesthetic values through music;
- develop an understanding and appreciation of music from the various cultures within Zimbabwe;
- appreciate the various forms and textures of music;
- appreciate the role of music as a medium of communication;
- develop initiative, creativity and self expression through music;
- improve psychomotor skills through physical response to music;
- develop skills for playing various musical instruments;
- develop a sense of discipline through music;
- initiate and organise musical performances;
- develop skills in a variety of dances.

#### **4.3.2 Structure of the Music Syllabus**

The ZJC Music Syllabus consists of various components of which the contents are the most important. The largest part of the syllabus is therefore devoted to the three main objects of Music teaching, consisting of theory of music, practical work and music appreciation.

Other sections in the syllabus supply material concerning the mentioned aims as well as methodology and assessment objectives. Each of these sections provides applicable information on the teaching of Music, guidelines for and descriptions of what should be expected of the teachers and their pupils.



### 4.3.3 Content

The contents comprise three main components, namely theory, practical work and music appreciation. These components are arranged in four columns according to topic, objective, content as well as activities and notes. The author of this thesis found this format user-friendly and easy for finding desired information.

#### 4.3.3.1 Theory of music

In this section attention is given to sound, staff notation, time signatures, musical scales, intervals, tonic solfa, number notation and tablature notation. Although some of the contents are on par with the current estimate of what the author suggests should be done in Grades 1-3 in South Africa, various other elements are quite difficult and very theoretical - even for secondary school pupils.

In the *sound* category, pupils have to distinguish between tone and noise and identify different ways of producing sound. Attention is also given to the identification of pitch elements such as melody, intervals, timbre and volume.

*Staff notation* sees to it that a pupil will be able to establish the names of notes both on the stave and on ledger lines, identify the two clefs and be able to read, write, sing and name "musical notes in alphabetical form" (sic) on the stave (Zimbabwe 1999:12). Throughout the theoretical course only simple time is required, including the identification and interpretation of basic note values. This theoretical knowledge should encompass the writing of notes according to the rules of grouping, the calculation of the value of dotted notes, the interpretation of tied notes and the identification and calculation of different rests. The different types of music notation are all compulsory. Pupils should know how to use and apply solfa, French time names (referred to simply as time names) as well as theoretical rhythmic names such as semibreve and others (Zimbabwe 1999:14).

In learning *time signatures*, pupils are confronted with a large amount of theoretical information. Bar lines as well as the notation and arranging of musical phrases into corresponding time values are explained to the pupils. Simple and compound time

signatures (including duple, triple and quadruple time) are attended to, while both note values and rests in compound time should be addressed. Students must be able to explain the meaning of simple duple and quadruple time signatures, "draw diagrams for conducting music" written in the prescribed times (Zimbabwe 1999:18-21), conduct music in these times and be able to clap, sing and play written music in the mentioned times.

The *musical scales* section gives attention to different major, minor (harmonic and melodic) and chromatic scales in ascending and descending forms. Although the required information includes the listening to, explaining of, writing, as well as the singing/playing of the scales, the requirements are of a very high theoretical level.

*Intervals* within an octave should be identified, but specifications are not given. It is only stated that pupils should be able to write and sing notes of given intervals on the staff. The students should also identify "different degrees of intervals" within an octave (Zimbabwe 1999:28).

Although *tonic solfa* is used as a teaching method in the prescribed methodologies (discussed in paragraph 4.3.4), it is described in full as part of the theoretical aspects. The fact that tonic solfa will only be used as an *aid* to staff notation interested the author since the general perception is that solfa is often used by Africans for singing. According to the ZJC Music Syllabus the essence of tonic solfa is to transcribe tunes from staff notation to tonic solfa and vice versa. A description of the relationship between staff notation and tonic solfa notation is furthermore required of the students.

The last two parts of the theoretical section consist of *number and tablature notation*. Students should be able to explain, read and represent these methods. Here the use of tablature notation reflects a more African side of the syllabus in contrast to the overwhelming Western influence. It is noted that although not all students will learn how to play the guitar, mbira and marimba, they should know how to read music written in both number and tablature notation as applicable to these instruments.

To the author's mind this prescribed theoretical information is not necessary to establish a broad general basis for Music Education. The prescribed theoretical

demands do not fit a Music course whose aim is to form a "foundation for development in music education" (Zimbabwe 1999:1).

#### 4.3.3.2 Practical work

The practical part of the syllabus consists of aural training, singing, accompaniment, music and movement as well as a section on "musical instruments" (Zimbabwe 1999:37). For the purpose of the practical work in the syllabus, it is stated that the voice is considered a musical instrument.

*Aural training* consists of two main features, namely rhythmic skills and singing skills. The objective of the aural training is to ensure that pupils will perform (sing and clap), and write and transcribe musical sounds using written symbols. These activities could be from memory or at sight.

According to the *singing* category, pupils will have to participate in a wide variety of musical experiences (Zimbabwe 1999:33). Students should be able to identify and sing songs in different musical styles of both Zimbabwe's indigenous music and Western musical styles. As dancing forms part of Zimbabwean music performances, these dances should be integrated in the performances. In both the mentioned music styles, pupils should be able to define and sing the different types of music. They should also be able to create simple songs in these desired styles.

The repertoire of the Zimbabwean styles includes ritual and non-ritual traditional songs such as folk songs, rounds, lullabies, pop songs, composed songs in harmony and any other familiar indigenous musical works. The Western music repertoire reflects one-part to four-part songs, folk-songs, pop songs, musical plays, rounds, lullabies and other familiar Western musical works (Zimbabwe 1999:33-34).

*Accompaniment* requires pupils to read and follow accompaniment scores and provide a rhythmic as well as melodic accompaniment (Zimbabwe 1999:34-35). Rhythmic accompaniment requires that the pupil should play an unpitched instrument in order to accompany singing voices or pitched instruments. Voices or pitched instruments will also be melodically accompanied by pitched instruments or singing.

"Respond rhythmically to the sound of music" is the description given for the *Music and movement* section (Zimbabwe 1999:36). Dance types such as traditional and contemporary, and choreographed movements are indicated. Students should be able to design dance sequences for a given song or rhythm, and choreograph dance movements for different musical sounds. The historical backgrounds of different types of dances are discussed.

The last topic in the practical work area refers to *musical instruments*. The aim of this section is that pupils will sing and/or play a musical instrument of their choice. This performance should be done by following the music written in staff notation, number notation and/or tablature notation. Learners can choose a musical instrument from one of the different categories chordophones, idiophones, aerophones, membranophones, corporophones, as well as the voice. This instrument may be indigenous or non-indigenous. Only a few types of instruments in each group are cited. Pupils studying other instruments are expected to follow a similar progression as the stipulated one. Although students will only learn to play one instrument, they are expected to know the different categories of musical instruments as listed in the content area.

When learning about chordophones, idiophones, aerophones and membranophones, students should be able to define, identify and draw the instruments. They also have to observe someone playing the different types of instruments in each category.

In the chordophone category, attention is given specifically to the musical bows (*chipendani/umqangala*), the piano and the guitar. Students should have a knowledge of these three instruments' structure, a brief history and, where applicable, the techniques of holding it. The uses of the musical bows in African society should be taught to the students as well as the tablature notation for the guitar. What interested the author, was the Western attitude towards piano playing, as scales, arpeggios and pieces are obligatory. In the guitar section, scales, chords and pieces are once again required.

The idiophone, membranophone and aerophone sections clearly indicate the variety of different instruments included. As with the chordophones, pupils should obtain the

necessary knowledge and, where applicable, the necessary performance skills. Instruments include the following (Zimbabwe 1999:43-51):

- Idiophones: the *nyungwe nyuengwe mbira* and the *marimba*;
- Membranophones: the *ngoma/ingunga* (drum), the snare drum and timpani;
- Aerophones: the *mikwati yenyere* (panpipes) and the recorder.

Specifications are given as to the playing of the prescribed modes, pieces, tunes, chords and patterns, as well as scales and arpeggios.

With the *voice* as a learning topic, students should describe the structure of the vocal chords, the mechanics of voice production and be able to sing scales, intervals and pieces. A variety of songs from different cultures should be sung and songs must be created individually and in a group.

Corpophones, also known as the use of the body to produce sound, form part of the instrumental category. Students will accompany songs making use of their bodies' sounds. However, students will not be allowed to choose corpophones as an instrument for their practical work.

#### **4.3.3.3 Music Appreciation**

Music appreciation consists of the following three aspects:

- Listening and responding to music
- Indigenous music
- Western music.

The main objective of the *listening and responding* component, is that "pupils will listen to and analyse pieces of music representing a variety of musical styles" (Zimbabwe 1999:54). The contents include aspects such as the development of listening skills, creation of new musical pieces and the historical backgrounds of indigenous and non-indigenous music. Music styles include jazz, pop, instrumental and vocal classical music, and instrumental and vocal traditional music.

*Indigenous music* ensures that pupils demonstrate an appreciation of the indigenous music of Zimbabwe and investigate the historical backgrounds of selected traditional songs and dances. Students should be able to identify and analyse selected contemporary Zimbabwean music as well as indigenous instrumental and religious music. As part of this music appreciation section, pupils should give performances of indigenous choral music. In the exploration of indigenous music, elements such as melody, rhythm, form, texture, style, tempo, dynamics, improvisations and variations must be analysed.

Forming a part of the *Indigenous music* repertoire, a variety of different Zimbabwean aspects are described. These include indigenous and traditional songs, dances, musical instruments and music styles of which requirements are all stipulated and clearly defined. Specific ranges are given as to how many and which types of instruments, songs, dances and music styles in each of the categories should be learnt.

Although not in the same amount of detail, the aim of the *Western Music's* category is similar to that of the *Indigenous music*. The same musical concepts as mentioned under *Indigenous music* are applicable when analysing and describing the characteristics of Western music. Choral music styles include chants, madrigals, folksongs, musical plays, opera, oratorio and cantata, while other forms of religious music are categorised into gospel, spirituals, hymns and anthems. Contemporary music styles only include jazz, pop and rock, with music for the symphony orchestra and the "wind ensemble orchestra" being specified as particularly important (Zimbabwe 1999:61).

Throughout the *Western Music* component, students are required to have knowledge of the various desired aspects of singing, playing, dancing, creating, listening to and comparing specific music styles. An interesting addition that is not frequently required in a Music syllabus, is the performing of musical plays as part of the course.

#### 4.3.4 Methodology

The purpose of the methodology section in the ZJC Music Syllabus is to facilitate the teaching and learning of the three main components (theory, practical work and music appreciation). The author found this section very interesting and useful with various suitable hints and ideas on how to teach Music.

The different ways of teaching and a description of how this teaching should be done, are explained in the methodology category. These teaching methods include seven ways of teaching, namely demonstration, notation, discussion, research, discovery, rote and guided ensembles. Since these methods are described in precise detail indicating the importance of how the Zimbabwean Music Syllabus should be taught, the author will briefly summarise the contents thereof.

##### 1. *Demonstration method:*

Teachers should demonstrate how to:

- Play a musical instrument;
- Write music notes or clefs on a staff;
- Follow a percussion score as an accompaniment to a tune;
- Sing the classroom repertoire in a "good round natural voice";
- Sing or play chromatic notes in tune; and
- Create dance sequences to a variety of tunes (Zimbabwe 1999:7).

##### 2. *Notation method:*

Using this method, pupils learn new songs by means of tonic solfa or staff notation. The main steps in using the notation method are (Zimbabwe 1999:7-8):

- Rhythm reading;
- Singing intervals of the scale in which the piece is written;
- Transcribing the new piece from staff notation to tonic solfa and vice versa;
- Singing the new tune using either tonic solfa or staff notation;
- Fitting in the words to the score of the new piece;
- "Singing the whole piece in good round natural voices" <sup>2</sup>.

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<sup>2</sup> The author uses the exact words as in the syllabus to demonstrate the use of language and Western terminology.

### 3. *Discussion method:*

Especially in music appreciation lessons this method of teaching is recommended. Suggestions for stimulating and enhancing discussions include resources such as the use of tapes, records, films, live performances and books. After listening, pupils should be asked to describe how particular pieces of music express ideas, emotions and moods. Facilitators should teach and guide pupils in listening to music and analysing it. The different moral and educational concepts found in the texts of the classroom repertoire should also be discussed (Zimbabwe 1999:7-8). By doing so, the advantages and cross-fertilisation of music becomes quite evident.

### 4. *Research method:*

This method is regarded as particularly important when used by teachers to prepare for music appreciation lessons. Pupils can be encouraged to consult with knowledgeable members of the local community in sharing their expertise on various music topics. Especially traditional and contemporary music in Zimbabwe are attended to in the following ways (Zimbabwe 1999:8-9):

- The way in which traditional instruments are made;
- Dances found in Zimbabwe;
- Characteristics of the mentioned musics;
  - Ceremonial music performed by the different ethnic groups in Zimbabwe and elsewhere; and
  - The songs associated with each of the ceremonies.

### 5. *Discovery method:*

According to the discovery method, pupils should explore and invent on their own. The educator functions primarily as a resource person. Especially in Music, this way of teaching is considered to be very effective as the development of creativity is encouraged. As part of this creating-and-discovering process, pupils should produce accompaniments, original songs or a piece of music either individually or in a group. Another part of the discovery method is to experiment with instruments until finding the most appropriate instrument for performing a given piece of music. Discoveries in connection with unfamiliar music should also be



- made. After listening to unknown examples, pupils should be guided in trying to
- ascertain the music's origins and purpose or occasion.

#### 6. *Rote method:*

Using this method, new pieces of music such as songs are taught by ear. It is desirable that the whole song should sometimes be learnt without the aid of either tonic solfa or staff notation. Listening, which is rightfully regarded as an essential music skill, is thus promoted.

#### 7. *Guided ensembles:*

As co-curricular activities, special music groups should be organised and conducted. These groups may include mixed choirs, female or male quartets, marimba or mbira ensembles, guitar groups and dance groups. Organisation should be done in such a way that the pupils are guided in music making. Small groups are recommended because music skills are taught more effectively in smaller groups. The main aim of these organised performances is to enable pupils to widen their musical repertoire, grow into a more mature relationship with music and become good listeners, performers and creators of new musical works.

### 4.3.5 General information

In addition to the foregoing methodology section, several notes are provided on the teaching and requirements of Music as a subject in the schools. Teachers are urged to strike an appropriate balance in the use of the varied methodologies, as this balance is essential to the teaching of Music. In addition to these methods, special attention should be given to enhancing the pupil's enjoyment of music. "It must be remembered that teaching involves aesthetic development as well as psychomotor and cognitive development" (Zimbabwe 1999:10).

What amazed the author is the allocation of six to eight periods per week for the subject Music. Although this number of periods is regarded by the ZJC Music syllabus as limited time, these periods result in a minimum of three and a half hours per week. To any South African teacher this would be seen as a generous number of

music lessons. In South African primary schools the time allocated to Music is often no more than half an hour a week.

Another point of importance is that teachers are reminded to consider the communicative value of music and to integrate the three prescribed syllabus components in their teaching. This integration should help pupils consolidate their learning and also prevent unnecessary repetition. As in South Africa, teachers are encouraged to integrate Music with other subjects in the curriculum. Music can thus be used effectively to reinforce concepts taught in other subject areas.

In the teaching of Music, community involvement is regarded as very valuable in Zimbabwe. Talented people in the community should be invited to the schools to share their Musical expertise with teachers and pupils. Their assistance in other ways such as teaching pitched instruments (recorder, flute, panpipes, etc.), teaching appropriate vocal techniques in preparing pupils for choir competitions, and teaching unfamiliar dance steps, is needed.

#### **4.3.6 Assessment objectives**

By the end of the ZJC Music course, pupils will be evaluated according to the three basic syllabus components.

*Theory of music* will be assessed according to the following four criteria (Zimbabwe 1999:3):

- Identification and interpretation of elements of musical notation.
- Writing of musical scales consisting of two octaves, descending and ascending, with or without a key signature.
- Putting correct note values and rests in equal bars.
- Describing and demonstrating the musical signs, tempo markings and dynamics in a music passage.

Students should be able to do the following in the *Practical work* component (Zimbabwe 1999:4):

- Play scales, arpeggios, chords and pieces on musical instruments chosen for study purposes.
- Interpret musical notation through sight singing and sight playing of simple melodies.
- Notate rhythmic and pitch patterns as well as simple and compound time patterns according to examples heard.
- Describe the structure and the process of playing the chosen musical instrument.
- Read, interpret, create and write sound scores.
- Demonstrate the appropriate way of holding and/or positioning the chosen musical instrument.

The *Music Appreciation* section will be judged according to the following (Zimbabwe 1999:4-5):

- Describe how music expresses emotions, ideas, moods and events.
- Analyse a piece of music, including any accompanying instruments, voices and dances.
- Analyse the role of music in education and society.
- Identify aurally the melodic contours of songs and tunes, the chord progression of tunes, forms of songs and expressive elements of songs such as dynamics and tempo.
- Give historical backgrounds of selected songs and dance styles.
- Give historical backgrounds of well-known Zimbabwean and Western composers.
- Analyse the main characteristics of Western and African music.
- Describe the role of music in various traditional ceremonies and their related songs and dances.

In addition to the foregoing theory, practical work and music appreciation sections, a *general* part will also be evaluated. Teachers should teach pupils to (Zimbabwe 1999:3):

- Sing various traditional and contemporary tunes.
- Respond to the conductor of a choir, a leader of any ensemble or the leader of a dance troupe.
- Write simple music in staff notation.
- Transcribe simple music from staff notation to tonic solfa and vice versa.

- Identify music and dances from various cultures in Zimbabwe.

#### 4.3.7 Assessment in the Zimbabwe Music Syllabus

Students completing the two year Music course will be evaluated according to three assessment papers. While these papers consist of *multiple choice* and *structured answers*, the third paper includes *practical work* (Zimbabwe 1999:62). Paper 3 is divided into two sections in which practical skills are tested by means of both course work and written work.

The *course work* is tested by means of a school-based assessment in which Music teachers continuously assess their pupils. This evaluation occurs monthly, termly and yearly. Schools must indicate the instruments being studied by the pupils, and thereafter six set pieces for each instrument will be sent to schools at the beginning of the second year of the course. Candidates are required to play or sing three pieces/songs of their own choice selected from the given six.

In the *written work* paper candidates have to answer questions divided into three sections (Zimbabwe 1999:64):

- Vocal music.
- Instrumental music of Zimbabwe and the "Western countries" (sic). To the author's mind the term "Western countries" should be replaced by "Western music", since the Music syllabus stipulated that the contents will primarily concentrate on Zimbabwean and Western music.
- Material (dance styles, songs and performance) in which pupils have actively involved themselves in their practical lessons. Knowledge will be tested on specified composers' historical backgrounds, Zimbabwean dance styles and songs and one Western song.

#### 4.3.8 Advantages of the Zimbabwe Music Syllabus

In reviewing the Music framework of Zimbabwe the author encountered various interesting aspects concerning the aims, teaching methods and intentions of this

syllabus. Many of the foregoing aspects are applicable to the current South African situation. These viewpoints can be summarised as follows:

- The Music syllabus aims to fulfil a very important aspect of human development in declaring that the course "forms a foundation for development in music education."
- As mentioned in paragraph 4.3, it was taken into account that some pupils will start the course without any prior knowledge of music. The mentioning of this important factor will surely encourage learners to choose Music as a subject. Another point of significance is that this attitude of prior knowledge, or the lack thereof, determines the way in which the course should be dealt with.
- The different aims of the ZJC Music Syllabus are of importance in the sense that most of the goals contribute to the pupils' overall development. Different aspects such as life skills, aesthetic enjoyment and values, discipline, physical and emotional responses, creativity, development of new skills and participation in musical experiences are attended to.
- As teachers are expected to play instruments themselves and the theoretical demands are of a high standard, teachers should presumably be qualified Music teachers and not generalists as is commonly the case. Pupils thus ideally have the advantages of specialised Music Education.
- A detailed description of the what, how, where and when of teaching material is provided, assisting teachers in the process of improving and refining their teaching skills.
- Although the practical work is quite demanding, a broad spectrum of musical elements is covered that results in a wide variety of musical experiences. The different parts that include aural training, singing and performing ensure a well-balanced and interesting Music course with regard to the practical part of the Syllabus.
- The use of the described and suggested resources such as films and records contributes to a stimulating education in Music and assists in achieving an acceptable Music standard.
- Pupils are encouraged to consult with knowledgeable members of society with reference to music and culture. The research process is thus stimulated and learners are motivated and inspired by these persons.

- The allocation of six to eight periods per week for Music is a generous amount of time in comparison with other countries' time allocation. These three and a half hours a week is a wonderful opportunity for the pupils and the teachers who wish to establish a broad Music Education.
- The evaluation process that runs throughout the year is beneficial to both the teacher and the pupil. This constant assessment process reflects the pupil's skills and knowledge on a daily basis.
- The co-curricular activities in the form of organised and music groups are of the utmost importance. The enjoyment of making music together, being creators and listeners, as well as having a widened music repertoire add to the advantages of Music as a subject.

#### **4.3.9 Disadvantages of the Zimbabwe Music Syllabus**

Although the Zimbabwean Music Syllabus can be viewed as far above third world quality, the author is concerned about a few aspects:

- The syllabus is designed for schools that "wish to offer music as an examinable subject" (Zimbabwe 1999:1). Unfortunately this implies that not all the schools will have Music as a subject. Music will therefore not be accessible to all pupils in Zimbabwe, leaving various students without the opportunity to experience a general Music Education.
- Only African and Western music are concentrated on, leaving the remaining scope of world music unattended. In becoming musically literate, knowledge of and exposure to different cultures' musics are of supreme importance. However, it is stated that an examination of the music of other cultures will appear in the "O" level Music Syllabus.
- The syllabus is very theoretical. To the author's mind the course does not therefore form a basis for Music Education, but should rather be viewed as a specialised Music course attending to various aspects of the subject on a more advanced level.
- Another point of concern is that the ZJC Music Syllabus is orientated in a fundamentally Western way. Some of the theoretical parts, such as the writing of all the minor scales, the chromatic scales and different intervals, are unnecessary

for a general Music Education, and their chief purpose appears to be compliance with the Associated Board of the Royal Schools of Music's standards.

- Instructions as to what exactly is expected of the pupils are not always clear due to terminology and sentence constructions being rather vague.
- The use of IT is not mentioned and although its application is not a necessity, various other countries do recommend it as an enriching contribution in the process of Music Education.
- The whole idea of the ZJC Music Syllabus forming a foundation for development in Music Education is far from reality and not at all feasible. The writer is of the opinion that the given curriculum provides a specialised Music framework that only provides a few pupils with a Music Education. The vast majority that is not interested in this specialised curriculum, will not be encouraged or even introduced to take part in music. In this way no ground for development and involvement in music will be laid.

#### **4.3.10 Conclusion with special reference to South Africa**

The ZJC Music Syllabus can be viewed as an example of a very well intended course in Music. However, its implementation is not very practical in terms of the course forming a "foundation for development in music education". The course is too theoretical with a strong emphasis on Western musical views and ideas. The grading of the Zimbabwean Music course according to the Western Music framework of the internationally recognised Associated Board of the Royal Schools of Music, might be the essence of this problem. Although the intentions of the syllabus are very much the same as those in South Africa, their application and results are not commensurate.

A general Music course for all pupils should not require all the described theoretical music obligations plus the theoretical knowledge of a vast number of instruments and their history. On such an unbalanced foundation, it would be difficult to build in future. The ZJC Music Syllabus should rather be viewed as a specialist Music course that begins from elementary work but proceeds very fast to the level of Royal Schools Grade 3.

For the South African Music Education situation the Zimbabwean Music framework can be seen as inapplicable and unsuited. Although the aim of providing a basic Music Education for the pupils is the same, the application by which this should be achieved, differs in these two neighbouring countries.

#### **4.4 SUMMARY**

In chapters 3 and 4 the author has reviewed the Music frameworks of the USA, various states in the USA, Australia and Zimbabwe. It is interesting that the Music frameworks, with the exception of Zimbabwe, present more or less the same aims and viewpoints in educating their learners. A thorough and quality Music Education from an early stage is recommendable, while well-balanced courses concerning the diverse cultures, are presented in these frameworks.

Most of the contents of these Music frameworks can be applicable to the South African situation. However, since Music in South Africa can only be taught to all learners from compulsory Grade 1, Music experiences a severe drawback in comparison with countries where pre-school education is compulsory. In Zimbabwe this problem is even worse since Music is offered as an optional course only from secondary school. Since learners in South Africa come from diverse backgrounds and cultures and speak different languages, the South African standards should be widely encompassing. For these reasons the author of this thesis presents Music standards for the Foundation Phase in South Africa (in the following chapter), in which the best possible Music framework is provided to accommodate all learners.

Since the in-service and pre-service training of teachers who have to teach Music in most countries remain a problem, South Africa is at this stage not alone in battling with this issue. Based on the material that has to be taught in Grades 1-3, the author of this thesis presents unit standards for the teaching of Music in the Foundation Phase in chapter 6.