

**MUSIC STANDARDS
FOR THE FOUNDATION PHASE AND TEACHER
TRAINING IN SOUTH AFRICA**

by

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ABSTRACT

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It was to provide

theory

**We have to establish already in schoolchildren
the belief that music belongs to everyone and is, with a
little effort, available to everyone.**

Zoltán Kodály, Lecture, 1946
(Crofton & Fraser 1985:56)

ABSTRACT

This thesis is primarily concerned with Music in the Foundation Phase and its teaching. The result of the study is Music standards for Grades 1-3 and for the training of teachers to facilitate Music in this phase.

South Africa currently follows an outcomes-based education system and unit standards are required to be formulated for the different learning areas. To assist in the process of providing the requisite standards, the "Music Education Unit Standards for Southern Africa" (MEUSSA) team, of which the author is a member, was established. MEUSSA's aim is to provide a working framework within which the learning of Music can be facilitated to all learners and educators, with the view to fostering lifelong (active) involvement in Music.

Even though unit standards are not specifically required until Grade 9, the author of this thesis provides Music standards for Grades 1-3. The motivation for these standards was to provide a starting point in creating a Music foundation on which to build. In addition, a definite standard and level of achievement is secured, information is given regarding the expected and prescribed music requirements, and a point of departure for Grade 4 Music teaching and what needs to follow in Grades 5-8 is outlined.

In order to produce an internationally acceptable and comparable Music framework in the form of unit standards, the author reviewed and analysed relevant Music curricula of various countries which were divided into Northern and Southern Hemisphere representatives. The need for Music in the Foundation Phase, its place in Curriculum 2005, as well as music's advantages and the positive influences on the learner in totality, are also discussed.

As most South African Grade 1-3 teachers are generalists, without specialised music training, they often do not have the necessary knowledge or skills to teach Music. In order to solve this problem the author proposes unit standards for the teaching of Music during Grades 1-3. These standards are designed for the teacher with little or

no prior music knowledge and they are based on the required material that is to be taught as stipulated in the Grades 1-3 Music standards.

Key words: Foundation Phase, generalists, Higher Education and Training, MEUSSA, Music education, outcomes-based education, SAQA, South Africa, teacher training, unit standards.

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TERMINOLOGY AND ABBREVIATIONS

The following terminology and abbreviations are used in this thesis:

ATSI:	Aborigines and Torres Strait Islanders
DfEE:	Department for Education and Employment
DoE:	Department of Education
ECD:	Early Childhood Development
E-mail:	Electronic-mail
ESEA:	Elementary and Secondary Education Act
ETQA:	Education and Training Quality Assurers
FET:	Further Education and Training
GET:	General Education and Training
HET:	Higher Education and Training
IASA:	Improving America's School Act
IT:	Information Technology
McREL:	Mid-continent Regional Educational Laboratory (USA)
MENC:	Music Educators National Conference (USA)
MEUSSA:	Music Education Unit Standards for Southern Africa
NCS:	National Curriculum Statement
NQF:	National Qualifications Framework
NSB:	National Standards Body
OBE:	Outcomes-Based Education
SADC:	Southern African Development Community
SAQA:	South African Qualifications Authority
SASMT:	South African Society of Music Teachers
SGB:	Standards Generating Body
SO(s):	Specific Outcome(s) - i.e. contextually demonstrated knowledge, skills and values
ZJC:	Zimbabwe Junior Certificate.

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CHAPTER 1

RESEARCH OUTLINE

1.1 INTRODUCTION

This thesis reports on the Foundation Phase¹ (Grades 1-3) in the context of the writing of standards for Music, as well as the writing of unit standards for the teaching of Music in this phase in South Africa. The South African Qualifications Authority (SAQA) currently requires that unit standards be formulated for all the different learning areas. At this stage Music does not have any written unit standards, nor are they required by law for Grades 1-3. Only from Grade 9 onwards are these unit standards demanded. However, as the Foundation Phase is regarded as one of the most essential stages for the introduction and teaching of Music to children, it is of the utmost importance that this subject be taught well and according to acceptable standards.

As South Africa currently lacks formulated prescriptions for the teaching of Music in the school system, many teachers do not know what is expected of either them or the learners. Furthermore, there are no guidelines as to what standard or knowledge these children should have achieved by the time they reach Grade 4. Given the circumstances of teachers who have to teach Music without either the necessary training or sufficient guidance, the unsuccessful cycle of an inadequate Music Education can be understood. Music therefore does not receive its rightful and desired place in the newly designed curriculum in South Africa, despite the paper promises of Arts and Culture, including Music, as one of the key learning areas in the curriculum.

In order to address this issue, the writer proposes a new Music framework for South Africa, in the form of standards for Grades 1-3. In addition to these standards, the author also presents unit standards for the teaching of Music in the Foundation

¹ In the South African *Revised Draft National Curriculum Statement* of July 2001, Grade R is included in the Foundation Phase. However, since this publication is a Draft document and Grade R is as yet not compulsory, the author decided to refer to the Foundation Phase as Grades 1-3.

Phase. By writing these Music standards, the basis of Music for learning, growth and future expansion in South Africa is laid. Should SAQA accept these standards, the implementation and efficient teaching of Music in schools throughout South Africa could be facilitated. With these standards as a definite starting point and by consequently providing guidelines for everyone concerned, Music becomes available and accessible to all school children, via informed teachers.

1.2 RECENT SOUTH AFRICAN EDUCATIONAL DEVELOPMENTS

As a background to this thesis, the South African education system needs to be explained. Since 1994 South Africa has experienced several influential changes. Apart from the far-reaching political changes after the release of Nelson Mandela in 1990, the education system also took on a new approach. On 15 March 1995, the Minister of Education proclaimed the need to set up an open and transparent process for the establishment of a new school curriculum. The *Education White Paper 4*, dated August 1998, indicated that

the new curriculum will overcome the outdated divisions between 'academic' and 'vocational' education, and between education and training, and will be characterised not by the 'vocationalisation' of education, but by a sound foundation of general knowledge, combined with practical relevance. It is a curriculum that will offer the learner flexibility and choice, whilst ensuring that all programmes and qualifications offer a coherent and meaningful learning experience (South Africa 1998:22).

In more recent times the current Minister of Education, Professor Kader Asmal, added his ongoing support and extended view in connection with the newest educational proposals. During May 2000 he stated that

The new curriculum should move towards a new, balanced learning experience that will provide flexible access to further education, lifelong learning and higher education, and to productive employment in a range of occupational contexts (South Africa 2000:ii).

It has become essential for the curriculum to move away from the old tradition of division between academic and applied learning, between theory and practice, as

well as between knowledge and skills. The curriculum is therefore concerned with what institutions teach and with what, how and under which conditions learners acquire their required skills, knowledge, values and attitudes.

Furthermore this new curriculum needs to nurture the mental, spiritual and psychological wellbeing of all learners in order to create a better, more caring society. The subject of Music perfectly fits these requirements and can definitely provide children with much-needed spiritual advantages and positive influences.

1.2.1 Curriculum 2005

In South Africa, the current school curriculum, implemented after the first democratic elections, is called Curriculum 2005. This was the result of the 1995 ideas on a new and improved curriculum. A few months after its announcement, suggestions were submitted to change this curriculum into an improved and newly revised Curriculum 2005. The new *National Curriculum Statement* also gives clear-cut guidelines, in plain language, concerning the required knowledge, skills and attitudes that both teachers and learners will have to obtain. Teachers will need to meet these guidelines in order to teach each Grade and to test pupils on what they know and what they can do (Pretorius 2000:6). On 31 July 2001 the newspaper *Beeld* reported that the final curriculum will hopefully be available by January 2002 (Joubert & Rademeyer 2001:1). Professor Asmal announced that this curriculum will work for both rich and poor schools and that learners' assessment is described in much more detail (Joubert & Rademeyer 2001:1).

1.2.2 Outcomes-based education

Curriculum 2005, in both the first and revised editions, follows the so-called "outcomes-based" educational approach. Spady, a main proponent of the outcomes-based philosophy, explains outcomes-based education as follows:

Outcomes-based education means clearly focussing and organising everything in an educational system around what is essential for all students to be able to do successfully at the end of their learning experiences. This means starting with a clear picture of what is important for students to be able to do, then organising curriculum,

instruction, and assessment to make sure this learning ultimately happens (Spady in SAQA 2000a:10).

Outcome-based education is NOT a program, a package, a technique, a fad, a quick-fix, a panacea, a miracle or an event. It is a transformational way of doing business in education (Spady 1993:ii).

The main objective of this approach is to equip learners to think creatively and critically, to let them develop opportunities and face challenges and also to ask and solve problems. The learners likewise have to learn to work individually as well as with others and therefore become independent and eager learners for life. Outcomes-based learning focuses on intended end-results, as opposed to the traditional input-based system. It has been realised that traditional methodologies do not fully empower learners to fit into the real world of work. The focus thus lies in acquiring the capability to know what to learn and which skills to master in managing one's own learning (Olivier 2000:3).

The pre-1995 curriculum can be described as content-based, in which the aim was to furnish learners with subject matter. The main sources of information were the teachers and textbooks. On the other hand, competency-based training aims at empowering learners with skills that comply with industry standards (Olivier 2000:6). Competency is also viewed as "that condition of having the capability to perform the necessities of a job or role" (Braswell 1980:10). The outcomes-based learning process is based on end-results and is learner-driven, while the teacher becomes a facilitator who provides guidance to the learners to achieve outcomes. Thus, learning outcomes are the observable and/or measurable knowledge, skills and values that learners are expected to have obtained and acquired at certain key stages of the learning process. The long-term goal is to assure that the curriculum lays the basis of the development of lifelong learning skills and knowledge.

1.2.3 Foundation Phase

According to the newly revised curriculum, the emphasis during the Foundation Phase from Grades 1-3 lies on literacy, numeracy and life skills (South Africa 2001a:7). During this phase only three learning programmes are thus identified: the

Arts are not yet specified as a separate learning area. In the Foundation Phase, Music falls under life skills, but plays an important role in the positive influences that it has on the other subjects in this phase. Music can therefore be acknowledged as a significant part of the curriculum and its outcomes-based design. As all subjects should be seen as an integral part of life with cross references to other subjects and learning fields, Music forms an undeniable link and important part of learners' overall education.

One of the building blocks in the compiling of this new outcomes-based curriculum is the designing of unit standards as part of the prescribed structure. Since unit standards are only required from Grade 9, the author will only use the term standards in the case of Music in the Foundation Phase. The required unit standards can be viewed as the essence of the specific learning area and are therefore of the utmost importance to the teacher, the learner, parents and the curriculum itself. Without successfully designed and applicable standards for Music, the subject cannot be taught properly. The need for such standards thus affects all young school children. As Music is widely recognised as one of the essential subjects in the life skills learning programme during Grades 1-3, it fulfils an important part of a much-needed element in the youngsters' lives.

1.2.4 Higher Education and Training

During 1999, Professor Asmal suggested a nine-point plan to better South African education. His top priorities included " ... developing the teaching profession ... creating a vibrant further education and training system and developing a higher education system which understands the challenges facing the country" (Naidu 1999:9).

It follows that qualified and educated teachers in Music are essential to both the teaching and learning of this subject. This view is agreed on and echoed by the teacher Mildred Dodds, quoted by England's Department for Education and Employment (England 1999a:153): "Problems exist where teachers are not educated in the cultural and creative arts. The potential of the child is overlooked. Children's abilities are overlooked".

In line with the importance of teacher training and the Music standards for Grades 1-3, follows the relevant and linked necessity to establish unit standards for the teaching of Music during this phase. The need for these units resulted from concerns raised by primary teachers who have to teach Music, without the necessary training. As it is not possible to provide Music specialists to all South African primary schools, Grades 1-3 teachers (referred to as generalists) consequently have to teach Music. The result is teachers who tend to reflect their uncertainties and lack of confidence and at times even prefer rather not to teach Music at all. As these generalists are responsible for educating the young in Music, this problem demands urgent attention. Without skilfully trained teachers, Music Education cannot be successful. This is a matter of concern that negatively impacts on the ideal of providing all learners with a thorough Music basis in the Foundation Phase.

For this reason the writer proposes standards for a new course to be especially designed for the Grades 1-3 facilitator who is expected to teach Music as part of the life skills area. The standards are created for teachers (either during pre-service or in-service training) with little or even no prior Music knowledge. By training generalist teachers to confidently teach Music, Music's rightful place in the education of learners can be assured.

1.3 MEUSSA

The South African education system aims at being internationally competitive and nationally relevant - a goal that resulted in an ambitious project serving Music Education in South Africa and even Southern Africa.

At present "South African music culture is in no way reflected by the currently operating curricula/standards. Yet the diversity and vibrancy of musical practices, and their economic value to the country, not only have to be reflected, but need to be celebrated within the formal education system" (Nelmapius 2000:4). This is the view of Professor Caroline van Niekerk, Head of Music Education at the University of Pretoria. As a result of these circumstances, her brainchild MEUSSA was born and the challenge of reconceptualising the different facets of Music Education in South Africa was taken up.

MEUSSA, the acronym for "Music Education Unit Standards for Southern Africa" consists of 18 team members, whose aim is to develop a newly conceived Music Education sector for the country. All the members, regarded as experts in different fields of Music, pride themselves as being willing, interested and able to provide the best possible unit standards for the various required fields in Music, based on in-depth research.

The MEUSSA team are pursuing their role with vigour and dedication in order to provide the best possible Music future for South African learners. For this reason the members established a vision and mission demonstrating their pledge and sharing their views with fellow South Africans.

1.3.1 Vision

As a result of MEUSSA's support of and ongoing commitment to Music, the team established a vision for the teaching and learning of Music in South Africa. MEUSSA's vision is to (MEUSSA 2001b:1):

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

1.3.2 Mission

Successful Music Education is a priority for the MEUSSA team and the far-reaching impact thereof can open doors to provide learners with possible hobbies, interests and also jobs in the future. Taking these valuable assets of music into account, the team formulated a statement that reflects MEUSSA's aims and goals to teach Music to South African learners. MEUSSA's mission is:

To provide a working framework, within which the learning of music can be facilitated to all learners and educators, with the view to fostering lifelong (active) involvement in music (MEUSSA 2001b:1).

1.4 PHILOSOPHY

The term "philosophy" can be explained as "a set of basic principles or concepts underlying a particular sphere of knowledge" (Encarta 1999:1416). Alternative words such as beliefs, aims, system of thought and set of precepts are also used in describing this fundamental principle. Nevertheless, the interpretation and implementation surrounding philosophies, remains complex.

1.5 RESEARCH

On the issue of Music Education philosophies, much has been said and argued over many years. According to Greer, "a systematic philosophy of Music Education is a necessity" (Greer 1980:112), while Dachs's opinion is as follows: "A philosophy should be able to describe goals or purposes of Music Education as formulated at a particular time. It is for this reason that any philosophy needs to be continually reappraised in order to assess the relevance of its goals" (Dachs 1989:15).

The author of this thesis does not believe that any Music Education philosophy will effectively change or even influence the future of Music Education in South Africa, without practical and successful teaching of Music. However, she still views a philosophy as a reflection of ideals and fundamental outlooks of a specific aim - in this case:

The provision of a quality Music Education for all young South African learners, positively contributing to music becoming an essential part of all peoples' lives.

In striving towards this aim, the author follows Elliot's belief in Music Education being praxial², and comprising the four facets (Elliot 1995:12-13):

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

She further believes that praxial Music Education in no ways needs to exclude the issue of aesthetic experience and growth.

1.5 RESEARCH QUESTION

The question on which this study is based was:

How can a quality Music Education in the Foundation Phase be facilitated?

Related to this principal question, are the following general problems in connection with Music Education in the Foundation Phase:

- Generalists with little or no music knowledge and/or skills are required to teach Music in the Foundation Phase, which results in unsuccessful, unsatisfactory and even a total exclusion of Music teaching.
- The lack of pre-service and in-service Music training for generalist teachers has a negative impact on the subject, the learners and the future of Music.

² Elliot created the word "praxial" which means "to act purposefully". According to Elliot (1995:14) this term emphasizes that music and music education ought to be understood in relation to the meanings and values evidenced when listening to music and actually making music within specific cultural contexts.

- No Music framework, descriptions, guidelines or requirements referring to the needed knowledge, skills and achievements are available as to how Music should be taught.
- No prescribed or desired levels and standards are available for Curriculum 2005.
- No point of departure nor the exit level is stipulated for the Foundation Phase.
- Practical examples of what is expected of the learners and the facilitators are not available for the successful implementation of Curriculum 2005.

1.6 AIM OF THE STUDY

The research outcome of this study will be:

Written Music standards for the Foundation Phase and for the teaching thereof.

As this thesis is concerned with a quality Music Education for all young South African children, the objective is to provide much needed Music frameworks. Being the mother of two small children, the author highly regards the importance of Music for young children as well as its inclusion in a compulsory education. Since it is preferable to introduce and teach Music as early as possible to children, South Africa's compulsory Foundation Phase is the ideal stage to accommodate this goal.

As stated earlier, SAQA does not require unit standards until Grade 9. However, the writer is convinced that standards for the lower grades are of vital importance. The only way to assure a suitable and structured Music Education in the Foundation Phase, is to create standards that can be followed, understood and applied throughout South Africa. In providing these Music standards for Grades 1-3, the author thus gives guidelines and standards to teachers, parents, learners and other interested parties. With the acceptance and application of these standards, a basis for Music and its future growth is in place. Music then has a definite and structured framework from which to depart.

In order to assure this desired quality Music Education for young learners, the successful teaching thereof is very important. Many primary teachers are currently not necessarily trained to teach Music, and this situation can severely damage Music and its future. These generalist teachers should have the appropriate knowledge, skills and attitudes to ensure Music's efficient and successful teaching. In designing standards for both in-service and pre-service Music training, this matter is dealt with.

Since the aim of this thesis is to provide the means for a successful Music Education in Grades 1-3, attention is primarily given to the provision of Music standards to achieve this goal. With Music in Grades 1-3 receiving its rightful place and being taught successfully, a thorough basis can be provided from where Music can grow and prosper in future in South Africa.

1.7 PROCEDURE

Action research was the principal method followed in this thesis. According to Hauptfleisch (1997:165), action research is prompted by the question of "how to improve or change a situation or behaviour in a classroom or education institution". Kemmis (1993:177-178) advocates action research as a "form of self-reflective enquiry undertaken by participants in social (including educational) situations". Action research is also not distinguished by the use of a specific set of research techniques, but rather by its method. For this reason a "self-reflective spiral of planning, acting, observing and reflecting is essential to action research". Davidoff (1990:28) describes action research as a way of trying out ideas in action, understanding these actions and then attempting to make some improvements. A systematic planning of action is thus required, implemented and followed by observation and reflected upon. This is known as the action research cycle.

Since the author's **plan** is to produce applicable and relevant standards for Music in South Africa, the full and practical **implementation** thereof is not yet possible. However, as the MEUSSA team consists of members and teachers in the South African education sector an evaluation and discussion of these standards was feasible. With the involved contributors helping, critiquing and assessing the proposed standards, the required **observation** could occur. The consequent

reflection has therefore already taken place and is still open to better and newer ideas with which to start the next cycle of research.

The following research procedures are also applied and included as part of the study:

- A thorough literature review of applicable material on school curriculum, unit standards for various learning areas, reports on different recommendations and proposed ideas on education in and outside South Africa.
- Consultation, inclusion and following of guidelines, as well as rules specified by the current education system in South Africa.
- The gathering of different information on the needs, advantages and other uses of Music for children in their early developing years.
- Conferring with local and overseas experts on culture as well as community musicians.
- Discussion of the proposed standards for Music by fellow musicians, critical friends, teachers and other interested persons.
- Utilisation of the collective expertise of the MEUSSA team. Various inputs and discussions regarding Music and the establishing of unit standards were facilitated by being a member of this team.
- Browsing of the Internet to obtain any relevant information on the topic of this thesis.
- The use of the internet as an important factor to facilitate communication as part of research. E-mails and correspondence via the internet were therefore used to contact persons who could be of help and could assist in the process of establishing well-prepared Music standards.

1.8 VALUE OF THIS STUDY

In the current South African education system, the designing of unit standards for Music is necessary to assure the future of a quality Music Education. Since unit standards are not yet required in the Foundation Phase, no guidelines, suggestions or prescribed details of Music achievements are stipulated. However, the author is of the opinion that the Foundation Phase should have standards for the different learning areas to establish a structure of what should be expected of both learners and teachers at this level. Without guidelines and proposed structures, the learners'

presumed exit levels, levels of achievements and their expected knowledge and skills, will surely be without definition and organisation.

This study is therefore extremely pertinent and necessary in order to create a basis for learners and teachers to work from. Without clearly formulated standards, a quality and appropriate Music Education cannot be achieved. As yet, no project or study on Music standards for the Foundation Phase and the teaching thereof in South Africa, has been done. To South Africa and its learners, this study is therefore of the utmost importance.

1.9 GENERAL CONCERNS AND OPINIONS

Since the Music standards are designed to accommodate all the different cultures and groups in South Africa, they should prove essential in promoting and developing Music across cultural divides. It can be debated whether one person, in this case the author of this thesis, is equipped to formulate standards for the whole country. The reader is nevertheless assured that she is fully aware of the fact that cultures, traditions, circumstances and even teaching methods in South Africa vary from one situation to another. However, since the MEUSSA team consists of a variety of people from different cultures, genders, backgrounds and opinions, the author is convinced that the team's inputs, debates and discussions contributed to the accommodation of the demands and requirements of the various people in South Africa. In addition to the view of the MEUSSA members, the proposed Music standards were also voluntarily submitted for revision and criticism by a wide variety of practising Music educators. Their recommendations were taken into account in the finalising of the standards. The author is thus convinced that the best possible and currently most suitable standards for South Africa are proposed in this thesis.

Another problem, definitely influencing the implementation and application of the designed Music standards, is the different school and class situations in South Africa. The author realises that schools' music equipment, classroom sizes, the number of learners in a class, the possibility of diverse cultures and groups in a class, as well as the teachers and their varying capabilities to teach Music, differ widely from one South African school to another. For these reasons the Music standards are broad

and pliable. The standards provide guidelines and ideas without being prescriptive; they give examples to assist both the teacher and the learner, contribute to various parts of life skills management, and leave enough room for every cultural group to use its own music and from there move on to the music of others.

Circumstances usually influence people's opinions and preferences. Especially teenagers are known for their desire to be part of a group, and they often succumb to peer pressure. However, children in Grades 1-3 are not as concerned about group influences and pressures as they would be at later stages of their lives. For this reason it can also be argued that this age between 6 and 9 years is the most important to introduce, positively influence and interest learners in various fields such as Music. By enabling these children to listen to and experience Music, a solid foundation for Music and lifelong active involvement can be laid. In spite of various influences later in life, a quality Music Education at an early stage can ensure a quality standard of taste and engagement.

1.10 DELIMITATIONS OF THIS STUDY

This study is primarily concerned with the designing of standards for Music in the Foundation Phase and unit standards for the teaching at this level. These unit standards are not a curriculum and therefore this thesis does not attend to curriculum designing. Unit standards should be viewed as the means by which the new curriculum in South Africa should be implemented.

1.11 THESIS OUTLINE

Following the introductory first chapter, the writer provides a background to the study as well as a literature review in the second chapter. This chapter deals with the following three main aspects:

- The need for Music in the Foundation Phase.
- The structure of South Africa's education system.
- International Music frameworks and models.

The literature review continues in chapters 3 and 4, where Music frameworks from specific countries are reviewed. In chapter 3, attention is given to the Music frameworks of countries from the Northern Hemisphere. For the purpose of this study, the Music frameworks of the United States of America are chosen overall, as well as the specific American states of Alaska, Missouri, North Carolina and Texas.

Representing the countries of the Southern Hemisphere, the music frameworks of Australia and Zimbabwe are discussed. The various aspects of interest and possible application received attention, as well as a complete discussion of these countries' Music curricula. Brief reference is also made to Music Education in as many as possible other African countries.

Since the aim of this thesis is to provide standards for Music in South Africa, the author presents these standards in chapters 5 and 6. Chapter 5 concentrates on the Music standards for Grades 1-3, while the unit standards for teacher training for this phase, are attended to in the following chapter.

In the last chapter the author reports on the achievements of her aims, and the significance of this thesis. Attention is given to the stated problems, the proposed solutions and the options available at this stage in South Africa's development. The writer furthermore provides recommendations in connection with the thesis and its outcomes and concludes with a statement on music's relevance in South Africa's Foundation Phase.

Relevant excerpts of the curricula of the USA and Australia are provided in the appendices.

1.12 NOTES TO THE READER

The following points, in no specific order, should be noted by readers of this thesis:

- The use of the term *quality* Music Education refers to a Music Education that incorporates the different music cultures of South Africa and the world, is suitable

for all learners, is of a high and internationally acceptable standard and provides learners with Music skills and knowledge.

- In Chapter 4, Zimbabwe's Music curriculum is discussed. Due to the unavailability of any other documented material apart from the Zimbabwe Junior Certificate Music Syllabus, the author could only consult this one written source, in addition to personal discussions and communication.
- Although this thesis does not refer to disabled learners, the Music standards provided are applicable to all learners in South Africa. Adjustments can be made as required by circumstances.
- The assurance is given that at all times an effort was made to use primary sources. However, this was not always possible and secondary sources are then occasionally referred to.
- In chapter 2 the author mentions a number of older publications, referred to since their information is still relevant and valid. In several cases nothing of the provided information has changed, nothing better has been published and nothing comparable has been found. However, as regards new ideas on music lessons, interesting ideas and beautiful coloured books, various new additions were published in recent years.
- Capital letters are used when referring to the Arts and Music as specific school subjects. Lower case letters are used for more general references.
- The term "Arts and Culture" is used by South Africa's Education Department, while SAQA uses the term "Culture and Arts". Terminology is applied accordingly. Furthermore, in Australian documentation various forms of the same word are found. These words include **arts** forms, **art** forms, work of **art**, **arts** work, etc. The author uses these words as applied in the Australian text.
- The term "frameworks" is used by the author when referring to Music curricula, syllabi, standards, courses and programmes as specified by the different

countries. Framework is therefore a collective term and does not specify the nature of the document under discussion.

- The term "natural child chant" (chapters 5 and 6) refers to the melody that is sung by children worldwide. The applicable pitches are soh-me-lah-soh-me, sung to the rhythm taa ta-té taa taa.
- A general music glossary is not supplied in this study. The author's definition of music is wide, and, especially at the Foundation Phase, encompasses aspects such as music-related activities for example the craft activity of making musical instruments. Any reader requiring definitions and explanations not provided, can consult the following books, the details of which are provided in the Sources:

*For music terms:

Russell-Bowie, D. (1988); Van Aswegen, R. & Vermeulen, D. (2000); Beethoven, J. et al (1995). In the latter, under the heading "Curriculum Planning", various concepts are explained at the back of the Teacher's books.

*For South African educational terminology:

Olivier, C. (2000); SAQA (2001a); South Africa (2001a).

CHAPTER 2

BACKGROUND TO THE RESEARCH, AND LITERATURE REVIEW

2.1 INTRODUCTION

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

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

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

2.2 THE CURRENT MUSIC SITUATION IN SOUTH AFRICA

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

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

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

2.2.1 General educational aims

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

2.2.2 Concerns and problem areas

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

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

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

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

2.2.3 Opportunities and challenges

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

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

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

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

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

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

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

2.3.1 Why Music?

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

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

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

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

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

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

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

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

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

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

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

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

2.3.2 Music and the Arts: luxury versus necessity

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

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

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

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

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

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

2.3.3 Music's intrinsic and extrinsic values

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A musical perspective

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

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

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

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

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

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

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

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

2.4 MUSIC'S ROLE IN CURRICULUM 2005

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

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

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

2.4.1 The young learner in totality

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

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

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

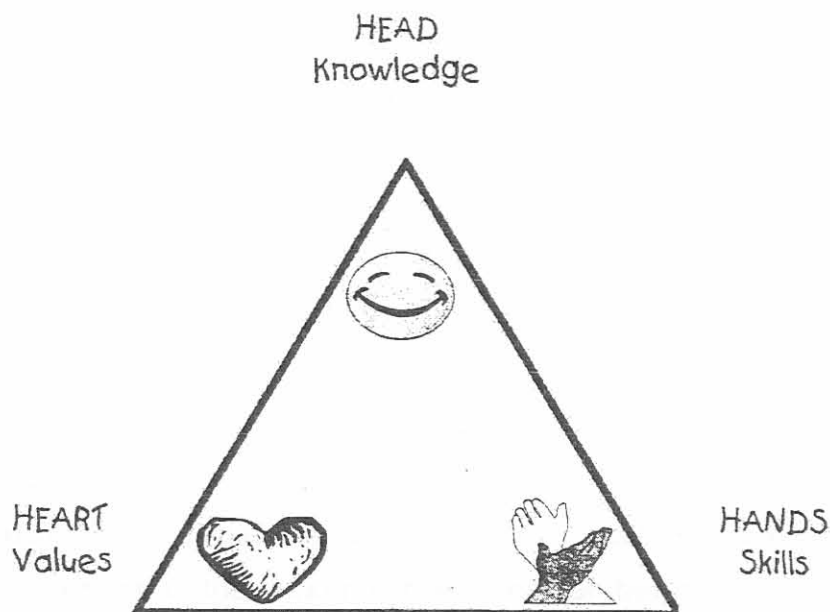


Figure 2-1: Human totality linked to Outcomes-Based Education (Le Roux 2000:42)

2.4.2 Music Education's impact on schooling of the brain

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

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

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

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

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

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

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

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

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

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

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

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

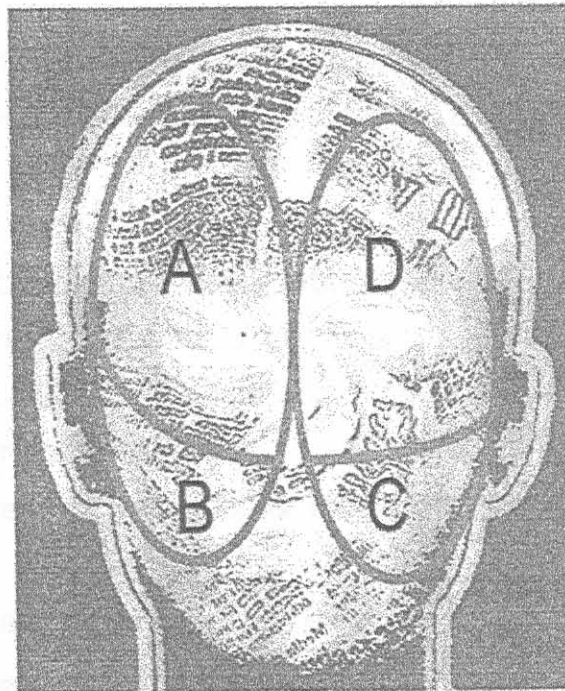
Left brain

A-brain

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

B-brain

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



Right brain

D-brain

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

C-brain

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

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

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

2.5 THE ADVANTAGES OF A QUALITY MUSIC EDUCATION

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

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

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

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

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

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

2.5.1 Languages

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

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

2.5.2 Reading ability

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

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

2.5.3 Mathematics

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

2.5.4 Natural Science and Technology

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

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

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

2.5.5 Social Sciences

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

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

2.5.6 Arts and Culture

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

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

2.5.6.1 Music

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

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

2.5.6.2 Culture

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

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

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

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

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

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

2.5.6.3 Multicultural education

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

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

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

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

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

2.5.7 Life Orientation

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

- *Physical development:*

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

- *Communication:*

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

- *Conformation to social norms:*

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

- *Validation of religious rituals and special institutions:*

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

- *Self knowledge:*

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

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

2.5.8 Economic and Management Services

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

2.6 RECENT RESEARCH RESULTS IN CONNECTION WITH MUSIC

Curriculum 2005 and 2010

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

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

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

2.7 SOUTH AFRICA'S EDUCATION SYSTEM AND STRUCTURES

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

2.7.1 The South African Qualifications Authority (SAQA)

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

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

2.7.2 National Qualifications Framework (NQF)

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

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

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

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

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

2.7.3 Quality ensurers

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

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

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

2.7.3.1 National Standards Bodies (NSBs)

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

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

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

2.7.3.2 Standards Generating Bodies (SGBs)

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

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

2.7.3.3 Education and Training Quality Assurance bodies (ETQAs)

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

2.7.4 Unit standards

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

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

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

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

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

2.7.5 MEUSSA's unit standards

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

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

2.7.6 Assessment and evaluation

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

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

2.8 INTERNATIONAL MUSIC FRAMEWORKS AND MODELS

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

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

2.8.1 Reviewed frameworks from different countries

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

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

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

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

- Australia
- Zimbabwe.

2.8.1.1 The United States of America and Australia

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

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

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

2.8.1.2 The American states

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

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

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

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

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

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

2.8.1.3 Zimbabwe

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

2.8.2 Music Education in other parts of Africa

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

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

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

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

2.8.2.1 Botswana

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

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

2.8.2.2 Gabon

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

2.8.2.3 Ghana

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

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

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

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

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

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

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

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

2.8.2.4.2 The 8-4-4 Music system

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

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

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

2.8.2.5 Namibia

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

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

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

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

All four these domains include elements of creativity.

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

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

2.8.2.6 Nigeria

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

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

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

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

2.8.2.7 Uganda

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

2.8.3 Conclusions with regard to African music

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

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

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

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

2.8.4 England

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

2.8.4.1 Introduction

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

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

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

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

2.8.4.2 The structure of England's National Curriculum

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

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

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

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

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

2.8.4.3 The structure of the National Music Curriculum

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

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

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

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

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

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

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

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

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

2.8.4.4 Key Stage 1

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

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

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

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

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

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

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

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

2.8.4.5 The attainment targets

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

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

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

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

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

2.8.4.6 Assessment

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

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

2.8.4.7 Evaluation of England's Music Curriculum

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

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

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

2.8.2.4 Kenya

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

2.8.2.4.1 Music Education

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

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

2.9 SUMMARY

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

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

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

CHAPTER 3

MUSIC FRAMEWORKS FROM THE NORTHERN HEMISPHERE

3.1 INTRODUCTION

In this chapter the Music frameworks of the United States of America as well as four different states in America are discussed. Regarded as one of the most influential countries in the world, America's Music Education system is reviewed with possible applications and recommendations for South Africa to be considered. With the states including Alaska, Missouri, North Carolina and Texas, a widespread geographical combination of the different American states is reported on.

3.2 THE UNITED STATES OF AMERICA

The United States is one of the world leaders in various fields. In line herewith, the Americans have also made their contributions to the educational front by conducting intensive research into their education system. As a result, a new education system was implemented in 1994 with voluntary national standards as the final outcome.

3.2.1 Background to the educational system

During 1983 the document *A Nation at Risk* was published in America. With this publication a nationwide wake-up call was influentially effective with the main idea of reforming education in the USA. Many educators regard this publication by the National Commission on Excellence in Education as the initiating event of the modern standards movement.¹ In the document a strong call for action regarding educational reform was formulated, while several warnings concerning the educational system were issued (McREL 2000:1):

¹ "These *National standards for Arts Education* are a statement of what every young American should be able to do [...] Their scope is grades K-12, and they speak to both content and achievement" (MENC 1994:131).

The educational foundations of our society are presently being eroded by a rising tide of mediocrity that threatens our very future as a nation and a people We have, in effect been committing an act of unthinking, unilateral education disarmament.

With growing concerns about the American youth's educational preparation, President George Bush and the nation's governors called an Education Summit in Charlottesville in September 1989. This summit concluded with the establishment of six broad educational goals that were to be reached by the year 2000. Two of these goals (3 and 4) related specifically to academic achievement and demonstrated competency in the five subjects English, Mathematics, History, Science, and Geography. The statement concluded that "every school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning, and productive employment in our modern economy" (McREL 2000:1).

As a result of the Charlottesville convention, the so-called *Goals 2000: Educate America Act* was published. With the passage of this document's legislation on 8 February 1994, the national goals were written into federal law and the Arts were added as a core and academic subject in the nation's public schools (Fonder & Eckrich 1999:28). *Goals 2000* thus signified an important step in the evolution of American Arts Education, since the law acknowledges the Arts as a subject as important to education as the seven other subjects, namely English, Mathematics, History, Civics and Government, Geography, Science and Foreign Language.

Goals 2000 called for education standards in all the different subject areas to encourage high achievements by students and to provide benchmarks (later known as achievements standards) to determine how well students are learning and performing. The number of areas in which students should eventually demonstrate "competency over challenging subject matters" were increased to nine by adding Economics in 1994 (McREL 2000:5).

In the formulation of the national educational standards, attention was given to the fact that "Content standards should apply equally to students of all races and

ethnicities, from all linguistic and cultural backgrounds, both with and without special learning needs" (United States of America 1996a:1).

3.2.2 Standards: the foundation for education

The American education system currently uses a standards-based approach to education, with no national curriculum. The framework of voluntary national standards approaches the educational task from a different angle than before since these standards speak of competencies and not of a predetermined course of study (MENC 1994:11).

The American standards are written in the format of content standards with several accompanying achievement standards. While the content standards specify what students should know and be able to do in the different disciplines, the achievement standards describe the desired outcomes and levels of achievements. These achievements are necessary to attain the competencies specified at the end of Grades 4, 8 and 12.

Although the standards are divided into special competencies, they do not indicate that each is given the same amount of time, weight, or emphasis at any stage during the K-12 years. The necessary mixture and balance will vary from one grade level to another, by course, by instructional unit and from school to school.

Regarding the question whether standards are important, three positive reasons were given in the McREL's *Content Knowledge* (2000:8) regarding standards:

- Standards serve to clarify expectations.
- Standards serve to raise expectations.
- Standards provide a common set of expectations.

Former Assistant Secretary of Education, Diane Ravitch, commonly recognised as one of the chief architects of the modern standards movement, adds to this in her book *National standards in American Education: a citizens guide* (1995). She provides common-sense statements in connection with standards and the direct improvement of the Americans' daily lives: "Standards can improve achievement by

clearly defining what is to be taught and what kind of performance is expected" (McREL 2000:8).

Standards can therefore be seen as providing educational goals and helping to improve different types of instruction. The standards are mainly concerned with the *results* of a basic education but not with *how* those results are delivered.

3.2.3 National standards for Arts Education

The development of standards for the Arts was part of a larger effort to develop standards for K-12 in the different learning areas of History, Civics and Government, Geography, Science, Language and other disciplines.

In 1992, in expectation of education standards rising as a focal point of the reform legislation, various arts organisations as well as other decision-making bodies approached the United States Department of Education. This step was taken to determine what the nation's schoolchildren should know and be able to do in the Arts (MENC 1994:11). In order to develop the required standards for the different learning areas in the Arts, representatives from four national Arts organisations participated in this task. They were (Nierman 1996:307):

- The American Alliance for Theatre and Education;
- The Music Educators National Conference;
- The National Arts Education Association; and
- The National Dance Association.

As a result, the *National standards for Arts Education* were published in 1994 with the "Arts" defined as Dance, Music, Theatre and Visual Arts. With the acceptance of these standards by the Secretary of Education, Richard Riley, in March of the same year, they were available for use across the country. It should be noted, however, that the use of these standards to facilitate learning in American schools is not required, but is *voluntary*. The term *voluntary national standards* is therefore used in conjunction with the K-12 standards. (The use of K-12 refers to precollegiate education from Kindergarten to Grade 12. Elementary and secondary education in the United States of America consists of twelve years of schooling from Grade 1-12.

Students enter Grade 1 at the age of six, usually after one year of kindergarten (Lehman 1996: 300)).

The Arts standards represent a consensus of the views of organisations and individuals representing educators, parents, artists, professional associations in education and in the Arts, public and private educational institutes, philanthropic organisations, and leaders from government, labour and business (Nierman 1996:307). The state-level Arts Education frameworks, as well as standards from other nations, were considered at a series of national forums. In the end the Arts standards are viewed as "an extended process of consensus building that drew on the broadest possible range of expertise and participation" (MENC 1994:13).

In the document *The National standards For Arts Education* the introduction very clearly stipulates the value and need for Arts in the American educational system (MENC 1994:5):

The Arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The Arts are a powerful economic force as well [...] We value the Arts for themselves and because we do, we believe knowing and practising them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilisation - ours included - the Arts are inseparable from the very meaning of the term 'education'. We know from long experience that *no one can claim to be truly educated who lacks basic knowledge and skills in the Arts.*

As a matter of interest, investigation and concern, the mentioned document addressed the question of the benefits of an Arts Education. Although various answers were given, the author of this thesis considers the following the most important (MENC 1994:6):

- Arts Education is seen as benefiting both society and the student. Arts benefit the student because they cultivate the whole child. Gradually many kinds of literacies are built while intuition, imagination, reasoning and dexterity simultaneously are developed into unique forms of communication and expression. However, this process requires not only an active mind, but a trained mind as well.

- The intrinsic value of the Arts can be regarded as the most important benefit. The Arts are worth learning for their own sake, with benefits not available through other subjects.
- Reaching beyond its intrinsic value, Arts Education also contributes to general education. While students imagine, create and reflect, they are developing both their verbal and non-verbal abilities. Simultaneously, the intellectual demands that the Arts place on students help them to develop problem-solving abilities and powerful thinking skills such as analysis, evaluation and synthesising. It is stated that a "comprehensive, articulated Arts Education programme also engages students in a process that helps them develop self-esteem, self-discipline, co-operation and self-motivation necessary for success in life" (MENC 1994:7).
- All students deserve the right and access to an Arts Education, regardless of their background, talents and abilities. For this reason the Arts should be an integral part of the general education of all students.

For education to be consistent, efficient and effective, agreement on what students should know and be able to do is essential. In this context, standards for Arts Education are important for two basic reasons (MENC 1994:12):

- Standards help to define what a good Arts Education should provide.
- When school districts and states adopt these standards they are taking a stand for rigour in a part of education that has too often and wrongly been treated as optional.

The Arts standards thus provide a vision of educational effectiveness and competence, but without creating a mould into which the Arts must fit.

The standards for the Arts insist on the following to ensure that these standards can make a difference (MENC 1994:10):

- Arts Education is not a hit-or-miss effort but a sequenced and comprehensive enterprise across the four Arts disciplines, thus ensuring that basic arts literacy is a consequence of education.
- Instruction in the Arts takes a hands-on orientation by letting students continually and creatively be involved in all four the Arts disciplines.

- As the focus of these standards is on the global and the universal and not the localised and the particular, students learn about cultural and historical diversity.
- Technology is a force that should be reckoned with in both the economy and the Arts. Students are taught to understand the relation between the use of technical means and the achievement of desired ends.
- Students develop problem-solving and higher-order thinking skills that are necessary for success in life and work.
- Arts Education can lead to interdisciplinary study.

As discussed in chapter 1 of this thesis, many of the above-mentioned factors are equally important to South Africa's Minister of Education and are clearly stipulated as part of the aims in South Africa's outcomes-based education system.

3.2.4 Standards: correlation and integration

One of the intentions of the standards is that the Arts are taught for their intrinsic value. However, beyond this significant aspect in this area, one of the most important goals that the standards can achieve, is to help students with the connections between concepts and across subjects. The standards for each of the Arts disciplines reflect different kinds of learning tasks. The study of the Arts can eventually act as gateway from the Arts to other and different areas of study. Connections between the Arts and other subjects are a matter of instruction and not a case of automatic creations due to the existence of standards. These connections are of two kinds, namely correlation and integration. The *correlations* show specific similarities or differences. An example is the correlation between Music and Mathematics. Both these subjects have the structures of elements such as counting, intervals and various numerical values. The *integration* is seen as the use of resources of two or more disciplines in reinforcing ways that often demonstrate an underlying unity. An example of integration is the combination of visual effects and words to create a dramatic mood. According to *The National standards for Arts Education*, this competence of correlation and integration is what the standards address most powerfully (MENC 1994:13).

3.2.5 Standards and cultural diversity

The culture of the United States, as in South Africa, is a mix of various people and perspectives, drawn from many different cultures, traditions and backgrounds. The Americans see this diversity as providing the students with a distinctive learning advantage. The students learn that diverse heritages are accessible to all and that each art form has its own characteristics and therefore makes its particular contributions with its own heroes and history. Students should also learn the connections between specific artistic styles and the historical development of the world's cultures. It is therefore of great importance that the people who construct the Arts curricula attend to issues of ethnicity, national custom, tradition, religion and gender, as well as to the artistic elements and aesthetic responses that transcend and universalise such particulars.

3.2.6 Technologies within the standards

In the modern times that we live in, technology offers means to accomplish artistic production and scholarly and performance goals. Interesting technologies can attract and motivate students to engage in the arts. The challenge facing education is to ensure that as technology expands the array of choices, students are also well guided towards compiling, choosing and arranging materials appropriate to specific artistic ends. The standards should therefore be considered as a catalyst for bringing the best arts-related technologies to bear on Arts Education. As the availability of technology will necessarily vary, the standards are not themselves dependent on any particular technology. The standards can be met using a variety of different technologies on different levels. Whichever technology is thus available will be used not for its own sake, but to promote learning and achievement in the Arts. The effective end results should be that students come to understand the relationships between technical means, artistic techniques and artistic ends.

3.2.7 Application of the standards

In the *National standards for Arts Education*, written national standards are seen as the first step to a new and improved Arts Education (MENC 1994:16). Unfortunately,

as is the case in South Africa, only adopting them will not be enough to make them effective. The primary issue is the ability to bring together and deliver a broad range of competent instruction. Teachers and students should be motivated and enabled to meet the standards.

3.2.8 National Music standards in the United States

The American standards for the various learning areas are presented in clusters for the following levels:

- Pre-kindergarten
- Grades K-4
- Grades 5-8
- Grades 9-12.

Within each of these grade levels, the standards are organised according to the specific discipline. Music thus has its own standards in the Arts field. Each of the clusters consists of content standards with their linked achievement standards. While the content standards stay exactly the same for all the grades, the achievement standards gradually become more difficult.

The standards in Music are intended as models for the states and local school districts, which may adopt, modify or ignore them. However, the national standards have been accepted remarkably well and according to Professor Paul Lehman of the University of Michigan, Music Education in the United States is in a stronger position today than it would be without the national standards (Lehman 1996:302). For the author of this thesis this statement reflects the possibility that the successful application of Music standards in South Africa can have a similar impact on Music Education.

As the years before children enter kindergarten are critical for their musical development, children need a rich musical environment to grow in. It is therefore believed that standards for Music should exist for this phase, as well as for K-12. The standards for Music reflect, and are based on, the following beliefs concerning the musical learning of young children (MENC 2000:2):

- All children have musical potential.
- Children bring their own unique interests and abilities to the music learning environment.
- Very young children are capable of developing critical thinking skills through musical ideas.
- Children come to early childhood music experiences from diverse backgrounds.
- Children should experience exemplary musical sounds, activities and materials.
- Children should not be encumbered with the need to meet performance goals.
- Children's play is their work.
- Children learn best in pleasant and social environments.
- Diverse learning environments are needed to serve the developmental needs of many individual children.
- Children need effective adult models.

3.2.8.1 Pre-Kindergarten standards

Curriculum guidelines for young children specify that children should have many opportunities to explore sound by way of singing, moving, listening and playing instruments. Introductory experiences with verbalisation and visualisation of musical ideas are also recommended (MENC 2000:2). As play is the primary vehicle for young children's growth and development, appropriate music experiences should occur in their playful world. Since the Pre-Kindergarten Music standards reflect what can be expected of pre-school children in the USA and are also regarded as necessary for further instruction, the author briefly discusses these standards.

The four content and achievement standards for Pre-Kindergarten consist of the following (MENC 2000:4):

- *Singing and playing instruments*: children use their voices and experiment with various instruments and other sources.
- *Creating music*: children improvise songs and instrumental accompaniments to songs, stories, recorded collections and poems. They also create music and invent and use original graphic or symbolic systems.
- *Responding to music*: Children respond through movement and participate freely in music activities. They also identify the sources of various sounds.

- *Understanding music:* Children describe voices, instruments, music notation, and music of various genres, styles and periods by singing, playing instruments, moving and verbalising the awareness of musical elements such as dynamics, tempos and rhythm.

3.2.8.2 Grades K-4 standards

As the author is primarily concerned with Music in the Foundation Phase, the review of standards will only include Grades K-4. In the national standards for Music it is stipulated that the fundamental music processes in which humans engage can be seen as performing, creating and responding to music. Young children, especially students in Grades K-4, learn exceptionally well by doing. Singing, moving to music, creating music and playing instruments enable them to acquire musical skills and knowledge that can be developed in no other way (MENC 1994:26). By learning to read and notate music, a skill is developed by which they can explore music independently and with others. In the processes of listening to, analysing and evaluating music, important building blocks of musical learning are established.

The American standards also expect students to understand their own historical and cultural heritages, as well as those of others within and beyond their communities. This requirement is in order for students to participate fully in a diverse and global society. Also in South Africa the expectation that learners be introduced to cultures other than their own, should lead to a better understanding of one another and benefit the future of this country.

In Music, there are nine national voluntary content standards for Grades K-4, 5-8, and 9-12 (MENC 2000:5-7):

- Singing, alone and with others, a varied musical repertoire.
- Performing on instruments, alone and with others, a wide variety of music.
- Improvising melodies, variations and accompaniments.
- Composing and arranging music within suggested guidelines.
- Reading and writing music.
- Listening to, analysing and describing music.
- Evaluating music and the performance thereof.

- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music related to history and culture.

These standards apply to all students up to Grade 8 and to every student enrolled in Music in Grades 9-12. The national Music standards for Grades K-4 are available in full in Appendix A.

The standards in the Grades K-4 section describe the cumulative skills and knowledge that are expected of a student upon exiting Grade 4. Students still in these earlier grades should engage in appropriate learning experiences designed to prepare them for achieving these standards in Grade 4. The determination of the curriculum and the specific instructional activities necessary to achieve the standards are the responsibility of the states, the local school districts and the individual teachers. In South Africa a similar education structure is followed as unit standards are the means by which the new curriculum should be implemented.

3.2.9 Assessment within the standards

"Few will argue with the notion that evaluation is an integral part of the educational process" (Zerull 1990:19). Despite this truism, evaluation remains a complicated matter and is an area of ongoing debate among educators. In the music field, evaluation of students' progress is complex because aspects such as creativity and artistic expression seem to elude ordinary assessment tools and procedures.

In the American framework of standards, the problem of Music evaluation also had to be tackled. As already explained, the standards are consensus statements about what an Arts Education should consist of. They furthermore provide a basis for student assessment and evaluating programmes at national, state and local levels. The voluntary national standards for Music do not, however, say how these standards are to be achieved. The question thus arises of how good is good enough. Because of the high value that is placed on personal insight, individual achievement and group performance in Music Education, educators must be able to assess these

aspects. If not, it will be impossible to know whether the standards are being reached.

In an attempt to solve the problem of assessment and evaluation, a document was created to assist teachers, schools, school districts and states with the process. *Performance Standards for Music: Strategies and Benchmarks for Assessing Progress Toward the National Standards - Grades PreK-12* was issued in 1996. In this publication it is acknowledged that the standards and assessment go hand in hand. Due to the fact that there are no widely used standardised tests for Music (as in many other disciplines), music educators lack a uniform and solid basis for fair and reliable assessment of their students' achievements. Teachers should, however, feel free to devise alternative assessment procedures that will work in their situations.

In *Performance Standards for Music* the three levels of achievement are stipulated and described. The levels consist of (MENC 1996:2):

- *The proficient level:* the level of achievement expected of every student. Every student should be able to achieve this level and schools should aim at providing a learning environment in which students should at least achieve this proficient level.
- *The basic level:* this level represents achievements that show distinct progress but have not yet reached the following level.
- *The advanced level:* significant achievement has been reached.

A student is expected to meet all three these levels (proficient, basic and advanced) before he/she is considered to have achieved that specific level (MENC 1996:12).

The performance standards in the above-mentioned publication are based on the following assumptions and beliefs (MENC 1996:3):

- Every student can learn music.
- Music instruction should begin in the pre-school years.
- Assessment in music is not only possible but also a necessity.
- Assessment in music requires various techniques in various ways.
- Assessment of student learning is not synonymous with evaluation of teaching or evaluation of instructional programmes.

- Reports to parents should be based on standards.
- The purpose of assessment is to improve learning.

The way in which the assessment is done and the required response evaluated is according to specific examples. This evaluation is stipulated clearly with the help of prescribed questions and notes. Teachers can therefore follow these guidelines without hesitation and be sure of a definite and acceptable level of assessment.

3.2.10 Description of assessment strategies

The published assessments are designed for the evaluation at the end of each of the three grade levels. For example, the Grades K-4 assessment is eventually for Grade 4 students, while South African standards for Grades 1-3 similarly reflect the knowledge and skills that learners should have obtained by the end of Grade 3. These strategies are furthermore designed for individuals rather than groups, except where a standard specifically refers to a group. However, some of them can be modified to be usable for groups when needed. Most strategies requiring singing or playing instruments should be evaluated individually, while written responses can be done in groups.

The Music Educators National Conference, also known as MENC (1996:13), made the following suggestions that may assist teachers with the task of assessment:

- For the strategies that involve music improvisation or performance, the samples or examples should consist of tape recordings that represent the three different levels.
- In order to evaluate the composition standards, the students should present their own compositions, again representing each level.
- For the evaluation of the other strategies, written samples and responses of the students' work can be handed in.
- In the interest of fairness, accurate and well-kept records of students' assessments are necessary. It is also recommended that a student's response regarding singing, playing instruments or movements should be videotaped or audiotaped for subsequent scoring. Later confirmation of the scoring is thus possible if desired.

- Where students perform, assessment strategies may call for recording. Teachers may assist one another with the assessment of students' performance while students can assist teachers in making the recordings. While some of the students may be uncomfortable with this way of assessment at first, the procedure will no longer arouse anxiety when it becomes routine.
- Students may also record their own performances at home or in a practice room.
- An interesting part of the evaluation process is that students can be taught to assess tapes of their own, as well as of the performances of other students. Although these assessments may be less reliable than those of the teachers, the ability to assess one's own work is an important outcome of education.

One of the problems in the assessment procedures and the establishing of performance standards is the difficulty of describing quality differences using words rather than examples. Differences in quantity can usually be described more easily than differences in quality. To help in judging quality, the students are required to assemble various examples to use for illustrations of the benchmark responses. These samples could consist of tape recordings, compositions and other written responses by the students to represent the basic, proficient and advanced levels for each assessment task (MENC 1996:16).

While everything is done to make the assessment process easy and efficient, the evaluation of Music remains a time-consuming activity that should be undertaken with discretion and enthusiasm.

3.2.11 The role of music in the education system of the United States

In an article entitled *Where we stand* (1997), MENC strongly stated their position on various topics and issues that concern Music Education. Since 1907, MENC has striven to promote a balanced and high-quality programme of music instruction that should be taught by qualified and certified teachers. MENC's support for Music Education embraces various factors that directly influence the quality of teaching as well as the student's access to the highest standards of music. For these reasons the author of this thesis investigated these factors that directly influence the implementation and effectiveness of the national standards.

In the mentioned article, MENC (1997:2) made the following recommendations regarding Music and its teaching:

- In order to provide professional leadership and assistance to boards of education, teachers and administrators, the professional staff of every state education agency should include a music supervisor, co-ordinator or music specialist.
- Every school or school system should provide sufficient funds to support a quality Music programme as prescribed. In public schools the financial support should come from public funds and programmes should not need to depend on funds raised by students, teachers or others.
- One of the main issues of importance is the pre-service and in-service education of music teachers. These programmes should be designed to help music educators plan and teach a comprehensive Music programme based on the national standards for Music Education.

- *Curriculum:*

On the subjects of curriculum and scheduling of Music Education, very specific guidelines are given. The Music curriculum should (MENC 1997:3):

- * Fulfil the needs of individual students;
- * Reflect the multicultural nature of the diverse and pluralistic American culture;
- * Include music of the world and various times in history;
- * Be responsive to the requirements of the different populations in the school; thereby also including the musically talented;
- * Incorporate the media and technology of contemporary America;
- * Provide sufficient course offerings for the students to participate in performance and non-performance courses; and
- * Be described and outlined in such a way that a series of sequential curriculum guides for each grade level or course be available.

Furthermore:

- * Music should be taught during school hours. Students in elementary school should receive at least 90 minutes of general Music Education each week and periods should be of age-appropriate length. Alternative scheduling, as in the case of multi-age grouping and year-round schools, should provide every student with the same access to a balanced and sequential Music programme.
- * Music should be taught primarily for its own sake although it should also be integrated, as appropriate, into all disciplines of the curriculum.

- *Staffing:*

As regards staffing, it is recommended that only certified and qualified teachers should teach Music. It is furthermore noted that even though the contributions of professional musicians and classroom teachers may complement the Music programme, this does not substitute for a balanced and sequential programme taught primarily by certified and qualified teachers. In order for the instructional programme to be adequately articulated and co-ordinated from one level to the following, one or more Music educators (according to the district's size) should be appointed as supervisors or administrators and appropriately compensated and supported.

- *Material and equipment:*

In the process of teaching, every teacher should be provided with sufficient and appropriate material, equipment and instruments with which to teach. These instruments and equipment should be current, of high quality and in good condition. As already mentioned, the appropriate educational technology and the opportunity to explore its potential, should be the privilege of all students. Technology should therefore be used to achieve the objectives of Music Education rather than used for its own sake.

- *Facilities:*

Every music educator should be provided with the best possible facilities in which to teach. These facilities should be large enough to accommodate the largest group that needs teaching. The provided space should also have adequate acoustic properties and it is even suggested that music programmes should have access to performance facilities to appropriately showcase the students' performances.

- *Suggestions:*

Various very interesting and current issues are addressed in order to fulfil almost every need of Music Education. *Magnet schools* can establish a centre which can provide an enriched music education for musically interested or talented students. Schools can play an important role in the music instruction programme of a school district and can be of help to teachers and children for extra guidance.

Trips organised by school music organisations should be justified by their educational value to the students.

- *Assessment:*

One of the factors that can be seen as an absolute necessity, is the assessment of students, teachers and the music programmes. Every school district should use its own reliable and appropriate instruments and techniques for assessment of student learning, teacher competence and programme effectiveness in music. These assessments can be seen as vital to the following and proper implementation of the standards, helping to secure a proper and well-taught Music Education.

- *Educational partnerships:*

Music educators are encouraged to form educational partnerships. They should seek possibilities and opportunities to advance music education through utilising the resources of their communities and by working in co-operation with other individuals or groups such as professional musicians, arts organisations and the music industry. By doing so, music educators will be able to fulfil the educational and professional demands of a proper Music Education.

It is clear that MENC intends to keep working on the approach to, the quality of and the interest in Music in America. By doing so they ensure that Music will enjoy the necessary attention, the participation of the community, the state and music lovers, the constant assessment of the music situation in the education system and a lifelong interest in and love for music by those who are introduced to and taught Music.

3.2.12 Evaluation of the American national standards for Music

In reviewing the United States' Music framework, it is obvious to the author how thoroughly the Music standards for the education system were created. It is therefore in the interest of South African Music Education that the author evaluates these standards.

The American education situation regarding Music can be summarised as follows:

- The Arts learning area consists of four parts namely Music, Dance, Theatre and Visual Arts.

- The authorities strongly advise that an Arts Education should contribute to the general education of a child, and therefore Music is taught not only for its intrinsic values, but also for all the other contributions it has to offer.
- All students deserve the right to a Music Education, and therefore the Arts and Music are an integral part of general education.
- The American Music standards are accepted nationwide as the foundation and departure point for Music teaching in the schools.
- The standards are issued according to the three groups of school grades, namely Grades K-4, 5-8 and 9-12.
- The Music standards are content based, primarily stipulating what a student should know and be able to do.
- The achievement standards can be viewed as a description of the content standards and explain in more detail the content and different facets of the standards.
- The standards are therefore concerned with the results of Music Education and not with how these results are delivered.
- Due to the broad and non-descriptive nature of the statements, flexibility and local curricular objectives are encouraged. As a result of the standards' nature, different approaches and inputs in different areas in the United States will be found.
- As there is no specified syllabus for teachers at this stage, and the teachers have to lead the process of establishing music through the standards, several changes will have to be made in connection with the teachers' training as well as to lesson preparation. Various teachers, being generalists who have to teach Music, will have to receive in-service training in order to broaden their knowledge and skills.
- Pre-service training for the Arts will have to be restructured in order to fulfil the teachers' needs in teaching Music.

The similarities with the South African education system are obvious:

- Both countries support the idea that Music, as part of the Arts, contributes to the general education of the child.
- Music standards reflect what a learner should be able to know (knowledge) and do (skills).
- As the standards are broad and have a non-descriptive nature, all cultures and

learners are accommodated.

- Primarily generalists teach Music in the lower grades.
- Pre-service and in-service training of teachers needs to be reviewed and restructured.

3.2.12.1 The advantages of the USA's Music standards

When the author of this thesis reviewed the USA's Music standards, it became clear that a vast amount of time and money was spent on this project. With the input of the authorities, the American education system was investigated and, where necessary, improved and corrected. What was even more obvious was the thoroughness with which the Arts profile was organised, put together, published and made available to everyone concerned. The role of the MENC is highly effective in keeping music alive, nurtured and well looked after. As the MENC has taken certain responsibilities in publishing needed information and looking into various related matters, Music will be a subject to be reckoned with in the general education system.

The author of this thesis sees the advantages of the Music standards for Grades K-4 as the following:

- With the inquiries into the status of education and therefore the Arts and Music, the interest and concern of the government is obvious. This aspect shows the support of the government as well as that of the different industries and people involved in the compilation and publication of the standards.
- As the standards are written broadly to accommodate all, flexibility and the inclusion of local curricular objectives are encouraged. By doing so, Music that is applicable to the students' needs is taught. This results in different approaches and inputs in different areas of America. However, the music used fulfils the needs and interests of the students.
- Another feature of the Music standards is that they accommodate a diversity of cultures and heritages. The importance of one's own music, as well as the existence of others', is attended to. Students also learn the connections between the particular artistic styles as well as the historical development of the world's cultures. By implementing all of these factors in the Music framework, the various aspects of ethnicity, national customs, tradition, religion and gender, as well as

- the artistic aesthetic aspects of the different musics, are introduced to the students.
- The use of technology as a part of music teaching is an important feature for the times in which we live. Technical equipment is used to achieve artistic techniques and artistic ends.
 - The standards emphasise the fact that Music as a subject can be correlated and integrated with other subjects. Music therefore forms an essential part of general education.
 - In analysing the standards, their practical implementation is obvious. All the standards are written for a general music education, but with the goal of a broad and interesting musical background and achievement as point of departure.
 - The standards fulfil the various aspects of interest and concern to acquire a thorough and quality Music Education. The balance between theory, practical implementation and performance, as well as general music knowledge, has been attended to.
 - Different organisations such as MENC, McREL (Mid-continent Regional Educational Laboratory), various web sites, as well as different publications in connection with Music standards and the teaching thereof, underwrite the importance of and need for Music in the education system.
 - The assessment strategies and the provided guidelines are of great help in the process of creating and evaluating defined standards. In using these methods, Music is also regarded as a precise and assessable academic subject.
 - The availability of Music standards for the pre-kindergarten phase underlines the strong belief that children should be exposed to and taught music as early as possible. Music thus already forms an integral part of school and education from a very young age.

3.2.12.2 The disadvantages of the USA's Music standards

In spite of all the advantages of the Music standards of the USA, certain aspects are of concern to the author:

- As most teachers are generalists who have to teach Music, Music and its teaching can be seriously damaged if these teachers do not have the necessary knowledge and skills to teach Music.

- The requisite attention should be given to the pre-service as well as in-service training of teachers who teach Music. Teachers who do not have the expected qualifications and cannot do what is expected of them, will not be able to teach Music efficiently.
- The broad statements in connection with the Music standards can result in various differences concerning the quality and standards of the subject. As there is no standard curriculum, and different areas' syllabi therefore vary, the expectations and results may also vary. Only by assessing the teachers' and the pupils' work, can the standard and quality of work be checked.
- Although IT and aspects such as instrumental playing are included in the standards, availability may cause problems in certain areas. Alternatives should be sought.

3.2.13 The applicability of the USA's Music standards for South Africa

In the author's opinion, the American standards for Music are of an excellent quality. The standards provide a system that encompasses the needs of all students. The material that should be taught from Grades K-4 fulfils the requirements for establishing a thorough, basic Music Education. The diversity of the country's people, musical aspects regarding analysing and appreciation, as well as the different aspects of theory and practice are attended to and children are given the best possible opportunities to learn and create music.

Various scenarios and elements are similar to the current South African situation. As the USA has already put their standards to the test, and has provided assessment criteria as well as examples and guidelines of how to apply their standards, South Africa can benefit from the American expertise. In the construction of South Africa's unit standards for Music, the best and most applicable ideas can be used and adapted to fit South Africa's music needs and desires. It is the writer's opinion that the American Music standards can be regarded as an excellent model for South African Music Education.

3.3 THE USA'S STATE STANDARDS

In the USA, education is a state and not a national function. As the USA's education system does not provide a curriculum, but only voluntary national standards, these standards provide the basis for frameworks and curriculum guidelines to be designed by states and school districts.

With the passing of the *Goals 2000: Educate America Act* in 1994, funding was provided to schools, communities and states to raise their own educational standards. During October of the same year, President Clinton signed the *Improving America's School Act* (IASA) into law and renewed the *Elementary and Secondary Education Act* (ESEA) of 1965, providing the authority for a \$10 billion appropriation in aid to states and localities (United States of America 1996b:1). This new federal legislation was considered unique in its movement away from providing programme-specific requirements and towards promoting the use of federal funds to support locally designed approaches. It was believed that the quality of teaching and learning in schools should improve and help to upgrade schools by bringing the various aspects together in a systematic way.

ESEA rules laid down that states should either have developed standards or adopted a set of standards developed by another state by the beginning of the 1997-98 school year. States are, however, not required to submit their standards to the Secretary of State.

America's state standards are furthermore specific to state-defined needs and contexts. Alaska, Oregon, Vermont and Wisconsin developed multidisciplinary standards, Montana has standards for "aesthetic literacy" that encompass English and the Fine Arts, while Michigan planned on including Economics in its Social Studies. Through the past few years the states often started setting standards in English/Language Arts or Mathematics, or both, and intended to complete standard settings in various combinations of academic fields by the year 2000. According to a 1999 review of state standards done by the American Federation of Teachers, "the District of Columbia, Puerto Rico, and every state except Iowa have set or are setting common academic standards for students" (McREL 2001:10). It thus appears as if

most states are aiming at providing their own state standards and various states' existing standards could still be upgraded (McREL 2001:10).

3.4 ALASKA

Alaska produced a set of four content standards for the Arts. As already mentioned, Alaska developed multidisciplinary standards and the standards are therefore broad and non-descriptive in connection with the Arts as such.

The Arts standards are organised according to four categories numbered from A to D (Alaska 1998:1-2):

- **A:** A student should be able to create and perform in the Arts.
- **B:** A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation and the world.
- **C:** A student should be able to critique his/her art and the art of others.
- **D:** A student should be able to recognise beauty and meaning through the arts in his/her life.

3.4.1 Content standards

The content standards for Alaska are written for the Arts in general and no Music standards are specified. Requirements are broad and descriptions are applicable to all the Arts. The content standards prescribe the following (Alaska 1998:1-2):

- *Content standard A:*

As a point of departure it is stated that a student should be able to create and perform in the Arts with the Arts consisting of Dance, Drama, Music, Visual Arts and Creative Writing. A student who meets this standard should refine artistic skills and develop self-discipline through rehearsal, practice and revision. The students should furthermore be able to use new and traditional materials, tools, techniques and processes in the Arts. Demonstration of creativity and imagination is necessary for innovative thinking and problem solving, as well as collaboration with others to create and perform works of art. Content standard A

expects a student to integrate two or more art forms to create new art and concludes that a student should also investigate careers in arts production.

- *Content standard B:*

Students should be able to recognise Alaska Native cultures and their arts, the arts of the United States, as well as world cultures. The role of tradition and ritual in the arts should be recognised and the relationships among the arts and the individual, and society and the environment should be investigated. Alaska's standards specify that students should recognise universal themes in the arts such as love, war, childhood and community. Recognition should also be given to specific works of art created by artists from diverse backgrounds and the similarities and differences in the arts of world cultures. Students should learn to respect differences in personal and cultural perspectives. Once again, investigation of careers is recommended, but here these careers should relate to arts history and culture.

- *Content standard C:*

In the standard of critique, a student should know the criteria used to evaluate the Arts. These criteria may include craftsmanship, function, organisation, originality, technique and theme. Students should examine historical and contemporary works of art, the works of peers and their own work as follows:

- Identify the piece;
- Describe the use of basic elements;
- Analyse the use of basic principles;
- Interpret meaning and artist's intent; and
- Express and defend an informed opinion.

Students are taught to accept and offer constructive criticism and recognise an individual's artistic expression. Appropriate audience skills should be learnt and careers relating to arts criticism should be investigated.

- *Content standard D:*

A student meeting this content standard should be able to make statements about the significance of the arts and beauty in his/her life. The student should

recognise that people tend to devalue what they do not understand and should therefore be able to discuss "what makes a performance a work of art" (sic). Another individual's beliefs about a work of art should be listened to and the individual's reason for holding these beliefs should be considered. Other culture's beliefs about works of art should also be given some thought. Another point of importance is that students should realise that people connect many aspects of life through the arts and they should make artistic choices in everyday living. The investigation of careers related to the search for beauty and meaning is recommended. However, no examples are provided.

3.4.2 Evaluation of Alaska's standards

As Alaska's content standards are general Arts standards and no Music standards are specified, the evaluation of these standards is limited to the given information.

In comparison with America's nine national content standards for Music, Alaska has only four general content Arts standards. As a consequence these standards are broad, vague and non-specific. Requirements and expectations are not clear, because these standards have to comply with all five the mentioned arts subjects. No guidelines as to how, when and at which level students should be able to achieve these standards, are given. Specified information is not given with regard to every subject's required building blocks, materials, concepts and principles. This inadequate information can lead to different levels of achievement, various interpretations and implementations of the standards, no fixed requirements and teachers unable to present a Music Education that is responsible and well-taught.

The Alaskan content standards differ from the national content standards in the sense that the American voluntary standards provide exact statements, for example in the subject Music, of what is required. However, many features similar to the national Music standards do occur in Alaska's standards. Aspects such as the use of instruments, creativity, recognition of diverse cultures, musical concepts, analysis, appraisal and historical connections are included in both Alaska's and the national standards. Two interesting additions to Alaska's standards are the investigation of relevant careers in the arts and the recognition of the already mentioned universal

themes in the arts. In South Africa these important elements of career investigation and identification of broad themes still need to be promoted as part of national cultural awareness.

It is the author's conception that Alaska's content standards for the Arts are too vague and too broad for successful implementation in the state itself. Although a thoroughly integrated Arts course might be of value, the chance of a non-specific and inadequate Music Education is a reality. For South African use, the writer of this thesis does not recommend Alaska's Music framework for the reasons given. She prefers a more detailed and explanatory set of Music standards to promote successful implementation in a country where many generalist teachers need guidance and substantial help in the teaching of Music.

3.5 MISSOURI

On 18 January 1996 the Missouri State Board of Education approved *The Show-Me Standards* for Fine Arts as a final regulation. These standards were the result of *The Outstanding Schools Act of 1993* in which parents, master teachers and policy makers from around the state were called together to create Missouri academic standards (Missouri 1996b:1). The proposed standards are not a curriculum, but rather serve as a blueprint from which local school districts may write a challenging curriculum to help all students achieve their maximum potential. Each school district will determine how their curricula will be constructed as well as the best methods to implement these curricula in the classrooms. By means of Missouri law, local control of education is assured.

3.5.1 Missouri's Fine Arts standards

In Missouri, Knowledge standards as well as Performance standards are provided in various subjects. In the Arts it is stated that the students in Missouri public schools will acquire a solid foundation which includes knowledge of (Missouri 1996a:1):

1. Processes and techniques for the production, exhibition or performance of one or more of the visual or performing Arts;
2. The principles and elements of different forms;

3. The vocabulary to explain perceptions about and evaluations of works in Dance, Music, Theatre and Visual Arts;
4. Interrelationships of Visual and Performing Arts and the relationships of the Arts to other disciplines; and
5. Visual and Performing Arts in historical and cultural contexts.

The academic standards are grouped around four goals and described as follows (Missouri 1996b:1):

Students in Missouri public schools will acquire the knowledge and skills to:

- Goal 1: gather, analyse and apply information and ideas.
- Goal 2: communicate effectively within and beyond the classroom.
- Goal 3: recognise and solve problems.
- Goal 4: make decisions and act as responsible members of society.

3.5.2 Missouri's Framework for Curriculum Development in Fine Arts: K-12

From 30 January this year, Missouri's Department of Elementary and Secondary Education has provided an updated web site with a very well-planned and beautifully designed framework for the Fine Arts K-12 (Missouri 2000b). The author was impressed with the structure of this curriculum as well as the user-friendly and easy-to-operate presentation. Since the contents of this document are grouped in the four different Arts areas of Dance, Music, Theatre and Visual Arts, the reader can easily obtain the required information.

3.5.3 Construction of the Music curriculum

Missouri's Fine Arts curriculum for Music consists of four main strands namely:

- History
- Criticism/Analysis
- Aesthetics
- Product/Performance.

Under each of these strands, the most important elements to be learnt are provided, while the general content overviews for K-12 are summarised. Thereafter, the

contents for the different groups from Grades K-4, 5-8 and 9-12 are specified individually. Under each of the different and graded strands, the page is divided into three columns. These columns contain information under the headings of what all students should know, what they should be able to do, and finally concludes with sample learning areas.

In Missouri a cross-reference system is provided that shows the relevancy and interaction between the Music standards and *The Show-me Standards*. According to Deborah Fisher, a Fine Arts Consultant at Missouri's Department of Elementary and Secondary Education, the specific letters and numbers provided with many of the Music standards refer to the specific knowledge requirements as shown in paragraph 3.5.1 (Fisher 2001:1). Numbers such as FA 5 reflect the Fine Arts (FA) area and the digit shows the number of the specific requirement as provided in *The Show-Me Standards*' "solid foundation knowledge" section. (See paragraph 3.5.1.)

3.5.3.1 History Strand

The K-12 overview stipulates that the history of music can be divided into specific areas, reflected by specific exemplary composers, performers and examples of works representing the major music styles (Missouri 2000b:22). The national and ethnic influences on the various music styles are attended to, while students should also obtain knowledge of music's social functions. The aim of this strand is to ensure that students, sequentially through the different grades, should develop an appreciation for history's musicians together with their products and their relationships to the culture.

For Grades K-4, a description of what is expected of a student at the end of Grade 4 is given. Students should then (Missouri 2000b:23):

1. Know some musical works and artists that represent the classical and popular styles, world cultures and different time periods. Provided examples suggest works such as the *Messiah* (18th century), Stephen Foster's *Oh Susanna* (19th century) and works from Ravi Shankar, Indian sitar player (20th century). (FA 5)
2. Know a variety of songs from the USA and other nations. (FA 5)
3. Know that music serves a variety of functions. (FA 5)

In this category students should be able to do the following (Missouri 2000b:23):

- 1a. Group aural music examples into the applicable broad categories such as popular or classical, Western or non-Western and contemporary or historical. (FA 5)
- 2a. Recognise chosen samples of folk and patriotic songs representative of Missouri, the USA and other countries. Examples are provided. (FA 5)
- 3a. Describe music's functionality in different situations such as secular, sacred, work songs, popular music, art music and folk songs. (FA 5)

The sample learning programme includes various activities (Missouri 2000b:23):

- Students are required to learn and perform several folk dances that are accompanied by various songs from the USA and other countries.
- Students should read about well-known composers and orally report to their class about their careers, lives, and time periods.
- Local record stores are to be investigated concerning how music records are categorised and to find out more about composers and performers in different categories.
- Students should plan a birthday party for one of the USA's presidents and choose appropriate songs that should be sung. This activity especially interested the author, since it contributes to creativity and possible group planning - a feature that is of great importance in the current Curriculum 2005.

3.5.3.2 Criticism/Analysis Strand

In defining the elements of this strand, attention is given to the properties of sound, characteristics of melody, harmony and rhythm, various textures and forms as well as traditional audience behaviours in selected settings. The K-12 content overview (Missouri 2000b:27) stipulates that active and informed listening allows one to understand the processes used in music performance, music composition and the rules of music theory. It therefore follows that students can make informed and critical judgements of quality. Although these aims may appear advanced, the author of this thesis agrees that listening contributes to and forms an essential part of music training and education.

In the stipulated Grades K-4 requirements, students should know the following by the end of Grade 4 (Missouri 2000b:28):

1. Music consists of several elements such as timbre, harmony, melody, rhythm, form and instrumentation. (FA 2)
2. Melody has features of placement and movement, tempo can vary between consistent, changing, fast and slow, and instruments and voices in combination can create different textures, timbres and harmonic combinations. (FA 2)
3. Music elements have different levels of importance and complexity in various types of music. Similar to this, listener responses as audience members may vary in different settings. (FA 2)
4. The size of traditional acoustic instruments often determines the pitch range. (FA 2)

Students should be able to (Missouri 2000b:28):

- 1a. Demonstrate that these components are necessary in describing and understanding music. (FA 3)
- 1b. Demonstrate that body movement can reflect and improve the effect of required musical components.
- 2a. Identify important characteristics of visually or aurally presented melodies. Examples refer to high/low and melodic direction.
- 3a. Describe the requirements of audience etiquette for different settings.
- 4a. Select instruments from like families with high, medium and low ranges. Example: Violin, viola, cello and double bass.

Sample learning activities describe the following initiatives (Missouri 2000b:28):

- Students should change their movements according to double and triple metre music examples.
- Dynamic level changes should be reflected in the students' body positions that occupy different amounts of space.
- Melodies should be identified as ascending or descending.
- Tempi in presented pieces should be qualified as steady, accelerating or slowing down.
- After listening to a jazz improvisation, students should be able to describe when the appropriate time would be to respond. This should be after each solo section.

Although the last sample activity does not seem important or of relevance to this thesis, the preceding four statements are definitely in line with practical implementation of what a Grade K-4 learner should be able to do. These activities are also reflected in the proposed South African Music standards in chapter 5.

3.5.3.3 Aesthetics Strand

Describing the essence of this strand, the K-12 content overview gives special attention to the "expressive elements in music" (Missouri 2000b:31). To achieve a heightened aesthetic awareness, students should be allowed to create their own products and also interact with quality art products of others. Students should aurally and visually recognise expressive element in the music of others. Added to this is the requirement of incorporating knowledge of expressive elements of music when selecting listening material.

Students at the end of Grade 4 are expected to know that (Missouri 2000b:32):

1. An aesthetic response to music consists of both an emotional and an intellectual reaction. These reactions are based on the student's knowledge of expressive musical elements such as traditional instrumentation, intonation and harmony. (FA 3)
2. Music elements can be changed when performing, to create a heightened aesthetic effect. (FA 3)

In this category students should be able to (Missouri 2000b:32):

- 1a. Identify musical elements used for expression in music. (FA 2,3)
- 2a. Use expressive qualities of music in different performances and compositions.

In the sample learning activities, students are expected to choose and perform music pieces (Missouri 2000b:32).

- The selected piece should be expressive and the recorded piece should be played to the class. Thereafter students have to divide into groups and select three aspects of the music that they feel determine the piece's expressive quality.

- After singing or playing a piece, suggestions are given to make the music more expressive. Thereafter these aspects should be incorporated in the repeated version.

To the author's mind this strand's intentions concerning music and its aesthetic values are not reflected in the theoretical descriptions of what a student should know and be able to do. Since music should be primarily taught for its intrinsic values (chapter 2), the theoretical requirements should not overshadow the essence of music's aesthetics. The author feels that the described requirements do not exactly fit the idea of this Aesthetic Strand.

3.5.3.4 Product/Performance Strand

Of all the different strands, this one's content overview is described in the most detail and the author views this as an excellent strand. However, the essence of this strand can be summarised as the singing or playing of an instrument, reading and writing music, and the creation and interpretation of music.

According to the Missouri Music curriculum, the study of music performance can give students a lifetime of satisfying experiences - and the author fully agrees. With the added elements of reading and writing as well as creating and interpreting music, students can choose participation in community ensembles, church choirs, amateur groups, or just as a fulfilling pastime at home. For those who choose music as a career, music at school should have largely provided a solid educational foundation (Missouri 2000b:35).

The included advantages of performing, whether it is singing or playing an instrument, are furthermore described. One of these advantages is the fact that students develop individual and group problem solving skills that are interdisciplinary and translate to all areas of life. In chapter 2 of this thesis, the author refers to these aspects as some of the inclusive advantages of music.

Since most printed music incorporates standard notation symbols and traditional terminology, Missouri's Music curriculum considers music reading and writing as

important for future uses in either ensembles or independently (Missouri 2000b:35). The creation or improvisation of music is reached by the manipulation of the elements of vocal or instrumental sound production and musical notation (Missouri 2000b:35).

By the end of Grade 4, all students should know that (Missouri 2001:36):

1. Music depends on the accurate reproduction of pitch and rhythm. (FA 1)
2. Music is expressed in standard notation symbols and traditional terminology that includes dynamics, articulation and tempo. (FA 1)
3. Controlling pitch, rhythm, dynamics and tempo affects the creation and interpretation of music. (FA 1)

Students should also be able to do the following by the end of Grade 4 (Missouri 2001:36):

- 1a. Sing independently on pitch and in rhythm. The repertoire should include simple rounds, partner songs, ostinato patterns, descants and 2-part songs learned by rote. (FA 1,2)
- 1b. Echo short rhythms and melodic patterns using a variety of sounds including body percussion, voice and rhythm instruments. (FA 2)
- 2a. Sing simple melodies making use of the following systems: Syllables, numbers, or letters to read pitch notation in the treble clef in major keys. (FA 2)
- 2b. Read simple rhythms from rhythm syllables and/or standard notation and play or sing with a steady beat. (FA 2)
- 2c. Use graphic notation and/or standard symbols to notate metre, pitch, rhythm and dynamics in simple patterns. (FA 2)
- 3a. Create simple melodies as an answer to a musical question. Use dynamic and tempo variations in the interpretation. (FA 1,2)
- 3b. Improvise simple rhythmic variations and simple melodic embellishments using familiar melodies. (FA 1)

The samples of learning activities include the following (Missouri 2001:36):

- Perform songs learnt by rote with accurate pitch and rhythm.
- Perform partner songs, 2-part songs and rounds. First learn the melody by rote and then perform as described.

- Analyse the notation of a simple melody using solfege, note names or scale degree numbers.
- Replace the words of familiar songs with solfege, note names or scale degree numbering.
- Identify and draw the treble clef, notes and rest values correctly on the staff.
- Identify the names of notes in the treble clef using mnemonics such as "Every Good Boy Does Fine" or the music alphabet.
- Create different rhythm patterns by replacing notes and rests with equivalent values in given metres.
- Change the rhythm and add melodic notes to embellish a familiar melody and then discuss the created effects.
- Create an answer to a given musical question. Change this response using dynamics and/or tempo and discuss the effect.

3.5.4 Fine Arts Assessment Annotations

The *Fine Arts Education Assessment Annotation for the Fine Arts Education Curriculum Frameworks* (Missouri 2000a) is a document that provides supplementary assessment information to the foregoing Missouri Music curriculum. Fine Arts committees were involved in determining what content and processes should be assessed; what should be assessed locally and what should be assessed in the state assessment. State assessment will be given at the end of Grade 5, while the elementary benchmark in the framework is K-4. Since the author of this thesis is primarily concerned with Grades K-4, these state assessments will not be discussed in full.

In the Assessment Annotation for the Fine Arts, more specific examples as to the expected questions and requirements are provided. In the History Strand, a detailed list of what students should be able to do and distinguish between is provided. This list includes specific composers, music styles such as folk songs and work songs, general music styles including for example popular and classical music, music for different occasions as well as a vocabulary list.

In the Analysis Strand, the so-called elements of music are discussed. Students will have to distinguish between tone colours, instrumental sounds and human vocal sounds. Duration, form, beat, pitch, dynamics, tempo and textures are described as elements that should be understood. These elements are also part of South Africa's proposed Music standards, although the term concepts is used instead of elements.

No details or discussion are given on the Strand concerning Aesthetics since the state does not assess this standard (Fisher 2001:1). In the Performance Strand, attention is primarily given to the exact requirements for the theoretical aspects of music. Descriptions include the basic requirements for a fundamental theoretical knowledge, including note values, signs and metres, time signatures and other.

3.5.5 Evaluation of Missouri's Music framework and Assessment Annotations

The author of this thesis was impressed with the thorough and well-prepared Music framework of Missouri. As a state which could simply have followed the voluntary national standards of the USA, Missouri has put in a tremendous amount of effort and research to turn this document into a successful and applicable Music framework. To the author's mind certain aspects such as the national and ethnical influences on music styles, are not really necessary in order to provide a general and broad basis in Music. However, the social functions of music linked to the cultural diversity of musics, are essential also in a country such as South Africa. Both the Analysis and Performance Strands are well-prepared and can be applied to the South African Music standards. Nevertheless, concerning the Aesthetic Strand, the author is of the opinion that this standard as provided does not really belong in the Grades K-4 Music course. Although the intentions and overall idea are commendable, some of the requirements are forced, not on a par with a Music course for K-4 and will not come naturally to learners in this phase.

The additional Assessment Annotations are not at all times relevant only to Grades K-4, and this can confuse both teachers and learners. For this reason the author does not think the Assessment Annotations' contribution is of particular importance. Nevertheless, the Missouri Music curriculum is of a high standard.

3.6 NORTH CAROLINA

In America, standards setting in the different states occurs under different kinds of state mandates. While Colorado, Michigan and Massachusetts are implementing legislated accountability requirements, North Carolina's standards setting is spearheaded by the Governor's office.

Arts Education in North Carolina is a collective term that refers to learning and instruction in the four separately distinctive subject areas of Dance, Music, Theatre Arts and Visual Arts. *The Arts Education Standard Course of Study Frameworks and the Teacher Handbook - Arts Education K-12* were developed by four committees representing each of these Arts areas (North Carolina 1996/97a:1). Every effort was made to address current education and curriculum issues and various institutions provided feedback to finalise these documents.

The purpose of the published frameworks and the provided handbook is to suggest of what the study of the four Arts programmes is comprised. Teachers and curriculum specialists in "each school system" can develop classes or courses using these documents as a foundation (North Carolina 1996/97a:1).

3.6.1 Construction of the frameworks

The two published documents are based on the current American *National standards for Arts Education*. In both the handbook and the Arts frameworks, the goal statements for each Arts area are directly correlated with the national standards and, where applicable, the standards are noted by number in parenthesis under each goal statement. Users can therefore see the relationship between the goals and the national standards.

The frameworks consist of goals in each Arts area from K-2, 3-5, 6-8 and 9-12 grade levels, along with suggested objectives. In the handbook, the same goals and objectives are further developed so that conceptual, sequential and student development are readily apparent for each goal. Efforts have been made to ensure

that enough useful information has been provided but that it simultaneously allows for flexibility concerning interpretations, choices and methodologies by teachers.

Detailed attention is given to the intent of the two documents, the philosophy, benefits and values of Arts Education, as well as various other elements relevant to an Arts Education. What students should be able to do by the time they have completed secondary school, starting at K-level, is described in these documents (North Carolina 1996/97a:11-12):

- They should be able to communicate at a basic level in the four Arts disciplines;
- They should be able to communicate proficiently in at least one art form;
- They should be able to develop and present basic analyses of works of art;
- They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods;
- They should be able to relate various types of arts knowledge and skills within and across the Arts disciplines.

Although these capabilities should be reached by the end of secondary school, the teaching thereof already starts at pre-school. From developing these capabilities, students can arrive at a "broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their humanity" (North Carolina 1996/97a:12).

3.6.2 The *Teacher Handbook*

In the preparation of the *Teacher Handbook - Arts Education K-12* for North Carolina, every effort has been made to correlate the national standards with the contents of this book. In most cases the curriculum goals are related to national standards. The handbook also correlates with the content and processes specific to each of the Arts. While content is comprised of knowledge and skills, the processes consist of creating, performing and responding.

Content reflects the two major components of learning expected of students who participate in the Arts:

- *Knowledge* and understanding about the arts include the personal, historical, cultural and social contexts of works.
- The *skills* comprise perceptual, technical, expressive and intellectual/reflective components.

Processes involve the following three aspects (North Carolina 1996/97a:13):

- *Creating* which refers to generating original art. This may include, but should not be limited to, the expression of a student's unique and personal feelings, ideas and responses.
- *Performing* and/or interpreting which means performing an existing work. This is a process that calls on the skills of the student.
- *Responding* which varies from being an audience member to the interactive response between a student and a particular medium. Responding involves a description, analysis or interpretation on the part of the student and sometimes an evaluation based on some criteria which may be commonly held by a group or culture, or be self-constructed. Responding is a central part of the creative process and may be written, oral or conveyed non-verbally and/or in the art forms themselves.

The relationship between content and processes exists at each grade level and becomes more sophisticated as students progress from Kindergarten to the twelfth grade. By emphasising this approach throughout the *Teacher Handbook*, the handbook and frameworks are compatible with both the standards and the assessment being used nationally.

The following matrix (Figure 3-1) visually shows the relationship of the four Arts areas, the assessment areas of creating, performing and responding, the content aspects of knowledge and skills, as well as the format used for the *Teacher Handbook - Arts Education K-12* (North Carolina 1996/97a:14).

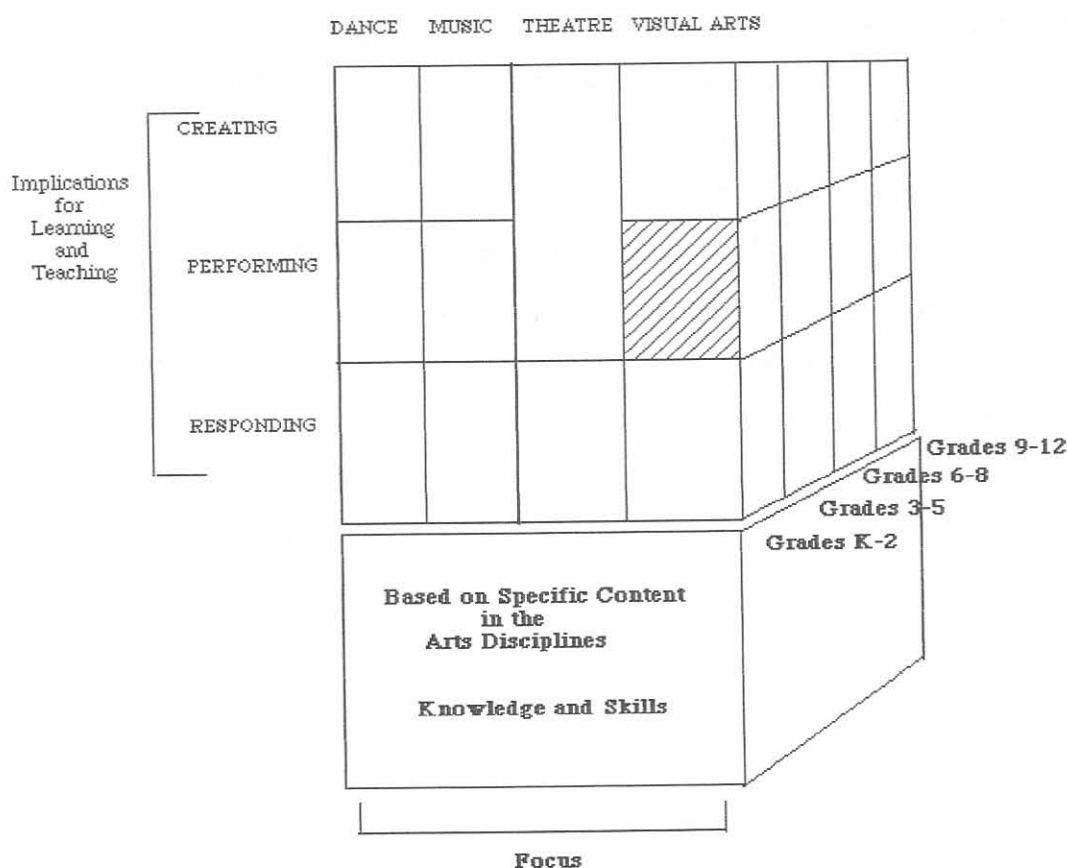


Figure 3-1: National standards for Arts Education (North Carolina 1996/97a:14)

The four Arts forms consisting of Dance, Music, Theatre and Visual Arts are presented at the top of the figure. The focus of the Arts disciplines is on obtaining *knowledge and skills*. The processes by which these are achieved are *creating*, *performing* and *responding*. As shown in the diagram, "performing" an existing work does not apply to the visual Arts. Theatre, on the other hand, sees creating and performing as a combined act. For Dance and Music, the processes of creating, performing and responding, all being present in these subjects, often merge.

3.6.3 Music purpose and overview

The purpose of Music in the public schools in North Carolina is attended to broadly in the *Arts Education Curriculum*. In this document containing the Music goals, it is stipulated that Music in schools (North Carolina 1996/97b:1):

- Develops perception, observation, communication and the creative process;
- Is a sequential, discipline-based programme;
- Strengthens the understanding of Mathematics and the ability to read and write;

- Nurtures and utilises a wide range of thinking skills in performance and creation;
- Integrates many elements of study and knowledge of music, other art forms, other curriculum areas and related use of technology;
- Helps students to understand their own as well as other cultures;
- Expands aesthetic comprehension and the ability to critique effectively;
- Increases control of the emotions in thinking and action as well as self-discipline;
- Provides opportunities for social development and interaction with others;
- Encourages learners to expand their understandings and horizons;
- Enhances problem recognition and problem-solving abilities and the ability to consider and adopt alternative solutions;
- Helps in learning to respect and adapt others' diverse ways of working, thinking and expressing themselves; and
- Aids students to become knowledgeable consumers of music.

As part of the introduction to the Music programme framework, the comprehensive nature of the programme is explained. Every aspect of music study, including performance courses, should provide instruction in creating, performing, listening to and analysing music in addition to focussing on subject matter. Although already mentioned as a part of the purpose of school music, the literacy aspect is once again approached and is typed **bold** to emphasise its importance: "**The program should especially address the student's ability to read, write and understand mathematical concepts**" (North Carolina 1996/97b:2).

It is anticipated that students in North Carolina will have appropriate experiences in both playing and singing, along with composition, improvisation, analysis and evaluation in all the areas of music study. This includes Band, Chorus, Orchestra or General Music. However, the degree of the emphasis placed on each of these components may vary, depending on the specific objectives of the course curriculum.

The intent of both the North Carolina Course of Study in Music and the national standards is that a comprehensive understanding of music, as indicated in each of the goals, be developed for each student throughout the curriculum. The programme of study is designed to develop a musically literate citizen.

3.6.4 Music frameworks for Grade levels K-5

Students in K-2 learn primarily by doing. Singing, playing instruments, moving to music and creating music enable them to acquire musical skills, knowledge and attitudes that can be developed in no other way. In Grades 3-5, these capabilities, along with learning to read and notate music, give students the necessary skills with which to explore music independently and with others. During this time, listening to, analysing and evaluating music are also important building blocks of musical learning. Students should furthermore understand their own historical and cultural heritages and those of others within and beyond their communities.

The North Carolina Framework for Music consists of ten Competency goals. Nine of the goals correlate exactly with the American National Content standards and a tenth goal is added. In the construction of the frameworks, the Competency goals are always typed in bold after which the national standard is indicated in brackets. The achievement standards, as available in the national standards, do not form a part of North Carolina's framework. The framework does, however, provide a description of what is required. An example of such a goal is as follows (North Carolina 1996/97b:3):

- Competency goal 1 The student will sing, alone and with others, a varied repertoire of music**
 (National Standard 1)
- K-2**
- 1.1 Demonstrate understandings, sensitivities and skills in singing.
 - 1.2 Demonstrate appropriate vocal practices.
 - 1.3 Show appreciation for the efforts of others.
 - 1.4 Sing a varied repertoire of songs.

From Goals 2-9 the description of what is expected can be viewed as similar to the South African outcomes-based framework. Verbs such as "demonstrate", "show", "play", "identify", "use", "explain" and "devise" are used to spell out what the student should do. In direct contrast to the national achievement standards of the USA,

these goal descriptions are broad and not specific as to the precise result that is required. Although each goal has three or four descriptions, no guidelines as to what exactly the student should be able to do and to know are available.

The very important tenth goal states that a student will demonstrate the ability to make informed decisions as a consumer of music. From K-12 all the goal descriptions in this category are exactly the same and consist of the following (North Carolina 1996/97b:10):

- Develop an understanding that quality in music depends on the music itself, and/or the way in which it is performed.
- Demonstrate an understanding that quality in music equipment depends on the materials of which it is made and the way in which it is constructed.
- Demonstrate an understanding that knowledge is essential to evaluate quality.
- Demonstrate an understanding that informed decisions should be based on appropriate knowledge.

3.6.5 Evaluation of North Carolina's Music framework

In reviewing North Carolina's Arts standards, the author came to the conclusion that these standards are of a very high quality. The availability of and easy access to these standards on the web site, the user-friendly way of providing the material, as well as the thorough way in which the contents are formulated, complemented the Arts Education Curriculum. In the Introduction, all the necessary information regarding the format, purpose, features, philosophy, benefits and values of the Arts is provided. Other features such as comments on the significance of the Arts for education and connections between the Arts, students and the world, as well as a part on what the students should be able to do and know, are available. As this information is easily obtainable by teachers, parents and students, a positive and influential attitude is gained.

The way in which the Music standards for North Carolina are provided is once again thorough and well prepared. The purpose of Music teaching and the comprehensive nature of the Music programme are explained in full. A synopsis that specifies the different grade levels' expectations is also given.

The Music framework is primarily constructed according to the national standards of the USA. The very significant difference is that the national standards are content-based and the standards of North Carolina are outcomes-based. Although the national standards and the goals describe the same contents, the way in which these contents will be achieved, will most probably differ.

As South Africa requires an outcomes-based framework, North Carolina's Music programme can be seen as an excellent example. The required elements needed in a quality Music Education are met by means of the goals (comparable to the South African unit standards). Teachers and others concerned can be guided as to what should be taught and learnt with the description that follows each goal. Although the descriptions are broad and at times even too vague to the author's liking, the handbook is of great help, as has been explained. In the end the teacher will still have to be properly prepared and well-informed. As with many of the other institutions' standards, the pre- and in-service training of teachers will form part of the success of the Music Education programme.

One of the recommended aspects of the discussed framework is the implementation of goal 10. The teaching of students to be informed music consumers is highly commendable and will be of great value to South African students as well. By starting with the teaching of a quality Music programme in compulsory Grade 1, South African learners can become informed music consumers for the rest of their lives. The author of this thesis therefore strongly agrees with North Carolina's Music programme in teaching learners to develop the ability to make informed decisions as consumers of music.

In constructing South Africa's unit standards for Music, a similar way of providing a framework is recommended. North Carolina's Music programme has already been put to the test and appears to fulfil their needs. The author strongly recommends North Carolina's Music framework as an excellent model.

3.7 TEXAS

Since 1 September 1998, Texas has implemented the *Texas Essential Knowledge*

and Skills for Fine Arts (1998:16). This provides Arts framework ranges from Kindergarten to Grade 5 and consists of only three subjects:

- Art
- Music
- Theatre.

3.7.1 Music framework

The Music framework for each grade is divided into two sections, namely an Introduction and the following Knowledge and Skills part. While the Introduction and the Knowledge and Skills headings stay exactly the same throughout the framework, the material differs, gradually becoming more difficult.

As part of the Introduction to the Texas curriculum, the four basic strands (the learning areas) are stated. These strands provide the broad and unifying structures for organising the knowledge and skills that the students should acquire. The strands are perception, creative expression, historical and cultural heritage, as well as critical evaluation (Texas 1998:2):

- *Perception:*
In Music, students learn to understand the cultural and creative nature of musical artistry. They also learn to make connections between Music, the other Arts, Technology and other aspects of life.
- *Creative expression/performance:*
Through creative performance students apply the expressive technical skills of music as well as the skill of critical thinking in order to evaluate various forms of problem solving.
- *Historical and cultural heritage:*
Students understand music's role in history and can participate in a diverse society by reflecting on musical styles and periods.
- *Critical evaluation:*
By analysing and evaluating music, students develop criteria for making critical judgements and informed choices.

3.7.2 Kindergarten

Although only four strands are stipulated in Texas' Music frameworks (compared to the nine national standards of the USA), the various aspects of music are sufficiently attended to (Texas 1998:3).

Already during the Kindergarten phase, children have to describe and analyse musical sounds as part of the *perception* strand. This should be done by identifying the difference between singing and speaking voices, as well as the timbre identification of adult voices and instruments. According to the *perception* description, learners are also required to demonstrate musical artistry in this phase, but no specifications are given.

In the *creative expression/performance* strand, children perform a varied repertoire, singing and playing classroom instruments. At this stage the children are already introduced to diverse cultures and styles.

In the section regarding *history and cultural heritage*, the Kindergarten child is expected to relate music to history, to society and to culture. Once again the child has to sing songs and play musical games from various cultures and identify simple relationships between music and other subjects.

Response and evaluation form the first steps to critical evaluation. Learners respond to and evaluate music and musical performance and are expected to identify concepts such as higher and lower, louder and softer, faster and slower as well as the same-or-different concept in musical performances.

3.7.3 Grades 1-3

From Grades 1-3 the contents of the strands are built on the same basic ideas as provided in the Kindergarten. At the end of Grade 3, a much more advanced level than the initial level should be reached and students would then have been introduced to and trained in the specific and required standards. The different strands and their contents are as follows (Texas 1998:7,11,12,15,16).

In the *perception* strand students start with a basic course in music terminology, form and instruments of various music families. *Terminology* begins with the description of sounds and results in the use of music terminology explaining sound, music, music notation, musical instruments and voices, as well as music performance. Beginning with the identification of repetition and contrast in music, *form* gradually grows into the aural identification of AB, ABA and rondo. In Grade 1, voices and selected *instruments* should be identified, after which the aural and visual identification of instruments follows in Grade 2. At the end of Grade 3 a student is expected to categorise a variety of musical sounds and voices, instruments from various cultures, as well as specified instruments such as strings, percussion and keyboard.

The *creative expression/performance* strand gradually trains a student to be able to manage all the acquired skills of school performance. These skills include (Texas 1998:7,11,15,16):

- Singing or playing classroom instruments, singing and playing songs from diverse cultures and styles on musical instruments.
- Reading and writing of music notation starting with simple examples in Grade 1 and gradually progressing to the level required in Grade 3. During Grade 3 students should be able to read and write music notation, using a system (letters, numbers, syllables) and be able to incorporate basic rhythmic patterns in simple metre. Music symbols and terms referring to dynamics and tempo should also be identified.
- Creating and arranging of music with specified guidelines. Starting with the creation of short rhythmic and melodic patterns, a student eventually writes phrases in Grade 3.

Students are taught to relate music to history, society and culture by complying with the information provided in the *Historical and cultural heritage* strand (Texas 1998:7,11,16). As in the Kindergarten, the student is expected to sing songs and play musical games from diverse cultures and identify relationships between Music and other subjects. In Grade 2 students should be able to identify music from various periods of history and culture. The result in Grade 3 should be the identification of aurally presented excerpts of music representing diverse genres, styles, periods and cultures.

The fourth strand, namely *Response and evaluation*, starts with the distinguishing of the concepts already dealt with in the Kindergarten, adding beat/rhythm. Students now begin to practise appropriate audience behaviour during live performances and exhibit audience etiquette during live performances in Grade 3. At this stage a student should also be able to define basic criteria for evaluating music performances (Texas 1998:7,16).

3.7.4 Evaluation of Texas' Music standards

At first sight, the Texas' Music standards appear inferior to the American national content standards. This incorrect perception is due to the minimal four strands compared to the nine national content standards of America. However, on studying the frameworks, the author found well-prepared, relevant and substantial documentation of a high and commendable standard.

During the Kindergarten phase, children in Texas are already introduced to music in a structured and responsible way. The required information with regards to musical materials, culture, history and evaluation is presented by means of the essential elements of singing, playing and listening.

From Grades 1-3, the students further these skills according to a broad and basic Music programme. When complying with these standards at the end of Grade 3, a student will have an appropriate music knowledge, which introduced learners to and familiarised them with music as a basis for future interest and continuation. The Texas strands cover more or less the same material as the national standards. Although the structure and approach of the two mentioned frameworks differ, the contents and results are similar. Both frameworks see to the basic music activities such as singing, playing of instruments, performing, creating/composing, reading and notating music as well as making use of symbols, forms, listening to and analysing music. Aspects regarding the influence and relevance of history and diverse cultures as well as the evaluation of music and music performances, are also seen to in both these frameworks. Texas' perception strand, looking into the connections between Music, the other Arts and other aspects of life, is similar to the national content

standard prescribing the relationship between Music, the Arts and disciplines outside the Arts.

It is the author's belief that the *Texas Essential Knowledge and Skills for Fine Arts* sees to the requirements of a well-balanced and thoroughly prepared Music framework. Although it is not stipulated what exactly is required (as the Texas standards are not content-based), the four Music strands do fulfil the basic and essential needs of a Music Education. The necessary description of what should be done is clearly stipulated under each heading and the results are referred to in particular. The cross-fertilisation between different strands, as for example the use of instruments and voices which is required in both the perception (terminology) and performance sections, also becomes quite clear.

One of the elements that is of special interest to the author, is the prescribed learning of audience behaviour in Texas' framework. In this way cultivated audiences and lifelong music consumers can be developed. This section also teaches students respect for other people's talents and vocations. At this stage, with the lack of written Music standards for South Africa, unfortunately not all learners will be introduced to this general but important knowledge and skills. To the author of this thesis, these music elements contribute to a learner's total development and add to his/her potential life skills.

The author highly recommends the Texan framework for Music as it fulfils the needs of a basic, well-structured and balanced Music programme. As required by a well-constructed school Music programme, the discussed framework sees to the following:

- The intrinsic value of music;
- The music requirements for a broad and basic music programme for all students;
- Aspects such as diverse culture and history and their influence and integration;
- General matters such as audience behaviour; and
- The use of Music Education to help students make informed choices and make connections between Music, the Arts, Technology and other aspects of social life.

In reviewing this Music framework the author noted that problems in connection with the teaching of Music in Grades K-3 in Texas and South Africa, are very similar. Possible solutions therefore are the following:

- As the prescribed Music strands are only guidelines as to what should be taught and the actual contents are thus not specified, the teachers should receive guidance and help in order to be able to offer quality Music Education.
- Generalists teaching Music will have to be assisted by means of exact syllabi, in-practice training and various other helpful means. Guidelines as to when and how to teach what, should also be provided.
- Music publications and information should be made available to teachers in order to assist them in constructing suitable music lessons.
- It is the author's view that this framework is highly recommendable and can be made applicable to the South African situation. As SAQA requires unit standards, the structure will not be the same, but the essence and contents of the Texan framework should be consulted when designing Music unit standards for South Africa.

3.8 SUMMARY

In reviewing the foregoing Music frameworks of the USA and the states of Alaska, Missouri, North Carolina and Texas, the author of this thesis once again realised the value of a quality Music framework. Almost all the foregoing Music frameworks are recommendable and of a very high standard, reflected in their outcomes and aims. For the South African situation, most of these frameworks can be applicable. However, learners in present-day South Africa come from a multitude of backgrounds, cultures and languages, which should all be successfully accommodated in the designed standards. In addition, only a minority of South Africans in the previous political dispensation enjoyed access to quality education at all levels. Overcoming this general legacy is an enormous challenge, in addition to specific musical challenges faced. Nevertheless, the author intends to positively address this issue by proposing standards for compulsory Music Education for all learners.

As part of the research process in establishing only the best possible Music framework for South Africa, the next chapter is devoted to discussion and analysis of Australia's and Zimbabwe's Music frameworks.

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)¹. 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

¹ 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" ².

² 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.

CHAPTER 5

GENERAL MUSIC STANDARDS FOR THE FOUNDATION PHASE IN SOUTH AFRICA

5.1 INTRODUCTION

After having discussed various countries' Music frameworks in the previous chapter, the following two chapters will be devoted to the author's proposed standards for Music in South Africa.

During a congress on curriculum development in February 2001, Education Minister Professor Kader Asmal once again accentuated the importance of a user-friendly curriculum. Asmal stated that the use of terminology should be easier and more self-explanatory than before and that teachers should receive better guidelines for the evaluation of learners (Joubert 2001:6). The author took these points into consideration in the formulation of the proposed standards and also provides guidelines and examples for the implementation of the standards and the evaluation of learners.

5.2 ESTABLISHING MUSIC STANDARDS FOR THE FOUNDATION PHASE

The need to constitute Music standards for the Foundation Phase has already been established in the preceding chapters. Consequently, the question arises as to how and according to which criteria these standards should be designed. With regard to these questions, a short summary is given, referring to the reviewed countries, as well as to general and internationally acclaimed viewpoints.

5.2.1 Reviews of the different countries' Music frameworks

As described in chapters 2, 3 and 4, each country has its own combination of learning areas within Music. The following elements are in each instance the basic activity areas on which the reviewed countries' frameworks were built.

- *Australia*: Creating, making, presenting or performing, responding and awareness of music including composing, improvising, performing, listening and responding.
- *England*: Performing, composing, appraising, with listening integrated into these areas.
- *United States of America*: Singing; performing; composing and arranging; reading and notating Music; listening to, analysing and describing music; evaluating music and music performances; understanding relationship between music, the arts and disciplines outside the arts; understanding music in relation to history and culture.
- *States within America*:
 - * *Alaska*: Creating, performing, understanding history with regards to music and evaluating music.
 - * *Missouri*: The history of music including styles, composers, influences and social functions; understanding the elements of music; creating and understanding aesthetic elements in music; singing, playing an instrument, reading and writing music, creating and interpreting music.
 - * *North Carolina*: Same as the United States.
 - * *Texas*: Singing, playing instruments, reading and writing notation, creating and arranging music, perception of form, instruments and terminology, historical and cultural relations in connection with music, and response and evaluation of music.
 - * *Zimbabwe*: In reviewing this country's Music syllabus, the author decided that it is not applicable for the South African situation and therefore does not refer to its contents.

5.2.2 Internationally and generally acclaimed opinions

According to Janet Mills (1991:1), the author of *Music in the Primary School*, the components in primary school Music Education should consist of listening, performing and composing, all interrelating with one another in the process of making and achieving music. This view is shared by Campbell & Scott-Kassner (1995:7-8) who describe listening, singing, movement, performance on instruments and creativity as the essence of music teaching.

In her book *Teaching music in the twentieth century*, Choksy describes her idea of a balanced music programme. She outlines the "essential elements of Music Education" as presenting the basic elements of music (rhythm, melody, harmony, form, tone colour, dynamics and tempo) to students through various cycles of experiences. These experiences should involve singing, playing instruments, movement, listening, music reading and creative expression (Choksy 1986:115).

In a more recent South African publication, *Music in Early Childhood Development and the Foundation Phase*, Le Roux (2000: vii) describes the six activity areas in music as singing, listening, moving, playing instruments, creating as well as talking about, reading and writing music.

When the preceding information concerning the basic activity areas in Music Education is analysed, it is found that these activities primarily include the following:

- Listening
- Playing instruments and singing, also viewed as performing or presenting
- Moving
- Creating
- Composing
- Reading, talking about and writing music
- Historical and cultural awareness.

5.2.3 South Africa's recent contributions towards a Music framework

In the recently published *Draft Revised National Curriculum Statement*, four learning outcomes are established for Arts and Culture. These outcomes are (South Africa 2001a:17-18):

- Learning Outcome 1: Create and present work in the different art forms.
- Learning Outcome 2: Reflect critically on artistic and cultural processes and products in both past and present contexts.
- Learning Outcome 3: Show personal and interpersonal skills when participating individually and in a group in arts and cultural activities.
- Learning Outcome 4: Analyse and use various forms of communication and expression in arts and culture.

In each of these Learning Outcomes assessment standards are provided for the different grades. The author found these assessment standards for Music not at all applicable, without aspects of interest to the learners, lacking gradual grades of difficulty and without the necessary requirements to provide a basis in Music Education. Although movement and singing receive sufficient attention, the desired singing on pitch and in rhythm is not feasible for all, and especially not for the very young. Only in Grade 3 does a learner have to sing the natural child chant, which could have been introduced far earlier. In contrast to this rather easy singing requirement, learners are expected to talk about their feelings in response to music (South Africa 2001a:33) - a particularly difficult achievement for a Grade 2 learner, and especially so for the shy child.

The theoretical part is just as complicated and requires Grade 3 learners to read a melody in C major and then give the notes their correct values in simple quadruple time (South Africa 2001a:35). To demonstrate the understanding of a song or music, the same learner is required to add dynamics to an unmarked piece (South Africa 2001a:39). The author strongly disagrees with these proposed activities since these are only theoretical demands which definitely do not contribute to a general and intelligent type of Music Education. These requirements only emphasise a rather theoretical Western Music attitude that belongs in a Music specialisation class and surely not in a class that attempts to win learners as lifelong music consumers. Graphic notation that is supposed to reflect elements of imagination and creativity, is engaged in the representing of only running and walking notes from songs (South Africa 2001a:35). The multitude of other possibilities for the translation of sounds, ideas and feelings into graphic notation, are thus not attended to and leave the child without fun and inspiration.

5.2.4 Proposed six standards for the Foundation Phase

In line with the foregoing opinions and after discussing the matter with MEUSSA team members, the author decided on establishing the following six standards for music in the Foundation Phase in South Africa:

- Listening
- Performing (including singing, playing instruments and movement)

- Creating (composing, arranging, improvising, creative moving, singing, playing instruments)
- Notating (reading and writing)
- Conceptualising (of the building blocks of music)
- Contextualising (music of different styles, types and cultures).

Each standard suggests more than simply a minimum standard; however, in favourable circumstances (for example with well-trained teachers and small classes), higher standards than those proposed can be reached.

5.3 THE CONTENTS OF THE STANDARDS

"Before everything else, always make sure that the teaching of music is worthwhile" (Jaques-Dalcroze 1967:93 as quoted in Swanwick 1994:164).

These true words should be echoed in an applicable and realistic Music Education system in South Africa. For this reason, the teaching and achieving of the Music standards as well as an understanding of the goals and the essence of these standards are necessary in order to develop Music to its full potential. Especially teachers and parents should realise the nature and aim of the standards in order to do music justice. The following information concerning the standards serves to qualify possible uncertainties and highlight the basics.

5.3.1 Listening

Listening is a core skill in all aspects of life and education - it is also considered a process of development. However, "children need to be taught to listen" (Pearce 2000:21). As listening is so important to all areas of the curriculum, Music Education can play a vital role in developing listening skills, concentration span and memory. In fact, "how the child responds to ... auditory signals will influence not only what he does but what he is" (Russell & Russell 1973:iv).

Although listening plays an important part in receiving information in school subjects, this is a different matter from the fact that the teaching of Music would be

meaningless without sound (Van der Merwe 1986:25). As sound is the core of music, music can therefore not exist or be experienced, without listening to it. Russell-Bowie, the author of *Music is alive!*, stresses the importance of children immersing themselves in the music when they listen to it. Children should listen intelligently and consciously and should not allow the music to merely drift over them (Russell-Bowie 1988:111). Listening to music is, after all, the reason why people attend concerts, create and make music and are encouraged by music sellers to "listen with your soul" as a current South African television advertisement promotes music.

"The materials of music are sounds and silences" (Paynter & Aston 1970:25). In the book *Teaching general music* the author describes the essence of silence as "Music consists of arrangements of sound and silence. Silence is to music as a frame is to a painting. But silence is also interspersed with the sound in establishing the actual 'body' of a musical composition" (Regelski 1981:71). It is concluded that these opposite elements should be explained and taught to learners. The author uses these elements as the point of departure for the listening standard presented in this thesis. In doing so, learners are taken from the known and obvious (although not always consciously), to the unknown and newly taught and/or experienced. An obvious aim in this section/standard is to improve the learners' ability to listen and concentrate. Although music is the main means by which these goals will be achieved, its influence spreads to other areas of life as well. Moreover, the essence of this standard should see to the enjoyment and development of music skills and knowledge, by means of sound.

As many people eventually become mainly listeners to music, musical participation in the long run thus embraces listening as main music activity (Cheyette & Cheyette 1969:265-287).

5.3.2 Performing

In various previous South African Music curricula, the performance and participation of the talented few was emphasised and the vast majority of the scholars were overlooked. These pupils usually did not have the same performing talents but of

course had the ability to understand, appreciate and respond to music. According to Carl Orff, his experience taught him that "completely unmusical children are rare and that nearly every child is at some point accessible and educable" (Hart 1974:1).

When taking part in the making of music, every learner is a performer in his or her own right. As this approach benefits both music and the learner, being part of a musical performance is an incorporated aim of this standard.

In the *performing standard*, the term "performing" includes the playing of instruments, singing and movement, and not only in a polished sense for a concert-type performance.

- *Playing of instruments:*

"For some children, making music is equivalent to playing musical instruments" (Campbell & Scott-Kassner 1995:242). The appeal of shaking, tapping, striking and blowing musical instruments is one of the great joys in children's lives. Since musical instruments are considered extensions of the musical self, children are often demonstrating what they know and can express musically when they play. To play a musical instrument is thus a way to deliver to others those ideas that are not easily expressed verbally. "Musical instruments enhance the development of musical understanding. Until children can be engaged in the practice of music making, they are not likely to fully understand the musical structures behind the sound" (Campbell & Scott-Kassner 1995:243).

Several other advantages are present when children play instruments. Emotionally the child learns to socialise by participating in group activities, obtains life skills by taking turns in playing on the instruments and is disciplined in working together in a group situation. In addition to the foregoing the most important issue still remains that when performing, alone or in a group, the learner achieves the making of music.

- *Singing:*

As the voice is the one "instrument" that is readily available in contrast to the buying, making and time-consuming unpacking of other instruments, singing is

very valuable. As Meyers (1961:28) put it: "Since children come into the world equipped with a musical instrument, it would be an unforgivable waste not to make use of it and develop it." With the voice handy under all circumstances, the making of music is freely available whenever desired. Songs can be used for different purposes such as aiding in the learning process of other subjects, easing less favourite jobs or just for the fun of it. Singing can therefore, at any time, be incorporated during an education situation. Although these different uses of singing certainly do not always satisfy performing criteria, the correct use, application and development of the singing voice can contribute to the desired performing results. Another outcome of teaching singing in the class situation is the development of a wide repertoire of songs from a variety of cultures.

- *Moving:*

In her M.Mus. dissertation *Teaching Music in the Primary School*, Dachs (1989:133) describes movement as one of the most basic activities in Music Education. Like singing, movement comes naturally to children and she therefore regards movement as an invaluable activity. Schiller (1759-1805), regarded as Germany's greatest playwright, described movement as "thinking, creating, constructing, problem-solving and playing using the whole body ... a special way of knowing" (McMahon 1993:309). In total agreement as to the important role of movement, Dalcroze said that he was beginning to think of a musical education in which the body would play the role of intermediary between sound and thought. By doing so the body would become an instrument of expression (MacJannet 1993: 65).

In Music Education, movement is used to physically and primarily experience music. For young children, moving to music is a natural means of expression. "They perceive as they respond and they respond as they perceive. Through movement a child reveals what he is hearing. He depicts and interprets not only the music's rhythm but its other elements too" (Hughes 1981:132). It is very important to realise that for children that cannot easily express themselves in words, movement offers the opportunity to show what they feel and experience. It is for this reason that Dalcroze was of the opinion that the first instrument to be trained in music, should be the human body. He believed that any musical idea

could be performed by the body and any movement of the body could be transformed into its musical counterpart (Choksy 1986:31).

5.3.3 Creating

In various music unit standards of the other education phases (GET, FET, HET), composition, improvisation and arranging are handled as separate standards. As children in the Foundation Phase do not need to distinguish between these closely interwoven areas, the author decided on integrating these aspects. Composition, improvisation and arranging are therefore grouped together under *Creating*.

Since the 1960s, education has moved away from the idea of mere memorising and drill work, into a direction of creativity, the ability to think afresh and to improvise (Jacobs 1988:115). Music encourages these processes by making use of and integrating various different facets. Marsh (1970:3) describes music and creativity in an interesting way, viewing the teaching of music as a discipline that cannot exist apart from creativity. She also mentions that learners need the opportunity to explore the media and materials of music and to make discoveries regarding the nature of music. The students should create many kinds of music and apply their concepts to new musical ventures (Marsh 1970:6). With the South African Curriculum 2005 encouraging learners to "think anew", be inventive and initiate applicable ideas, the music class contributes to these processes by attending specifically to the action of creativity. After all, the ability to be creative is unique to humankind.

5.3.4 Notating

The teaching of notation involves teaching children how to read, write, recognise and reproduce written forms of music. However, notation teaching needs careful consideration as research has proven that this section of music is the least enjoyed by children (Dachs 1989:229). Especially in the previous curricula, with notation being an easily measurable component of music, many teachers and even parents and inspectors of education, placed too much emphasis on notation. Learners and teachers alike will have to realise that notation as the means of preserving one's own creative work opens up an additional world of written music, apart from music played

by ear. It gives access to new and unknown music by reading and performing it. When students understand the benefits of written music and when the learning of notation is an integrated and applicable class activity, notation can be relevant, enjoyable and worthwhile.

Already when learners listen to music, introductory work towards notation can be done. "A knowledge of music must come from listening and actively participating in the making of it." It then follows that "the thing before the sign" is the basic principle (Tellstrom 1971:261). In line with this belief, the introduction of the hear-do-see-create sequence follows (Dachs 1989:232). Learners should be taught to listen (hear) to music, respond (do) to it and also react (create) to specific notated indications that they see. As these processes are interwoven and influence one another, cross fertilisation takes place and the different musical elements have an impact on one another. While graphic work is fun and an easy way to write and notate music, the first stepping stones towards formal notation are laid. The answer to the successful teaching and learning of notation lies in the careful integration of the learning of notation with all other musical activities and the integration, wherever possible, with other subjects (Dachs 1989:232).

In this standard, graphic notation should be considered as the point of departure. This kind of notation can be used to notate sounds at a time when the learners do not yet have the knowledge or skills of the traditional notation types. Thereafter a choice is given between the different notation types.

5.3.5 Conceptualising

"Concepts can be seen as the direct dealing with the materials of particular music" (Aronoff 1969:18). Although this statement is true, the use of the term *concept* leads to various misconceptions and confusion.

In music, the term *concept* is often used as a synonym for the term *element*. However, in several cases *elements* can reflect other meanings that result in misunderstandings. For the purpose of this thesis, the author views and applies these two aspects of conceptualising as follows:

- The *concepts* of music consist of melody, rhythm, tempo, dynamics and timbre.
- In turn, these concepts contain certain elements containing specific characteristics are evident. Pitch, being regarded as an *element* of melody, is understood as the relative highness or lowness of two tones and is heard as a "line" moving upward or downward (Flemming & Veinus 1985:7). However, one should start with relative pitch first where the highness and lowness are far apart and then slowly bring it closer to eventually perceive ascending and descending pitch.

In short, concepts can be regarded as the main building blocks of music with the elements consisting of constituent characteristics such as pitch, duration of sound and others. Although learners will instinctively absorb and experience various music elements without even realising it, the applicable knowledge and associated skills should specifically be taught to them. In this process, a better grasp of the concepts and construction of music will be gained while a theoretical background of music is also established. "Music concepts form the basis of music knowledge. They assist us to understand, explain and teach music to the young child" (Le Roux 2000:64). It must, however, be remembered that music should first become part of children as a vital total experience and not as a structured discipline. Teachers should therefore be careful not to strip music of its primary appeal as a whole, integrated, joyously presented art form (Andrews 1971:21), by focussing too much on theoretical aspects.

5.3.6 Contextualising

According to the MEUSSA team, *contextualising* can be defined as the understanding of music in a specific milieu in terms of style (MEUSSA 2001a:1). Van Blerk (1994:405), describes style as the way in which the elements/concepts are treated in a music composition, while style is also summarised as "the sum of those distinctive characters of musical expression that can be ascribed to a given age, composer or performer" (Cheyette & Cheyette 1969:272). Adding to these, is the important aspect that music style reflects cultural or personal choices (Campbell & Scott-Kassner 1995:168).

Another aspect of style that is embraced in the foregoing, is the wide range of different "types" of everyday and popular music that exist. Jazz, pop, folk, rock and

roll, the multitude of world musics, as well as each country's own communities' and cultural music types, provide a vast multitude of music options.

In South Africa, the diversity of cultures contributes to this list of music styles. For learners in the Foundation Phase, the introduction to and experiencing of different musics, each in its own context, will add to their life skills, understanding of other people, and total development as human beings. As part of this progress towards applicable knowledge, skills and attitudes, the author includes a specific outcome concerned with music etiquette and audience behaviour. Since Music in Grades 1-3 aims at providing a broad and general music basis, this outcome is added to ensure informed learners, able to act with confidence and knowledge when attending and/or taking part in performances.

5.4 NATURE OF THE STANDARDS

Already in 1924, Dalcroze disapproved of music being taught in isolated compartments. He advocated that "all fixed lines of demarcation between instruction in aural training, harmony, rhythmic, composition and musical history, should be abolished" (Jaques-Dalcroze 1981:171). Music cannot be placed in isolated compartments that do not intervene with one another and neither can these proposed Music standards.

The Music standards provided by the author have been constructed in such a way that cross-fertilisation occurs between the standards. Different musical aspects are interwoven into various standards and specific elements are repeated in various standards. Listening, for example, is an essential part of music and therefore this aspect is evident throughout the six standards for the Foundation Phase. Although six different standards were created by the author, these standards depend on one another for successful Music Education to take place.

5.5 THE IMPORTANCE OF ASSESSMENT

Music evaluation is a problematic area. The way in which and the attitude with which assessment should be conducted, is of greater value and importance than the

evaluation itself. In his book *The evaluation of music teaching and learning* Richard Colwell describes evaluation as a definite necessity and undeniably valuable for any learner.

Evaluation is important in motivation. When a young student feels he has learned a new thing or made progress towards a goal of value, he'll go home and tell his family what he has learned in music class. Later he will become more sophisticated, but the process will continue to have validity. Motivation that comes from within is possible when an attainable goal is recognized, when the method for attaining it is at least partially understood, and when knowledge is available along the way of one's progress toward the goal (Colwell 1970:17).

With SAQA requiring built-in assessment criteria in the standards, the only choice the teachers have, is the attitude with which the assessment is done. In the interest of South African Music Education the following should be kept in mind:

Evaluation should serve to facilitate and improve the instructional process in the classroom as well as the development and improvement of the overall educational programme so as to serve the educational needs and goals of the community (Boyle & Radocy 1987:18).

Although no subjects in the Foundation Phase require unit standards, thereby eliminating the built-in assessments, evaluation and assessment still remain prominent in education. However, as part of the proposed standards the necessary assessments are included to aid both teachers and learners in the process of successfully implementing the Music standards. In the standards for the Foundation Phase, the author included examples as part of the range statements. These examples are necessary to give specific guidelines to assist the teachers and learners.

5.6 STRUCTURE OF THE PROPOSED MUSIC STANDARDS

In order to compile South African Music standards for Grades 1-3, only the most applicable information regarding the Music frameworks of other countries was utilised. The suitable and relevant elements in combination with the ideas and

contributions of the South African author, resulted in the proposed Music standards for the Foundation Phase.

Although unit standards are not legally required for the Foundation Phase (Grades 1-3), SAQA requires a specific format in which unit standards must be produced. In order to assure easy application, as well as uniformity, the proposed standards are thus formatted in the prescribed way.

In the following standards, each is indicated and presented by a coloured block. These blocks form part of the MEUSSA team's model for Music standards. It will be noted that dotted lines are used to outline each block. By not using solid lines, the interwoven nature of the standards is indicated, which also mirrors the cross-fertilisation.

The MEUSSA model, initiated by team member Petro Grové (2001b:1), reflects the different Music standards of listening, performing (including singing, playing instruments and moving), creating, notating, conceptualising and contextualising. MEUSSA uses the term "NQF-1 Foundation Phase" to indicate the Foundation phase and to distinguish between the different phases embedded in the GET. Assessment is shown as an interrelated part of the required standards. The proposed standards accommodate the diverse cultures and musics in South Africa and the world, and so the term "world music" is used. Since the following three blocks are applicable to and part of all the different standards, they are not shown with each new proposed standard.



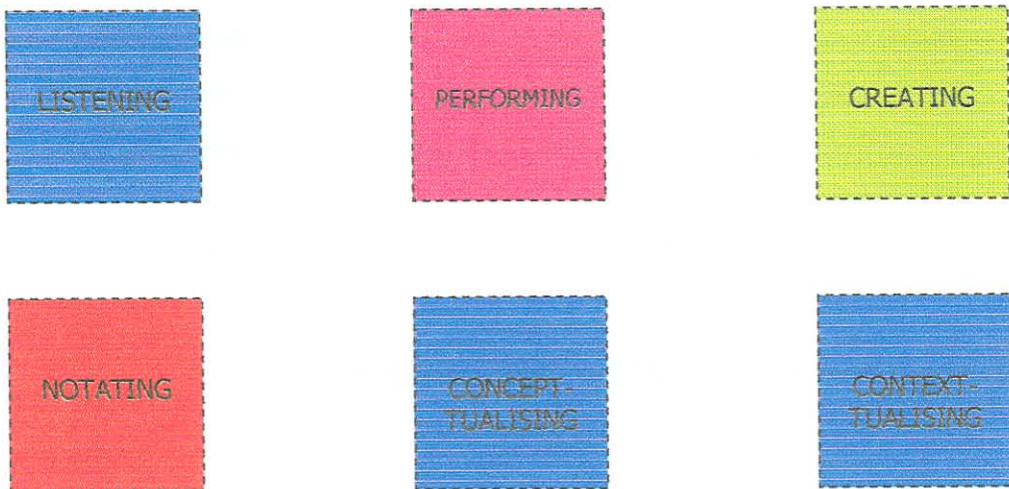
In chapter 7 the reader can view the combined model which reflects the different activity areas and Music standards grouped together.

Another feature of the Music standards is that they assist both the teacher and the learner by the examples and explanations given. This information is provided under

the range statements, with the bullets referring to general information and the numbers referring to the correlating assessment criteria.

5.7 GENERAL MUSIC STANDARDS FOR THE FOUNDATION PHASE

The six standards for Music in the Foundation Phase consist of listening, performing, creating, notating, conceptualising and contextualising. Colours are chosen at random, but in order to be distinguishable when featuring in the final model.



5.7.1 LISTENING

Demonstrate critical aural perception skills

Field and Sub-field: Life skills

Learning Assumptions: Open

Purpose: Learners who satisfactorily reach this standard are able to demonstrate discriminatory listening skills.

Specific outcomes:

1. Be aware of and distinguish between sound and silence in everyday life.
2. Identify the sounds of different types of instruments and voices as heard.
3. Play games with both music and sound as major elements.
4. Recognise different music concepts when presented aurally.
5. Demonstrate aural memory using music as stimulus.
6. Reproduce a sound sequence in the correct order.
7. Learn to play a simple tune by ear.
8. Display basic initiative while listening to music.
9. Draw /make sound pictures/graphics of prominent musical ideas.
10. Choose and arrange pictures to represent the music/sound extract.

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:

Specific outcome 1: Be aware of and distinguish between sound and silence in every day life

Assessment criteria: The teacher observes the learner's ability to:

- 1.1 Demonstrate and discuss the presence and absence of sound, musical or otherwise, after critical listening.
- 1.2 Identify discontinued sounds or resting instruments while other initial sounds continue.
- 1.3 Form different musical statues when silence occurs when the music is stopped.
- 1.4 Produce and create sounds by means of the body.

Range:

- 1.1 Different sounds indoors and outdoors (cars, friend breathing, clock ticking, silence at night).
- 1.2 Sound examples can include general sounds or music examples.
- 1.3 Stop and freeze, presenting different shapes (statues).
- 1.4 Any part of the body can be used, for example:
 - Hands: clapping, slapping, snapping fingers, etc.

- Mouth: blowing, clucking, puffing, etc.
- Feet: stamping, shuffling, tapping, etc.

Specific outcome 2: Identify the sounds of different types of instruments and voices as heard

Assessment criteria: The teacher observes the learner's ability to:

- 2.1 Recognise and name different voices and footsteps in a class situation.
- 2.2 Identify sounds with corresponding pictures or instruments, and describe sounds of various contrasting instruments when heard.
- 2.3 Choose appropriate instruments to suit a required description/role/picture.

Range:

- 2.1 The differences between natural speaking and singing voices of children, adult males and adult females should be identified. The natural speaking voices of other classmates and the teacher should be recognised and named.
- 2.2 As availability of instruments can influence this listening skill, instruments at hand (made, recorded or owned) should be used. At least 6 instruments from 3 representative groups should be recognised. The following instruments serve as examples of different possibilities.

Any 2 instruments from any 3 groups:

- Orchestra: violin, flute, timpani
 - Non-melodic instruments: triangle, tambourine, bells, rhythm sticks, cymbal
 - Melodic instruments: xylophone, glockenspiel
 - General: piano, keyboard, recorder, organ
 - Band: guitar, saxophone, drum, keyboard
 - Indian instruments: tambura, sitar, flute, sarod, tabla
 - African instruments: drums, mbira, panpipe, harp.
- 2.3 Sounds should match and represent the "abstract". Example: drums for thunder, growls for a lion, finger clapping for toy soldiers marching.

Specific outcome 3: Play games with both music and sound as major elements**Assessment criteria: The teacher observes the learner's ability to:**

- 3.1 Play games with music and/or sound as the essential factor.
- 3.2 Match illustrative movements to sounds.
- 3.3 Move according to the rhythm and tempo of the sound.

Range:

- 3.1 Any applicable game such as *Simon says*, *Musical Simon says*, *Musical chairs* and self-designed games to suit the class situation.
Create a story according to the aurally presented sounds or music.
- 3.2 Physical and representative reactions to sounds or music such as the beat of a drum, sudden silence, soft and loud noises, the creation of a storm with wind and hail.
- 3.3 Example: Encourage the children to match their movements to the rhythm and speed of a hand drum or a tambourine's sound.

Specific outcome 4: Recognise different music concepts when presented aurally**Assessment criteria: The teacher observes the learner's ability to:**

- 4.1 Talk about and demonstrate music concepts in such a way that their characteristics are clear.
- 4.2 Use body and/or instrumental percussion to represent requested concepts.
- 4.3 Transform musical features into physical movements and/or dance.
- 4.4 Create graphic notation/written signs and symbols to represent specific/asked characteristics of the music.
- 4.5 Classify instruments according to tone colour by means of pictures, discussions, characters, stories and relevant themes.
- 4.6 Use pictures to explain and illustrate concepts such as melody, rhythm, tempo, dynamics, timbre, texture, form.

Range:

- * Concepts: As provided in the Conceptualising standard. (See page 5-36.)

- 4.1 All the desired concepts should be understood and explained.
- 4.2 Example: Clap hands or beat a drum to repeat a specific rhythmic pattern.
- 4.3 Example: The melodic line's contour is shown by means of hand gestures.
- 4.4 Example: Dots can represent staccatos; long lines can indicate a fluent legato music passage.
- 4.5 The description should match the sound. Example: A triangle can be presented as:
 - Picture: snowflakes
 - Discussion: produces a delicate and high sound
 - Characters: can represent a fairy
 - Stories and relevant themes: can be used to imitate a baby clock's chime.
- 4.6 Learners choose and discuss their choice of pictures in presenting the particular concept. Example: Tempo can be illustrated by a picture of a tortoise representing a slow speed, while a cheetah chasing a buck can suggest a fast tempo.

Specific outcome 5: Demonstrate aural memory using music as stimulus

Assessment criteria: The teacher observes the learner's ability to:

- 5.1 Repeat a short rhythmic phrase correctly to suitable music.
- 5.2 Identify instruments and/or representative tunes according to their specific roles in a story or musical excerpt.

Range:

- 5.1 A simple, repeatable section should be used.
- 5.2 Example: A drum can present the sound of thunder, the flute can reflect a bird, while a specific recurring theme can personify the main character. Programmatic music is appropriate and recommendable.

Specific outcome 6: Reproduce a sound sequence in the correct order

Assessment criteria: The teacher observes the learner's ability to:

- 6.1 Use echoes as a starting point to establish the idea of sound sequence.
- 6.2 Sing songs requiring an echo from either an individual or a group.

- 6.3 Perform music and/or rhythms in which repetition and sequence are an essential element.
- 6.4 Sing songs with sequencing elements accompanied with definite movements.
- 6.5 Demonstrate cumulative songs and those with progression in the storyline.

Range:

- * Sequence following should be logical and understandable in order to be represented accurately.
- 6.1 Musical or non-musical elements can be used.
- 6.2 The teacher sings the phrase and is followed by the class repeating the exact material. Songs such as *Brother John* can be used to teach learners the essence of repetitions/echoes/sequences.
- 6.4 Songs with sequential verbal information (naming body parts such as head, hands, knees and toes) can be presented with movements following the given succession.
- 6.5 Cumulative elements such as number increase, days of the week, family relations, etc., should be incorporated. Examples: *Ten Green Bottles* and *Wen' osematholeni* (Five birds were sitting in a tree).

Specific outcome 7: Learn to play a simple tune by ear

Assessment criterion: The teacher observes the learner's ability to:

- 7.1 Listen to a simple tune until familiar with it and then repeat it, striving to obtain accuracy.

Range:

- 7.1 The repeated tune can be performed on any instrument. The first note is given; the tune could be in a major, minor or pentatonic mode and between 2-4 bars long. The range should not exceed an octave.

Specific outcome 8: Display basic initiative while listening to music

Assessment criteria: The teacher observes the learner's ability to:

- 8.1 Invent and perform body movements to the sound of music.

- 8.2 Create dances to illustrate the music's features.
- 8.3 Use body percussion to physically translate the music's character.
- 8.4 Explain the association that the sound has for him/her, after listening to the music.

Range:

- * Creations should be in line with the specific characteristic elements of the music. Features such as melody contour, dynamics, accents, phrases, sound imitations and timbre should be reproduced appropriately, revealing understanding.

Specific outcome 9: Draw/make sound pictures/graphics of prominent musical ideas

Assessment criteria: The teacher observes the learner's ability to:

- 9.1 Draw pictures representing a specific sound context and experience.
- 9.2 Create representative signs and symbols in correlation with the music heard.

Range:

- * Drawn musical features should correlate with the music. Example: loud sounds should reflect in big, dramatic or extreme colour use, while softer sounds should appear smaller and less obvious in comparison.

Specific outcome 10: Choose and arrange pictures to represent the music/sound extract

Assessment criteria: The teacher observes the learner's ability to:

- 10.1 Choose graphics to present the musical example.
- 10.2 Select pictures to tell the musical story.
- 10.3 Organise a series of illustrative cards in such a way that the soundscape/music picture is clearly presented.

Range:

- 10.1 Learners are provided with various graphics and choose the one best presenting the heard music.
- 10.2 Learners should arrange pictures in such a way that the musical story can be explained by means of the representative pictures.
- 10.3 The illustrative cards should characterise the sounds in the same sequence as heard.

**5.7.2 PERFORMING**

Demonstrate the ability to generate and interpret musical sound

Field and Sub-field: Life skills

Learning Assumptions: Open

Purpose: Learners who satisfactorily reach this standard are able to play instruments, sing, move and dance.

Specific outcomes:

1. Participate in class singing activities in a group.
2. Learn and sing songs from various cultures and countries.
3. Sing a varied repertoire of music reflecting diverse styles.
4. Play melodic and/or non-melodic instruments alone and in a class/group ensemble representing cultural diversity.
5. Move in response to music, soundscapes, rhymes and dramatic readings, representing different styles and cultures.

6. Accompany singing, other instruments, movements and dramatisations using musical instruments.

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:

Specific outcome 1: Participate in class singing activities in a group

Assessment criteria: The teacher observes the learner's ability to:

- 1.1 Take part in class singing activities, sharing music making.
- 1.2 Try to sing on pitch and in rhythm within a limited range.
- 1.3 Respond according to the cues of the teacher, blending vocal timbres and matching dynamic levels.
- 1.4 Perform uncomplicated body percussion patterns to accompany songs.
- 1.5 Sing songs with or without instrumental accompaniment as desired by the circumstances and/or performance instructions.
- 1.6 Echo-sing short melodic units in order to improve aural memory and intonation.

Range:

- * Songs should contain information regarding numeracy, literacy, life skills, and reflect fantasy, stories, nursery rhymes and others.
 - * Learners should sing with increasing accuracy of pitch.
 - * Know at least 5 songs by heart.
- 1.3 Learners should listen that voices blend with one another and not protrude. The teacher indicates voice entries, dynamics, tempo, etc.
 - 1.5 Accompaniment can be provided by the learners themselves, recordings and/or backtracks.
 - 1.6 Take turns (teacher and class or small group and bigger group) in singing the melody and echoing it.

Specific outcome 2: Learn and sing songs from various cultures and countries

Assessment criteria: The teacher observes the learner's ability to:

- 2.1 Learn different South African songs to improve communication and understanding.

- 2.2 Sing songs from memory from foreign countries and cultures.
- 2.3 Apply appropriate movements to give authenticity to a performance where needed.
- 2.4 Add instrumentation and accompaniment to enhance the performance.

Range:

- * Learn a minimum of 6 songs per year within the student's own culture and language as a point of departure.
 - * At least 2 songs per year from 2 other languages/cultures in South Africa.
 - * At least 4 songs per year from the world music repertoire.
- 2.4 The learners can create accompaniments on rhythmic instruments, use body and/or instrumental percussion.

Specific outcome 3: Sing a varied repertoire of music reflecting diverse styles

Assessment criteria: The teacher observes the learner's ability to:

- 3.1 Sing songs from various styles, types and for different occasions to ensure a broad understanding of musics.
- 3.2 Add traditional elements to the songs to add authenticity to the performance.

Range:

- 3.1 Church music, music for rituals and ceremonies, film music, folk music, modern music, popular music, choir music, etc.
- Songs should be in different modes such as major, minor and pentatonic.
- Learn at least 4 new songs per year.
- 3.2 Use dances, make-up, clothing, instruments and sounds to enhance a performance.

Specific outcome 4: Play melodic and/or non-melodic instruments alone and in a class/group ensemble representing cultural diversity

Assessment criteria: The teacher observes the learner's ability to:

- 4.1 Display a basic knowledge of the available instruments.
- 4.2 Perform independently on the different instruments.

- 4.3 Play an instrument in a music group/ensemble.
- 4.4 Follow the conductor/leader to create a successful group performance.
- 4.5 Interpret scores and/or notation correctly in order to establish the desired result.
- 4.6 Play short melodic and/or rhythmic patterns from memory in time to recorded or performed music.
- 4.7 Maintain a steady tempo applying the appropriate dynamics when performing.

Range:

- * Perform with confidence on the available simple instruments.
- 4.1 The instruments' names, as well as the correct way of playing and handling them should be known.
 - 4.5 Scores and notation as described in the notating standard. (See page 5-32.)

Specific outcome 5: Move in response to music, soundscapes, rhymes and dramatic readings, representing different styles and cultures

Assessment criteria: The teacher observes the learner's ability to:

- 5.1 Improvise body movements representing specific music features.
- 5.2 Plan and create the dramatisation of a soundscape suiting the atmosphere and characteristics.
- 5.3 Invent movements that descriptively illustrate the provided rhyme and/or dramatic reading.

Range:

- * Music that can be used includes programmatic music, music with specific and contrasting characteristics, storytelling songs as well as songs concerning literacy, numeracy and life skills.
- * Movements are unrestricted but should be effective in describing and complementing the music or readings. For example, stretching for high pitches; crouching for low sounds.

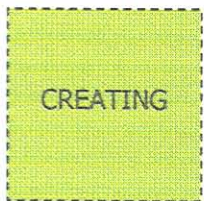
Specific outcome 6: Accompany singing, other instruments, movements and dramatisations using musical instruments

Assessment criteria: The teacher observes the learner's ability to:

- 6.1 Play the provided accompaniment while paying attention to timing, entries and blending of the different parts.
- 6.2 Create an accompaniment to suit a specific song.

Range:

- * Available instruments should be used and instruments should also be made.
- * Music chosen/created should suit the different levels of performance.
- * Be careful to keep the correct tempo throughout the work, making sure that the accompaniment is not too loud but rather supporting and complementing the performance.

**5.7.3 CREATING**

Demonstrate creativity in all varieties of spontaneous music making (all activities)

Field and Sub-field: Life skills

Learning Assumptions: Open

Purpose: Learners who satisfactorily reach this standard are able to improvise, arrange and compose music and apply general creativity to music.

Specific outcomes:

1. Improvise a short phrase in response to a music statement.
2. Create instrumental pieces and short songs using a variety of sound sources.

3. Add original ideas to songs already known.
4. Fit words to a short melody.
5. Arrange an accompaniment for a song or specifically chosen music.
6. Dramatise stories and songs by means of body movements.
7. Add sound effects to accompany poems, stories and dramatisations.
8. Perform illustrative movements and dances to music.
9. Improvise simple rhythmic and melodic variations on familiar melodies/songs.
10. Explore, select and organise sounds to create a sound collage/picture.
11. Illustrate favourite songs with drawings and waste material.
12. Make and play rhythm instruments.

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:

Specific outcome 1: Improvise a short phrase in response to a music statement

Assessment criteria: The teacher observes the learner's ability to:

- 1.1 Sing or play an "answer" to a given melodic question.
- 1.2 Complete a melodic structure using instruments.
- 1.3 Finish a given rhythmic statement using body percussion.

Range:

- * Any available instruments can be used and also be made.
 - * Completion of musical excerpts should result in a phrase. The rhythmic statement can consist of a bar.
- 1.1 An unfinished melodic statement should be finished by means of a melodic answer. The same tempo, style and characteristics should be maintained.
Example: Song with words such as "John-ny Bo-tes are you here?" using an ascending melody. The learner can answer with a descending melody "Yes my tea-cher I am here".
 - 1.2 Conditions the same as 1.1.
 - 1.3 Conditions the same as 1.1.

Specific outcome 2: Create instrumental pieces and short songs using a variety of sound sources

Assessment criteria: The teacher observes the learner's ability to:

- 2.1 Create a composition in response to specific stimuli.
- 2.2 Produce original musical offerings according to specific guidelines.
- 2.3 Make up a song about everyday activities.

Range:

- 2.1 Stimuli can be dances, poems, stories, pictures, rhymes, etc.
- 2.2 The composition can be free or structured. A composition should consist of 1-4 phrases.
- 2.3 The song can consist of 2-4 bars or 1 sentence.

Specific outcome 3: Add original ideas to songs already known

Assessment criterion: The teacher observes the learner's ability to:

- 3.1 Change specific aspects of the given songs in order to produce new characteristics and meanings.

Range:

- * Rhythm, timbre, pitch, dynamics, words, tempo and style can be changed.

Specific outcome 4: Fit words to a short melody

Assessment criterion: The teacher observes the learner's ability to:

- 4.1 Add suitable words to a given melody, when familiar with the provided melody.

Range:

- * The melody should consist of 1-4 phrases and should be simple and easy to sing.
- * Words should agree with and enhance the melody's character. Example: staccatos would probably reflect words such as "hop", "jump", "raindrops" and not reflect fluent ideas. Such ideas would be reflected in legato tunes.

Specific outcome 5: Arrange an accompaniment for a song or specifically chosen music

Assessment criteria: The teacher observes the learner's ability to:

- 5.1 Establish a rhythmic ostinato to accompany the given music/song.
- 5.2 Add a simple melodic ostinato as accompaniment to a song/music performance.
- 5.3 Create a rhythmic accompaniment for a song.
- 5.4 Improvise a short melodic or instrumental introduction to a music excerpt.

Range:

- 5.1 Recorded or live music can be used.
- 5.3 Use body percussion and/or rhythmic instruments.

Specific outcome 6: Dramatise stories and songs by means of body movements

Assessment criterion: The teacher observes the learner's ability to:

- 6.1 Invent body movements that reflect the spirit of the words.

Range:

- * Creativity should be free and without restrictions as to the initiative demonstrated.
- * Dramatisations can include the use of costumes, make-up, etc.
- * Abstract and concrete ideas should be represented.

Specific outcome 7: Add sound effects to accompany poems, stories and dramatisations

Assessment criteria: The teacher observes the learner's ability to:

- 7.1 Create and organise sounds to add to the atmosphere and character of the readings.
- 7.2 Add music elements to the words to contribute to the overall significance of the performance.

Range: Any applicable sound can be used, whether musical or non-musical.

* Any applicable sound can be used, whether musical or non-musical.

Specific outcome 8: Perform illustrative movements and dances to music

Assessment criteria: The teacher observes the learner's ability to:

- 8.1 Create original and representative movements to complement and illustrate the music's character.
- 8.2 Perform movements according to the song's and/or the music's characteristics.

Range:

- * After listening to the music, learners should be able to follow the music and engage in translating the music into movements.

Specific outcome 9: Improvise simple rhythmic and melodic variations on familiar melodies/songs

Assessment criterion: The teacher observes the learner's ability to:

- 9.1 Make simple changes to the music to create variations.

Range:

- * Example: Rhythms can be changed from dotted to undotted rhythms. Notes can be lengthened and/or shortened, etc. Melodic intervals, contours, as well as tonality can be altered to create a variation on the theme.

Specific outcome 10: Explore, select and organise sounds to create a sound collage/picture

Assessment criteria: The teacher observes the learner's ability to:

- 10.1 Make sounds to illustrate a specific idea.
- 10.2 Build a sound picture to represent a desired theme.

Range:

- * Any possible means of sound creation can be used.

10.1 Examples: rain, horses running, the wind blowing, clocks ticking.

10.2 Examples: a thunderstorm, a train journey, night time in the forest.

Specific outcome 11: Illustrate favourite songs with drawings and waste material

Assessment criteria: The teacher observes the learner's ability to:

11.1 Choose a song and make a picture representing it.

11.2 Use paper clippings and any form of applicable waste material to form a collage of a favourite song.

Range:

- * Illustrations and pictures should be according to the order of the song's words and should be recognisable without any explanations.

Specific outcome 12: Make and play rhythm instruments

Assessment criterion: The teacher observes the learner's ability to:

12.1 Plan and make a music instrument with available material.

Range:

- * Make melodic or non-melodic instruments.
- * Use easily obtainable material such as nails, sticks, wooden pieces and seedpods.



5.7.4 NOTATING

Use symbols to facilitate musical communication

Field and Sub-field: Life skills

Learning Assumptions: Open

Purpose: Learners who satisfactorily reach this standard are able to interpret and apply simple written notation systems.

Specific outcomes:

1. Illustrate and interpret graphic notation/symbols reflecting sound.
2. Display knowledge and skills in using basic French rhythm names.
3. Demonstrate the ability to understand, interpret and use pre-staff notation.
4. Use the solfa notation/symbol system (melody and rhythm integrated) according to accepted conventions.
5. Describe and correctly interpret symbols/terms relevant to dynamics and tempo.
6. Display knowledge of the most basic theoretical aspects concerning the stave, treble clef, time signatures, bar lines and bars.

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:

Specific outcome 1: Illustrate and interpret graphic notation/symbols reflecting sound

Assessment criteria: The teacher observes the learner's ability to:

- 1.1 Invent and draw signs and symbols according to an aural sound context.

- 1.2 Read, explain and interpret written symbols by means of body movement.
- 1.3 Express graphic notation by means of body percussion, instrumental play and other applicable sounds or materials.

Range:

- * Signs and symbols are representative of the actual sound, action, story and other role playing aspects. Learners' drawn graphics and/or body movements will differ from one another as the learners do not necessarily experience the music in the same way. However, explanations should be given as to what the graphics present.
- 1.1 Sounds refer to music, everyday sounds as well as abstract sounds.

Specific outcome 2: Display knowledge and skills in using basic French rhythm names

Assessment criteria: The teacher observes the learner's ability to:

- 2.1 Use basic French rhythm names to count, reflect and experience rhythm patterns.
- 2.2 Clap rhythmic patterns and say the French rhythm name patterns.

Range:

- * Taa aa aa aa, taa aa aa, taa aa, taa, ta-té, tafa-tefe.
- * Saa.

Specific outcome 3: Demonstrate the ability to understand, interpret and use pre-staff notation

Assessment criteria: The teacher observes the learner's ability to:

- 3.1 Read and clap a rhythmic pattern notated on a single line.
- 3.2 Notate a rhythmic pattern between two lines, and then on a single line, after which the same pattern can be copied onto the staff.
- 3.3 Read and sing a song that consists of notes a third apart, so as to accustom learners to initial visual pitch representation.
- 3.4 Sing and show relative pitch according to the notes written on the two lines.

- 3.5 Sing or play the natural child chant from a notated score that only uses two lines.
- 3.6 Notate an own created composition using two lines and notes as needed.
- 3.7 Draw the treble clef and provide time signatures, bar lines and double bar lines according to established conventions.

Range:

- 3.2 Any space or line can be used.
- 3.4 Use hand signs in the air.
- 3.6 Use 2-4 notes.

Specific outcome 4: Demonstrate the ability to understand, interpret and use solfa notation according to accepted conventions

Assessment criteria: The teacher observes the learner's ability to:

- 4.1 Experience and sing the scale using solfa with a movable doh.
- 4.2 Play tone matching and melodic games using soh, me and lah.
- 4.3 Sing lah in connection with soh and me, using this natural child chant to create songs.
- 4.4 Read and write me, so and lah on a two-lined staff.
- 4.5 Use doh in connection with me and soh to establish the key of the music.
- 4.6 Indicate relative pitch by means of hand signs in the air.

Range:

- 4.1 Tonic solfa includes doh, ray, me, fah, soh, lah, te and doh. Theoretical knowledge is not required, but the sound of relative pitches should be grasped.
- 4.2 Example: Indicate the relative pitch of soh, me and lah on lines using graphic notation.
- 4.6 The exact hand position need not be shown, but the relation between the pitches should be appropriately indicative (soh, me and lah on its own and the scale in its chronological order).

Specific outcome 5: Describe and correctly interpret symbols/terms relevant to dynamics and tempo

Assessment criteria: The teacher observes the learner's ability to:

- 5.1 Apply terminology to describe and interpret dynamics and tempo.
- 5.2 Translate, explain and interpret tempo and dynamic indications.
- 5.3 Use symbols to reflect aural information.

Range:

- * Dynamics: Loud, soft, getting louder, getting softer, very loud and very soft, accents.
- * Tempo: Fast, slow, getting faster, getting slower.

Specific outcome 6: Display knowledge of the most basic theoretical aspects concerning the staff, treble clef, time signatures, bar lines and bars

Assessment criterion: The teacher observes the learner's ability to:

- 6.1 Use the appropriate knowledge to successfully understand a simple written music score.

Range:

- * The treble clef; time signatures making use of 2, 3, and 4 time using a note as the bottom indicator; bar construction using the foregoing metres with bar lines correctly applied and the use of the double bar at the end of a musical composition.



5.7.5 CONCEPTUALISING

Demonstrate understanding of music materials and their relation to each other

Field and Sub-field: Life skills

Learning Assumptions: Open

Purpose: Learners who satisfactorily reach this standard are able to demonstrate a knowledge and understanding of musical concepts and ideas.

Specific outcomes:

1. Demonstrate the understanding of *melody* through participation in various activities.
2. Display the requested knowledge of *rhythm* by implementing the necessary skills and information.
3. Show the ability to interpret and understand *tempo*.
4. Illustrate the necessary knowledge and skills in connection with *dynamics*.
5. Portray *timbre* as an applicable and thoroughly understood element of music.
6. Explore *texture* according to given guidelines.
7. Achieve a conception of *form*.
8. Know and understand various music concepts in their contexts.

Concepts:

- *Melody*: Contour and shape; steps and leaps; repeats, music and silence, with or without accompaniment.
- *Rhythm*: Clapping, repeating and writing a rhythmic pattern of 2 bars.
- *Tempo*: Fast or slow; faster or slower; 2, 3 or 4 time.

- *Dynamics*: Loud and soft; louder and softer; very loud and very soft; accents; legato and staccato.
- *Timbre or tone colour*: Rough or delicate; vocal or instrumental, different voice and/or instrument types.
- *Texture*: Light or heavy; thick or thinly orchestrated.
- *Form*: Repetition; phrasing; AB; ABA.

Reproduction methods:

- *Aurally*: Description and explanation reflecting applicable knowledge.
- *Notation*: Use any accepted system as described in the notation standard.
- *Drawing*: Graphics, pictures, symbols should correlate with the sound.
- *Physical*: Body movements should illustrate the aural sound extract or notated example.

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:

Specific outcome 1: Demonstrate the understanding of *melody* through participation in various activities

Assessment criteria: The teacher observes the learner's ability to:

- 1.1 Indicate the rise and fall of melodic lines by hand movements.
- 1.2 Draw a graphic/picture of the melody to illustrate pitch.
- 1.3 Discuss the elements of a melody referring to different characteristics.
- 1.4 Provide an "answer" to a short melodic statement.
- 1.5 Identify pictures and graphic examples of melody contours that indicate pitch.
- 1.6 Play a melodic ostinato to accompany a song.

Range:

- * Melodies used as examples should be easy to follow aurally. Examples that illustrate the balance between leaps and stepwise movement should be simple, and elements should be easily identifiable.
- 1.4 Complete a melodic phrase in the preceding style using any available instrument.

Specific outcome 2: Display the requested knowledge of *rhythm* by implementing the necessary skills and information

Assessment criteria: The teacher observes the learner's ability to:

- 2.1 Know and explain that rhythm relates to the timing in/of music.
- 2.2 Keep the steady pulse/beat of the music, for example by bouncing two fingers in the opposite hand palm.
- 2.3 Tap the beat and off beat/s of the music on different body parts, in time to the music.
- 2.4 Invent and copy/echo rhythmic patterns using body percussion.
- 2.5 Provide a rhythmic ostinato as an accompaniment to a song or music excerpt.
- 2.6 Identify the tapped rhythm from selected familiar nursery rhymes.
- 2.7 Recognise rhythmic patterns that imitate the names of children in the class.
- 2.8 Read, imitate and maintain a rhythmic pattern as an accompaniment to the music.
- 2.9 Choose the correct notated rhythm from the given examples, after listening to the aural example.
- 2.10 Create speech patterns/rhymes that resemble the given rhythmic pattern and vice versa.
- 2.11 Play games using rhythm as the main element.
- 2.12 Perform movements according to the rhythm of the music.

Range:

- 2.6 Example: Taa taa taa taa taa taa aa resembles "Ma-ry had a lit-tle la-amb" and "Old McDonald" and "Twinkle twinkle little star".
- 2.7 Example: "John-ny Brown" is clapped as ta-té taa.
- 2.9 Flash cards or any other method of displaying the notated examples can be used.
 - * Notated rhythms should be according to the range of the notation standards, while aural examples can consist of any suitable rhythm.
- 2.10 The chosen words should match the rhythmic excerpt. Example: "e-le-phant" can match ta-té taa.
- 2.11 Example: Bounce a ball on the strong beat and hold/catch the ball on the weak beats.

Specific outcome 3: Show the ability to interpret and understand tempo**Assessment criteria: The teacher observes the learner's ability to:**

- 3.1 Explain, using descriptive words, that tempo has to do with the speed of music.
- 3.2 Sing a well-known song at different tempos and discuss the changes.
- 3.3 Pass a ball around in a circle and change direction when tempo changes occur.
- 3.4 Draw a pattern to indicate whether the music is gradually going faster or slower.
- 3.5 Perform movements in accordance with the music's tempo.


Range:

- * Tempo uses as indicated in the concept description. (See page 5-36.)

Specific outcome 4: Illustrate the necessary knowledge and skills in connection with dynamics**Assessment criteria: The teacher observes the learner's ability to:**

- 4.1 Understand and explain dynamics.
- 4.2 Invent various ways of going from soft to loud and vice versa.
- 4.3 Make use of echoes to illustrate the different dynamic levels.
- 4.4 Use hand and body movements to indicate where accents are heard.
- 4.5 Identify and explain symbols referring to dynamics.
- 4.6 Interpret the written dynamic signs correctly when performing.
- 4.7 Translate written symbols into visual representations/movements and vice versa.
- 4.8 Create graphic drawings to resemble aural examples containing dynamics.
- 4.9 Transfer sound excerpts, containing dynamics, into applicable symbols and signs.

Range:

- * Written indications of accents include <, >, ^ and - . The theoretical differences need not be known.
 - * Dynamics as prescribed in the conceptualising standard. (See page 5-37.)
- 4.7 Example: Movements of increasing/decreasing size and intensity can be made to demonstrate understanding of  .

Specific outcome 5: Portray *timbre* as an applicable and thoroughly understood element of music

Assessment criteria: The teacher observes the learner's ability to:

- 5.1 Find and bring different sound producers to school.
- 5.2 Identify and discuss different sounds in everyday life, how they are produced and their characteristics.
- 5.3 Experiment with tone colour by taking turns in singing a specific part as soloists/in small groups in contrast to a bigger group.
- 5.4 Play and listen to different instruments, discovering different tone colours.
- 5.5 Devise sound effects representing specific themes or ideas.
- 5.6 Circle the picture of/react to/identify the instrument/s heard in music excerpts.
- 5.7 Pretend to play a specific chosen instrument when the sound is heard in the musical excerpt.
- 5.8 Try to identify the sound of an instrument that is unseen and played from behind a screen.

Range:

- 5.5 Use a theme such as weather and present ideas such as fog, thunder, rain and sunshine, listening to the different tone colours.
- 5.6 The learner chooses the correct instrument from the provided examples.
- 5.7 Example: "Play" a flute when the flute sound is heard.

Specific outcome 6: Explore *texture* according to given guidelines

Assessment criteria: The teacher observes the learner's ability to:

- 6.1 Explain texture, using descriptive words referring to thickness.
- 6.2 Feel the texture of materials and link/describe their feel with that of music.
- 6.3 Listen to the music and describe its density.
- 6.4 Identify music that is accompanied or unaccompanied.

Range:

- * See texture as explained in the concepts above. (See page 5-37.)

Specific outcome 7: Achieve a conception of form

Assessment criteria: The teacher observes the learner's ability to:

- 7.1 Listen to music and identify short melodic repetitions.
- 7.2 Sing, play or notate graphically a melodic phrase.
- 7.3 Identify form according to presented graphics or pictures.
- 7.4 Arrange pictures/cards according to the aural/experienced example to indicate form.
- 7.5 Experience form aurally by using different instruments for different parts.
- 7.6 Show form visually by, for example, using different coloured scarves/movements for the different sections.
- 7.7 Create AB and ABA form by inventing a mini-piece on his/her own and then combining it with a classmate's.
- 7.8 Extend a simple song to ABA form, by singing the song once, creating a poem/instrumental interlude and repeating the song.
- 7.9 Explain an introduction and its uses.

Range:

- * As described in the concepts.
- 7.5 Example: In ABA form, the drums can present A, while rhythm sticks can accompany B.
 - 7.8 A will be the song, with B the poem.

Specific outcome 8: Know and understand various music concepts in their contexts

Assessment criteria: The teacher observes the learner's ability to:

- 8.1 Listen to and distinguish between different concepts in combination with one another.
- 8.2 Create movements according to the music excerpt illustrating the concepts under discussion.
- 8.3 Design graphic notation as illustration of the sound, interpreting specific concepts.
- 8.4 Explore and create sounds according to a desired theme.

Range:

* Make use of all the different concepts.

8.3 Example: make up a piece that sounds like machinery to explore dynamic playing with forte and piano.

**5.7.6 CONTEXTUALISING**

Know and understand musical materials within their milieu

Field and Sub-field: Life skills

Learning Assumptions: Open

Purpose: Learners who satisfactorily reach this standard are able to understand music in a specific milieu in terms of style.

Specific outcomes:

1. Learn and talk about the music and cultural diversity in South Africa.
2. Exhibit knowledge concerning music from everyday life.
3. Make and identify instruments reflecting various cultures and styles.
4. Sing folk and traditional songs of diverse cultures.
5. Exhibit general concert etiquette and behaviour.

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:**Specific outcome 1: Learn and talk about the music and cultural diversity in South Africa****Assessment criteria: The teacher observes the learner's ability to:**

- 1.1 Sing songs in his/her own language and familiar to his/her culture.
- 1.2 Listen to and discuss instrumental music of his/her culture and community.
- 1.3 Know composers and compositions of the own culture.
- 1.4 Listen to, discuss and recognise music of other cultures.

Range:

- * Start with music of the community (African/Indian/Western) and then extend to other South African music fields such as African music, Indian music, Western art music.

Specific outcome 2: Exhibit knowledge concerning music from everyday life**Assessment criteria: The teacher observes the learner's ability to:**

- 2.1 Talk about the social background/traditions/procedures relevant to music types.
- 2.2 Identify and name different types of music, following aural examples.

Range:

- * Know 3 types chosen from the following:
 - Negro spiritual;
 - Folk music;
 - Pop music;
 - South African music;
 - World music;
 - Rap, gospel, and any other if so desired.
- 2.1 Social background includes elements such as poetry, drawings, history and customs.

Specific outcome 3: Make and identify instruments reflecting various cultures and styles

Assessment criteria: The teacher observes the learner's ability to:

- 3.1 Recognise instruments which have been discussed, seen and heard.
- 3.2 Create instruments accompanied by a demonstration and explanation of the sound production.

Range:

- 3.1 Any available instruments as used/discussed/shown in class.
- 3.2 Use own initiative and imagination. Research can be done in connection with science (for example sound production) and life skills (for example creativity).

Specific outcome 4: Sing folk and traditional songs of diverse cultures**Assessment criteria: The teacher observes the learner's ability to:**

- 4.1 Know different cultures' folksongs by heart and sing according to traditionally accepted rules.
- 4.2 Learn and demonstrate different cultures' traditions and dances.

Range:

- 3 different cultures should be explored with 1 song of each. Start with songs from the own community and then extend to other cultures' musics.

Specific outcome 5: Exhibit general concert etiquette and behaviour**Assessment criteria: The teacher observes the learner's ability to:**

- 5.1 Discuss the general rules of audience behaviour during performances.
- 5.2 Be aware of differences between cultures' participation in and/or appreciation of musical events.
- 5.3 Understand the most important aspects of conductors', soloists' and accompanists' roles.

Range:

- 5.1 General rules include appropriate times to applaud, when to keep quiet, when to be seated, what to wear, etc.
- 5.2 Know that cultures differ in their showing of appreciation.

5.3 Elementary information such as the directing of a choir/orchestra.

5.8 SUMMARY

With these proposed standards for the Grades 1-3 learners in place, the next step would be teaching to them, and achieving them successfully. Since the author has already established that in South Africa at present such desired Music educating does not take place, she offers her contribution towards this problematic scenario in the next chapter.

CHAPTER 6

UNIT STANDARDS FOR THE TEACHING OF GENERAL MUSIC IN THE FOUNDATION PHASE

6.1 INTRODUCTION

In the process of creating the proposed Music standards for the Foundation Phase (chapter 5), the author discovered various problems related to and influencing the teaching of Music in South Africa. In discussing the proposed Music standards for Grades 1-3 with MEUSSA and other colleagues, it was frequently mentioned that most Foundation Phase teachers in South Africa, are generalists. This implies that these teachers do not necessarily have the knowledge or training to teach Music. They therefore often do not feel comfortable teaching Music. This is usually the reason why Music is not taught adequately or at times even deliberately neglected.

Since the South African Education Department currently employs 80 000 un- and underqualified teachers (Mills 2001), the unsatisfactory consequences speak for themselves. Without trained teachers, no subject can be taught successfully. In addition, South African teachers come from a wide variety of different backgrounds. Without the necessary knowledge and understanding of other cultures, a subject such as Music encounters severe problems in doing justice to the different musics.

Taking the preceding dilemmas into account, it is therefore of the utmost importance to provide these teachers with an appropriate training course that can reverse this unsatisfying situation. In an attempt to solve this problem the author proposes in this chapter unit standards for a new Music course for generalist teachers in South Africa.

6.2 THE TEACHER'S ROLE IN CURRICULUM 2005

South Africa's newly released *Draft Revised National Curriculum Statement (NCS)* addresses the question of the kind of teacher it encourages. According to the NCS, the ideal for teachers is based on the following three points (South Africa 2001a:6):

- Teachers should be socially and politically critical and responsible.

- Teachers should be professionally competent and in touch with current developments, especially in their area of expertise.
- Teachers should be open to ideas and opinions of learners which may differ from their own.

In the *Draft Revised NCS*, various explanations and stipulations once again confirm that the eight Learning Area Statements of the NCS "do not spell out what you must teach or how you must teach it. It is the responsibility of schools and teachers to develop and detail learning programmes of activities" (South Africa 2001:7). In spite of these ambitious plans, the author of this thesis strongly disagrees with this view. In line with the foregoing expectations, generalists could be expected to provide and design a desired learning programme for a subject such as Music. Without the necessary training, background and achievements, a quality and applicable Music programme can definitely not be provided. For this reason the author proposes a Music framework for teacher training in South Africa. This framework, in the form of unit standards for the teaching of Music in Grades 1-3, should assist trained teachers in finally producing a learning programme suitable and adaptable for their specific school situation.

In addition to the NCS' view on the teacher's role in the outcomes-based approach, a specific method of teaching is not described. How the outcomes and assessment standards will be taught "is your responsibility as a teacher in the classroom" (South Africa 2001:8). It is therefore clear that the future of South Africa's education strongly depends on the teachers and their abilities to teach, inspire and assess. For this reason the author cannot imagine a teacher living up to these demands and expectations without the necessary and highly ambitious training.

6.3 CURRENT SOUTH AFRICAN TEACHER EDUCATION

In order to be trained to teach Music at a primary school, a South African student currently has several choices when studying a general education course. Music can be studied as an optional subject: it is not always compulsory as part of the course. In present-day South Africa, a student can study at a university or a college of education and can either qualify in an educational course with Music as a subject, or

a music course with educational subjects. Even within the different courses, various options are open to the student. One such a course is presented at the Groenkloof Campus of the University of Pretoria. Students can either specialise in Music during the four years of studying B. Teach or can choose the general course in Arts and Culture. This choice results in the studying of each of the various Arts for a period of six months at a time. The first choice results in five periods of 50 minutes each per week, for 30 weeks in a year. The teaching hours are calculated as 125 hours a year and provide the learner with credits equivalent to 1250 notional hours. The other choice provides the student with three 50 minute periods per week for 15 weeks. The 37,5 hours for this course equal 375 notional hours.

Unfortunately the foregoing situation is not representative of all South Africa's education training situations. At Edgewood College in Kwazulu Natal province, Music as an individual or specialising course is no longer offered. Arts and Culture is offered as a learning area, in which students qualifying as teachers for the Foundation Phase, Intermediate Phase or FET, all attend the same class. A two hour lecture per week for one year includes training in Art, Drama and Music. The resulting time thus adds to more or less 50 teaching hours per year, with an estimate of ± 170 notional hours for Music. Since the time is so limited during the training of future teachers who eventually will be responsible for the teaching of Music, it can be understood that they feel unconfident and lacking in appropriate knowledge and skills.

6.4 STRUCTURE OF THE PROPOSED UNIT STANDARDS

Taking the preceding information into account, the author proposes unit standards for a general Music course for both pre-service and in-service training. The aim is to provide a course that can be studied as a part of a specific education qualification, but also as a part time course that can be added to teachers' credentials and qualifications. A minimum of 27 credits will be required to successfully complete the course, resulting in 270 notional hours.

As this course should be directly linked to the Foundation Phase's music curriculum, the material covered will relate to music teaching for Grades 1-3. The standards are

written for generalist teachers with little or no previous knowledge of music. For this reason the teachers' unit standards are similar to those of the learners as the required knowledge, skills and their use must be relevant and directly applicable. The aim of these standards is furthermore to assist in the provision of user-friendly background information, relevant material and a practical course in the presentation of Music. As Music has to be taught successfully in order to fulfil the aim of "creat[ing] a basis for a relevant and balanced curriculum in Music" (MEUSSA 2001b:1), the author herewith provides unit standards for a practical and relevant course in the teaching of Music.

Since the way of teaching music differs from the way it is experienced and learnt, the author decided to use the basic requirements of successful Music teaching to determine the contents and divisions of the unit standards. The teaching standards therefore have to include the following very important ingredients:

- presentation of Music;
- the different activities used in Music teaching; and
- the theoretical knowledge and skills in Music.

The proposed nine unit standards for the teaching of Music in the Foundation Phase consist of the following:

- Music teaching and presenting
- Listening
- Singing
- Instrumental playing
- Moving
- Notating
- Conceptualising
- Creating
- Contextualising.

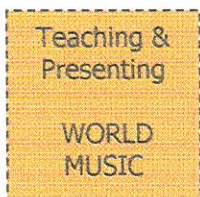
These unit standards for the teaching of music in the Foundation Phase are in line with the requirements of SAQA in the context of design, format and other prescriptions. Forming a part of the HET Phase, the proposed unit construction is therefore on par with those requirements.

The two models, designed for the Music standards of the Foundation Phase and the correlating Higher Education and Training Phase, are similar to one another. These similarities echo the principle of generalists learning and then educating pupils with the same material. The two models are furthermore almost identical in appearance except for the different NQF levels and the aspect of teaching versus being taught.



6.5 PROPOSED UNIT STANDARDS

The following unit standards are proposed by the author of this thesis for the training of teachers to teach Music in the Foundation Phase.



6.5.1 MUSIC TEACHING AND PRESENTING

Convey music knowledge, skills and an interest in music successfully

Logo: SAQA will fulfil this requirement

Unit Standard Number: SAQA will fulfil this requirement

Level: NQF Level 5

Credits: 3

Field and Sub-field:	Culture and Arts (Sport): Music
Issue Date:	SAQA will fulfil this requirement
Review Date:	SAQA will fulfil this requirement
Learning Assumptions:	Grade 12 with no prior music knowledge
Purpose:	Learners credited with this standard are able to successfully present Music for itself and as an aid to other subjects and fields in the Foundation Phase.

Specific outcomes:

1. Endorse the importance of music.
2. Know how to organise and present Music classes.
3. Realise and acknowledge that Music Education is for generalist teachers and for all children.
4. Know what the learner's appropriate musical developmental stage should be.
5. Be informed as to the availability of resources for Music teaching.
6. Teach music with confidence and vitality.

Specific outcome 1: Endorse the importance of music

Assessment criteria: The teacher in training must be able to:

- 1.1 Know and be able to explain why music is valuable and important.
- 1.2 Interweave and link music with other subjects and areas.
- 1.3 Use music as integral part of teaching throughout the day.
- 1.4 Demonstrate the effectiveness of music as an aid to assist in the acceptance and understanding of diverse cultures.

Range:

- * Convey music's advantages and positive influences.

Specific outcome 2: Know how to organise and present Music classes**Assessment criteria: The teacher in training must be able to:**

- 2.1 Present a well-prepared Music lesson, involving all the learners.
- 2.2 Demonstrate effectively how to accommodate and include all the learners.
- 2.3 Make use of different elements and teaching methods to assure a constant flow and maintaining of interest throughout the lesson.
- 2.4 Attend to the children's concentration and attention levels and adapt teaching accordingly.

Range:

- * Apply all the necessary and required skills and knowledge to be a successful Music teacher.

Specific outcome 3: Realise and acknowledge that Music Education is for generalist teachers and for all children**Assessment criteria: The teacher in training must be able to:**

- 3.1 Be well-prepared, well-organised and know how to effectively teach Music.
- 3.2 Know that a generalist primary teacher is in the best position to effectively use and teach music throughout the day.
- 3.3 Teach Music in such a way that it is fun for all.

Range:

- * Be committed to successfully teach music to learners using the position as generalist.

Specific outcome 4: Know what the learner's appropriate musical developmental stage should be**Assessment criteria: The teacher in training must be able to:**

- 4.1 Understand and know what the learners' age-appropriate physical, emotional and social status should embrace.
- 4.2 Be informed as to the learner's musical capabilities and stage of development.

- 4.3 Choose material appropriate to the learners' interest and development.
- 4.4 Apply the correct material and teaching methods to suit the learners' requirements.

Specific outcome 5: Be informed as to the availability of resources for Music teaching

Assessment criteria: The teacher in training must be able to:

- 5.1 Attend meetings and congresses in order to stay abreast of developments.
- 5.2 Know how a library and cataloguing work and how to obtain the desired books, magazines, articles and other useful information.
- 5.3 Understand and be able to obtain information from the internet.
- 5.4 Listen to and constantly search for new material to use in the Music class.
- 5.5 Use the availability and variety of different music discotheques, libraries and other sources to constantly provide interesting and different music examples.
- 5.6 Understand copyright issues in the educational context.

Range:

- * Be an informed teacher.

Specific outcome 6: Teach music with confidence and vitality

Assessment criteria: The teacher in training must be able to:

- 6.1 Prove that the Music lesson was well-prepared.
- 6.2 Teach Music with self-assurance and efficiency.
- 6.3 Believe in him/herself and his/her capabilities.
- 6.4 Experience the joy of music in order to successfully teach Music.

Range:

- * Be self-assured and make music an interesting and lively experience.



6.5.2 LISTENING

Demonstrate the teaching of critical aural perception skills

Logo:	SAQA will fulfil this requirement
Unit Standard Number:	SAQA will fulfil this requirement
Level:	NQF Level 5
Credits:	3
Field and Sub-field:	Culture and Arts (Sport): Music
Issue Date:	SAQA will fulfil this requirement
Review Date:	SAQA will fulfil this requirement
Learning Assumptions:	Grade 12 with no prior music knowledge
Purpose:	Learners credited with this standard are able to understand and successfully explain to and facilitate in young children discriminatory listening skills.

Specific outcomes:

1. Help learners to build up concentration to improve overall listening skills.
2. Use different sound examples to distinguish between sound and silence in everyday life.

3. Play games with music and sound as major elements.
4. Introduce and analyse different music concepts through sound.
5. Stimulate aural memory by using music.
6. Illustrate the way in which a melody/tune is played by ear.
7. Give examples of displaying creative skills while listening to music.
8. Introduce children to a wide variety of music forms, types and styles.

Specific outcome 1: Help learners to build up concentration to improve overall listening skills

Assessment criteria: The teacher in training must be able to:

- 1.1 Prepare a child to listen to music captivating his/her attention by using non-musical information.
- 1.2 Invent and use ways of guiding the learners to listen attentively.

Range:

- 1.1 Tell a story, view a picture, include the background and setting of the music, provide information about the composer's life, etc.

Specific outcome 2: Use different sound examples to distinguish between sound and silence in everyday life

Assessment criteria: The teacher in training must be able to:

- 2.1 Lead the children to listen to and understand the difference between sound and silence.
- 2.2 Illustrate the use of musical statues when the music stops.
- 2.3 Invent, demonstrate and initiate different ways of creating sounds.

Range:

- 2.1 Listening material can include examples such as music, language and general sounds (household or environmental).
- 2.2 Stop and freeze in a specific position when the music stops.
- 2.3 Any applicable and inventive sound.

Specific outcome 3: Play games with music and sound as major elements**Assessment criteria: The teacher in training must be able to:**

- 3.1 Initiate and play games in which music and/or sounds are the essential factor.
- 3.2 Explain how to match and design illustrative movements to specific sounds.
- 3.3 Create and/or use stories and rhymes with music as an enhancing element.

Range:

- * Use and invent music games to stimulate music appreciation, listening and participation.

Specific outcome 4: Introduce and analyse different music concepts through sound**Assessment criteria: The teacher in training must be able to:**

- 4.1 Discuss and clearly demonstrate the use and application of concepts.
- 4.2 Use sound examples to efficiently contribute to the understanding of concepts.
- 4.3 Add pictures in the discussion on concepts to visually assist the explanation.
- 4.4 Use body movements together with sound to clarify concept understanding.
- 4.5 Apply graphic and other desired notation/symbols in connection with sound and concepts.

Range:

- * Use applicable music and teaching methods to teach different concepts.

Specific outcome 5: Stimulate aural memory by using music**Assessment criteria: The teacher in training must be able to:**

- 5.1 Show and tell what to do to accurately repeat a musical excerpt.
- 5.2 Make use of echoes to establish and repeat sound sequences.
- 5.3 Guide the learners in taking turns to create and/or repeat a rhythmic pattern.
- 5.4 Invent games to repeat patterns in a fun way.
- 5.5 Sing songs with cumulative progression in the story line.

5.6 Teach songs with repetition and/or sequencing elements, accompanied by specific movements.

Range:

- * Use music to assist children in improving aural memory.

Specific outcome 6: Illustrate the way in which a melody/tune is played by ear

Assessment criteria: The teacher in training must be able to:

- 6.1 Teach the learners to pay attention and listen to a tune until familiar.
- 6.2 Make children aware of the characteristics of the tune.
- 6.3 Give guidelines concerning time, tonality, range, etc.
- 6.4 Provide the starting note at a suitable pitch.

Range:

- * Guide, illustrate and give assistance in playing by ear.

Specific outcome 7: Give examples of displaying creative skills while listening to music

Assessment criteria: The teacher in training must be able to:

- 7.1 Illustrate the use of body movements that represent and reflect the music's character.
- 7.2 Inspire the learners to invent illustrative body movements according to the music.
- 7.3 Create dances and choreography to depict the music's features.
- 7.4 Use body percussion to physically experience the music's character.
- 7.5 Discuss the association that the sound has for different learners after listening to the music.
- 7.6 Explain and demonstrate the use and creation of graphic notation.
- 7.7 Demonstrate the way in which visual pictures can represent music/sound extracts.

Range:

- * Creations should be in line with the specific character of the music/soundscape. Features such as melody contour, dynamics, accents, phrases, sounds, imitations and timbre should be reproduced correctly.

Specific outcome 8: Introduce children to a wide variety of music forms, types and styles

Assessment criteria: The teacher in training must be able to:

- 8.1 Choose music from different cultures, countries and nationalities.
- 8.2 Integrate concepts into listening.
- 8.3 Build an aural repertoire that consists of instrumental and vocal music.
- 8.4 Reflect secular and sacred music and their different uses.
- 8.5 Teach programmatic music, as well as music with and/or without stories.
- 8.6 Illustrate the use of music for different purposes and functions.
- 8.7 Demonstrate how music differs due to historical and social influences, composer's personalities, lifetimes and cultures.

Range:

- * Introduce and form a solid base for future music teaching and interest.

**6.5.3 SINGING**

Demonstrate the ability to perform music by using the voice

Logo:

SAQA will fulfil this requirement

Unit Standard Number:	SAQA will fulfil this requirement
Level:	NQF Level 5
Credits:	3
Field and Sub-field:	Culture and Arts (Sport): Music
Issue Date:	SAQA will fulfil this requirement
Review Date:	SAQA will fulfil this requirement
Learning Assumptions:	Grade 12 with no prior music knowledge
Purpose:	Learners credited with this standard are able to understand and successfully explain the importance and use of singing in the school situation.

Specific outcomes:

1. Understand and use the different skills and knowledge involved in teaching songs.
2. Know how to choose an appropriate repertoire of songs to sing.
3. Illustrate the different methods of teaching songs.
4. Use creativity in order to enhance the singing experience.
5. Improve singing qualities by applying specific exercises and methods.
6. Conduct a class choir/singing group successfully.

Specific outcome 1: Understand and use the different skills and knowledge involved in teaching songs**Assessment criteria: The teacher in training must be able to:**

- 1.1 Focus attention on listening in order to successfully teach a song.
- 1.2 Demonstrate and use the necessary skills to establish joyful and appropriate performances, according to style.

- 1.3 Give guidelines and help learners to remember songs' words, melodies and other required information.
- 1.4 Find ways to assist with the pronunciation and understanding of words.
- 1.5 Help children to communicate and socialise by means of singing songs.

Range:

- * Give attention to increasing accuracy of pitch, interpretation of dynamics, rhythmic correctness and justifiable tempo choices.

Specific outcome 2: Know how to choose an appropriate repertoire of songs to sing

Assessment criteria: The teacher in training must be able to:

- 2.1 Select songs that are simple and enjoyable in order to gain and maintain interest.
- 2.2 Be sure of the children's voice range in order to accommodate them when singing.
- 2.3 Choose songs that lend themselves to movement.
- 2.4 Provide songs with visual imagery such as handsigns and gestures.
- 2.5 Know what interests children and find songs reflecting these elements.
- 2.6 Use songs with many repetitions in the words, melody and/or story.
- 2.7 Find songs relevant to other subjects and everyday situations.
- 2.8 Teach songs with and without accompaniment.
- 2.9 Demonstrate the diversity of music by teaching music of different cultures, traditions and regions of the world.
- 2.10 Create new songs to fit a specific situation when needed.

Range:

- * Remember the following when choosing songs:
 1. applicable themes assisting and underlining the project or lesson theme;
 2. a variety of song types such as patriotic and religious songs, counting and folk songs;
 3. the pronunciation of foreign words;
 4. songs with varying content, length and tonal range; and
 5. not all learners are on the same developmental level of singing.

Specific outcome 3: Illustrate the different methods of teaching songs**Assessment criteria: The teacher in training must be able to:**

- 3.1 Teach songs by firstly singing/playing the song to the learners.
- 3.2 Sing a short song repeatedly with the learners until they know it.
- 3.3 Divide a song into sections and teach only one bit/phrase at a time until the learners are familiar with it.
- 3.4 Use notation as an aid to learn a new song.
- 3.5 Design, apply and combine efficient ways of teaching new songs.
- 3.6 Provide the starting note as well as a suitable tempo.

Range:

- * Know the learners and their abilities when deciding on the best way of teaching a song.
- 3.4 Notation methods as described in the notating standard. (See page 5-36.)
- 3.6 Example: Make use of echo singing.

Specific outcome 4: Use creativity in order to enhance the singing experience**Assessment criteria: The teacher in training must be able to:**

- 4.1 Help and provide guidelines for the improvising and composing of songs.
- 4.2 Experiment with different ways of performing a song.
- 4.3 Add accompaniments to songs by using instrumentation or body percussion.
- 4.4 Make suggestions to design dances or movements to applicable songs.
- 4.5 Stimulate the creation of new words and rhythms to apply to well-known songs.
- 4.6 Transfer the same song into different styles by using imagination and appropriate skills.

Range:

- 4.6 Example: Perform a song in rap, classical and/or pop styles.

Specific outcome 5: Improve singing qualities by applying specific exercises and methods

Assessment criteria: The teacher in training must be able to:

- 5.1 Illustrate and explain the advantages of good posture when singing.
- 5.2 Show the correct way of breathing and give examples to be practised.
- 5.3 Use exercises in a fun way to encourage a good singing tone and improved intonation.
- 5.4 Teach children to listen to the clear articulation of words and sounds.

Range:

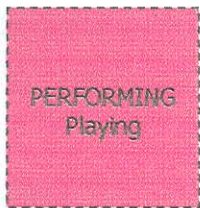
- * Apply applicable exercises and examples.

Specific outcome 6: Conduct a class choir/singing group successfully**Assessment criteria: The teacher in training must be able to:**

- 6.1 Know and demonstrate how to organise a singing group.
- 6.2 Discuss the effects and uses of conducting music with the learners.
- 6.3 Confidently conduct music in 2, 3 and 4 pulses.
- 6.4 Show dynamics, as well as specific voice and accompaniment entries.
- 6.5 Add interesting and enhancing accompaniments and/or effects to songs.

Range:

- * Conducting requirements include:
 1. successful organisation and administration of a group/choir;
 2. the correct way of indicating the beat;
 3. creating enjoyable music by applying the required knowledge and musical effects; and
 4. adding valuable life skills to children by broadening views, knowledge, skills and experiences.



6.5.4 INSTRUMENTAL PLAYING

Demonstrate the handling, knowledge and skills of playing available instruments

Logo:	SAQA will fulfil this requirement
Unit Standard Number:	SAQA will fulfil this requirement
Level:	NQF Level 5
Credits:	3
Field and Sub-field:	Culture and Arts (Sport): Music
Issue Date:	SAQA will fulfil this requirement
Review Date:	SAQA will fulfil this requirement
Learning Assumptions:	Grade 12 with no prior music knowledge
Purpose:	Learners credited with this standard are able to understand and successfully explain the uses and joys of instrument playing.

Specific outcomes:

1. Teach the required knowledge and skills to play on instruments.

2. Use instruments as accompaniments to songs, poems and dramatic readings.
3. Perform compositions and soundscapes on available instruments.

Specific outcome 1: Teach the required knowledge and skills to play on instruments

Assessment criteria: The teacher in training must be able to:

- 1.1 Display a knowledge of basic instruments.
- 1.2 Discuss and guide listening to the different sounds that instruments make.
- 1.3 Know and teach the differences between melodic and non-melodic instruments.
- 1.4 Illustrate the correct way of handling, playing and caring for the instruments.

Range:

- * Be confident and demonstrate the necessary knowledge and skills concerning instrument playing.
- * The playing of instruments will depend on their availability.

Specific outcome 2: Use instruments as accompaniments to songs, poems and dramatic readings

Assessment criteria: The teacher in training must be able to:

- 2.1 Guide the learners in choosing the most appropriate instrument/s for accompaniments.
- 2.2 Teach melodic and rhythmic ostinatos to be performed on the instruments.
- 2.3 Conduct performances, including all the learners.
- 2.4 Illustrate the use of different instruments to create different sounds, enhancing dramatic readings' or poems' atmospheres.

Range:

- * Display a thorough knowledge of basic instruments.

Specific outcome 3: Perform compositions and soundscapes on available instruments

Assessment criteria: The teacher in training must be able to:

- 3.1 Assist and inspire learners to create their own compositions and play them on available instruments.
- 3.2 Use the creation of soundscapes to explore the different sounds and playing techniques of instruments.

Range:

- * Know the qualities and sound possibilities of the instruments.

**6.5.5 MOVING**

Use body movements to illustrate the character of a music example

Logo: SAQA will fulfil this requirement

Unit Standard Number: SAQA will fulfil this requirement

Level: NQF Level 5

Credits: 3

Field and Sub-field: Culture and Arts (Sport): Music

Issue Date: SAQA will fulfil this requirement

Review Date: SAQA will fulfil this requirement

Learning Assumptions: Grade 12 with no prior music knowledge
and manageable steps

Purpose: Learners credited with this standard are able to understand and successfully explain how to use the body in reflecting and experiencing sound.

Specific outcomes:

1. Demonstrate the use of locomotor and non-locomotor movements to accompany music.
2. Choreograph dances and structured movements as accompaniments to music and/or soundscapes.
3. Inspire innovative movements to suit the provided sound.
4. Illustrate the use of body percussion as part of movement, sound and accompaniment.

Specific outcome 1: Demonstrate the use of locomotor and non-locomotor movements to accompany music

Assessment criteria: The teacher in training must be able to:

- 1.1 Move the body from one place to another by walking, skipping, galloping, etc., according to aural music stimuli.
- 1.2 Show and illustrate ways of staying in one place, but still using different body parts to acknowledge music's beat, atmosphere and features.
- 1.4 Adjust body movements according to the music and its characteristics.

Range:

- * Locomotor movements: Use the whole body moving from one place to another.
- * Non-locomotor movements: The body does not move from one place to another, but bends, sways, rocks, etc.

Specific outcome 2: Choreograph dances and structured movements as accompaniments to music and/or soundscapes

Assessment criteria: The teacher in training must be able to:

- 2.1 Teach the desired dance/movements to the children, starting with very simple and manageable steps.
- 2.2 Provide steps that accommodate the children's abilities, as well as the music's character.
- 2.3 See to it that the performances are in time with the music.
- 2.4 Design movements that use the potential of the different body parts.
- 2.5 Use soundscapes to stimulate abstract thinking, resulting in movements that suit the atmosphere and mood.

Range:

- * Teach pre-planned movements expressing the music and simultaneously practising listening, memory and performing.

Specific outcome 3: Inspire innovative movements to suit the provided sound**Assessment criteria: The teacher in training must be able to:**

- 3.1 Inspire the learners to express themselves via movements.
- 3.2 Stimulate thinking and creativity by presenting different types of music suggesting different types of movements.
- 3.3 Provide stories, rhymes and dramatic readings to which movements should be created to reflect individual statements of personal feelings.

Range:

- * Combine children's energy, attitudes and creativity by means of movement.

Specific outcome 4: Illustrate the use of body percussion as part of movement, sound and accompaniment**Assessment criteria: The teacher in training must be able to:**

- 4.1 Invent movements and make use of body sounds to present a soundscape.
- 4.2 Lead the children in discovering and listening to different ways of sound production using the body.
- 4.3 Demonstrate the use of body percussion as accompaniment to speech rhythms.
- 4.4 Create body percussion accompaniments for songs.

Range:

- * Integrate body percussion, sound and movement.

**6.5.6 NOTATING**

Use symbols to facilitate musical communication

Logo:	SAQA will fulfil this requirement
Unit Standard Number:	SAQA will fulfil this requirement
Level:	NQF Level 5
Credits:	3
Field and Sub-field:	Culture and Arts (Sport): Music
Issue Date:	SAQA will fulfil this requirement
Review Date:	SAQA will fulfil this requirement
Learning Assumptions:	Grade 12 with no prior music knowledge
Purpose:	Learners credited with this standard are able to understand and successfully explain the different types of notation and their integration into and use in

the different aspects of Music, as well as other subjects.

Specific outcomes:

1. Explore, discover and be aware of the benefits and values of notation.
2. Prepare and creatively plan strategies to teach the different methods of notation.
3. Illustrate the creation and interpretation of graphic notation/symbols reflecting sound.
4. Explain and demonstrate the functional use of French rhythm names.
5. Demonstrate the ability to use staff notation according to accepted conventions.
6. Apply solfa notation with melody and rhythm integrated.
7. Display knowledge of the necessary theoretical aspects concerning the stave, clefs, time signatures, key signatures, bar lines and bars.

Specific outcome 1: Explore, discover and be aware of the benefits and values of notation

Assessment criteria: The teacher in training must be able to:

- 1.1 Understand and present music notation as a necessity to read and preserve music.
- 1.2 Use and teach graphic notation first, as a pre-reading activity.
- 1.3 Present notation accurately and successfully according to theoretical demands.
- 1.4 Demonstrate and teach the different notation systems.

Range:

- * Know the following notation systems: Graphic, solfa, French rhythm and staff.

Specific outcome 2: Prepare and creatively plan strategies to teach the different methods of notation

Assessment criteria: The teacher in training must be able to:

- 2.1 Apply the principle of hear-do-see-create, according to which notation follows after listening and music making.
- 2.2 Teach the symbol in connection with the sound, and not in isolation.

- 2.3 Combine the different notation approaches if necessary.
- 2.4 Design interesting and applicable methods of teaching notation.

Range:

- * Any applicable and effective teaching method can be used, provided that the theoretical information is correct.

Specific outcome 3: Illustrate the creation and interpretation of graphic notation/symbols reflecting sound

Assessment criteria: The teacher in training must be able to:

- 3.1 Depict graphic notation as sound in a visual form.
- 3.2 Provide applicable examples, music and information to illustrate this notation type.
- 3.3 Implement graphic notation by starting with pictures and stories.
- 3.4 Move from the concrete such as realistic pictures to abstract drawings of atonal music and sounds.

Range:

- * Start with the obvious and directly applicable and gradually move to the more innovative and abstract tone pictures.

Specific outcome 4: Explain and demonstrate the functional use of French rhythm names

Assessment criteria: The teacher in training must be able to:

- 4.1 Explain the new time name, by using movement and simultaneously saying the applicable name.
- 4.2 Invent interesting stories to accurately explain the different note values and their association with one another.
- 4.3 Show a written example of the note in question and let the learners experience the duration by clapping or walking, repeating the name simultaneously.
- 4.4 Combine the French rhythm names with melodic staff notation.
- 4.5 Demonstrate the relevancy and use of rests.

Range:

- * All the different uses and applications of the French rhythm names and their rests.

Specific outcome 5: Demonstrate the ability to use staff notation according to accepted conventions

Assessment criteria: The teacher in training must be able to:

- 5.1 Apply standard notation as a continuation of graphic notation.
- 5.2 Clap and write a rhythmic pattern on a single line.
- 5.3 Lead the learners in notating a rhythmic pattern on a single line and copy it onto the stave.
- 5.4 Show pitch in the air while singing and then notate the notes on two lines.
- 5.5 Use the natural child chant call to illustrate notation using two lines.
- 5.6 Lead the learners to notate their own creations, using two lines and relevant notes.
- 5.7 Explain the use of the treble clef, bar lines and double bars in connection with the music.

Range:

- * All the theoretical knowledge, including the different note values, rests, clefs, time signatures, bars and bar lines, pitch.
- 5.4 Use only notes a third apart.
 - 5.6 Use 2-4 notes: 2 on lines and 2 in spaces.

Specific outcome 6: Apply solfa notation with melody and rhythm integrated

Assessment criteria: The teacher in training must be able to:

- 6.1 Use solfa correctly and convincingly as a contribution to music and its teaching.
- 6.2 Teach the children the handsigns of doh, me and soh, using them in connection with singing.
- 6.3 Introduce the scale like a ladder, using solfa as aid to sing and explain the principle of stepwise tone movement.

- 6.4 Invent songs using the natural child chant, integrating the created song with solfa use.
- 6.5 Create melodies, using only the three notes of me, soh and lah, and write them on two lines and a space, indicating their pitch and relativity.
- 6.6 Demonstrate the use of the moveable doh by singing songs in different keys.

Range:

- * All the solfa handsigns should be known.

Specific outcome 7: Display knowledge of the necessary theoretical aspects concerning the staff, clefs, time signatures, key signatures, bar lines and bars**Assessment criteria: The learner must be able to:**

- 7.1 Convincingly explain the use of the staff.
- 7.2 Demonstrate the need for the bass and treble clefs.
- 7.3 Illustrate time signatures by using only the top number referring to the beats.
- 7.4 Use and explain bar lines and bars, in connection with time signatures.
- 7.5 Know how key signatures work and the need for them.

Range:

- * All simple time signatures, all key signatures and other theoretical knowledge such as terminology, bars and bar lines.



6.5.7 CONCEPTUALISING

Demonstrate understanding of music materials and their relation to each other

Logo:	SAQA will fulfil this requirement
Unit Standard Number:	SAQA will fulfil this requirement
Level:	NQF Level 5
Credits:	3
Field and Sub-field:	Culture and Arts (Sport): Music
Issue Date:	SAQA will fulfil this requirement
Review Date:	SAQA will fulfil this requirement
Learning Assumptions:	Grade 12 with no prior music knowledge
Purpose:	Learners credited with this standard are able to understand and successfully explain the different materials of music.

Specific outcomes:

1. Teach *melody* as one of the essential components of music.
2. Experience and explain *rhythm* as a music element.
3. Illustrate *tempo*, its variety, and its correct application.
4. Portray *dynamics* as the volume of music.
5. Show the valuable contribution *timbre* offers to music.

6. Present *texture* by means of applicable information and comparisons.
7. Describe *form* according to conventional structures.
8. Illustrate the use of concepts in combination with one another.

Specific outcome 1: Teach *melody* as one of the essential components of music

Assessment criteria: The teacher in training must be able to:

- 1.1 Use songs to demonstrate and explain what a melody is.
- 1.2 Compare different melodies and establish differences and similarities.
- 1.3 Design graphics to visually indicate and explain different melodic elements.
- 1.4 Reflect pitch register by means of body movement and drawings.
- 1.5 Demonstrate pitch direction using hand movements.
- 1.6 Describe pitch motion in terms of melody repeats, steps and leaps.
- 1.7 Compose melodic "questions" and illustrate how to provide an "answer".
- 1.8 Improvise melodic phrases and melodies as required for music instruction.
- 1.9 Explain and design melodic ostinatos.

Range:

- * Pitch register: pitches are relatively high or low.
 - * Pitch direction: direction of melody up or down.
 - * Pitch motion: steps, leaps, repeats, etc.
- 1.2 Refer to the different melodic elements such as high, low, with or without leaps.

Specific outcome 2: Experience and explain *rhythm* as a music element

Assessment criteria: The teacher in training must be able to:

- 2.1 Use the spoken language as starting point for musical rhythm.
- 2.2 Clearly explain what rhythm is.
- 2.3 Illustrate and incorporate the different aspects of rhythm such as beat and off beat, metre and rhythmic patterns.
- 2.4 Experience and imitate rhythm in different ways, using body percussion, movement and instruments.

- 2.5 Invent and apply rhythmic ostinatos and rhythmic patterns as accompaniments to songs or music.
- 2.6 Organise games using rhythm as the main element.
- 2.7 Clap rhythms and teach the learners how to copy/echo the pattern.
- 2.8 Incorporate the skills of listening, reading and performing to establish, create, perform and repeat rhythmic patterns.

Range:

- * Applicable methods, games, creations and knowledge should encourage rhythmic training.
- * Applicable concepts as described in the conceptualising standard. (See page 5-36.)

Specific outcome 3: Illustrate *tempo*, its variety, and its correct application

Assessment criteria: The teacher in training must be able to:

- 3.1 Be aware of and explain that tempo indicates the speed of music.
- 3.2 Use instrumental and vocal music examples to clarify tempo as concept.
- 3.3 Clarify terminology and/or descriptive words that describe tempo.
- 3.4 Apply and invent stories/characters that can represent different tempos.
- 3.5 Use movements in correlation with the heard sounds to experience tempo.
- 3.6 Demonstrate different music speeds by means of graphic notation.
- 3.7 Play games to experience tempo and tempo changes.

Range:

- * Music examples should be clear and easily recognisable.

Specific outcome 4: Portray *dynamics* as the volume of music

Assessment criteria: The teacher in training must be able to:

- 4.1 Describe dynamics as contributing to the expression of music.
- 4.2 Demonstrate the different levels of dynamics using aural examples.
- 4.3 Teach terminology and the relevant signs concerning dynamics as applicable in music.

- 4.4 Add staccato, legato and accents to the dynamic repertoire using imaginative ways to introduce them.
- 4.5 Make use of performance, listening, creating and notation skills to effectively teach dynamics.

Range:

- * Applicable dynamics as described in the concepts. (See page 5-37.)

Specific outcome 5: Show the valuable contribution *timbre* offers to music

Assessment criteria: The teacher in training must be able to:

- 5.1 Make the learners aware of sound quality.
- 5.2 Understand and demonstrate why timbre means the tone colour of music.
- 5.3 Teach timbre with the aid of relevant music examples.
- 5.4 Use different sources to illustrate different sound production and characteristics.
- 5.5 Demonstrate and explain the relevancy of rough and delicate tones and sounds.
- 5.6 Play games involving listening, drawing, creating and performing to establish the required concept.

Range:

- 5.3 Any sound source such as paper, body percussion, traditional instruments, singing voices and electronic sounds.
- 5.5 Sound quality is affected by the method of sound production and is the result of the sound source's nature. Example: rhythm sticks made of wood, striking one another.

Specific outcome 6: Present *texture* by means of applicable information and comparisons

Assessment criteria: The teacher in training must be able to:

- 6.1 Understand and explain texture as the relationship between a melody and the simultaneous sound of other tones.
- 6.2 Use songs with and without accompaniment to illustrate the meaning of texture.
- 6.3 Describe the horizontal and vertical elements contributing to texture in music.
- 6.4 Compare the texture of music with that of materials.

Range:

- * As described in the concepts.

6.4 Materials such as cloth, sandpaper and grass can be used.

Specific outcome 7: Describe *form* according to conventional structures**Assessment criteria: The teacher in training must be able to:**

- 7.1 Explain what the use of form in music is.
- 7.2 Display innovative and imaginary ideas when teaching form.
- 7.3 Make use of performance, listening, creating, performing and notation skills to teach form effectively.
- 7.4 Teach form with the aid of visual, aural and physical examples.
- 7.5 Discuss the role and application of an introduction.

Range:

- * As stipulated in the concepts. (See page 5-37.)

Specific outcome 8: Illustrate the use of *concepts* in combination with one another**Assessment criteria: The teacher in training must be able to:**

- 8.1 Teach and use the different concepts both in isolation and combination.
- 8.2 Provide clear music examples to assist in the explaining of the concepts.
- 8.3 Guide the learners in listening to, understanding, distinguishing and performing the different concepts.

Range:

- * All the different concepts as required. (See page 5-36.)



CREATING

6.5.8 CREATING

Use innovations and imagination to stimulate creativity in music making

Logo:	SAQA will fulfil this requirement
Unit Standard Number:	SAQA will fulfil this requirement
Level:	NQF Level 5
Credits:	3
Field and Sub-field:	Culture and Arts (Sport): Music
Issue Date:	SAQA will fulfil this requirement
Review Date:	SAQA will fulfil this requirement
Learning Assumptions:	Grade 12 with no prior music knowledge
Purpose:	Learners credited with this standard are able to understand and successfully explain how to improvise, arrange, compose and apply general creativity to music.
Specific outcomes:	<ol style="list-style-type: none"> 1. Teach the improvisation of a short phrase in response to a musical statement. 2. Demonstrate the creation of short instrumental pieces and songs using a variety of sound sources.

3. Show how to change already known songs by adding original ideas.
4. Assist in the fitting of words to a given, short melody.
5. Demonstrate the arrangement of accompaniments for songs and/or specifically chosen music.
6. Describe and illustrate the way in which stories and songs can be dramatised by means of body movements.
7. Give examples and explain how to add sound effects to poems, stories and dramatisations.
8. Choreograph movements and dances to music.
9. Teach and guide improvisation of simple rhythmic and melodic variations.
10. Show how a sound collage/picture is created.
11. Use drawings, magazines or newspaper clips to illustrate favourite songs.
12. Direct children in the making of instruments.

Specific outcome 1: Teach the improvisation of a short phrase in response to a musical statement

Assessment criteria: The teacher in training must be able to:

- 1.1 Sing and explain the way in which an "answer" to a given melodic "question" is created.
- 1.2 Complete a melody using instruments.
- 1.3 Give a rhythmic statement that should be completed by the learners using body percussion.

Range:

- * Teach the "question and answer" principle of improvisation.

Specific outcome 2: Demonstrate the creation of short instrumental pieces and songs using a variety of sound sources

Assessment criteria: The teacher in training must be able to:

- 2.1 Direct the creation of a composition in response to a given stimulus.
- 2.2 Guide improvisations that reflect basic music making.
- 2.3 Perform the resulting composition using the prescribed instruments or voices.
- 2.4 Use everyday activities to inspire a new song.

Range:

- 2.1 A poem, reading or story should inspire the composition.
- 2.2 Use the knowledge and skills thus far obtained.
- 2.4 Example: The learner can sing the words "My Mommy has a baby" using the natural child chant.
- * A composition can consist of 1-4 phrases.

Specific outcome 3: Show how to change already known songs by adding original ideas

Assessment criterion: The teacher in training must be able to:

- 3.1 Illustrate how a well-known song can be changed in order to produce new characteristics, moods and atmospheres.

Range:

- * Change rhythm, dynamics, words, tempo, style, pitch, tonality, etc.

Specific outcome 4: Assist in the fitting of words to a given, short melody

Assessment criteria: The teacher in training must be able to:

- 4.1 Provide guidance in learning the melody and understanding the character of the music.
- 4.2 Explain that the adding of words should reflect the melody's essence and character and fit the rhythm and melody.

Range:

- * The chosen melody should be easy to sing and simple enough to add words to.
- 4.2 Example: A happy tune should not have sad words, staccatos and legatos should be attended to and descriptive words such as high or low should be in correlation with the pitch of the melody.

Specific outcome 5: Demonstrate the arrangement of accompaniments for songs and/or specifically chosen music

Assessment criteria: The teacher in training must be able to:

- 5.1 Provide recorded or live music for which a rhythmic ostinato should be improvised.
- 5.2 Assist the learners in listening to and experiencing the music before creating an applicable melodic ostinato.
- 5.3 Teach the learners how to create a rhythmic accompaniment for a song.
- 5.4 Demonstrate ways in which the meaning of words can be reflected in musical accompaniment.
- 5.5 Discuss and illustrate the importance and relevancy of composing an introduction for a song.

Range:

- * Use melodic or non-melodic instruments, as well as body percussion.
- 5.1 and 5.4 Instrumental or vocal music should be accompanied.
 - 5.4 Example: Raindrops can be presented by triangles, thunder by drums, etc.

Specific outcome 6: Describe and illustrate the way in which stories and songs can be dramatised by means of body movements**Assessment criteria: The teacher in training must be able to:**

- 6.1 Involve the class in suggesting and providing sounds to accommodate the dramatisation of a story or song.
- 6.2 Illustrate movements and inspire the class to invent movements that reflect the spirit/character of the words.
- 6.3 Create costumes and use imaginary ways of dressing up to enhance the performances.
- 6.4 Design and illustrate movements for abstract and concrete ideas.

Range:

- * Inspire imaginary and innovative thinking resulting in spontaneous creativity.

Specific outcome 7: Give examples and explain how to add sound effects to poems, stories and dramatisations

Assessment criteria: The teacher in training must be able to:

- 7.1 Inspire the learners to give examples of sounds reflecting specific ideas.
- 7.2 Provide a story/poem/dramatisation to which sounds should be created to enhance the character and atmosphere.
- 7.3 Use and suggest music sounds to contribute to a verbal performance.

Range:

- 7.1 Start with simple examples such as lions growling or elephants walking.
 - * Stories, poems and readings should interest the learners and add to overall life skill development.

Specific outcome 8: Choreograph movements and dances to music**Assessment criteria: The teacher in training must be able to:**

- 8.1 Teach specific movements to accompany songs.
- 8.2 Create dances according to the desired style, function and characteristics of the music.
- 8.3 Inspire and ask for ideas to establish dances to suit the music examples.

Range:

- 8.1 Movements should be simple, relevant to the music/song's words and easy to perform.
- 8.2 Example: A war dance should be reflected in big, loud and definite movements.

Specific outcome 9: Teach and guide the improvisation of simple rhythmic and melodic variations**Assessment criteria: The teacher in training must be able to:**

- 9.1 Show how rhythmic changes can result in variations of the music.
- 9.2 Demonstrate the creation and use of melodic variations.

Range:

- * The change of rhythmic and melodic aspects can result in variations.

Specific outcome 10: Show how a sound collage/picture is created**Assessment criteria: The teacher in training must be able to:**

- 10.1 Make sounds to illustrate a specific idea.
- 10.2 Encourage and guide learners to think of ways to produce representable sound pictures.
- 10.3 Provide a theme to which learners should create and organise a sound collage.

Range:

- * Use any means of sound production.
- 10.1 and 10.2 Examples: rain, horses running, the wind blowing, clocks ticking.
 - 10.3 Examples: a thunderstorm, a train journey, night time in the forest.

Specific outcome 11: Use drawings, magazines or newspaper clips to illustrate favourite songs**Assessment criteria: The teacher in training must be able to:**

- 11.1 Present an illustrative picture/s of a song.
- 11.2 Provide a song that should be illustrated.
- 11.3 Ask the learners to bring newspaper clips/waste material in order to create a collage of a favourite song.

Range:

- * Visual presentations should be easily recognisable.

Specific outcome 12: Direct children in the making of instruments**Assessment criterion: The teacher in training must be able to:**

- 12.1 Give guidelines as to the way in which a music instrument can be created.

Range:

- * Non-melodic or melodic instruments.
- * Use easily obtainable material such as nails, sticks, wood.



6.5.9 CONTEXTUALISING

Know, understand and demonstrate music materials within their milieu

Logo:	SAQA will fulfil this requirement
Unit Standard Number:	SAQA will fulfil this requirement
Level:	NQF Level 5
Credits:	3
Field and Sub-field:	Culture and Arts (Sport): Music
Issue Date:	SAQA will fulfil this requirement
Review Date:	SAQA will fulfil this requirement
Learning Assumptions:	Grade 12 with no prior music knowledge
Purpose:	Learners credited with this standard are able to understand and successfully explain music in a specific milieu in terms of style.

Specific outcomes:

1. Understand, endorse and explain the important role of music and cultural diversity in South Africa.
2. Demonstrate an active interest in music from everyday life.
3. Show and discuss different instruments reflecting various cultures' styles.

4. Teach folk and traditional songs from diverse cultures.
5. Explain and demonstrate general concert etiquette and behaviour.

Specific outcome 1: Understand, endorse and explain the important role of music and cultural diversity in South Africa

Assessment criteria: The teacher in training must be able to:

- 1.1 Describe the cultural diversity, including music and the arts, in South Africa.
- 1.1 Teach and sing songs in the learners' own language and familiar to his/her culture.
- 1.2 Provide and explain instrumental music reflecting the immediate community's style and traditions.
- 1.3 Teach music/compositions and their composers of the community's culture.
- 1.4 Guide learners in listening, understanding and recognising music from other cultures.

Range:

- * Start with music of the community (African/Indian/Western) and then extend to other South African music fields such as African music, Indian music, Western art music.

Specific outcome 2: Demonstrate an active interest in music from everyday life

Assessment criteria: The teacher in training must be able to:

- 2.1 Discuss the social background, traditions and/or procedures of interest relevant to the different music types.
- 2.2 Play or perform music to illustrate and teach the different types of music.

Range:

- * Teach three types chosen from the following:
 - Negro spiritual;
 - Folk music;
 - Pop music;
 - South African music;

- World music;
- Rap;
- Gospel, and any other if so desired.

2.1 Include poetry, drawings, history and customs.

Specific outcome 3: Show and discuss different instruments reflecting various cultures' styles

Assessment criteria: The teacher in training must be able to:

- 3.1 Discuss and show how different instruments work, sound and look.
- 3.2 Guide learners in making their own instruments, explaining how it works.

Range:

- 3.1 Any available instruments from different cultures and groups.
- 3.2 Stimulate initiative and creativity.

Specific outcome 4: Teach folk and traditional songs from diverse cultures

Assessment criteria: The teacher in training must be able to:

- 4.1 Perform and teach folk songs from different cultures and countries, according to traditional conventions.
- 4.2 Illustrate steps/dances/movements applicable to the known folksongs.

Range:

- * At least 2 different cultures should be explored with 1 song of each. Start with songs from the community and then extend to other cultures' musics.

Specific outcome 5: Explain and demonstrate general concert etiquette and behaviour

Assessment criteria: The teacher in training must be able to:

- 5.1 Educate learners concerning general audience behaviour during performances.
- 5.2 Explain and illustrate the differences between cultures' participation in and/or appreciation of musical events.

- 5.3 Discuss the most important aspects of conductors', soloists', and accompanists' roles.

Range:

- 5.1 Behaviour should include aspects such as when to talk, sit, clap, use the term "encore", etc.
- 5.2 The different ways of applauding should refer to different South African cultures' traditions.
- 5.3 The most elementary information.

6.6 SUMMARY

The proposed teacher training standards for the teaching of Music in Grades 1-3 should be of great help and value to the current South African generalist teacher. These standards should not only assist the teachers, but also ensure the future of Music and place it firmly on the curriculum map for developments to come.

CHAPTER 7

CONCLUSIONS AND RECOMMENDATIONS

7.1 INTRODUCTION

This thesis responded to the need for written unit standards for Music in South Africa. As the South African Qualifications Authority (SAQA) currently requires that unit standards be formulated for all the different learning areas, Arts and Culture, including Music, also had to fulfil this requirement. With the Foundation Phase being regarded as one of the essential stages in the learner's development, it is important that Music should be introduced and successfully taught during Grades 1-3. Unfortunately, no standards are required for any subjects until Grade 9. This lack of compulsion only adds to the often prevalent unsatisfactory situation in which Music is not taught successfully or is even disregarded.

This problematic Music Education situation can be solved by means of the proposal for a new Music framework for South Africa's Foundation Phase and the teaching thereof. In this way a foundation for the teaching, learning, growth and future prosperity of Music in South Africa is laid.

7.2 ANSWERING THE RESEARCH QUESTION

The question on which this thesis is based is:

How can a quality Music Education in the Foundation Phase be facilitated?

This question was first addressed through the extensive and thorough research process of reviewing different countries' Music curricula (chapters 2-4). The music frameworks of the United States overall, plus four specific states, as well as Zimbabwe and Australia were critically analysed and their advantages and disadvantages discussed. The music framework of England and obtainable music

information on seven African countries were also investigated. In addition, the most applicable points were taken into consideration in designing South Africa's Music standards (chapters 5 and 6).

The answer to the posed question of the thesis can be summarised as follows:

The provision of Music standards for the Foundation Phase and for teachers of this level can lay the foundation for a quality Music Education.

The various general problems linked to the initial research question were all dealt with, solutions were offered and subsequently included in the author's above-mentioned proposed Music standards. This thesis' issues of concern included generalists who have to teach Music in the Foundation Phase, the lack of both pre-service and in-service training and the need for a Foundation Phase Music framework with inclusive guidelines, standards, exit levels and practical examples.

The outcomes of this research are reflected in the proposal of much-needed Music standards for learners, as well as the unit standards for generalist teachers who have to teach Music in Grades 1-3. With the help of these standards and their inclusive advantages, Music becomes available and accessible to all schoolchildren, via informed teachers.

7.3 GENERAL MUSIC STANDARDS FOR THE FOUNDATION PHASE

In establishing Music standards for Grades 1-3, one of the aims was to provide a framework that would be applicable, relevant and inspiring to all learners. During the preceding research process of reviewing other countries' frameworks, only the most suitable ideas were included to ensure an excellent curriculum for South Africa.

The proposed standards exemplify the following:

- They are expressed in straightforward and simple English, as required by the Minister of Education, Professor Asmal.

- The levels set for Music ensure that South Africa's Music Education is internationally comparable.
- User-friendly elements were built in to assist teachers, parents and learners. Together with each standard, an explanation of the background concerning the specific standard and its contents is given.
- The standards and the inclusive requirements are broad, adaptable and pliable in order to incorporate all South African learners with their different needs and levels of expectancy.
- Detailed guidelines as to how and what to teach are provided. The specific music matters that should be attended to in the Foundation Phase are clearly stipulated and can be followed without problems concerning range, contents and ideas.
- An important advantage of the proposed standards lies in the fact that the different South African groups and cultures can all use the same set of standards. The standards were constructed to suit every learner's requirements and expectations and are applicable to each scholar's situation, of whatever language or culture group he or she may be. For this reason the standards can be applied and used in any school in South Africa. The facilitator can start with the community's culture and music, and work from there to accommodate other requirements and interests.
- Ensuring a specific level of achievement at the end of Grade 3, Music has a definite point of departure in Grade 4. Without the Grade 1-3 Music standards, there would be no secure way of knowing where to start in Grade 4 and proceed with the learners' music development.
- The thoroughly researched Music framework, equivalent to that of various other countries, accommodates the needs of the South African learner and provides the necessary elements to ensure a well-balanced Music framework.
- As role players in the construction of unit standards for Music and Music Education, the MEUSSA team arranged relevant information into a model to be of use to anyone concerned. The model is applicable to all the different fields in Music, and the requirements for a specific phase in Music can be viewed at first sight.

The following model shows the end result of MEUSSA's mapping for Music standards for the Foundation Phase. As explained in chapter 5, all the different

features of these standards are reflected in this model - the six proposed standards, the built-in assessment, the different musics of South Africa and beyond, as well as the applicable NQF level.



Figure 7-1: Application of the MEUSSA model from the learners' perspective (Grové 2001b)

7.4 UNIT STANDARDS FOR THE TEACHING OF MUSIC IN THE FOUNDATION PHASE

The knowledge and skills required for the successful teaching of Music during Grades 1-3 are incorporated into the newly proposed HET course (chapter 6). The emphasis falls on practical application and efficient implementation of the prescribed Grades 1-3 standards. In order to manage these skills, the contents that need to be explained in the Foundation Phase curriculum, are used as part of the training process in the HET curriculum. The rest of the curriculum sees to the obtaining of the necessary knowledge and skills to efficiently teach this learning area.

The unit standards provided for the teaching of Foundation Phase Music reflect and are based on the following:

- They are written in simple English.
- Various user-friendly elements to assist the teacher-in-training are provided and form a built-in part of the unit standards.

- In constructing the unit standards, the diversity of South Africa's population was kept in mind. These unit standards are applicable to teachers in training of all cultures and backgrounds in South Africa. Starting with the specific community's music and culture, the units accommodate the various cultures, styles and musics.
- Teachers-in-training can be assured that both the learners' and the teachers' standards are internationally and nationally competitive and comparable.
- In order to assist the facilitator in obtaining and handling a specific and approved standard, specified competency levels are set. These standards assure a specific achievement level by the end of Grade 3 (chapters 5 and 6).
- Using the same and relevant material required to teach Music, when training teachers, provides generalists with sufficient and applicable knowledge. It is of the utmost importance that teachers know exactly what to do and how to teach Music in order to do so successfully. With the provided "tools" - knowledge, skills, a positive attitude and the necessary guidelines - facilitators will surely develop enough self-esteem to teach Music with confidence.
- The following MEUSSA model portrays the proposed unit standards for the Grade 1-3 generalist teacher-in-training. It reflects all the contents of the Foundation Phase's Music standards at a glance and mirrors all the required teaching elements as described in chapter 6.

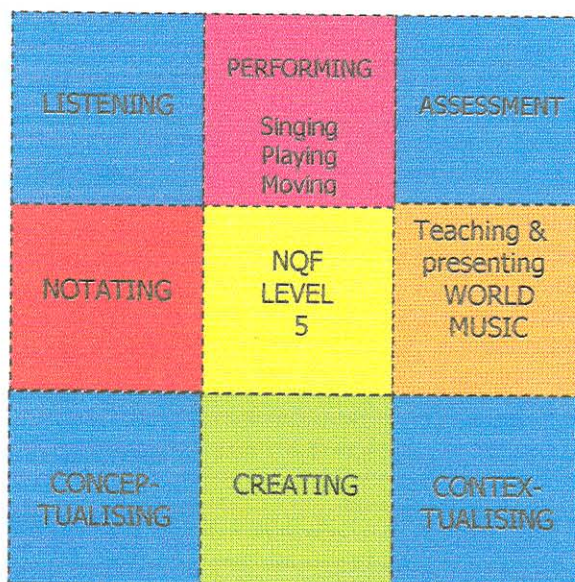


Figure 7-2: Application of the MEUSSA model in terms of training required to facilitate learning (Grové 2001b)

This model summarises and resembles the essence of Music teaching during Grades 1-3, with NQF level 5 referring to the Higher Education and Training Phase for this teacher training.

7.5 RECOMMENDATIONS

In order to establish Music as an important and properly functioning part of Curriculum 2005, certain aspects should be taken into consideration. The following recommendations, if accepted and applied, would contribute to Music's role in assisting the learners' development in totality.

7.5.1 Foundation Phase

The writer recommends that the following points in connection with Music in the Foundation Phase should be considered for implementation and application:

- The definite need for Music standards in the Foundation Phase, although currently not required by SAQA, should be acknowledged.
- The proposed standards for Music during Grades 1-3, which are presented in this thesis, should be considered for acceptance by SAQA.
- With the acceptance of the Music standards, teachers and the Education Departments should do everything possible to assure the successful implementation of these standards. Music's important role in Curriculum 2005 should be taken cognisance of and the official and practical inclusion thereof should urgently be attended to.

7.5.2 Higher Education and Training

As the flourishing of Music depends on its effective teaching, the author recommends the establishment of the following:

- The proposed course for Music training of generalist teachers in the Foundation Phase, as suggested in this thesis, should be recognised and accepted.
- The pre-service and in-service music training of generalist teachers who have to teach Music should be compulsory.
- The attendance of Music courses should be both compulsory and credited.

- The training of generalist teachers should be largely “hands on” and practical, utilising material such as provided in this thesis so that teachers in turn will be ready to teach the Foundation Phase learners appropriately.
- Facilitators teaching Music should be evaluated regularly.

7.5.3 General

- As in Australia, the possibilities of magnet schools should be considered for implementation throughout South Africa. These schools are a useful and helpful way in which whereby specialists can assist and guide generalists in the teaching of Music. General Music Education can still be the domain of the Foundation Phase class teacher at all South African schools. However, specialised Music teachers at magnet schools can be of immeasurable help in leading and aiding generalists in any problems they encounter with the teaching of Music.
- Community involvement, as mentioned in the Music frameworks of Australia and various African countries, can contribute to the improvement of the current music situation in South Africa. As many of these people are experts in their different areas, their inputs and ideas can inspire teachers and learners.
- Teaching equipment such as step by step lessons, providing all the needed material, sound examples and suggestions, will benefit both the learners and the teachers. At this stage, the facilitators do not have the knowledge, motivation, time, finances, or confidence to successfully prepare and teach music lessons. By providing the mentioned resources, the interest of music, the pupils, the teachers, schools and the future of Music will be attended to.
- Lists of resources, help lines, magnet school contact details, web site addresses and other applicable information should be easily available to teachers.
- Travelling experts, in the form of qualified Music teachers, can assist generalists and make suggestions, give guidelines and help the teacher according to the school's, teacher's and learners' specific needs.
- Professionals in all the different subject areas should be encouraged to visit schools as mentors, to enthuse children about their professional chosen fields and to share their experience of the world of work (Rogers 2000:8). South African and even international music enthusiasts can play an important role in the stimulating of South Africa's learners.

- It is vital that policy makers be made aware of the importance of adequate time allocation for music, both in the Foundation Phase and in the training of teachers.

7.6 RECOMMENDATIONS FOR FURTHER STUDY

In line with the author's study and as a result thereof, the author suggests the following possibilities to be considered for further study:

- Since the provided unit standards in this thesis can be viewed as educational building blocks (chapter 2) and the "means by which the new curriculum in South Africa should be implemented" (chapter 1), Music curricula for both the Foundation Phase and teacher training can be designed.
- Music standards for the Intermediate Phase (Grades 4-6) should be developed to follow Grade 3 in order to provide a sequential and quality Music Education in South Africa.
- Since Grade R is in the process of becoming compulsory, Music standards should also be provided for this Grade. These standards will ensure that youngsters will be introduced to Music at an early age, via a thoroughly researched framework. These standards should be in line with the provided Grades 1-3 Music standards, in order to form a continuous flow in Music Education in South Africa.
- As part of the process to establish and assure a quality Music Education for learners in South Africa, the author suggests the compiling of a Music course for the Foundation Phase. She is of the opinion that a Basic Music Series such as *The Music connection* (Beethoven et al 1995) should be designed for all levels of Music in South Africa. In the light of South Africa's Music's needs, together with the problems concerning its teaching, the proposed course would benefit both the teacher and the learner. Included in this teachers' course should be the following:
 - * A general course with the required explanations and guidelines for teachers - both generalists and specialists.
 - * A glossary explaining general terms, abbreviations and signs.
 - * Suitable lessons for each lesson period with step-by-step instructions.
 - * Colourful pictures of possible instruments, a world map, costumes of different interesting ideas.
 - * Music and sound examples as required by the lessons.

- * An easy to use and easy to carry suitcase for the mentioned books and possible tapes and/or CDs.

Although this might seem like an ideal far from reality, the author believes that such a project is feasible and will see positive results within a few months after implementation.

- As part of this ideal, teacher enrichment courses with new ideas and interesting material should be designed and offered throughout the country.
- Although the provided units are designed for all learners in South Africa, a Music curriculum especially designed and adapted for disabled learners should be of inestimable value to both the teachers and their learners.

It is the author's opinion that the foregoing ideas will be worthwhile to investigate and the possible resulting research or studies will be in the interest of South Africa's music future.

7.7 FINAL WORDS

One way of ensuring that music can be a part of and belong to every South African learner, is to provide a quality Music Education at schools and to pull this thread through to teacher training. Viewed from the other end of the spectrum, quality teacher training should ensure that the Music Education at schools is of an appropriate standard.

The author's foregoing beliefs and ideals for South Africa are echoed in Zoltán Kodály's true and summarising words:

"Music should belong to everyone...music is a spiritual food for which there is no substitute...there is no complete spiritual life without music...there are regions of the human soul which can be illuminated only through music" (Earl 1998).

Performing, feeling what they are doing, and knowing that they are doing it. They should have a sense of ownership in music.

APPENDIX A

UNITED STATES OF AMERICA

NATIONAL MUSIC STANDARDS FOR GRADES K-4

Terms identified by an asterisk (*) are defined in the glossary. The standards are organized into sections for each grade level. The standards are intended to be used as a guide for curriculum development and assessment. The standards are organized into sections for each grade level. The standards are intended to be used as a guide for curriculum development and assessment.

Grade 1 Standard: Singing

Anchor Standard:

Performing Standard:

1. Sing independently, on pitch, with a steady beat, and maintain a steady beat while singing *expressively, with appropriate dynamics, and from memory a varied repertoire of songs from diverse cultures.

2. Sing ostinatos, partner songs, and songs in groups, blending vocal parts as directed by a conductor.

Grade 2 Standard: Performing

Anchor Standard:

Performing Standard:

1. Perform a variety of rhythmic patterns, including steady and variable meters, and perform expressive melodic lines, including short rhythmic and melodic patterns, in groups, blending vocal parts as directed by a conductor.

GRADES K-4

Performing, creating, and responding to music are the fundamental music processes in which humans engage. Students, particularly in grades K-4, learn by doing. Singing, playing instruments, moving to music, and creating music enable them to acquire musical skills and knowledge that can be developed in no other way. Learning to read and notate music gives them a skill with which to explore music independently and with others. Listening to, analyzing, and evaluating music are important building blocks of musical learning. Further, to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond. Because music is a basic expression of human culture, every student should have access to a balanced, comprehensive, and sequential program of study in music.

Terms identified by an asterisk (*) are explained in the glossary. The standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 4. Students in the earlier grades should engage in developmentally appropriate learning experiences designed to prepare them to achieve these standards at grade 4. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

1. Content Standard: Singing, alone and with others, a varied repertoire of music

Achievement Standard:

Students

- a. sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo
- b. sing *expressively, with appropriate dynamics, phrasing, and interpretation
- c. sing from memory a varied repertoire of songs representing *genres and *styles from diverse cultures
- d. sing ostinatos, partner songs, and rounds
- e. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard:

Students

- a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo
- b. perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic *classroom instruments
- c. perform expressively a varied repertoire of music representing diverse genres and styles
- d. echo short rhythms and melodic patterns
- e. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- f. perform independent instrumental parts 1 while other students sing or play contrasting parts

Achievement Standard:

Students

- a. improvise "answers" in the same style to given rhythmic and melodic phrases
- b. improvise simple rhythmic and melodic ostinato accompaniments
- c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- d. improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means 2

4. Content Standard: Composing and arranging music within specified guidelines

Achievement Standard:

Students

- a. create and arrange music to accompany readings or dramatizations
- b. create and arrange short songs and instrumental pieces within specified guidelines 3
- c. use a variety of sound sources when composing

5. Content Standard: Reading and notating music

Achievement Standard:

Students

- a. read whole, half, dotted half, quarter, and eighth notes and rests in 24 , 34 , and 44 meter signatures
- b. use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys
- c. identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing
- d. use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

6. Content Standard: Listening to, analyzing, and describing music

Achievement Standard:

Students

- a. identify simple music *forms when presented aurally
- b. demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures
- c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances
- d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices
- e. respond through purposeful movement 4 to selected prominent music characteristics 5 or to specific music events 6 while listening to music

7. Content Standard: Evaluating music and music performances

Achievement Standard:

Students

- a. devise criteria for evaluating performances and compositions
- b. explain, using appropriate music terminology, their personal preferences for specific

musical works and styles

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standard:

Students

- a. identify similarities and differences in the meanings of common terms ⁷ used in the various arts
- b. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music⁸

9. Content Standard: Understanding music in relation to history and culture

Achievement Standard:

Students

- a. identify by genre or style aural examples of music from various historical periods and cultures
- b. describe in simple terms how *elements of music are used in music examples from various cultures of the world ⁹
- c. identify various uses of music in their daily experiences ¹⁰ and describe characteristics that make certain music suitable for each use
- d. identify and describe roles of musicians ¹¹ in various music settings and cultures
- e. demonstrate audience behavior appropriate for the context and style of music performed

Notes:

1. E.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic progressions and chords.
2. E.g., traditional sounds: voices, instruments; nontraditional sounds: paper tearing, pencil tapping; body sounds: hands clapping, fingers snapping; sounds produced by electronic means: personal computers and basic *MIDI devices, including keyboards, sequencers, synthesizers, and drum machines.
3. E.g., a particular style, form, instrumentation, compositional technique
4. E.g., swaying, skipping, dramatic play
5. E.g., meter, dynamics, tempo
6. E.g., meter changes, dynamic changes, same/different sections
7. E.g., form, line, contrast
8. E.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and meter signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions
9. E.g., Navajo, Arabic, Latin American
10. E.g., celebration of special occasions, background music for television, worship
11. E.g., orchestra conductor, folksinger, church organist

LEVEL 1 Music

Creating, making and presenting

Exploring and developing ideas

At level 1, a student:

1.16 Draws upon play and imagination in creating and making music.

Evident when students, for example:

- Explore change in their voices to create different moods (sunrise on spooky swamp) or imitate the sounds of animals or machines.
- Use the sound of an instrument to represent a monster or thunder.
- Make a soundscape to support a dance, game, story, poem, picture.
- Improvise vocal responses (participate in a 'singing only' hour).
- Sing a song with the voice of an imagined character, and provide appropriate movements using a hand puppet.

Using skills, techniques and processes

At level 1, a student:

1.17 Uses basic elements of sound and movement and explores them in making music.

Evident when students, for example:

- Create a rhythmic ostinato to accompany a song, chant, rhyme or piece of recorded music.
- Imitate short musical patterns in a call-and-response format.
- Sing songs using a natural voice.
- Invent signs and symbols to represent basic characteristics of sounds (high/low, loud/soft, short/long) and use them to notate an ostinato pattern they have created.

Presenting

At level 1, a student:

1.18 Shares music making with others.

Evident when students, for example:

- Participate in class singing activities.
- Perform simple body percussion patterns to accompany a song.
- Play an instrument within a class ensemble.
- Play short musical patterns from memory.
- Move in response to music.

Arts criticism and aesthetics

At level 1, a student:

1.19 Responds to music in a personal way.

Evident when students, for example:

- Listen to a short musical work and respond to its prominent musical elements through movement, dance, body percussion.
- Recognise and describe obvious sound characteristics (ascending/descending pitch, long /short sounds, tempo changes, loud/soft sounds).
- Identify a known instrument or piece of music by sound alone.
- Perform a song (lullaby, nonsense song or thematic song) in a manner they feel is appropriate.

Past and present contexts

At level 1, a student:

1.20 Shows an awareness of music in everyday life.

Evident when students, for example:

- Identify the different sources of music in their daily lives (radio, supermarket, television).
- Sing or listen to a selected song and talk about the story told through the song.
- Describe when a song or instrumental work listened to or performed, would most appropriately be performed.

Level 2 outcomes:

2.16 Uses experience and imagination to create and make music.

2.17 Makes choices about sounds and organises them in expressive ways.

2.18 Plans and presents musical works for a familiar audience.

2.19 Responds to music, giving reasons for preferences.

2.20 Discusses the ways music is made and used for a range of purposes.

LEVEL 2 Music

Level 1 outcomes:

1.16 Draws upon play and imagination in creating and making music.

1.17 Uses basic elements of sound and movement and explores them in making music.

1.18 Shares music making with others.

1.19 Responds to music in a personal way.

1.20 Shows an awareness of music in everyday life.

Creating, making and presenting

Exploring and developing ideas

At level 2, a student:

2.16 Uses experience and imagination to create and make music.

Evident when students, for example:

- Recite rhymes and chants, experimenting with voice changes to create different moods and meaning.
- Improvise a vocal or instrumental pattern (a short ostinato pattern to accompany a movement, song, poem or game).
- Create a piece of music using basic musical elements (tone, dynamics, pitch and duration).
- Create a piece of music in response to different stimuli (a dance, story, poem or picture).
- Use a given rhythmic pattern to create a piece of music for performance on the classroom sound mobile.

Using skills, techniques and processes

At level 2, a student:

2.17 Makes choices about sounds and organises them in expressive ways.

Evident when students, for example:

- Select and organise sounds to create a sound collage (based on an idea such as 'night').
- Use body percussion sounds to create the effect of a crescendo (a train pulling out of a station).
- Create an ostinato to accompany a song, chant, rhyme or piece of recorded music.
- Create a simple graphic score for a piece they have composed.

Presenting

At level 2, a student:

2.18 Plans and presents musical works for a familiar audience.

Evident when students, for example:

- Sing songs, including rounds, with confidence and in a natural voice as part of a class ensemble.
- Work as a member of a small class ensemble to plan, rehearse and present performances of their own works or those of others for the class.
- Perform a movement sequence in response to music.
- Imitate short melodic/rhythmic phrases in a call-and-response format.

Arts criticism and aesthetics

At level 2, a student:

2.19 Responds to music, giving reasons for preferences.

Evident when students, for example:

- Ask members of their family what types of music they heard and liked when they were young.
- Improvise physical movements in responses to the prominent musical features (dynamics, pitch, rhythm, tone colour and structure) of a work being performed.
- Listen to a piece of program music and describe, in their own words, how sounds were used to create the desired image.
- Listen to a short musical work and represent its prominent musical elements in a picture.
- Talk about their initial reactions to or feelings about musical works and classroom musical experiences and give their preferences.

Past and present contexts

At level 2, a student:

2.20 Discusses the ways music is made and used for a range of purposes.

Evident when students, for example:

- Discuss sounds heard in familiar situations (at home, shopping centre, playground) and describe them, using some musical terms.
- Discuss the rhythmic features of the music used for a folk dance they have performed.
- Discuss the purpose of a work listened to or performed and how it affects the way it should be performed.

Level 3 outcomes:

3.16 Explores ideas and feelings through creating and making music.

3.17 Explores and uses several aspects of sound and uses specific skills, techniques and processes appropriate to the musical work.

3.18 Plans and presents musical works for a particular audience or purpose.

3.19 Responds to key features of musical works.

3.20 Discusses music from several cultures.

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