

CHAPTER 3

TOWARDS AN UNDERSTANDING OF WESTERN CLASSICAL MUSIC, ITS REVIVAL IN EDUCATION AND ITS FEASIBILITY FOR BLACK AFRICAN TEACHERS

3.1 INTRODUCTION

As stated in Chapter 1, the main concern with this study was to expose ECD teachers to a well-trying and -tested method (compiled and developed by the researcher) that will enable them to introduce young learners to Western Classical music in a simple, easy and fun-filled way. Through a literature review, the different music styles that an ECD learner should be exposed to in South Africa will firstly be discussed. Secondly, Western Classical music will be placed under the spotlight to try and determine why this musical style seems to have lost its popularity in the classroom. Thirdly the researcher will look at different ways teachers use to expose learners to Western Classical music. She will then explain the proposed music programme and its application in the classroom. Lastly the methodology of musical play and storytelling in the African context is investigated to find out if there are any similarities between it and the methodology that is used for the proposed music programme.

In contrast to the previous chapter where the majority of sources were official documents released by the South African Government, the information used in this chapter is mostly based on a variety of published local and international sources.

3.2 DIFFERENT MUSIC STYLES

There are many different kinds and genres of music in the world. According to Cook (2000:1), research has shown that attention should be given to as many different music styles as possible when it comes to the education of young children. From past experience in the classroom, the researcher has found that this is often easier said than done. She fully agrees with Flowers (1988) that it is important to offer young learners a musically varied diet. It is interesting to note that most of the music marketed (or intended) for young children is vocal as opposed to instrumental. This

renders the musical repertoire of young learners complicated and limited for ECD teachers. Daniel Walsh (1993:21), associate professor of ECD at the University of Illinois, is of the opinion that although there are many good musicians who compose music for children, much of what children have access to is “poorly played, sung, and produced and often mindless”. ECD educators have for years, according to Walsh, been obsessed with fear that children might not understand what they are presented with and that everything that is presented to children had to be developmentally appropriate.

According to Turner (1999:31) activities that are developmentally appropriate refer to experiences that are “appropriate for the developmental age of the child”. It is therefore often believed that young learners should not be exposed to “difficult” orchestral music. Peery et al (1987:143), for instance, speculate that “it is safe to say that a young child will not be able to deal effectively with music stimuli of a complexity suitable for adults”. Turner (1999:31) explains that it would be developmentally inappropriate, for example, to expect young learners to analyse a Mozart sonata or to sing in an extremely high or low tessitura. Walsh (1993:21) argues, on the other hand, that children, actually everybody, only have access to what has been made available to them. If children in the Foundation Phase are not exposed to the arts, they will have no access to it. Walsh (1993:21) accentuates that children do not have to be exposed to popular culture in the classroom, nor do they have to be introduced to “children’s” art. He echoes Minister Kadar Asmal’s statement (see Chapter 1.2.1) that the intellect and musical abilities of young children are underestimated and states: “As adults, we are always exaggerating our own understandings, and we are underestimating children’s” (Walsh 1993:21). Maybe this is why recordings of Western Classical music are not often used in Early Childhood.

Haines & Gerber (1984:227) noted that recorded music (including Western Classical music) was often neglected in an early childhood music programme. Although some teachers use recorded music to fill quiet moments and as background for other activities, it is rarely used to expose young children to good, quality compositions, or to develop their musical understanding, or merely for enjoyment. With the use of CDs, irrelevant social and intellectual pretence, especially when listening to Western Classical music (see Chapter 3.5) can be bypassed. The advantage of the modern technological era is that some of the finest music ever composed can be enjoyed in the classroom or at home.

The neglect of the use of recorded music is even more evident in South Africa where the emphasis in Music Education is still mainly placed on singing, rather than on listening. The advantage of the use of recordings of Western Classical music is that it conveniently allows children to experience the works of great classical musicians in the classroom. This gives children who have never been exposed to this musical style before, the opportunity to hear what it sounds like and to get to know it better. Walsh (1993:22) is convinced that one can organize schooling in ways that make children smart and artistic, but one can organize schooling in ways that do not.

South African society is a unique blend of different cultures from all over the world and is therefore often referred to as the rainbow nation. Its survival as a nation devoid of racism depends largely on the ability of all racial groups in the country to understand the similarities and differences that distinguish them as entities of one nation. Professor Njabulo Ndebele, Vice-Chancellor of the University of Cape Town, said in his speech at the PASMAE (Pan African Society for Musical Arts Education) Benefit Concert in the Baxter Concert Hall on 16 April 2002 that music knows no boundaries because it has the power to transcend cultural, racial and linguistic limitations. If this statement should be true and made applicable to Music Education, it means that any music style could be taught successfully. Joseph (1999:177) agrees with Ndebele and notes that “each culture is unique and one cannot pin down or generalize a suitable music culture for children”. It is therefore important that young children should get to know, share knowledge and learn about all the different musics in South Africa and beyond. Joseph (1999:225) says that “each child should be exposed to music education and be given the opportunity to experience a wide range of musical activity which incorporates Western, African and world musics”.

Mandy Carver (2002:1-4) points out that the history of Music Education in South Africa has promoted Western music more than other genres and feels therefore that traditional African music should become a priority in schools. It is accepted by the researcher that her statement refers to children who took music lessons and does not refer to children in the general Class Music class. Before the new government took charge of the country in 1994 this was definitely the style that music students (mostly white learners) were exposed to. The fact remains that it was only a handful of learners that were privileged enough to take music lessons and therefore got to know Western Classical music well in those years. Up to 1994 there was a special period set aside on the weekly timetable for Class Music but it was still singing that was

mostly promoted in the majority of schools. After 1994 the new trend was to concentrate more on the teaching of traditional African Music at school level. This is understandable if it is taken into consideration that the majority of the population in South Africa is African.⁶ There was, however, a strong feeling from music educators that Western Classical music should not completely be replaced by African music, but that there should be a place in the school curriculum for the co-existence of both of these musical styles. This viewpoint is accentuated by Heneghan & Tafuri who attended the 2003 PASMAE conference as outside observers. They mention in their PASMAE report (2003:23-24) that it is “important that the position of Classical music on the continent should not be unnecessarily eroded”.

It is precisely this erosion/neglect of Western Classical music that is taking place in South Africa and presumably in the rest of Africa. (This can be compared with research done in Mauritius during the pilot study - see Chapter 5.) The National Commission on Music Education (2003:105) states that as much as children need to know about Einstein and Newton, they have to know about Mozart, Beethoven, Tchaikovsky and Louis Armstrong. Exposing children to Western Classical music will sharpen their sensitivity, raise their level of appreciation and expand their musical horizons.

3.3 SINGING IS STILL EMPHASIZED IN MOST SCHOOLS

The researcher’s personal opinion is that not much change has really taken place in Music Education after 1994, because the main focus is still mostly on singing. Whether these are African songs, as mostly sung at black schools in the country, or English and Afrikaans songs, which are mostly sung at white schools, singing remains the main musical activity at schools. This is in line with Abeles et al’s (1984:272) statement that “teachers too often confine their attention to a small portion of the total music programme”. Research indicates that this accentuation of singing is a common trend throughout Africa. According to Evans (1995:18) the Christian missionary legacy of singing has continued to influence music education in African schools and states that many schools in Africa still follow “the nineteenth century colonial tradition of preparing children to perform at worship services and on speech days”. Aduonum (1980:58) has observed, more than 25 years ago, that in

⁶ The word “African” refers here to black people born in Africa with no roots outside Africa.

Ghana, music is studied seriously in universities and secondary schools while primary and elementary schools place emphasis on singing, especially in school choral ensembles.

Akrofi (s.a.) notes that African scholars and educators of the musical arts are concerned that the Christian missionary legacy of singing hymns and Western songs is overemphasized to the detriment of all other musical activities. It could be argued that the singing of songs and saying of rhymes is the comfort zone of the majority of teachers in the Foundation Phase. The only notable change since 1994 is that urban schools have become more multicultural. Although Western Classical music was supposed to be taught to school children in the general Class Music classes in South Africa, it did not always happen and the allocated music periods were more often than not used for the teaching of other curriculum subjects which seemed more important at the time. Van der Walt et al (1993:xxi) stated in their *Class Music Tuition* report that substantial proportions of music educators, superintendents and school principals countrywide are of the opinion that the prescribed Class Music periods do not take place as scheduled.

Although it is recommended in different sources that young learners should be exposed to many different music styles, it is not always possible for teachers, because they are often not equipped with the necessary guidelines and practical demonstration possibilities to expose them to it. The shortage of music educators with the necessary skills and experience to unlock the world of Classical music to young children in a fun-filled way through the above-mentioned methods is a rarity, with the result that learners are very seldom (if ever) exposed to this musical style. One of the major reasons for this neglect could be the lack of practical example lessons and audio-visual material to train teachers to implement it successfully.

The researcher has found, through experience with the proposed music programme, that any kind of Western Classical orchestral music that is cheerful and preferably not longer than four minutes can be presented successfully to young children, even from as young as three years old, by using a fun-filled developmentally appropriate method that is based on storytelling, dramatization, creative dance movements and instrumental play. Newson (1975:49), who also feels strongly about the introduction of Classical music to young children, recommends that music “that has stood the test

of time” should be presented to children. As time goes by, the children will then, hopefully, appreciate these works and will be able to respond meaningfully to it.

Potgieter (1997:46) states that Western Classical music unfortunately receives less attention in the community because it is usually not understood by the majority of people. It is therefore not surprising to find that music educators often shy away from exposing young children to Classical music, but prefer to make use of pop, rock and country & western music styles which are more accessible to the masses. I fully agree with Potgieter (1997:47) that Classical music should be included in a Music Education syllabus on condition that teachers will explore different methods through which they could expose their young learners effectively to this type of music. Before the researcher explains her method for exposing young learners effectively to Western Classical music, this music style, which consists of programme and abstract music, will first be discussed.

3.4 WESTERN CLASSICAL MUSIC

Hertz & Brown (2001:924) note in *The New Grove Dictionary of Music and Musicians* that the term “classical”, with its many related forms “classic”, “classicism”, etc., has been applied to a wide variety of music from different cultures. It is stated further that according to R. Cotgrave (*Dictionarie of the French and English tongues*), the French term “classique” can be translated as “classical, formal, orderly” in due or fit rank; also “approved, authentical, chief, principle”. Human (1992:112-113) defines Classical music as a “more formal, serious type of music of lasting value”, composed by someone with a sound knowledge of music theory. The term “Western Classical music”, as it is used in this thesis, does not only refer to music that flourished during the fairly short Classical period (1750 to around 1810) with specific characteristics that could be identified with this period, but refers to formal music in a broader and general sense. The *GCSE Music Dictionary* (Bennett 1990:61) indicates that the word “Classical music” is often used as a general term to divide music in a loose way into two broad categories, namely “Classical music” and “popular music”. Pogue & Speck (1997:7) describe Western Classical music as:

The music composed in the Western Hemisphere over the past few hundred years (not including recent pop and folk music). It's the music generally composed for an orchestra or combination of orchestral instruments, keyboards, guitar or voice.

According to Pogue & Speck (1997:8) people did not make much difference between “popular” and “classical” music during the 1700s and 1800s. These authors explain that just like people will attend a rock concert today for the fun of it, people would go during the 1700s and 1800s to the latest performance of a symphony, concerto, song-cycle or opera – also just for the fun of it. They were enticed by the prospect of hearing their favourite tunes and seeing the performing stars in action. The audience dressed casually, brought food and drink along and “even cheered during the show when the spirit moved them” (Pogue & Speck 1997:8). This music was experienced and seen as “pop” music at that stage.

It is stated in the *Wikipedia* (2006a) that the earliest reference to “Classical music” that was recorded by the *Oxford English Dictionary* was from about 1836. Since that time the term has come in common parlance to mean the opposite of popular music. It thus appears that Pogue & Speck are probably right with their statement that all Classical music during the 1700s and 1800s can be described as “popular music”.

3.4.1 Pure or abstract music

Abstract music is described in the *Columbia Encyclopedia* (2006) as a “term used for music dependent on its structure alone for comprehension and is seen as the antithesis of program music”. It is not associated with extra-musical ideas or with a pictorial or narrative scheme of emotions, nor does it attempt to reproduce sounds in nature. Hence it is always instrumental, although not all instrumental music is abstract music. Roger Lustig, translator of Carl Dahlhaus’s book *The Idea of Absolute Music*, states in the translator’s introduction (Dahlhaus 1991:vii) that in absolute music, the subject of a piece of music can be found within itself. In this case the musical theme becomes the subject, whereas the subject of a painting, poem, or novel is outside the work itself. Dahlhaus (1991:26) is of the opinion that although music requires an external motive for its existence, it is, in essence, absolute.

3.4.2 Programme music

This type of music is described in the *Columbia Encyclopedia* (2006), as “instrumental music of the 19th and 20th century that endeavors to arouse mental pictures or ideas in the thoughts of the listener - to tell a story, depict a scene, or impel a mood”. Programme music usually contains descriptive ideas set out in a story

which serves as a motivation for listening. The advantage of listening to programme music is that the story gives the listener interesting clues and directions of how to follow the music. These clues enable the listener to really explore and understand the music. Commentators Lowell Lieberman and John Corigliano (NPR's Performance Today 1999), both contemporary American composers, describe programme music as "musical storytelling" or "tone painting" through which an attempt is made at depicting music without the assistance of words. It is called programme music because it relies on a "programme" (an explanatory text or narrative) to explain its extra-musical associations.

3.4.3 Abstract versus programme music

According to commentators Lowell Lieberman and John Corigliano (NPR's Performance Today 1999) it helps when the story is well-known to the audience. They state further that an abstract piece of music cannot specifically tell a story. It is, however, possible for a composer to retell a story like *The Pied Piper* because the audience already knows it and can therefore make the necessary associations. Although the researcher fully agrees with this viewpoint, her own experience is that a teacher can expose children to absolute music, as well as to programme music, by making up his/her own story according to the musical elements that appear in the chosen piece of music. It does not necessarily have to be an existing story or be based on certain ideas that a composer had in mind at the time a certain piece of music was written. Mills (1993:30) is of the same opinion and says that:

It is possible, and valid to respond to music in some way that is outside the composer's intentions. Indeed it is possible to respond to a piece without knowing what the composer's intentions are. Music chosen for topics need not have any explicit relationship with the topic title.

It can therefore be a completely new story which the teacher has created and narrated beforehand according to the structure of the music, without taking the composer's initial intention into consideration. The approach, as it is promoted in this thesis, where different concepts are dealt with simultaneously through the dramatization of a story, can be seen as a scenic and sequential exploration of a piece of music. It is, however, important to keep in mind that this scenic process of storytelling, that precedes the exposure of young children to Western Classical pieces, remains secondary to the actual appreciation of the music. The researcher

used the fantasy stories which she narrated for each piece she had chosen for the proposed music programme merely as an educational tool to introduce young children in a fun way to Western Classical music. With this possibility in mind it is within the reach of most teachers to expose young children to any piece of music in an enjoyable and appreciative way, no matter if the music was originally written as abstract or programme music. The pieces that were selected for the music programme offered in this thesis only include orchestral (instrumental) pieces by established composers from the Western Classical music repertoire. These pieces include abstract as well as programme music.

Many listening lessons have been unsuccessful and have failed when teachers try to introduce a certain style in the classroom. Research attempts in South Africa to try and clarify the reasons for the music preferences of children and students have been made by Hugo (1985), De Villiers, Conradie & Van Vuuren (1987), Van der Walt et al (1993) and James (2000).

Research studies on music preference have been done in, for example, Britain, Scandinavia and the USA. According to James (2000:7), music preference research has been done from as far back as the 1930s up to the present day in the USA and many other countries. A reader who is interested in research on the topic of music preferences in countries outside South Africa can take note of sources such as Hargreaves (1982), Abeles et al (1984), Finnas (1989), Le Blanc et al (1993) and Zillman & Gan (1997).

3.5 DIFFERENT WAYS OF LISTENING TO CLASSICAL MUSIC

Robert Walker (2003:1) says “music is essentially something we listen to; not necessarily do”. He continues by saying that most young children leave school with no idea of how to listen to music, or what to listen for. This leads to the unfortunate result that young children do not have freedom of choice when they buy new musical recordings. Walker (2003:2) states that “they don’t have the freedom to choose Bach instead of Britney because they have never been taught how to exercise such freedom”. If young children could therefore be taught how to listen and appreciate Western Classical music, they will be able to make these informed choices. Walker (2003:2) is of the opinion that it will bring a real change in the musical world if even a fraction of the amount of money young people spend on purchasing recordings of

every new “pop” sensation could be spent on recordings of Western Classical music. To achieve such an educational end, an appropriate and acceptable way has to be found how young children could be taught to listen to Western Classical music. The problem is that it is not always easy to bring Classical music to young children in a way they can appreciate it, make sense of it and most important of all, enjoy it.

Carlin (1992:1) feels that we should listen to music for “enjoyment”, not for a “cultural experience”. Listeners should, according to Hurwitz (1992:11), forget about the idea that Classical music is supposed to be so difficult and complex that it can only be enjoyed after deep and serious study. A listener does not have to know a lot about a piece of music to be able to appreciate it. Campbell (1992:44) has the following to say about many peoples’ perception of Classical music:

We want to think logically that the more we know about music, the more we will be able to enjoy it. That may be not the case. There are enough musicians who know so much about music that they are unable to listen affectively. They know so much about the music that they cannot enjoy it unless it is of equal or higher standards than their own. The same is true of some music critics.

The general attitude towards musical listening and all the unnecessary social rules and regulations that go with it are, as far as Cook (2000:25) is concerned, one of the main reasons that make listening to Classical music problematic. Although Classical music is internationally recognized as an important music style, Peery & Peery (1986:25) state that popular music is increasingly preferred to Classical music as children gets older. This statement is accentuated in the research of Van der Merwe (1986:137) who found that learners in the senior primary phase, as well as high school pupils, are often very negative towards this kind of music. According to Van der Merwe, they will often refer to Classical music as boring, difficult, dusty museum pieces, music for snobs, etc. In cases where learners were exposed to Classical music in South African schools there is not much proof that they were enjoying and appreciating this music style. In a study that was undertaken by James (2000:i) to measure the music preferences of South African junior secondary students, an overwhelming preference for pop music over Classical music was indicated. The reason for this finding could be because it is usually expected of the “ordinary” listener to listen “attentively, respectfully, in a detached manner (avoiding being too caught up in the sensory or emotional ebb and flow of the music), and informed by

appropriate knowledge". Carlin (1992:1) reckons that the attendance of a Classical concert can be quite a daunting experience and explains as follows:

You are expected to dress differently than in your everyday clothes, applaud only at the appropriate moment, cough (politely) only when there is a gap in the music, and sit quietly in your seat throughout the program. The musicians dress formally, rarely if ever to speak directly to the audience, and often fail to acknowledge its presence at all. Ticket prices are high and the general atmosphere discourages the attendance of the young or the uninitiated.

This social pressure unfortunately places the ordinary listener, according to Cook (2000:26), right at the bottom of the musical hierarchy. If this listening to Western Classical music, as described above by Carlin, is not a favourable way to listen to this musical style, how should one then listen to it? Most important of all, how should teachers expose their learners to it in an effort to familiarize them with it so that this musical style can become popular and entertaining like in the past? It is not as if teachers, and that includes black teachers, are unwilling to teach Western Classical music in the classroom. But they need a guide to assist them to do so.

During a research study that was released by the Human Sciences Research Council in 1993 on Effective Music Education in South Africa, Hugo & Hauptfleisch (1993:xxviii) found that black Class Music teachers regarded education in Western Classical music as more important than education in African music. Kathy Primos, a well-known music educator and lecturer in South Africa, said that when she had an interview with black students in which they had to give their feelings about Western Classical music versus African music in their training, one of these students asked her: "Now why can't we do Classical music? Some Whites are interested in our African music. Now why can't we mix and do the Classical thing?" (Van Tonder 1992:133). This indicates that black teachers are very eager and willing to learn more about the music of other cultures, especially Western Classical music. Exactly the same finding was made by the researcher in both the pilot study in Mauritius and during the local study with ECD teachers from underprivileged schools in South Africa (see Chapters 5 and 6).

There are many different ways in which teachers attempt listening in the classroom. The conceptual, passive and active approaches to listening to music are the most

common and will be described in the following paragraphs. The importance of listening for fun and enjoyment and repetitive listening will also be pointed out.

3.5.1 Conceptual listening

The most common way of listening to music in the classroom seems to be by means of conceptual listening. This is when a piece of music is fragmented and learners are only exposed to a few seconds (snippets) of a piece in order to be able to identify a certain concept, e.g. high/low, slow/fast, happy/sad in the music. Although the conceptual method of listening can be seen as a more active way of getting learners involved to concentrate and focus on the music, learners hardly ever get a chance to listen to a piece of music in its totality. It makes one wonder whether this way of exposing young children to music will really lead to a love and appreciation of it. Will learners be able to recognize and recall pieces again when heard at a later stage? Can conceptual learning really be an effective and a fun way to introduce young learners (and adults) to a new musical style? Is this fragmented way of introducing the young child to musical concepts not perhaps the reason for their rejection of Western Classical music? Although the researcher does not agree with the fragmented way of conceptual listening with young children, as described above, she does not discard conceptual listening altogether. Her aim is rather to expose a young listener to a piece of music in its totality. The chosen piece should preferably not be longer than three to four minutes (see Chapter 3.6). In this case the focus is not placed on a single concept at a time, but the learners are exposed to different concepts simultaneously.

3.5.2 Passive listening

There are teachers who think that they are teaching “music appreciation” by putting on a CD or cassette on a sound system, announcing the name of the composition and composer, and starting the player while the learners have to sit still and “appreciate” the music. It is stated in module 2, theme 4(B) of Music and the young child (UNISA Study guide 2002:35) that learners are too relaxed during such a listening session and will not only get bored, but the situation will create an opportunity for disciplinary problems because there are no purposeful tasks involved. Listening involves thinking and imagination and learners need clues what to listen for to discern the structure, mood, rhythm, dynamics, tempo, melody, tone quality of

different instruments, and the varying patterns of sound. Sometimes teachers first tell a story which the composer had in mind at the time he composed the particular piece (programme music) before the listening session is started. Satisfied that they have given the learners enough background information to guide their listening, they will then start the player and another passive music appreciation session will follow. Although this may be an effort to guide the learners through the piece, they are still unfortunately not actively (physically) involved in the listening experience and will soon be bored. Russell-Bowie (1988:111) therefore suggests that it is important that learners should listen intelligently, consciously and not allow the music to merely drift over them. Passive listening lessons like those described above appear to be a waste of time, especially if it is done with young learners. Passive ways of listening like these also make it impossible for the teacher to evaluate to what extent the learners are really listening, concentrating and, most importantly, enjoying the music.

3.5.3 Active listening

Cook (2000:26) suggests that teachers have to be taught that they should rather strive to break away from this passive way of listening and “take music literally into their own hands” in their efforts to teach their students musical appreciation. Newson (1975:48) has the same opinion about a more active way of listening. He feels that the listening process should be a combination of a physical, emotional, imaginative and intellectual response. He sees the physical response to music as the desire to do something with your body while the music is being played, for instance, to move in some way or another to the music. Cook (2000:26) warns that it takes time, a lot of patience and hard work from the teacher’s side to prepare learners for the final stage of intellectual listening when they can sit back and relax and enjoy a piece of music for the sheer beauty of it.

The intellectual response is seen as the most advanced and occurs when the listener enjoys the music for the polished and skilful way in which the composer has written the music within the framework of its musical form. The music educator should gradually lead the learners in the upper grades to realize that the “normal procedure” for listening to Western Classical Music is to be seated in a concert hall or in a room along with other people. Young learners’ first experience with the music during the Foundation Phase should be an active and enjoyable experience which will hopefully prepare the learners for the final, intellectual listening stage, as envisaged by Cook.

The integration of storytelling, music, creative movement, drama and instrumental play, as it is put forward in the proposed music programme in this thesis, will try to demonstrate that the appreciation of the Western Classical pieces of the great masters of the past can be fun, and that it, according to Carlin (1992:1), does not take a lot of effort or education to learn to appreciate it. With such an integrated approach, the methodology of the proposed music programme empowers learners to become actively involved in a dramatic, physical interpretation of the music they hear. It was interesting to note that a different approach to active listening (which is not based on the physical interpretation of the music) is suggested in the UNISA Study guide (2002:35) for students who are studying towards an ECD certificate. It is stated in the study guide (2002:35) that active listening to music must include “information about music on paper”. An example appears on page 35 of the mentioned study guide of a graphic presentation of music, accompanied by the following written instructions:

Answer the correct questions:

- What instruments do you hear?
(Pictures of a piano, hand drum and a person that sings)
- Does the music go?
(Illustrated by an arrow going sideways up to the left, followed by another arrow going sideways up to the right).

The researcher does not regard the above-mentioned activity, where young learners have to sit passively and make verbal selections from a graphic notation chart of what they hear in a piece of music, as active listening. According to her, this kind of active listening does not have the same impact on learning and the development of the listening and memory skills as when young learners become actively involved in a dramatic, physical interpretation of the music they hear. Although the importance of free movement is pointed out in the UNISA Study guide (2002:35) when, for example, the teacher plays a piece of music and the children have to move like a balloon or clouds, the researcher still strongly believes that such hearings will be fleeting moments of sounds without long-lasting value. If the same music could, on the other hand, be connected to a story in which the learners listen for definite cues while they physically interpret the music, the activity would be more worthwhile.

3.5.4 Enjoyable, fun-filled listening

The researcher firmly believes that the failure in the effective tuition of Western Classical music, especially in the Foundation Phase, could be attributed to the teachers' lack of the necessary skills, knowledge and guidelines on how to expose their learners to this musical style in a fun-filled and enjoyable way while they are still receptive towards it. Sims (1990:42) states that children are still open to any kind of music up to the third grade. It is therefore advised that teachers must take advantage of this receptive period and expose their learners to many Western Classical pieces. Zoltán Kodály (1882-1967), one of the greatest music educators in history, fully agrees that music should be fun. He recommends that teachers should teach music at schools in such a way "that it is not a torture but a joy for the pupils" so that it can instil a thirst for finer music in them which will last a lifetime (Kodály 1974:120).

As teachers, however, we should remember that enjoyment is a wide-ranging emotion which is, according to Stocks & Maddocks (1992:5), on the one hand associated with fun and laughter and on the other hand with a deep satisfaction that comes only from achievement. It is therefore necessary that a place for Music Education in the South African school curriculum should be justified beyond its present largely recreational status to ensure that its joys and demands play a full part in the education of all children. Antoinette Hoek, an examiner for the Gauteng Education Department for Music Grade 12, firmly believes that the enjoyment factor should play a strong role in Music Education. She notes: "Practical experience and enjoyment of music must be the ultimate goal for all learners in South Africa" (Hoek 2001:6.7).⁷ Hoek started a small orchestra, called the Electro Ensemble, at Verwoerdburg High School - now called Centurion High School - in 1992 in Centurion, South Africa, for available instruments. The author, who was privileged to teach with Hoek at the same school from 1990 to 1993, was always intrigued by the exciting and vibrant way she used instrumental play in her theory and ear training classes. Her students enjoyed the lessons thoroughly and learnt a lot. Although Hoek's (2001:1.3) view that "learners want to take part in music, make sounds and have fun" is based on her experience with high school learners, the same statement is certainly applicable to learners of all ages.

⁷ The pages in Hoek's thesis are numbered according to the chapters. This specific reference (6.7) refers to Chapter 6, page 7.

It is clear from the foregoing discussion that young children in South Africa should be exposed to different music styles in order to develop culturally, but it should be done in a fun-filled, practical and enjoyable way, preferably when they are still very young. If this could be done, it will contribute a great deal to the viewpoint of Dr Pallo Jordan (2004:20), current Minister of Arts and Culture in South Africa, that “we need to change the audiences and we need to make Arts and Culture (including Western Classical music) available to a broader part of our community”.

David Pogue and Scott Speck are of the opinion that people need to be familiarized with music in order to appreciate it. They state in their *Classical Music for Dummies* (1997:8) that this type of music can be “fun, approachable and amazingly entertaining as soon as one becomes familiar with it”. Although Classical music is still just as entertaining as it was during the 1700s and 1800s (see Chapter 3.4), it has become less familiar these days. An effort should therefore be made by teachers to familiarize children with it again so that it can become popular and entertaining like in the past. To achieve this ideal, it is necessary for ECD teachers to find an acceptable, fun-filled method to expose young children to this neglected musical style so that they can familiarize themselves with the music.

3.5.5 Repetitive listening to familiarize the listener

Repetition is an essential part of Music Education. Newson (1975:48) is of the opinion that it is of little value to play a sound track to a class only once, as learners need to listen to a piece of music several times to learn, understand, enjoy and love the music. It will take many hearings before a tune will become part of a learner's repertoire. The more learners become familiarized with it, the more they will enjoy the music. Learners love repetition if they really like and enjoy an activity. In this case familiarity fosters appreciation, enjoyment and understanding and the music becomes a way of entertainment. By repeating the same activity three or four times, the learners get ample opportunity to familiarize them with the music and will remember it for a long time. The question is how it will be possible to get ordinary listeners, and that includes adults and children, to listen to the same piece of Classical music repeatedly if they do not even want to listen to it during the first hearing? The researcher has found over a period of more than twenty years that young children can indeed be exposed repeatedly to the same piece of Western Classical music in an enjoyable and educational way through a combination of

storytelling, dramatization, creative dance movements, instrumental play and the visual arts. Turner (1999:33) agrees with this finding and notes that children will indeed be more prepared to listen to the selection repeatedly if the listening activities include movement or fantasy play. The researcher hoped that this enjoyable way of exposing young learners and ECD practitioners to Western Classical music, will eventually lead to their acceptance of this musical style. According to Teo (1997:3), research proved that if students are exposed to a selection of Western Classical pieces, this may result in an increased preference for Classical music as a whole.

3.6 A PRACTICAL METHOD TOWARDS THE REVIVAL OF WESTERN CLASSICAL MUSIC IN EDUCATION

It was explained in the previous discussion of Western Classical music that although music educators and researchers advocate the inclusion of this musical style in the school curriculum, many methods of listening to it have often failed in the past. The researcher has found through practical experience that a combination (integration) of Western Classical music, storytelling, dramatization, creative dance movements, the visual arts and instrumental play can produce a very successful method for young learners to listen effectively to this musical style and enjoy it.

A brief overview will be given in the following paragraphs of how the researcher selects an appropriate piece of music and narrates a story for it according to the musical elements that appear in the selected piece, in order to make it more digestible for young learners. The selection of an appropriate piece of Western Classical music for active listening through dramatization and instrumental play is very important. Teo (1997:2) found that young students prefer lively and cheerful pieces as opposed to those that they considered sad and sorrowful.

The researcher used the following criteria as a guide when she selected the Western Classical music pieces for the listening programme:

- The piece should not be longer than three to four minutes, although longer pieces, e.g. *The Waltz of the Flowers* by Tchaikovsky (six minutes), could also be dramatized successfully.
- Keep the piece as a whole and do not fragmentize it.

- Select music that is cheerful and speaks to the young child's heart and mind.

3.6.1 Scaffolding the listening process through storytelling

An analysis was made of the pieces by mapping the structure (Glover & Young 1999:166) with scribbles and squiggles (graphic notation) on a piece of paper. Pogue & Speck (1997:9) refer to this structure as the “musical architecture” of a piece and say that all great pieces of music have a structure. They explain it as follows:

You may not be consciously aware of the structure while you listen to a great work; but still, you instinctively feel how that work was put together. Maybe the piece follows one of the overarching musical patterns: called things like *sonata form* or *rondo form*. Maybe it just has a musical idea at the beginning that comes back at the end. In any case, we'd be hard-pressed to name a great work of music that doesn't have a coherent structure.

After the structure was written down, a convincing fantasy story, on the development level of the ECD child, was narrated to scaffold the listening session according to the specific structure and the musical elements/concepts that appear in the piece. Robin Mello (2001:2), a professional storyteller and assistant professor of Educational Foundations at the University of Wisconsin-Whitewater, explains that the art of storytelling is still connected to its ancient roots in that it remains an activity where a tale is told aloud, to an audience, without the use of memorized scripts or other literary texts. Modern storytellers, like their ancient counterparts, continue to rely on their manipulation of language in order to relate an anecdote and often make use of dramatic skills such as characterization, narration, vocalization, and mimetic action. All these skills, as well as the fact that children (even adults) love stories, were put to good use during the compilation of the proposed music programme to enable teachers and learners to put a confusing mass of sound in order, and to assist them to recognize patterns and structure in the music through play (dramatization in this case). The researcher has found that listening to Western Classical music becomes an extremely satisfying experience when a pre-told story is dramatized according to the musical cues in the music, so much so that learners will often ask if they could do it again – something that seldom happens in education. Stories connect children to psychological realities and folk and fairy tales assist children in their psychosocial and imaginative growth (Mello 2001:2).

The following points were taken into consideration when the stories were narrated.

The story must:

- be short
- be at the development level of Foundation Phase learners
- correspond with the musical concepts/elements in the music
- make use of repetition (as different themes re-occur in the music, the same characters will re-appear in the story).

The researcher has set her imagination free and gave herself entirely over to the music and her own emotions when she narrated the stories for the chosen pieces in the proposed music programme. She constantly had to remind herself that the images she conjured up in her mind while she was listening to the music, had to relate to young children who had to act the narrative out at a later stage. Many possibilities for the dramatization of the piece flashed through her mind in an attempt to “illustrate” the piece of music through a story. These visual images helped the researcher to transport the concepts that appeared in the piece to the learners in a fun way. The story fulfilled the function of an impulse and a connecting thread during the conception of the pieces. Because Western Classical music mostly alienates young children, the researcher tried to supply them with some programmatic “signposts” and milestones on their fun-filled journey to discover the Classics. Dahlhaus (1991:137) sees these “signposts” as a means of reaching an end, namely to internalize a piece of music with musical comprehension. The stories that the researcher narrated fulfil their purpose in a preliminary way “for the time being”, and are used as an “external crutch”.

The researcher found that even the name of the composition can, occasionally, serve as a good starting point for the narrative. The story was sometimes even planned around the name of the composer. Most of the names of Classical composers are quite difficult for young children (even for adults) to pronounce correctly and to remember. Assonance and the breaking up of the names into syllables were used in some cases to help the learners remember the names. A name like Tchaikovsky will be broken up in three syllables, e.g. Tchai-kov-sky. The teacher says the word slowly while the learners repeat it. The teacher says it again, but this time actions are added. The first syllable sounds like “Tchai” for Chinese, the second one like “kov” for

coffee and the last one “sky” for ski. On the first syllable the learners say “Chai”, put their hands together in front of them, bend their knees and bow like traditional Chinese people do. On the syllable “kov”, they pretend they are drinking coffee, and on the last syllable, “sky”, they pretend they ski behind a boat with their arms stretched out in front of them.

The story is supposed to be a mental guide or map for the learners. One cannot, for instance, take any existing story or fairy tale in the hope it will “fit” the structure of a chosen piece. An attempt to dramatize a story such as Cinderella to the music of “Autumn” from Vivaldi’s *Four Seasons* is sure to be doomed before it is even attempted. The narrative, as compiled by the researcher, serves a binding and supportive purpose in the listening lesson. On the one hand it is an excellent way of keeping the learners interested in the lesson and focused, and on the other hand it is a fun way of integrating the arts logically in the ECD learning programme (see Chapter 4) so as to be acceptable and effective for both the teachers and the learners. The story establishes a rough basis and broad guideline for a simple choreographed work through which the learners can actively interpret a piece of music. The purpose of the story is to help the learners focus their attention on a specific piece of music in order to give purpose and meaning to the listening session. With the story being written down, the backbone of the listening lesson was put into place and the fun part of bringing a piece of music “to life” was ready to start. It is important to note that the teacher should know the music and the narrated story very well before it is presented to the learners.

The new piece is introduced to the learners by firstly telling them what the name of the piece is and who the composer is. Secondly, this introduction is followed by the telling of the short fantasy-story. This is done with the specific purpose to capture the children’s imagination and prepare them for the listening session. Egan (1999:35) found that fairy tales have considerable power to engage the imaginations of young children in classroom settings and believes that the dramatic format can function within classrooms as the primary form of teaching and learning.

3.6.2 Active listening through dramatization

The next step is to follow the storytelling with dramatization during which the story is physically acted out by the learners while they follow the cues in the music. This

activity is a natural process for the learners because they love to act and need no stage or audience to encourage them to do so. Young children the world over play games of “let’s pretend” and therefore they act and learn about life as they pretend to be hunters, horses, or fish on the playground, in the classroom or in a corridor. All they want is freedom, space, and the chance to be something, or somebody. Etkin & Taub (1996:35) feel that there is a need to encourage imaginative and emotional growth amongst children and are of the opinion that this could be developed through musical storytelling. They believe that it will enrich children’s lives if they are given experiences which will awaken their senses and develop in them an awareness of, and interest in, the arts. These authors feel that children who learn to use their ears and eyes properly will learn quickly and well. They explain the value of story dramatization as follows (Etkin & Taub 1996:42):

- It gives enjoyment, pleasure and entertainment.
- It makes provision for spontaneous expression.
- It encourages self-expression and promotes the development of confidence, independence and individuality.
- It gives opportunities for bodily expression.
- It helps the self-conscious and shy child.
- Participation in the process of acting brings a sense of unity into a group as the co-operation of all the children is invited.
- It strengthens an interest in stories.
- It provides the promotion of language development and increases vocabulary.
- It encourages creativity and initiative and develops leadership.

After the story is told, the class is divided into *characters* for the acting out of the story by using a more or less equal number of learners for each of the character groups in the pre-told story. This division requires about four or five different groups at a time, depending on how many different characters there are in the story.

Once the characters have been allotted, simple, inexpensive, home-made *costumes* (accessories, requisites, outfits) are handed out and the learners dress themselves for the different character roles. The researcher found through years of experience and throughout the research that the visual support in the form of colourful props, accessories and fantasy outfits (costumes) are an indispensable aid for the teaching of active listening through dramatization and ensures its success. These resources can be either provided by the teacher, or designed by the learners, with or without the help of the teacher. Dressing up is part of the fun of acting.

According to Evans & Smith (1992:2), costumes form part of the overall design of a production and will influence the actors in the way they feel and move. The colour and texture of the costumes help to create the mood and enhance the theatrical presentation of the story. It provides visual stimuli to activate the learners' imagination and make the learning more exciting and fun. The researcher's "wardrobe" consists of big square pieces of very simple and inexpensive material (at least 1 x 1 metre) in all different colours, e.g. green for trees, bushes, seaweed or frogs, or blue for water, waves, birds, flowers, etc. with a hole in the middle for the child's head. If these holes are secured with ribtrim, in a matching colour, the outfit will last a very long time.

Due to the fact that young learners love to dress up and play, these loose pieces of material fascinate them. This is one of the main reasons why they will ask to repeat the experience. Even shy and reserved learners quickly learn how to be creative when accessories are used. The learners usually enjoy the activity so much that they do not mind listening to the same piece of Classical music at least four or five times. In no time they become very familiar with the piece of music and learners (sometimes even as young as three years old) are able to recognize the Classical piece and recall the title and the name of the composer whenever they hear it. At the end of each hearing of the piece, the learners swap the fantasy clothes and dress up in a new outfit for their next character role. Because it is fun for the learners to dress up for their next role, it becomes an extremely acceptable way to establish repetitive listening through which the music is fixed in their minds.

McDonald (1991:32) found that the "music-movement-dramatic idea combination" seems to awaken interest in listening to music throughout the growing-up years. A great deal of learning can therefore take place through play and dramatization. According to the *Alliance for Childhood* (2005:1), research found that play – active and full of imagination – is more than just fun and games. Play, as it is referred to in the proposed music programme, focuses on a more structured type of fantasy play in a group situation which makes ample use of the imagination and creative movements. Cass-Beggs (1986:15) states that it is borne out by a number of studies on the human brain that the child's brain needs its own natural approach to learning through play and involvement in the arts. Morgan & Saxton (1987:v) mention that it has become clear that interest, motivation and learning all result when play/drama is employed for educational ends. Dramatization involves children actively in the

learning process. Rogers & Sawyers (1990:10) point out that when children's actions and awareness merge, they become "autonomous thinkers, not robots". Active listening through dramatization, as it is done in the proposed music programme, with its play-based methodology, will therefore help to promote individuality and autonomous thinking.

Teachers become role models and active participants during the acting out of the stories in the proposed music programme. Tarnowski (1999:26) accentuates the value of the teachers' involvement during dramatization and states that teachers who honour dramatization for its educational purpose will involve themselves in the act as observers, supporters, facilitators or participants. Once the learners have gained access to a particular piece of Western Classical music through dramatization, the same piece of music is used in a follow-up lesson, involving instrumental play.

3.6.3 Active listening through instrumental play

Wright (1985:76) notes that children seem to enjoy the playing of instruments more than any other musical experience. She reports in an article that appeared in *The Mental Retardation and Learning Disability Bulletin* that even mild to moderately retarded children enjoy the playing of instruments in particular, because it provides pleasurable opportunities through accomplishment. From experience the researcher agrees with Wright that children like to play on instruments, but she has found, on the other hand, that listening to a piece of Western Classical music through the dramatization of a story, where the children can dress up in fantasy clothes, is an even more liked and preferred musical activity, in comparison with instrumental play.

After the learners have been familiarized with the piece through dramatization, the familiarization period continues and they revise the piece through instrumental play, accompanying the piece as a group on percussion instruments. During this activity the learners play percussion instruments in time to the piece of Classical music to which they were actively exposed in a previous lesson. For this purpose, charts with graphic notation (see Appendix B) are used because the reading ability of the young learners the researcher worked with (from as young as 3 years old up to Grade 3) has not yet been fully developed. These notation charts consist of a logical sequence of the previously told story, depicted through a series of pictures. They have to decode, interpret and try to understand the printed marks on the page while they

listen to the music. They have to follow the sequence of the pictures very carefully and with concentration in order to start and stop playing their percussion instruments at the correct places.

All the printed “squiggles” and pictures they see on the chart have meaning. Young learners do not find it difficult to “read” these pictures. The instrumental play is easy enough for all the learners to experience success and achievement. The learners are usually able to follow the colourful picture clues of the story from the graphic notation charts easily while they accompany the music on percussion instruments. The researcher makes use of five different types of percussion instruments at a time, namely hand drums, tambourines, two-tone blocks, sleigh bells and triangles. Sometimes a sixth group, namely the finger cymbals, are used in the place of one of the other groups of instruments. Although the instruments that are used in the music programme can be bought or self fabricated home-made ones, not all music educators agree with the use of the latter. Kieff & Casbergue (2000:166) state that homemade or “found” instruments could be used as interesting additions to classroom collections, but they should be limited because the sounds they produce and the way in which the sounds are produced do not always give children an accurate experience or understanding of the instrument’s capabilities. Wright (1985:76), on the other hand, feels that it does not really matter whether the instruments are “authentic” or simply sound producing objects. Musical experiences with “devised” or traditional instruments should, according to Wright, not be denied.

It is not expected from the learners to produce an extremely well played or polished end product, but the goal during the instrumental play lesson is to familiarize them further in a fun-filled way with the piece of Western Classical music that was introduced to them during the previous dramatization activity. The researcher feels the same way as Gary Price (1982:283) who suggested more than two decades ago that it is critically important that children should first be given “a prolonged, pressure-free period of familiarization” when they are introduced to new information. Children should, according to the researcher, be exposed to Western Classical music at an early age, but expectations to analyse and “understand” the music can wait until children are in the upper grades. The dramatization and the instrumental play activities, as described above, will give young learners enough time to familiarize themselves with Western Classical music in a fun-filled way.

3.7 THE FEASIBILITY OF THE PROPOSED METHOD FOR BLACK AFRICAN TEACHERS

With the researcher's main goal to expose black African teachers from underprivileged areas in South Africa to Western Classical music through storytelling, dramatization, creative dance movements, costumes and instrumental play, it was necessary to have a clear understanding of what storytelling and musical play meant for Africans. Levinowitz (1999:17) notes that it is necessary that the importance of play is understood if one considers that it is a process that begins in delight and ends in knowledge.

3.7.1 Storytelling in the African tradition

According to Okafor & Ng'Andu (2003:179), storytelling is a common art in the Sub-Saharan tradition. These authors claim that it is hard to think of any clan, cultural group or community from Sub-Saharan Africa that does not tell stories. Storytelling forms a very important part of African culture and is used in African societies to pass on information, teach morals, mould character, express beliefs, provide entertainment and teach concepts that are contained in the African language and music. African storytelling is regarded as part of the living art and the living theatre of African culture. Okafor & Ng'Andu (2003:180) state that the storyteller, who could be an individual or a group, always "performs" the story while the audience, which may be a family circle and/or gender-orientated group, the entire community or a gathering of the clans, all play an active part in the performance.

The musical mediums used for the presentation or performance of African stories include the human voice, instrumental accompaniments on instruments which are obtained from the local environment, and accompaniment made by the human body. According to Addo et al (2003:239), Africans are not inhibited in their physical response to music. Facial expressions, gestures, mime and dance come naturally for them and add dramatic elements to a theatrical "performance" of a story.

African storytelling has always served a very useful purpose to improve the language skills of African children and to enable them to express their creative selves without having to undergo the rigours of patterning their language and personality into the grammatical structures of English, French or Portuguese – the colonial languages. A

concurrency of events has, however, driven storytelling away from its primacy of status in Africa. According to Gamurorwa (2004:13), urbanization and the push for wealth were two of the main reasons that drove Africans away from the rural areas in a struggle for financial survival. Gamurorwa says that, with the new trend of urbanization and a gradual shift from extended to nuclear families, the storytelling culture was slowly dying. This change is compounded by the demands that formal education is placing on parents' time and energy today, and modern ways of living and entertainment that is provided through radio, television and computers. Unfortunately the adoption of Western concepts of civilization which have led to new ways of passing on information has resulted in the moonlight games, stories and songs of the past starting to disappear from suburban African life. Okafor & Ng'andu (2003:188) feel that African children's culture has been deprived by the situation because their memory skills are no longer developed through their cultural mnemonics, rhymes, chants, refrains and choruses which they had to memorize in the past. These authors are convinced that musical storytelling still has the potential for Africans to transmit their values and beliefs, but they suggest that a way should be found to close the gulf between community musical arts and the school musical arts programme.

3.7.2 Musical play in the African tradition

According to Mans et al (2003:209), play in the African context is seen as a fundamental way of learning which involves the integration of several art forms, e.g. storytelling, song, structured movement or dance, musical instruments, and theatrical elements such as characterization and costumes. It is stressed by these authors that play is a form of artistic performance and is an important human activity that must not be disregarded in education. Meki Nzewi (2003:13) feels that play could be used as a generic term for the musical arts in some African cultures. He describes the African musical arts matrix as follows:

- The music reflects the dance, language, drama, and/or costume.
- The dance bodily translates the music, language, drama and/or costume and scenes.
- The poetry and lyrics narrate the music, dance, drama and material objects.
- The drama enacts the music, dance, language, costume and/or material objects.

- The material objects, costume and scenery highlight music, dance, drama and/or language.

Although the proposed music programme makes use of storytelling, instead of poetry or lyrics, it reflects all the other components that are mentioned in this African musical arts matrix. Nzewi (2003:14) states that, in the African sense, learning is an “interactive performance experience, while performance is a never-ending learning experience”. This correlates fully with the researcher’s belief of learning by doing, or in other words learning practically about Western Classical music by interpreting it physically through bodily movements, while dressed in costumes to enhance the learning experience.

3.7.3 Practical implications for modern education

Africans across the breadth of the continent of Africa are feeling concerned about the fact that their traditional way of learning and their oral transmission of beliefs are being endangered. Although their concern is shared by the black community in South Africa, the problem in this country is that there are eleven official languages. English (a Western language) and Afrikaans (an African language, but derived from Dutch), are amongst the languages that are most commonly spoken and understood by the population in the urban areas, including black residents. The “old way” of transmission of knowledge via musical tales within a black community, where everyone spoke and understood the same language, has not been feasible in urban schools since 1994 when these schools became multiracial and multicultural. Although Rademeyer (2006:3) states that the DoE is ready to announce a transformation plan in the near future which will involve the tuition of mother-tongue education up to grade 6, it does not seem feasible for multicultural urban schools.

Communities and ethnic groups had, according to Evans (1996:17), to accept that they could no longer operate in “isolated cocoons”, because they were profoundly affected and influenced by the cultures that surround them. Adinku (1994:45), who is of the same opinion as Evans, recommended during 1994 that dance forms need to be reshaped from the old model into new forms to meet the new cultural and educational evolution. The re-rooting of numerous traditions in new cultural settings (as explained above) challenges the idea that music should always be experienced in its original context. With the new stance that traditions in South Africa have taken

since 1994, a middle-position should be found where the more analytical/notation-based Western Classical music and the more holistically/orally transferred African music could be shared and maintained. Huib Schippers (2004:22), associate professor at Queensland Conservatorium at Griffith University in Brisbane, Australia, has compiled an interesting model for cultural diversity in Music Education. Schippers, who was one of the main initiators of the Cultural Diversity in Music Education (CDIME) network, provides the following useful framework to distinguish between different cultural approaches:

- *Monocultural* approaches – the dominant culture is the only reference
- *Multicultural* approaches – plurality is acknowledged but no contact or exchange is stimulated
- *Intercultural* approaches – characterized by loose contact between cultures and some effort towards mutual understanding
- *Transcultural* approaches – represents an in-depth exchange of ideas and values.

According to these approaches, South Africa can be classified as a country with an intercultural approach. Schippers presents these approaches on a continuum which expresses the levels of engagement with other cultures from very low to intense. He found in his research that the terms “tradition”, “authenticity” and “context” appear frequently in the different cultural approaches (Schippers 2004:25). He points out that these concepts are not static, but should be considered as a dynamic way which allows for a broad spectrum of interpretations in many musical practices. Schippers states that tradition could be successfully recontextualised. He alerts music educators to be aware that “many musics travel remarkably well from one context to another”.

With the resemblance that was pointed out between the pedagogical principles of the proposed music programme and musical play as it is known within the African context (Chapter 3.7.2), it is possible that teachers will be able to meet somewhere in the middle. It is predicted that black African teachers, who are usually very outgoing, uninhibited, and love dramatization and movement, will find the methodology of the proposed music programme familiar and inspiring. These advantages already place them halfway on Schippers’s continuum towards the “new active and fun way” of

appreciating Western Classical music as it is put forward in this thesis. It is also predicted, on the other hand, that if white teachers are to be included in similar training sessions in future (they were not included for the purpose of this research study), they will also have to move towards the middle of the cultural continuum, despite the fact that dramatization and moving freely to music in an uninhibited way are not general characteristics of Whites.

3.8 RESOURCE MATERIAL

To satisfy the need for appropriate resource material that could be used to expose learners in the Foundation Phase to Western Classical music, three in-service training packages for teachers of this phase have previously been compiled by the researcher. Each of the three packages contains a teacher's manual with worked-out lessons, worksheets, tips and graphic notation charts and a VCD demonstrating all the music stories referred to in the manual in action in a normal classroom situation. It could be used as an aid to in-service-training, as indeed was the case for this research, or it could be used for staff development for either specialized or ordinary classroom teachers. The research has also found that the music programme is suitable for Special Needs Education. It is suggested that this active listening music programme should form about 50% of the total time for the integration of the arts in the learning programme. The remaining 50% should be left for teachers to use according to their peculiar situation or the needs of a particular class. This division of time will provide for the desirable unity that is usually sought in basic music and arts instruction. It will provide teacher initiative in order to meet special needs and interests. According to Abeles et al (1984:268), the chief purpose of a guide is to help teachers provide better learning experiences for children. This is exactly what the researcher intended to do through this listening programme.

ECD teachers should gain information, skills and attitudes that they did not have prior to the attendance of the workshops and probably would not have acquired without attending them. Although the guide sounds simple and might be seen as "just a compilation of stories", it is highly important that each school that is represented at training workshops on this programme will be able to obtain the material. If this is not done, the attendance of the workshop can be seen as a waste of time. The idea is that the resource material will make the training sustainable in the classroom. The material is easy to use and the language is easily accessible. The lessons are

therefore within most teachers' reach to implement successfully in the classroom. Abeles et al (1984:277) accentuate this statement by saying: "Whatever is covered should be learnable by most of the students." On the one hand, textbooks are often inappropriate in terms of level, audience, language or assumed prior knowledge. On the other, there is a shortage of current, student-centred material. In both the arts and the sciences, texts are often written for a specialist audience, requiring higher order competencies to access and process information.

A learner who has been exposed to all three of these volumes with stories based on Western Classical pieces will know an astonishing number of 61 full pieces of Classical music – more than many adults ever know in a lifetime. The proposed music programme will assist and guide teachers to give their learners "wings" in the sense of helping them respond to, adapt to, prepare for and take their place in a larger global culture.

3.9 SUMMARY

It has been pointed out in this chapter that ECD learners should be exposed to many different music styles. Although it seems like Western Classical music has lost its popularity amongst children and adults who often find it boring, dry and difficult to digest, it is still important that they should be familiarized with this musical style. It seems clear that the irrelevant social and intellectual pretence that are usually expected from listeners when listening to Western Classical music, does not appeal to the ordinary listener. The literature study in this chapter pointed out that this situation could be reversed, especially with young learners, if a listener could become actively involved in the listening process. The researcher described in this chapter how she had made use of an active approach through a listening programme that she has compiled for listening to Western Classical music through dramatization and instrumental play.

It was found through a review of the literature that there is need for a co-existence of African and Western Classical music in South Africa. The proposed listening programme makes use of more or less the same pedagogical principles as those that are used in musical play in African music. It was therefore predicted that, although the proposed programme is based on Western Classical music, African teachers will not have a problem to grasp the methodology and will be able to implement it at their

schools, because they are already familiar with the basic principles of storytelling and musical play. This proposed music programme could be one of the many possible ways that could be implemented to close the gulf between community Musical Arts and a school Musical Arts programme.

The next chapter will focus on the integration of the arts in the three ECD learning areas, namely Life Skills, Numeracy and Literacy. The researcher will continuously try to explain how the methodology of the proposed music programme complements the three learning areas and how the listening programme could be used as a powerful tool to facilitate learning through the arts in the Foundation Phase in the new OBE curriculum.