CHAPTER FOUR

MUSIC EDUCATION IN A POSTMODERN CULTURE

4.1 Introduction

This chapter will provide a perspective on recent shifts in Western culture, intellectual discourses and *Weltanschauung*. The author will, in the first place, provide a broad overview of modern and postmodern developments in the area of cultural activities such as architecture, literature, art and music. Because the exploration of postmodern activities is still relatively unknown in the field of Southern African formal music education, especially at the level of secondary schooling, the author will present a detailed explanation of both modern and postmodern outlines. Limited space also prompted some choices regarding exponents and characteristics of both modernism and postmodernism.

Following this, a rationale and alternative approach for music education at the beginning of the 21st century will be deducted for Southern Africa. Music education has in principle been viewed from the (modernist) perspective of Western art music, which has normally excluded genres such as popular or indigenous music, and this is still the case in many educational institutions. It is only at the end of the 20th century that these styles came to be regarded as substantial enough to deserve academic scrutiny. This then, will be considered as a viable enrichment or alternative for music education.

During the chapter the author will use many direct citations. The rationale for this lies in the hesitation to paraphrase primary philosophical sources, as well as to provide an overview of the wealth of secondary sources concerning postmodernism, indicating the current lively debate on this subject.

4.2 Background

The current age or culture is generally, in Western societies, being considered as a postmodern age or culture. Important cultural shifts over roughly the last forty years of the 20th century began shaping the understanding of the world we live in. A rethinking of the traditional foundations and paradigms of thought has proliferated "which problematise the

great ordering principles of rationality, unity, universality, and truth, recasting them as special cases of contingency, plurality, historicity and ideology" (Kramer 1995:xi). For the project of writing unit standards for music to be relevant, it is necessary to reflect on these changes.

Because of an increasing acknowledgement of a postmodern condition in Western societies, it is also necessary to describe this condition, for the reason that it profoundly influences policies and other activities undertaken in the area of arts education within a specific culture. Although postmodernism, as intellectual practice, is primary a Western phenomenon, the widespread influence of Western culture throughout the world, made possible by the processes of modernisation, technology, telecommunications, globalisation and the spread of Western popular culture, has made its mark on virtually every corner of the globe (Adams 1997:2).

According to Rossouw (1995:75), the culture of a specific society may be described as having three important functions:

- Firstly, it is the mechanism through which the members of a society understand each other and the reality around them.
- The culture of a society also carries the hopes and expectations of an ideal life.
- The last function is to organise relationships between members of a society, and between those members and the world around them.

The author does not want to offer such a wide definition, but will stay within the sedimentation of art forms in the culture of a society, therefore understanding culture as the mechanism through which members of a society handles and interprets reality. The focus will be on architecture, literature and especially music, because in these manifestations of culture, a condition of postmodernism relevant to this thesis may be clearly observed. The reader must note that, because this theme poses a minefield of conflicting notions, the author is often forced into simplification for the sake of finding conclusions appropriate to music education.

The period preceding postmodernism, namely modernism, extended from more or less the last third of the 19th century roughly to three-quarters through the 20th century. The nature of

this culture of modernism underwent its most significant change after World War II, gradually preparing the path for a postmodern culture towards the end of the 20th century.

> Many people are aware that Western societies since the Second World War have radically changed their nature in some way. To describe these changes social theorists have used various terms: media society, the society of the spectacle, consumer society, the bureaucratic society of controlled consumption, post-industrial society. A fashionable description of such societies is that they are postmodern (Sarup 1988:117).

Because music is generally accepted as one of the basic expressions of culture, it is important to situate it within the sphere of postmodern culture. Changes in cultural conditions essentially exercise an influence on the musical practices of a society and, in the perspective of this thesis, the approach and content of music education. Postmodernism evolved as a critique on, a reaction against and an extension of modernism, therefore it is essential to take cognisance of modernism, as well as postmodern culture's stance regarding these issues.

The terms modernism/modernity and postmodernism/postmodernity, must first be clarified before embarking on a discussion. The author uses the words "modernism" and "postmodernism" to describe the cultural period, ideology or worldview manifesting in the cultural reproductions and activities of a specific society, and "modernity" or "postmodernity" to describe the social formation or condition within a society (Epstein 1999:1). Modernity may, in this sense be considered a necessary pre-condition for modernism.

In this chapter the author will therefore first provide a brief description of general and cultural events, especially in the field of modernist music that preceded the development of postmodernism. The trends and characteristics of postmodernism will then be discussed, with a specific perspective provided for music education at the beginning of the 21st century.

4.3 Postmodernism and modernism

Postmodernism is an elusive subject. The development of postmodernism in Western societies has not gone uncontested or without critique, and the outcome is still far from clear, but its impact is unmistakably evident, recognisable and undeniable (Kramer 1995:xi).

Postmodernism is often described in terms of, and in contrast to, modernism: "No one exactly agrees as to what is meant by the term, except, perhaps, that 'postmodernism'

represents some kind of reaction to, or departure from, 'modernism'" (Harvey 1990:7). Klages (1997:1) also defines postmodernism in terms of modernism when she says that the easiest way to start thinking about postmodernism, is perhaps by thinking about modernism, the movement from which postmodernism seems to grow or emerge.

An accurate and simple definition of postmodernism is very difficult because it comprises a wide array of smaller definitions and trends. In the opinion of the author the difficulty in defining postmodernism points to and contains one of the key elements of this condition, namely that it contains a wide diversity of perspectives, possibilities and individual approaches to living and thinking, all valid and part of the same condition.

When describing postmodernism from the departure point of modernism, this last concept must then first be thoroughly understood and defined, because modernism contains the seedbed from which postmodernism evolved.

4.4 Modernism

In this section, the author will provide a brief description of modernist culture. This will be done in the first place by briefly looking at the history, mood and underlying philosophy of this era, roughly between 1870 to 1960, and then by comparing this with the way the character of the period is reflected in the music.

4.4.1 General

The era of modernism in the arts encompassed approximately the last third of the 19th and the biggest portion of the 20th centuries, a time associated with rapid industrial and technological developments. "The condition of modernity is often spoken of as the rapid pace and texture of life in a society experienced as the result of the industrial revolution" (Berman, as quoted in Piercy 1999:4). Modernism, as worldview, often carries the connotation of transgression and rebellion associated with fast and drastic changes in society.

An important origin of modernism was the phenomenon of urban migration and an explosive urban growth, together with industrialisation and mechanisation. "The pressing need to confront the psychological, sociological, technical, organisational and political problems of massive urbanisation was one of the seed-beds in which modernist movements flourished" (Harvey 1990:25). The impact of living in the city was, for example, vividly illustrated in the

work of 20th century artists and architects such as Frank Lloyd Wright, Le Corbusier and Otto Wagner.

The genesis of modernism as a period and style in the arts is usually associated with the first signs of Impressionism, which signified a break with Realism as a style in the visual arts. In philosophy, modernism is equated with the scientific worldview of the Enlightenment of the 18th century.[1]

The focus of the dogma of the Enlightenment turned away from the church as power structure, seeking to provide the people with sovereignty. A line of social and scientific theorists such as Kant, Hegel, Schopenhauer and, later, Nietzsche, were part of this philosophical frame of thought, of which the last pronounced that God was dead and that a race of supermen were destined to rule the world (Solomon 2001:1).

According to Solomon (2001:1), the world of the Enlightenment was a world ruled by dictators and monarchs, enforcing a belief that civilisation was steadily progressing from primitive beginnings to perfection. Reductive science, master codes, exploration, imperialism and colonisation were characteristic of this era. Society was ruled by the Newtonian principle that the future could be determined and mastered completely by applying the powers of reason – abstract theories were regarded superior to subjective observations, and the universe was viewed as a huge deterministic machine which had to be explored and controlled.

The modern age of the early 20th century was the final stage of the European Enlightenment, with the extreme culmination of the social theories of progress, knowledge and culture resulting in the atrocities of two World Wars. The Enlightenment was rooted in what Jürgen Habermas (1985:8) refers to as the *project of modernity*. "That project amounted to an extraordinary intellectual effort on the part of Enlightenment thinkers 'to develop objective science, universal morality and law, and autonomous art according to inner logic'" (Harvey 1990:12).

---

[1] The Enlightenment was an intellectual movement in the 18th century that believed human reason could be used to combat ignorance, superstition and tyranny exercised by authorities such as the Roman Catholic Church and the aristocracy. By applying reason, it was believed that nature could be progressively understood, thereby building a better world (Brians 1998:1). One of the earliest advocates of the Enlightenment was Descartes, and other followers were inter alia Voltaire, Rousseau and Locke.

The *project of modernity* was established roughly during the middle of the 18th century as the product of a group of philosophers such as Descartes, Pascal, Montesquieu, Voltaire, Diderot and Rousseau (Rempel 2001:1).

> Modernity is equated with the scientific worldview of the Enlightenment. This powerful and successful approach to nature and culture has come to dominate the modern university and our social, economic, moral, and cognitive structures. Human reason, as exemplified in the deductive thought of mathematics and physics, would come to replace the superstitious worldviews of religion and other forms of irrationality. Reason, science, technology, and bureaucratic management would improve our knowledge, wealth and well being through the rational control of nature and society (Grassie 1997:1).

Rose (2000:2) explains that the *project of modernity* "was that epoch in which man was to master himself and to legislate for himself". Art and science, so the exponents of this project believed, could be made autonomous by applying the human mind and reason.

One of the foundations of modernity, according to Rempel (2001:1), was the faith in the instrument of reason rather than in a mere accumulation of knowledge. The Enlightenment, as a movement of thinkers, believed that science could explain nature, and encouraged society to employ science, exploring nature and questioning established frames of thought. People were encouraged to participate in government and to rethink old ideas such as feudalism (Dowling 2001:1). They believed that human reason could be used to combat ignorance, superstition, and tyranny and to build a better world, and their principal targets were religion (embodied in France in the Roman Catholic Church) and the domination of society by a hereditary aristocracy (Brians 1998:1).

The basic ideas of the Enlightenment, as briefly described by Klages (1997:1, 3) correspond with the main characteristics of modernism as described by (Rossouw (1995:3-6):

- There is a stable, coherent and knowable self. This self is rational, conscious and universal, with no physical conditions or differences affecting the functioning of the self.
- This self knows itself and, importantly, the world through reason, which is proposed as the highest form of mental processing, and the only objective form of knowing.
- The mode of knowing produced by this rational and objective self is "science", which can provide universal truths about the world.

- The knowledge acquired through science is true and eternal in character.
- This truth always leans towards progress and perfection.
- Reason is the ultimate judge of what is true, what is right and what is good. Therefore, in a world governed by reason, the true will always be the same as the good and the right, and there can be no conflict between good and right.
- Science is neutral and objective, and stands as the paradigm for any useful form of knowledge.
- Language, as the vehicle of expression used in producing knowledge, must be rational also and serve only to present the real world observed by the rational mind.

Habermas (1985:9) describes the "extravagant" expectation of Enlightenment thinkers that the arts and sciences would promote not only the control of natural forces, but also understanding of the world and of the self, moral progress, the justice of institutions and even the happiness of human beings.

4.4.2 Meta-narratives

"Totality is basic to modernist thought" (Kramer 1995:8). In modernist terms this meant that central truths could be proved valid for all people. A prominent theme in the modernist era is the theme of *grand narratives*, or meta-narratives,[2] which may be simply described as a comprehensive system of general truths (Kramer 1995:8) or the story that a culture tells about its practices and beliefs. An example of a grand narrative may be that democracy is the most advanced form of government, and that it can lead to universal human happiness (Klages 1997:4). Other examples are ideologies such as Marxism and Darwinism. This culture of grand narratives further established itself in aspects such as the prescription of genres in art and literature, and governmental control of music played by broadcasting corporations. Decisions were, for example, made by central authorities on the nature and kind

[2] The term meta-narratives as defined by Lyotard (1979), is used as functioning within a culture to explain indigenous practices and principles. Within the context of this thesis, it is employed to indicate large-scale theoretical interpretations, purportedly of universal application.

visual art that was acceptable in a society (Hamm 1995:47). In this way modernism tried to create order amidst a perception of chaos.

According to Hamm (1995:1-2), whose significant research on popular music in his book *Putting Popular Music in Its Place* is used extensively in this chapter, meta-narratives were extended to national power structures, as the modern era was signified by a concentration of power in the form of new, large nation-states and colonialism. These macro powers swallowed smaller, previously autonomous city-states, regions and smaller countries, leaving military and economic control to a handful of large countries (Hamm 1995:1). It goes without saying that these macro powers then determined policies and principles for the relevant societies, serving as meta-narratives underlying the reality of everyday life.

This notion of unifying smaller units into one big corporation, country, state or morality, was one of the main characteristics of modernism. Smaller enterprises very often had to merge with these giants in order to survive in the huge cities that formed. In the same way smaller stories or narratives that deviated from the prescriptive principles were regarded as invalid. Furthermore the functioning of meta-narratives served to keep the modernist values of order and rationalism alive and legitimate. Anything not fitting in with these was regarded as leading to chaos and was therefore illegitimate.

4.4.3 Universalism

Another characteristic of modernism was the condition that one set of rules or truths was valid for every member of a society. This was quite evident in the Enlightenment project of the late 18th century, which took it as axiomatic that only one ideal answer was to be found for each question (Harvey 1990:27). This answer was true only if it was possible to find it rationally, by reason. Therefore, if it is possible to find one universal moral law, or universal reason, this law, answer or reason could be proved valid for all people. "Doctrines of equality, liberty, faith in human intelligence, and universal reason abounded" (Harvey 1990:13).

A further development after 1945 became apparent when a period of "high modernism", drawing even more on values of universalism and rationalism, became characteristic of Western societies. Art of this period was absorbed into establishment and power structures, and was meant to run parallel with the modernisation of European economies to restore war-

torn communities and governments. After World War II, the dominant powers in society became more stable, and "the belief in linear progress, absolute truths and rational planning of ideal social orders under standardised conditions of knowledge and production was particularly strong" (Harvey 1990:35).

The two world wars, especially World War II, were the great turning points of the 20th century in the Western world. Mitchell (1997:10) alleges that much of the drive for postmodern thinking has sprung from World War II, of which the consequent human suffering and powerlessness is viewed by some as leading to the ultimate collapse of the modernist paradigm.

In the period after World War II, America and its leaders played an essential role in determining the future of the post-war world, with, for example, the headquarters of the United Nations stationed in New York. Countries wrecked by war were economically, physically and politically assisted by the American government, which became one of the two macro powers in the world (the USSR was the other macro power at this stage). In the same vein, developments regarding cultural, especially popular culture, directions also largely originated from America (Hamm 1995:7).

The period after 1945 was also the period that experienced a return of the worship of the efficient machine to embody all human aspirations. The extremes of this approach were illustrated by not allowing or approving personalised design – house tenants were, for example, not allowed to modify their environment to suit personal taste and needs, and the students living in Le Corbusier's *Pavillon Suisse* had to "fry every summer because the architect refused, for aesthetic reasons, to let blinds be installed" (Harvey 1990:36).

4.4.4 Optimism rooted in scientific achievements

Isaacson (1999:18,22) notes that the 20th century, especially the first two-thirds, was marked by exceptional scientific discoveries and achievements: "The 20th century will be most remembered for its earthshaking advances in science and technology, in particular for our ability to understand and then harness the forces of the atom and the universe."

The anticipation that scientific achievements would lead mankind along the road to a peaceful, happy, healthy life (Hamm 1995:67) and the admiration for the scientists who were

showing the way, were important characteristics of this period in history. An optimistic view of humans being uplifted by the sciences was common amongst modernists. A full and rational comprehension of scientific laws would, for example, promote understanding and consequently domination of the world, thereby making life easier and happier. The general view was that technology and science would free people by alleviating the burdens of everyday struggles while promoting understanding and therefore domination of the forces of nature. Francis Bacon, British modernist philosopher (as quoted by Rossouw 1995:34), said in this regard that the aim of science is to enrich everyday life by means of new discoveries and the utilising of nature's powers.

Hamm (1995:65) even states that the years after World War II witnessed such a succession of scientific discoveries promising a better life, that merely listening to the radio or reading a newspaper became an exciting event, anticipating yet another scientific marvel or miracle. These scientific marvels included achievements such as the first supersonic flight, a round-the-world airways service, global telecommunication services, the beginnings of satellite technology, miracle drugs combating diseases such as polio and mental illnesses, and colour television broadcasts. "Indeed, our century may be noted most for the work of those who went out to their garages (metaphorically, at least) and helped bring us televisions and transistors, plastics and penicillin, computers and the World Wide Web" (Isaacson 1999:4).

This mood of optimism was gradually brought to an end, being replaced with pessimism and doubt towards the last third of the century that technology and science will ever make life significantly better. Habermas (1985:9) stated that: "The 20th century has shattered this optimism". The optimistic mood was replaced by disillusionment and bitterness, as the emancipation that was promised by mobilising the powers of technology and science did not result in improved quality of life or freedom from daily struggles, but in the two World Wars.

> The image of science was tarnished as it continued to develop more powerful and terrible weapons for warfare, to furnish procedures and means for industry to pollute and poison the air, earth and water, and to drink up billions of dollars from the national budget for such things as the space program, an exciting adventure but of little immediate benefit to the millions of people who still needed decent shelter, food, clothing, medical care and education (Hamm 1995:86).

4.4.5 Rationality

Knowledge in the modern paradigm had a distinctly rational character. This meant that phenomena that could not be explained by means of reasoning had no place. This also implied that modernism is inherently reducing in character (Bosman 2001:13).

The ideal of rationality was, after World War I, gradually extended to a metaphor of rationality incorporated in technology and machines. Rationality was now defined as technological efficiency. In this sense a city was referred to as a "living machine", houses and cities were openly designed as "machines for living in", and language was thought of as ideally conforming to machine efficiency.

A poet such as Carlos Williams "specifically held that a poem is nothing more or less than 'a machine made of words'" (Harvey 1990:31). Language was furthermore seen as a transparent signifier referring to or describing an object (as sign), with its only function being to serve as medium between object and reader.

Postmodern language is seen as a network of signs (Klages 1997:4) and the meaning of language is constructed by the relationship between words. The origin of language is furthermore seen more as *forming* the subject than *being formed* by individuals (Bosman 2001:14). The rule of reason is furthermore broadened by utilising, reaffirming and exploring the powers of religion and spirituality. Not all matters can be explained in terms of rationality, and not all existing matters had a rational or single explanation.

This trend of a broader rationality had an enormous impact on the music of postmodernism that was to follow from roughly the last forty years of the 20th century.[3] This could especially be seen in the lesser support of the so-called rationally or mathematically inspired music of the mid-20th century, shifting to music influenced by mysticism and religion such as that of the Russian Orthodox Church. This shift will be discussed later in this chapter.

---

[3] As with all other periods in history, no cut-off date can clearly be provided for a conclusion of modernism and the onset of postmodernism. The 1960s are generally accepted as showing the first manifestations of a new condition following modernism. While the new paradigm was starting to emerge, modernist activities were, and still are, continuing. The onset of postmodernism does not imply the end of modernism.

4.4.6 The essence of modernism

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

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

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

- mass production lines;
- the segregation of the individual's activity into isolated compartments of work, leisure and belief;
- a society of individual strangers rather than communities, the elimination of difference or the deviant;
- transformational technical achievements like the computer, television, car and aeroplane;
- the elevation of dispassionate professional judgement over that of intuition or "lay" experiences; and
- the enshrinement of the rights of the individual.

Between roughly 1910 and 1920, modernist trends underwent a radical transformation. The viewpoint of a singular, fixed idea or answer was gradually and increasingly challenged, reaching "its apogee shortly before the First World War" (Harvey 1990:28). It was during

this time that the arts entered a mode of experimentation and shifting of boundaries. A few of the cultural benchmarks produced during this time were:

- Literary works such as *Death in Venice* (1912, T Mann), *Sons and Lovers* (1913, DH Lawrence), and *The Wasteland* (1922, TS Eliot),[4]
- Emerging importance of art works by artists such as Klee, Braque, Kandinsky, Matisse and Picasso.
- The ground-breaking *Rite of Spring* (1913, I Stravinsky);
- Music by composers such as Bartók, Berg, Schönberg, Varèse and others, incorporating different sounds, textures and techniques;
- The theory of relativity (Einstein), preparing the way for postmodernism's pluralism;
- Psychoanalysis and Freud.

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

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

[4] The Wasteland was considered by *Time Magazine* (December 1999) to be the best poem of the 20th century.

perspectives and relativism started to emerge, laying the foundation for a postmodern view of the world.

4.4.7 Modernist art

To understand postmodern art and conditions, it is useful first to understand the roots and trends of modernist art, together with influences that helped shape this culture. The reason for this is that postmodernism and postmodern art may also be viewed from a *post*-modern perspective – in other words, postmodernism did not signify a total break with modernist principles, but a culmination of modernist developments.

Snyman (1995:67) describes the developments in the world of art in the nineteenth century, starting with art being viewed as alternative discourse within the *project of modernity*. Art retained the potential to act as agent for alternative forms of rationality, and to achieve this the artist had to emancipate himself from the demands of social structures. But parallel to this emancipation a new social elite, namely the financially well off art lovers, started to determine the marketability of art works. This meant that the autonomy of artists was gradually subjected to the value of their art works in the market place. Art now turned into events, with only the most interesting art works selling, and the artist posing as "the individual who can afford to challenge social and aesthetic codes continuously and be seen to do it" (Snyman 1995:68).

The role of the modernist artist, according to Baudelaire (as quoted in Harvey 1990:20-21), was to "concentrate his or her vision on ordinary subjects of city life, understand their fleeting qualities, and yet extract from the passing moment all the suggestions of eternity it contains". The mode of representation became an important aspect of the artist's work, therefore innovation was considered essential. The artist had to create new codes and significations, sometimes using shock tactics, to bring home the message he wanted to convey. But it also meant that artists had to struggle against each other and against their own tradition in order to sell their products, resulting in an individual effort to produce a unique work of art finding a unique place in the art market.

The era of "high modernism", according to Klages (1997:1) was roughly between 1910 and 1930. The founders of 20th century modernism and the major figures defining poetry and fiction in this time were authors such as Virginia Woolf, James Joyce, TS Eliot, Mallarmé

and Kafka. The author will mainly focus on this era of modernism in this chapter, as many of the defining cultural activities were produced during this time.

The main characteristics of this period (from a literary perspective) include (Klages 1997:1):

- an emphasis on HOW things are perceived, rather than WHAT is perceived; It implies, in other words, subjectivity in writing and self-consciousness of the author;
- a blurring of distinctions between genres, "so that poetry seems more documentary (as in TS Eliot), and prose seems more poetic (as in Woolf or Joyce)";
- a tendency towards a self-conscious creation of art, so that each piece calls the attention of the reader to its independent stature as production, rather than fixing it on the subject, for example the story, of production;
- a softening of the distinction between "high" and "low" (or popular) culture; and
- a rejection of elaborate and formal aesthetics, favouring minimalist designs, as well as a movement away from formal aesthetic theories in order to advance discovery in creation.

This atmosphere of change had inspired some of the 20th century's biggest achievements, with perspectives and approaches drastically shifting and changing. Rosenblatt (1999:44-45) describes this chain of events in *Time Magazine*:

> Art's elimination of semblances to the physical world correspond vaguely with Einstein's way of seeing time and space, but it really sprung from an atmosphere of change, in which Einstein was yoked with Freud, Marx, Picasso, Bergson, Wittgenstein, Joyce, Kafka, Duchamp, Kandinsky, and anyone else with original and disruptive ideas and an aggressive sense of the new. By that tenuous connection did the discoverer of relativity become a major figure of a world consisting of individuals interpreting the world individually. He was similarly associated with the pluralism of modern music and the eclecticism of modern architecture.

The invention of photography, film, radio and television had a huge impact on the concept of the artist's social and political role. Pop artists of the 1960s, for example, reflected the ominous reality of the mass media in such as way that the image of the newspaper, radio and television itself became a theme. By doing this, it was shown that these communication media had radically changed the consciousness and perceptions, the sense and values and the relationship of citizens with their surrounding world (Staudek 2001:3).

The technical ability to reproduce and sell books, the concept of an increased influence of the media such as film, radio and television, also "radically changed the material conditions of the artist's existence and, hence, their social and political role" (Harvey 1990:23). Art and art possessions were no longer a sought-after luxury, meant only for the very rich, but made accessible by means of the mass media and mass production. It now became difficult to define the elements that classified a great work of art, because reproduction and technology were accessible.

In this way art was gradually conforming to a culture of mass-production and consumption, which characterised the 20th century. Snyman (1995:69) describes the de-mystifying nature of art in a consumer society as seen by Benjamin – instead of being a diversion, it participates in the class struggle; instead of being used as decoration, it is employed as a tool to help change the world. Modernist authors such as Woolf and Joyce put into words the view that the world of 1910 was felt to be much more complex than the world of the 19th century.

As a reaction to developments and changes before World War I, such as new conditions of production (machines, factories), new systems of transport and communications, as well as consumption (the rise of mass markets, advertising and mass fashion), modernist artists provided ways to "reflect upon and absorb and codify these changes" (Harvey 1990:23). An institution such as the German Bauhaus, for example, viewed the machine as a modern medium of design, in this way influencing production and design to make it more attractive to the masses for which the products were intended. "The [Bauhaus] design school itself preached rational attitudes based on social needs and mass-production techniques" (Munro 1961:264). Le Corbusier took the possibilities inherent in the machine, factory and improved transport system to create a utopian future. American households were, in this sense, depicted as "a factory for the production of happiness" as early as 1910 (Harvey 1990:23).

Cubism, Dadaism, Absurdism, Surrealism and the other "isms" of the early 20th century viewed formal and defined ideals as outdated. They moved away from traditional or fixed viewpoints, sometimes even describing art as "nonsense activities", fusing high art with popular culture and everyday commodities. "Behind abstract art lies a long history of declining interest in subject matter of the traditional kind" (Munro 1961:259). Schickel (1999:90) describes the drastically new direction of the arts as follows:

> The shock of the new drew much of its re-shaping, revolutionary force from frustration with outworn artistic conventions and had been gathering strength and energy out of repression and dismissal for at least 50 years.

4.4.8 Modernist music

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

Music as an interpretation of the machine of the industrial age, was an important theme in the modernist idiom of Western art music. Examples of this are Honegger's tribute to the locomotive in *Pacific 231* and Mossolov's description of a factory in *Iron Foundry*. The incorporation of extra-musical noises such as the clicking of typewriters, the whirring of roulette wheels and the sounds of airplane motors in Satie's ballet *Parade* of 1917 (Ewen 1991:x), as well as sirens and machine-produced sounds such as hissing or whistling sounds in many of Varèse's compositions, were also exploited.

Furthermore, the explosive growth of popular music[5] is another important modernist characteristic:

> Popular music, as we understand the term today, was a product of the modern era, extending from the late eighteenth century through the first two-thirds of the 20th century, or from the industrial revolution through late capitalism (Hamm 1995:1).

American culture, especially with regard to popular music, was a determining force for this culture in the rest of the world. The roots of popular music, at that stage the antithesis of

---

[5] Popular music is used here as an umbrella term for a wide range of styles and sounds, including the so-called sentimental ballads of the post-war era, other styles such as jazz, blues and rock-and-roll, as well as extreme styles such as punk and rock.

serious music or "high art", were laid with genres such as jazz and rock-and-roll,[6] which originated in America. For this reason the perspective of this chapter will mainly focus on events happening in the USA.

4.4.9 Music after World War II

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

> School, community and regional symphony orchestras were founded in unprecedented numbers, as were amateur and semi-professional opera groups. The locus of music instruction shifted dramatically from private instruction and conservatory instruction to music schools and departments of music in colleges and universities. Not only music majors but other students as well involved themselves in choral groups, school orchestras, various chamber ensembles and opera, performing for large audiences.

A division in the Western world between the music of the elite classes (so-called "high art" music) and the technically less demanding music of the working class (or "low art" music), was an important manifestation of culture in the modernist era. Because the social distinction between the higher and lower social classes was even more distinct by the end of the 19th century, these musical divisions also became even more rigid. In this regard, the classical genre represented music of a more permanent and ordered nature, while the popular music of the people "was taken to be regional and ephemeral", sometimes passed on orally more than being notated and preserved (Hamm 1995:3).

Popular genres early in the 20th century, for example *rock-and-roll,* were described as important because of the role they played in voicing the social history of the people through the use of lyrics and melody. The music itself was not considered by musicologists in general as having much artistic merit or quality (something which Hamm [1995:7] calls the "myth of inferiority"), but it was rather regarded as having value because of the combination of words

---

[6] According to Henry (1989:vii), rock-and-roll originated as a fusion of black rhythm-and-blues and white country-and-western music, with two early sub-genres being underground rock and punk-rock. Later developments included glitter-rock (David Bowie).

and music describing the way of living and thinking, by catching the mood of an era in history. Belz (1972:ix) mentions that the many essays available on the subject regularly feature the exponents of the style, but generally fail to impose a critical view of its characteristics.

Because the value of music was considered, for the best part of the modern era, to rely on the intrinsic residual value of the composition itself, and not in its reception or use, an ideal of "higher" and "lower" music genres was developed by academics and scholars. The division between the masses and the elite was pursued throughout the 20th century, with specific powers within the discourse[7] of modernist music reserved more for the academic elite than for the exponents of popular music (Henry 1989:vii).

4.4.10 Two perspectives

For the author, one way of reflecting on modern music is to view it from two perspectives, namely

- the forming of an exclusive art, accessible only to the informed; and
- the growth of a mass-culture as reaction to exclusive art.

4.4.10.1 Exclusive art

The true artist in the modern era was, ideally, obedient only to the laws of art, not adhering to any prescriptive authority (Rossouw 1995:20). This meant that originality was of utmost importance: the role of artist meant constantly shifting boundaries and constantly breaking out of the traditional boundaries. The artist was, in other words, autonomous. The artist came to be regarded as isolated and alienated from society, and "place[d] himself high and dry" (McGowan as quoted in Piercy 1999:9). The creation of exclusive art had as its aim *not* to satisfy the cultural taste of the masses.

This kind of modernist art has always been, as described by Harvey (1990:22) "auratic art, in the sense that the artist had to assume an aura of creativity, of dedication to art for art's sake, in order to produce a cultural object that would be original, unique and marketable at a

[7] "Discourse" is explained by Harvey (1990:45) as "systems of knowledge".

monopoly price". The artistic process, in other words, had to be characterised by a struggle and creative dedication on the part of the artist, with the work of art finding a unique place in the world. The ideal of the artist was autonomy, to be obedient only to laws of art, and free of any prescriptions by external powers (Rossouw 1995:20). Sarup (1988:133) explains that the modern aesthetic was organically linked to the conception of an authentic self and a private identity which can be expected to generate its own unique vision of the world and to forge its own style.

One way to achieve this autonomy was to strive for originality, to do something that had never been done or said before in a widely different way than before, and by doing this, to find the hidden and universal truth concealed behind the veil of art (Hamm 1995:69). This trend was intended as a reaction to popular culture, which was mass-produced, commercially rooted, widely available and affordable to the middle class. These highly individual works of autonomous artists also served to interpret and re-construct reality through the eyes of the artist.

During the first half of the 20th century this, in the opinion of the author, was one of the main differences between popular culture and exclusive art. Exponents and consumers of mass cultural art very often chose not to reflect the grim reality in their cultural products, but chose to escape to a more ideal and imaginary existence. Exponents of "serious art", on the other hand, reflected the stark reality using sometimes shocking techniques and subjects. This power to interpret society was sometimes even used for revolutionary purposes by artists such as the French Dadaist painter Marcel Duchamp, and architects like Le Corbusier and Walter Gropius.

Music, as exclusive art, was also meant to explore the advanced and complicated state of science, philosophy and mathematics. Hamm (1995:74), for example, quotes Babbitt, a modernist American composer, in explaining the correlation between modern science and contemporary music from a modernist perspective:

> The time has passed when the normally well-educated man without special preparation can understand the most advanced work in, for example, mathematics, philosophy and physics. Advanced music, to the extent that it reflects the knowledge and originality of the informed composer, scarcely can be expected to appear more intelligible than these arts and sciences to the person whose musical education usually has been even less extensive than his background in other fields.

In other words, the complicated nature and content of science and related subjects had to be matched by music, which was viewed as another form of science by many modernist musicians, composers and musicologists. Music, as ultimate cultural expression of a society, could not be conceived as a simple or straightforward product, accessible to people of average educational level, but had to reflect the current progressive status of science and intellectual advances in a society. In this way, technological advances such as synthesisers and tape recorders were incorporated as new avenues of artistic endeavour, for example in the music of classical composers such as Varèse, Boulez, Stockhausen and Penderecki.

In the genre of classical music, composers were moving away from the confining walls of structure, tonality, rhythm, metre, harmony and traditional sounds while experimenting with new sounds and compositional techniques. The first definable division of the first half of the 20th century arose between, what Pettitt (in Ewen 1991:xix) calls, the "serialists", those who radically reflected the mathematical characteristics of music in their compositions[8] (Stockhausen, Berio) and the "non-serialists" (Bartók, Hindemith).

Many approaches were used in the modernist style period; since 1945 "the world of music has seen such a bewilderingly rapid rate of change, at least until the late 1970's, that observers have had no time to take breath and identify trends with any degree of certainty" (Ewen 1991:xix). Electronic media, for example tape recorders, synthesisers and computers, were increasingly utilised by composers such as Babbitt, Stockhausen, Berio and Xenakis (Ewen 1991:x). New instruments, such as quarter-tone instruments (quarter-tone pianos, trumpets and clarinets) were also invented and used in experimental compositions. John Cage concocted a "prepared piano", giving this instrument percussive qualities previously unknown (Ewen 1991:xi).

Ewen (1991:ix) summarises these trends effectively when he states that:

> Composers opened new areas of sound by combining tonalities, rhythms, metres and notes which never before had been joined for artistic ends. Some composers exploited noises from non-musical equipment, such as sirens and whistles and

---

[8] Ewen (1991:xxiv) uses the music of Xenakis as an example of serialist and computer-aided music: "[It] is uncompromising in its use of the laws of mathematics and physics, as well as computers as aids to composition".

> motors, and after that by enlisting the seemingly limitless resources of electronic instruments to produce still newer noises and sounds.

This series of events, however, in the opinion of the author, alienated classical music from many of its listeners. Music in this style is often conceived as difficult to listen to, and not as accessible as music of the earlier styles such as the Baroque or Classical style periods. The result was that audiences were gradually shrinking to the informed and curious, with the general music consumer resorting to more accessible listening material, in spite of serious composers trying to bridge the gap between audience and composer.

Kramer (1995:4-5) explains this process as the result of a combination of factors, inter alia as the result of an increasing professionalisation of musicology, music analysis, music performance and music theory, as well as the increasing world of sound recording and mass entertainment that led to a decrease in the culture of home performances. The net effect was that classical music in the sense of "high art" was gradually passing out of the public sphere, and that the abyss between popular and serious music was gradually becoming deeper.

In 1997 Larry Wilker, president of the Kennedy Centre in Washington DC, drew the consequences of the scenario painted above when he explained that there are not enough young people in the audiences. The reason, according to Wilker, was that a whole generation, now in their twenties and thirties, have had no exposure to the performing arts. "It's not that they reject the experience – its not on their radar screen" (Church 1997:32).

4.4.10.2 Mass culture

The modernist ideal of exclusive artists and intellectuals, consciously keeping a distance from the average citizen and separated from a capitalist society (McGowan as quoted in Piercy 1999:9), created a cultural vacuum, because their expressions in art were not readily accessible to the general citizen. This vacuum was filled by mass or popular culture: "Mass or popular culture inevitably springs up to fill the vacuum created by the elitist artist's divorce from a wide audience" (Piercy 1999:9).

Thus it happened that the other side of the coin, with regard to modernist art, was the creation of a culture accessible to the masses. Schickel (1999:90) describes this growing popular

culture as an antidote to serious artists who tried to acknowledge the "agony and horror of modern life". He further explains this mass culture in the following way (Schickel 1999:91):

> It was not that tunes would suddenly disappear from music or realistic representation of the world from art or narrative cohesion from fiction. Increasingly, though, these comfortable and reassuring sources of pleasure were segregated in a popular culture that was dismissed by finer sensibilities as aesthetically retrograde.

In staying within the limits of a comfortable and ideal reality, Schickel (1999:91) describes how practitioners of popular culture in modern art were helping along the "destruction of the artwork's 'aura' or magic". This was done by keeping the content of films, popular music and television "stubbornly locked to the 19th century traditions of melodrama and romance". No artistic struggle or shocking originalities were utilised here, but exponents of popular culture surrounded their products with a soft cloud of sentimentality, something that addressed the masses much more effectively.

This situation gradually changed towards the second half of the 20th century, in other words by the end of modernism. Styles such as rock-and-roll originated in the United States in the early 1950s, exploiting rebelliousness and nihilism as themes. "Elvis Presley and James Dean had become idols of a youth culture whose aim was sexual liberation and emancipation from the constraints of a petty–bourgeois star cult which was subordinated to the clichés of the Hollywood movie industry" (Staudek 2001:1).

The 1960s experienced an even more aggravated form of rebelliousness – Kimball, for example, describes the spirit of the Sixties in what it undermines more than what it champions. It also encompasses protest, youth culture, a "new permissiveness together with a new affluence: Dionysus with a bank balance and a cause" (Kimball 1999:1).

The Sixties is often called "the long decade", because the characteristics of this period started during the late 1950s and only ended in the early 1970s (Kimball 1999:1-2). The contrast between the moods of the 1950s and the 1960s may be captured by using the following fragments, quoted by Kimball from *The Sixties* by Arthur Marwick (1974), and adapted by the author:

Table 4-1: The difference in mood between the 1950s and 1960s

The 1950s	The 1960s
Rigid social hierarchy	Changes in personal relationships and sexual behaviour
Subordination of women to men and children to parents	Black civil rights
Cliché-ridden popular culture, especially popular music	Popular music based on Afro-American models
Cold War hysteria	Emergence of "the underground" and a "counterculture"
Strict formalism in dress codes, language, etiquette	Youth culture and trend-setting by young people
Unquestioning respect for authority in the family, education, government, law, religion, national symbols	Protest
	Optimism and faith in the dawning of a better world

Apart from protest and the emergence of civil rights movements, the 1960s were also characterised by a cultural phenomenon commonly known as Pop Art. This form of popular culture evolved around consumerism and commercialism, often depicting these consumer objects in a distorted, enlarged or decorated version, or using mechanical means of production. The initial aim of pop art was to break down the barriers between art and life, mirroring contemporary reality and involving everyday commodities in works of art. Subsequently it resulted in the de-individualisation of art, giving it a mechanical and anonymous quality. Visual artists of this style include Andy Warhol and Roy Lichtenstein in the USA, as well as David Hockney and Clive Barker in Britain (Staudek 2001:4).

By signifying the cultural choices of the working class as inferior, the elite class was trying to achieve the opposite, according to MacDonald Smith Moore (as quoted in Harvey 1990:7), namely to privilege the art of their choice. This art included films such as *Citizen Cane*, music such as Stravinsky's *The Rite of Spring*, or literary works such as TS Eliot's *The Wasteland*. The consumers of popular art, however, were gradually claiming their share of both the economy and the arts, gaining support by the rapid spread of radio and the media, and in this way dictating the content of both.

This stage is put in words by authors such as Piercy (1999:9): "The frenzied expansion of the mass media is a mark of our postmodernity". In other words, if it made money, it was played on the radio and heard by a nation. The resulting mass-culture with regard to music and

visual arts is described by Hamm (1995:7-10) as an important perspective on modernism and modern art. This phenomenon was reinforced by two factors, namely that:

- the masses dictated the content of the cultural goods because they were buying the records and art works; and
- the media, because their livelihood depended on the money spent by the masses, produced the cultural content that was wanted by the masses.

Furthermore popular styles, such as rock and pop, were oriented towards the radio because the music was generally and primarily meant for the recording industry rather than for live performances (Belz 1972:45). "F. Scott Fitzgerald had it right: Culture follows money" (Schickel 1999:91).

4.4.11 Popular music in a modernist discourse

The emergence of popular music had its early roots in a post-war youth culture, and this genre of music is often linked with delinquency, protest and rebellious youth, spreading rapidly because of a growing recording industry. The development of popular music was also catalysed both by the post-war surplus cash and leisure time of the youth, as well as the growing dimensions of the recording industry, placing recorded music well within the financial reach of teenagers and young people (Hamm 1995:21).

Popular music was regarded as inferior by music scholars, inter alia because of its ephemerality. Classical music in the Western tradition was, however, considered superior, one of the reasons being that it had its structure and material written down in a specific notation system, therefore being fixed and accessible to all future generations. "High art" was regarded as belonging to the classical genre, implying the tradition of Western art music.

The development of ways to preserve popular music and providing it with a permanent status overturned this early modernist argumentation. The debate now turned to ways to distinguish between higher and lower forms of art within a popular genre itself. Hamm even goes as far as to say that the "classical" repertoire within the jazz genre was gradually being recognised towards the second half of the 20th century, meaning those pieces that earned permanency and status because of an inherent, artistically fine quality. Eventually more genres were added to this classical definition: "The notion that a canon of artistically superior and hence

'classic' pieces can be identified within a given popular genre has now spread from jazz to Broadway musicals, popular ballads, and even country-Western music" (Hamm 1995:18-21). It is interesting, once again, to note that these divisions of "classical" and "lower" repertoire within the popular genre were imposed on the art by scholars and academics trying to describe the music, and not by the musicians and audiences themselves.

Popular music only became the subject of significant scholarly and academic interest in 1981, when the first issue of the journal *Popular Music* was introduced, and the First National Conference on Popular Music Research was held in Amsterdam (Hamm 1995:23-24). Before this year a handful of articles and books appeared on the subject, but no academic discipline or profile was committed to the specific study of popular music or the inclusion of popular music in the field of musicology. It was about this time that academics started to debate the topic of popular music, because "one cannot deny that they [the exponents of popular music] are part of the rich, or at least multifarious, pattern of American (and everyone else's) life" (Mellers,[9] as quoted in Hamm 1995:34).

In spite of the difference in approach between music from the classical repertory and popular music (the former being considered mainly from the perspective of abstract musical concepts and the latter mainly for its social interaction, political commentary and context), the musical contents of popular music were increasingly being analysed by musicologists. Aspects such as blue notes and syncopated rhythms in jazz and Renaissance harmonies were increasingly being described in terms of the resulting expressionist qualities (Hamm 1995:33-34).

Still, the academic discourse on popular music was mainly practised by outsiders, and the music that was being discussed normally excluded commercially successful products. It was supposed that artistic value and commercial value are not the same, and that the second usually excludes the first. The modernist narrative which views the cultural taste of the masses as crude and unrefined was still very alive by the end of the 1980s and early 1990s.

This modernist approach to popular music was, according to Hamm (1995:37-40), restricting the understanding of this genre in its social context. Because musicologists compared music

---

[9] Wilfrid Mellers, American composer and historical musicologist, undertook a comprehensive history of American music, *Music in a New Found Land* (1965). The revised edition (1987) included genres not only from the "high art" music, but also topics on popular genres such as folk, jazz, country and pop.

from the classical repertory with music in the popular genre, using the same criteria such as musical concepts and abstract analysis, the principle of viewing popular music as a valid cultural product was misformed.

Belz (1972:8) offers an alternative perspective when he explains that a particular song in rock style must be judged for the specific and immediate realities (of experience) that it offers, and not for the quality of musical or literary concepts within the song, concepts that are used to judge classical music. He also alleges that the realities in a particular song carry greater significance than the art of that song – rock music has been a confrontation with reality rather than a confrontation with art.

Street (1993:4-9) also presents his readers with an alternative approach to judging and analysing popular music. Because the criteria used in musicology do not accurately and completely capture the characteristics of popular music, he offers the idea that the study of popular music may be viewed either as an expression of cultural products, or as the product of an industry. Both these options offer a sociological viewpoint of popular music more than a musicological one, in this way accounting for some of the problems experienced by musicologists in the genre of popular music.

Music in the popular genre was not considered within the academic discourse, because it did not contain any universal or higher meaning, appropriate for all people. Henry (1989:vii) writes that the relative newness of a style such as rock-and-roll, together with the rebellious and experimental nature of this genre, insulated it from serious scholarly study. In general, the artistic merit of popular music was not (and still is not) considered to be on the same level as music from the classical repertory (Hamm 1995:6). One of the reasons for this, in the opinion of the author, lies in the character of the audience – according to Belz (1972:ix), juvenile delinquency, drugs and mysticism were common amongst the rock audiences. Scholars trained in the intellectual vigour of Western art music did not feel themselves at home in a society of informally trained exponents of aggressive art.

The following quotation by Denis Stevens,[10] one of the previous directors of graduate studies in musicology at Colombia University and a noted writer in early music (in Hamm 1995:43),

---

[10] Stevens, D. 1972. *Lower Music and Higher Education.* College Music symposium 12.

serves to illustrate the viewpoints previously held by musicologists in general on the intrinsic value of popular music as well as the audience of young people listening to this kind of music during the second half of the 20th century:

> Many immature quasi-illiterates understand perfectly the atavistic, hysterical and social appeal of this noise. For noise most of it is, if you will consider the deafening volume at which most of it must be produced, and the incidence of permanently damaged eardrums among its practitioners. [It is] primitive vomiting noises wallowing in over-amplified imbecility that typifies most "commercial" non-music of today.

The followers of serious or high art used strong words to describe these "lower" forms of art practised by the masses. In this regard D.G. Mason,[11] professor of music at Colombia University (as quoted by Hamm 1995:8-9), alleged that "It is a fundamental axiom that majority taste is always comparatively crude and undeveloped. As an instance of this crudity of majority taste one may cite the case of jazz". Serious music, or "high art", on the other hand, was regarded as a rational and intellectual phenomenon, with serious musicians trained at university or college, holding academic positions and publishing articles.

4.4.12 Popular music as an expression of a modernist meta-narrative

The modernist character of one central truth for all mankind was also evident in the popular music of that time. "Most decisions affecting the lives of Americans were made by the institutions of the country (political, religious, educational, economic, social), that people were under the impression that they were offered freedom of choice but this choice was from other options that were essentially the same" (Hamm 1995:47). The popular music[12] of the mid-20th century did not question the American way of life, or the principles regulating society. The lyrics, mood and musical style were limited within a narrow field and listened to by a homogenous group of people (affluent, mainly white Americans), while the content

---

[11] D.G. Mason. 1931. *Tune in, America.* New York. According to Hamm (1995:9), Mason uses the term "jazz" in this context as a comprehensive term for the products of the music industry.

[12] Popular music in this sense include ballads and songs by singers such as Perry Como, Doris Day, Frank Sinatra and Pat Boone, in other words the non-critical and soothing styles common to the years after World War II. Belz (1972:16) places artists such as Perry Como and Eddie Fischer in the style of Pop, and calls it an extension of the ballad tradition of the 1940s.

almost always included the theme of romantic love between man and woman. Styles such as jazz, blues, rock, country music and folk music were performed and listened to by a minority group living in poverty and repression, as the majority chose not to be disturbed by music offering social commentary on American society, or deviating from the post-war consensus.

This situation changed after the second half of the 20th century, with Belz (1972:16) and Hamm (1995:45) offering the year 1954 as a dividing line. Belz mentions that three general fields existed within the field of popular music (in America) until roughly 1954, namely Pop, Rhythm and Blues, and Country and Western. An interesting perspective is offered by Hamm (1995:45, 48), when he quotes the list of the top ten songs of the years 1954 and 1970:

Table 4-2: Hit song titles of 1954 and 1970 (Hamm 1995:45, 48)

Hit songs of the week of 8 May 1954	**Hit songs of the week of 9 May 1970**
Wanted *(Perry Como)*	American Woman *(Guess Who)*
Make Love to Me *(Jo Stafford)*	ABC *(The Jackson Five)*
Cross Over the Bridge *(Patti Page)*	Let it Be *(Beatles)*
Oh, Baby Mine *(Four Knights)*	Vehicle *(Ides of March)*
Young at Heart *(Frank Sinatra)*	Spirit in the Sky *(Norman Greenbaum)*
Secret Love *(Doris Day)*	Love or Let Me Be Lonely *(Friends of Distinction)*
Answer Me, My Love *(Nat King Cole)*	Everything is Beautiful *(Ray Stevens)*
A Girl, A Girl *(Eddie Fisher)*	Instant Karma *(John Lennon)*
Here *(Tony Martin)*	Turn Back the Hands of Time *(Tyrone Davis)*
Man with the Banjo *(Ames Brothers)*	Reflections of my Life *(Marmalade)*

The songs of 1954 were very alike regarding criteria such as content, style and lyrics, and appealed to adult taste and values. The homogeneous nature of this repertory (which Hamm calls "sentimental ballads"), also extends to the style of texture and orchestration: "Each was sung by one singer, or occasionally a small vocal group, to the accompaniment of an orchestra dominated by strings but making some use of winds and brass. Each used the same melodic style (diatonic, tonal, and heavily dependant on sequential writing) supported by a common harmonic style. Each is written in precisely the same form, in the same meter, moving at more or less the same tempo" (Hamm 1995:46).

By the time of the gradual dismantling of this modernist axiom of popular music, the hit songs of 1970 differ in important aspects from those of the 1950s. This change in approach and sound represented the general disillusionment of a central rational truth or meta-narrative offered by authorities, and is evident in novels, films and journalism, as well as in the popular music of the time. Belz (1972:31) calls it a "protest art", because it rebelled against the music of the past and of an older generation, as well as against the values of that generation as they were expressed in the softer, sentimental style of popular music.

The content of the hit songs and the style of the popular music at this period in the century was less concerned with romantic love, but instead offered different perspectives on American life, love, relationships, religion, war, drugs and politics. The style, melody and orchestration of songs moved away from the homogeneous sound of the mid-century hit song, with influences from other styles such as black music, folk music, art music, country music, electronic music, rock-and-roll, blues and jazz. These influences were also notable in the equally wide range of musical forms (Hamm 1995:48-52).

Belz (1972:4) explains how the style of rock music for example emerged as a youth movement in response to a series of changing values and as a reflection of a way of life which radically changed from the 1950s. The character of music as the voice of the people rather than an abstract expression of art was inherent to popular music of that time.

Another interesting observation provided by Belz (1972:18) is that the impact of rock influenced not only the content and style of popular music, but also its commercial structure. According to him, many people in the business felt that the music industry had been transformed into chaos and unpredictability.

In summary, four general styles can be identified towards the final stages of modernism, namely:

- exclusive art (practiced by the intellectual elite);
- idealistic, popular and sentimental art;
- Pop Art (depicting the consumer society); and
- protest art, interpreting stark reality.

Furthermore, two factors influenced the popularisation of mass culture, namely

- the accessibility of the radio and the media; and
- the growth of commercialism and consumerism.

4.4.13 Jazz

The training standard of musicians in the Western musical tradition was usually very high, while (black) jazz musicians were largely untrained and usually could not read music. Even when the genre of jazz became known to white audiences and played by white players, the original character was largely retained, with an informal training based on oral traditions (Hamm 1995:76).

According to Belz (1972:viii), the original character of jazz was rooted in live performances (in contrast with, for example, rock, which primarily relied on the recorded music industry). Furthermore jazz musicians had an unbroken improvisation tradition, something which classical music lost in the 20th century (Nicholson 2001:50).

This informal and untrained character of jazz gradually changed as the 20th century advanced, with some groups[13] even using formal structures such as the fugue, and formal dress for their performances. The combination of Western classical musical elements, such as contrapuntal techniques, and traditional jazz aspects was called *third stream jazz* (Such 1993:3). Western influence served to broaden the technical and structural resources of this style of jazz.

By the end of the 1940s jazz was entering the arena of academically trained musicians, and their audiences were listening quietly and seriously, rather than physically responding to the rhythmic elements. Nicholson (2001:52) describes how jazz moved out of the dance hall (with styles such as Swing) and into the club during the 1940s to 1950s, with styles such as Bebop, hard bop and free jazz. These styles experimented with chromatic harmony, which replaced the use of modes as basis for improvisation by the late 1950s.

The sudden and unexpected rise of rock transformed the jazz scene and the musical landscape (Nicholson 2001:53). The reason for this was that rock took over from jazz in

---

[13]The Modern Jazz Quartet and Dave Brubeck can be mentioned as examples of this style, using similar techniques, and having similar backgrounds. They also incorporated instruments usually found in Western classical music, such as flutes, cellos and violins (Such 1993:3).

popular culture, re-articulating the essence of popular music culture and thereby almost casting jazz out into musical obscurity. Jazz musicians answered by fusing these two styles and forming jazz-rock bands during the 1970s, combining jazz elements such as big-band riffs with rock rhythm.

This fusion resulted in the jazz style being commercialised and homogenised into jazz-influenced pop music. So-called free jazz survived mainly in artistic circles, returning to more traditional styles (Nicholson 2001:56).

Postmodern jazz, as Nicholson (2001:56) calls it, started when the club The Knitting Factory opened its doors in 1986. This provided the forum for musicians to transform practices, fragments and "signifiers" from different musics and cultures and to relocate them within their own expressionism. The new era in jazz was, according to Nicholson (2001:56), created by the decontextualisation and juxtapositioning of these different references. Postmodern jazz was characterised by the absence of a single, coherent style. "The sheer stylistic diversity of postmodernism resisted categorisation, so its impact was restricted to the recognition of a single player" (Nicholson 2001:56).

The success of trumpeter Wynton Marsalis, who simultaneously won Grammy awards for a jazz as well as a classical recording, encouraged record companies to sign up jazz musicians. This resulted, during the 1980s and 1990s, in the rebirth and commercial success of traditional styles such as the hard bop style of the late 1950s and early 1960s (Nicholson 2001:57). Commercial achievement meant that jazz was no longer exclusively steered by the American musical scene. "Many thirty-something European jazz musicians set about putting the pieces of the jazz puzzle together in their own distinctive ways" (Nicholson 2001:57), thereby extending jazz as a global phenomenon.

Apart from being influenced by styles such as rock, jazz also provided for fertilisation in the classical genre. Composers such as Gruenberg (1884-1964) and Shostakovich (1906-1975) incorporated the stylistic features and techniques of jazz into serious concert music. As an example Gruenberg's *Jazz Suite* for orchestra (1929) and *Jazzettes* for violin and piano (Ewen 1991:328), as well as Shostakovich's two *Jazz Suites* can be cited.

4.4.14 Final remarks on modernism

Modernism had its roots in the critique against a simplified, linear world-view of the Enlightenment and the previous era of Realism and Naturalism. The development of the principle of relativity provided momentum towards the development of a broadened awareness of relativism, eventually leading to a crisis in legitimisation during the postmodern era (Müller 1992:397). In this new direction the visual arts, architecture and literary arts took the lead.

The artist assumed a new role in the search for an accurate version of a complex world. Because modernism proclaimed that it was no longer possible to pinpoint reduced essences or simple, linear progress in history, the recognition of a complex coherence of world-views and the expression thereof often took on an appearance of provocative reactions on the one hand, or the auratic isolation of the artist on the other. The place of popular culture, however, still remained outside the academic discourse.

4.5 Postmodernism

Lyotard,[14] who is considered one of the foremost philosophers on postmodernism, describes the postmodern condition as the "condition of knowledge in the most highly developed societies" (1979:xxiii). Jencks, one of the foremost spokesmen on postmodern architecture, calls postmodernism a "social condition and cultural movement" (in Giroux 1994:1).

The use of the terms "postmodernity" and "postmodernism" must first be explained, because these two words may easily cause confusion. For this chapter the author will chiefly apply the latter term, as "postmodernism" usually refers to a social or cultural movement, while "postmodernity" is normally used in the context of the condition in which the late 20th century finds itself.

---

[14] Peters (1999b:1) describes Lyotard's groundbreaking work *The Postmodern Condition: A Report on Knowledge* (1979) as an original interpretation of the status and development of knowledge, science and technology in advanced capitalist societies. It is considered important because he "brought together for the first time diverse threads and previously separate literatures in an analysis which many critics believed to signal an epoch break with not only the 'modern' era but also with various traditionally 'modern' ways of viewing the world".

The temptation here would be to place modernism and postmodernism in opposition to one another, because the "post" of postmodernism may be interpreted as a reaction to modernism. Postmodernism, however, cannot simply be viewed as anti-modernist, but rather as the conclusion of modernist ideas; it builds upon modernist culture and cannot be understood separately (Bosman 2001:7). Foster (1985:xi) is of the opinion that the deconstruction of modernism did not take place in order to close it off, but to open it and to rewrite it in the postmodern idiom and to challenge its meta-narratives. Postmodernism is not, according to Jencks (postmodern architect and theorist, quoted in Mitchell 1997:6), anti-modern, because for the most part it accepts and builds upon many modernist achievements in science, medicine and industrial technology. It rather amalgamates, continues and transcends modernism.

The simplest, and in the opinion of the author an effective, definition of postmodernism is coined by Adams (1997:2) when he argues that it is a way of recognising that the world is in a period of transition. The last thirty to forty years of the 20th century may most accurately be described as an epoch that has ceased-to-be, but not yet assumed a new or definite character of what it is.

Kwok (1998:15) states that the postmodern age was initiated by disappointment caused by the two World Wars, environmental problems, and by the fact that man's longing for ultimate meaning has not been fulfilled by the progress brought by science, technology and economic growth. In other words, disillusionment with Enlightenment dogma gave momentum to the advance of postmodernism, as modernism did not provide the final truth and freedom it had promised. Postmodernism is rooted in the perception that "there is no going back to the certainties of the universalist project of modernism" (Mitchell 1997:5). Another momentum-giving factor was the emerging of a global culture in the last third of the 20th century (Solomon 2001:1).

Events paving the way to postmodernism were, inter alia, the 1968 student protests in Paris and the Algerian War of Independence (Chagani 1998:2-3). Forerunners to the postmodern way of thinking were philosophers such as Nietzsche (1844-1900) and Heidegger (1889-1976). These thinkers have, in the words of Chagani, led the attack on modernism and rooted the alternative in the form of postmodernism, to be taken up by confirmed postmodern

thinkers such as Lyotard and Baudrillard. Postmodern roots can also be traced to literary criticism in the 1950s, rising to global conceptualisation in the 1980s (Kwok 1998:15).

Harvey (1990:41) considers the year 1968 as a starting point of the postmodern movement. This year was characterised by global instability and, although not coherent, an accumulation of the counter modern movement into a full-blown postmodern culture.

"Postmodernism [...] has only emerged as an area of academic study since the mid-1980s. [It] appears in a wide variety of disciplines or areas of study, including art, architecture music, film, literature, sociology, communications, fashion and technology" (Klages 1997:1). Gablik (as quoted in Piercy 1999:10) explains that the origin of postmodernism in the arts can be traced to the point near the end of the 1970s when it referred to a loss of faith in a stylistic mainstream. At that point is seemed as if the whole history of styles had suddenly become unstuck and uprooted. Therefore postmodernism has also been described as a "constantly shifting condition" (Davies 1996:3). Sarup (1988:131) writes that some philosophers view postmodernism as a concept whose function it is to correlate the emergence of new features in culture.

A single definition of postmodernism is impossible, as it comprises a variety of developments in arts, intellectual culture, literature and fashion since the 1970s and 1980s. There are, however, certain trends that can be said to fit into the postmodern perspective, and these will be briefly discussed.

4.5.1 Main aspects of postmodernism

A common ground for the main postmodern philosophers is the opinion that the *project of modernity* has become questionable and is "now deeply problematic" (Foster 1985:ix, Snyman 1995:63). Although this project is still at work where the purity of each art form and the autonomy of culture as a whole are valued, it provoked aggressive reactions in the form of avant-garde movements, this reaction returning (in revised form) in postmodern art (Foster 1985:x). Chagani (1998:3) describes this as a radical anti-essentialism or anti-foundationalism, in other words not to be contained under one umbrella as ideally foreseen by the *project of modernity*.

From the 1950s onwards a series of unrelated arts and political events started the gradual dismantling of the modernist idiom. Matters such as human rights of individuals and minorities, commentary on the negative effects of scientific achievements in the name of technological progress, critique on the restricting of opportunities for women (particularly married women), the importance of having meaningful inter-personal relations rather than exclusively assisting the machinery of science, and criticism on war and war-related activities were gaining more and more prominence. A growing consciousness that science was destroying the natural environment was campaigned by artists and writers. "We, who are creatures of modernity, must confront a crisis of faith in [science's] notions of progress and universal social betterment" (Burbules 1995:2).

An essential factor in the developing of a postmodern condition, was the rapid spreading and interaction of local and global knowledge, made possible by the explosion of communications technology. This led to globalisation processes, the shifting and even dissolving of cultural boundaries, and manifestation in cross-cultural interaction (Weiss & Wesley 2000:2).

Jencks (as quoted by Piercy 1999:8), in his critique on the postmodern debate, and Giroux (1994:1) offer a short summary of themes or aspects relating to this condition:

- *Grand narratives* and traditions of knowledge are spurned.
- Philosophical principles of *canonicity* and the notion of the sacred have become suspect.
- *Fixed boundaries of academic knowledge* have been challenged by a "war on totality" and a disavowal of all encompassing, single worldviews. Giroux (1994:1) also maintains that the postmodern challenge involves a contextual discourse that has challenged specific disciplinary boundaries in fields such as literary studies, education, feminism, architecture, performance art and many other areas.
- *Rigid distinctions between high and low culture* have been rejected by insistence that the products of mass culture, popular and folk art forms, are proper areas of study.
- The modernist *faith in rationality, science and freedom* has incurred deep-rooted scepticism, as did the Enlightenment line of reason connecting history and progress.

- *History, as unilinear process* that moves the West progressively towards a final realisation of freedom, is spurned.
- The fixed and unified *identity of the humanist subject* has been replaced by a call for narrative space that is pluralised and fluid.

Chagani (1998:4) and Müller (1992: 398) also explain that the clear *distinctions between fact and fiction* have also been gradually dissolved, with no necessary relationship between words and things, signifier and signified, subject and object. Harvey (1990:49) mentions that the connection between the signified (what is said) and the signifier (how it is said) is continually breaking apart and re-attaching, forming new combinations. Porter & Grey (2001:1) add another dimension in this regard, namely that image and reality are blurred, for example in the creation of television personalities.

Broadly speaking, these characteristics of postmodernism may be put together under one overarching concept, namely that of a pluralistic approach. This means that there is no longer one universally acquired and singular stance, or meta-narrative, on any matter, be it science, arts, literature or architecture, but a multiplicity in the acceptance of many other worlds, cultures, possibilities, narratives and perspectives. The following paragraphs will explain the impact of this approach in more detail.

4.5.2 Dismantling of "grand narratives"

According to Snyman (1995:63), the modernist quest for reason reduced the world into a set of categories for the sake of control. This was realised as a trend of colonisation, suppressing that which did not fit into the overarching categories of control. As illustration, the violence of the Nazi gas chambers and the destruction of Hiroshima during World War II, as well as the colonial impulses of the major Western powers, may be quoted (Mitchell 1997:7).

In contrast to the macro power structures and large-scale economies of the modern era, the postmodern era is characterised by "fragmentation, discontinuity, ephemerality, and chaos in economics, politics, social relations, and the arts" (Hamm 1995:1). Those aspects that would not fit into the mould of modernity now had to be identified. Totality has changed places with fragmentation and pluralism. In the place of a set of comprehensive truths or meta-narratives,

postmodernism embraces what Lyotard (1979) calls "the infinity of heterogeneous finalities" (Owens 1983:64).

Lyotard (1979:xxiv) provided a now-famous definition of the postmodern, namely as "incredulity towards meta-narratives". Owens (1983:57) describes postmodernism as a crisis of cultural authority, specifically of the authority vested in European culture and its institutions. Narratives are rejected when they become associated with broad philosophies of history. According to Sarup (1988:133), grand narratives have also become associated with a political programme or party, with little narratives linked to localised creativity.

In postmodernism, as reaction to the overarching belief in meta-narratives, alternative thought and local perspectives are valued. Priority is given to an inclusive, rather than an exclusive viewpoint; the co-existence of mini-narratives or *petites histoires*, as Hassan calls them (in Harvey 1990:43), is one of the main tendencies in postmodernism.

Hamm (1995:56) describes this changing of conditions as follows:

> During the 1960's and early 1970's an era in American culture dominated by institutional control over the minds and hearts of individuals and groups was giving way to an era in which such imposed consensus was questioned and resisted. Even more simply, the modern period was giving way to a postmodern era.

Lyotard (1979:xxiii) defines a discourse as modern when it appeals to one or more of the grand narratives (which he calls meta-discourses) for its legitimacy. These narratives could be, for example, the hermeneutics of meaning, emancipation of the rational subject, the accumulation of wealth, the belief in unlimited development and progress, or the classless society.

In this context, the evaporation of the grand narratives of the postmodern era has an important momentum - Klages (1997:4) describes postmodernism as the critique of grand narratives. "Postmodernism, in rejecting grand narratives, favours *mini-narratives*, stories that explain small practices, local events, rather than large-scale universal or global concepts. Postmodern *mini-narratives* are always situational, provisional, contingent and temporary, making no claim to universality, truth, reason or stability". The postmodernist also believes that there is no single theoretical discourse that could offer an explanation for all forms of social experience and relations, or for every mode of political practice (Sarup 1988:135).

One of the implications of the stance quoted above is that the power-discourse relation, the question of who determines the direction and content of the discourse, is unstable. A central theme is the relation between power and knowledge, a direction explored by Foucault (Harvey 1990:45). When universally accepted meta-narratives are no longer taken for granted by the postmodern citizen, it also implies that the positions of power within the discourse, as well as the canon, or the content of the discourse, are being challenged.

4.5.3 Rejection of "high" and "low" art

Klages (1997:2) is of the opinion that postmodern art has many similarities with modern art, especially the modern art of the first half of the 20th century. Those include rejecting boundaries between high and low forms of art, not complying to rigid genre distinctions, emphasising irony and playfulness, fragmentation, self-consciousness and discontinuity, to name but a few. The difference between modernism and postmodernism, however, lies in the attitude toward these trends (Klages 1997:3):

> Modernism, for example, tends to present a fragmented view of human subjectivity and history (think of T. S. Eliot's *The Wasteland*, for instance), but presents that fragmentation as something tragic, something to be lamented and mourned as a loss. Postmodernism, in contrast, doesn't lament the idea of fragmentation, provisionality or incoherence, but rather celebrates is. The world is meaningless. Let's not pretend that art can make meaning, let's just play with nonsense.

Postmodernism bridged the gap between serious and popular art in a way that was different from modernism, namely by embracing both and thereby legitimising the latter. Mitchell (1997:7) refers to the dismantling of the distinction between "high culture" (for example opera, literature, ballet and theatre) and "low culture" (such as film, TV, popular music, and Mills and Boon novels), but shrouded more in a postmodern veil than Klages did. In this respect the debate over canon, in other words, the question of power within the discourse and especially who determines the canon, is relevant.

The phenomenon of Pop Art - a fine art style that has been directly stimulated by popular or mass culture - provides another example of the fusion between "high" art and "low" art. This movement in the fine arts has brought the utilities of everyday life, for example supermarket billboards, comic strips and advertising banners into the realm of serious art, encouraging the notion that the "entire panorama of life can be viewed as a work of art" (Belz 1972:4).

Wicks, however, is of the opinion that the "classical-music-only" orientation is still dominant in educational institutions world-wide. She claims in an article (1998:1-2) on popular music versus classical, European-originated art music, that education authorities almost exclusively focus on music generated outside their own culture, ignoring both the indigenous and popular music traditions. She strongly advocates a widening of perspectives and inclusion of more music genres in formal study, because these "academic elite perspectives run counter to the wider American public's attitudes about music" (Wicks 1998:3).

The author of this thesis agrees that popular music is often neglected by many music teachers. The world of the electronic media, a world familiar to the majority of learners, is filled with an overwhelming proportion of popular music when compared with classical music, and this has to be taken into consideration when teaching music in a postmodern era.

4.5.4 Rejecting boundaries

The 1960s were the age of free speech, underground movements and permissiveness (Hamm 1995:87). This was the time of exceeding boundaries set up by institutions and administrative powers, and this protest was carried by film makers, actors, feminist movements, student movements such as the Hippies, and characterised by the general breakdown of blind faith in education, churches and states. In short: individuals were starting to do their own thing, breaking away from institutionalised authority.

Lyotard (1979:81) further describes the work of art of the postmodern time as not being governed by pre-established rules, and that it cannot be judged by applying familiar categories or criteria. The postmodern artist and writer are working without rules, and in this way the work of art takes on the character of an event.

Schickel (1999:91) provides an important perspective on this postmodern approach to art in the medium of film or narrative genres. The generation born in the last third of the 20th century was "born with a TV remote in its hand, hip-hop on the CD player and a computer screen on its face". Therefore this postmodern generation will not easily acknowledge the traditional narratives or boundaries:

> They will speed it [traditional narratives] up, scramble it – and render it in new tonalities, using new palettes. You can see it in the way *Pulp Fiction* or *Run Lola Run* toys with time. It's a kind of back formation from computer language, this

> narrative revolution manifesting itself in film. It will extend to the other arts. It re-orders our perceptions more surely than Matisse and Stravinsky did, for a pixel – unlike paint, canvas or score paper – has no past to overturn, is radically innocent. It has no tradition to draw on.

This protest extended to the arts. Giroux (as quoted in Piercy 1999:8) is of the opinion that the postmodern condition constitutes a challenge to specific disciplinary boundaries in fields such as literary studies, geography, education, architecture, performance art, feminism, and many other areas. Mitchell (1997:7) describes the dispute of boundaries between disciplines and between nation-states in the same breath as the segregation between the sexes. Van der Dungen (1996:8) provides an example of this mode of thinking, when he states that the sterile division between human and natural sciences is questioned. "The combination of modern techniques with 'something else' which takes into account history, and which is able to communicate with its users is indeed typical of the postmodern approach and its entanglement with art." This "something else" is very often a cultural approach, something which Kramer (1995: 5-6) calls "cultural-constructed subjectivities and objectivities". In this way, "postmodern strategies of understanding are incorrigibly interdisciplinary and irreducibly plural" (Kramer 1995:5). In practice this could also mean that popular music could make use of techniques reserved for classical music, for example contrapuntal techniques used in jazz, or jazz rhythms in serious music.

Literary science provides another example: postmodern literature often ignores boundaries between author, character and reader, or the world of the story and that of the author, and allows the text to fold in on itself (Müller 1992:399). In architecture "traditional limits have become indistinguishable, so what is commonly on the outside of a building is placed within, and vice versa" (*The Prentice-Hall Guide to English Literature* as quoted in Piercy 1999:6).

Postmodernism is even said to create and enjoy chaos and play as contrast to formal intellectual structures: "It delights in excess, play, carnival, asymmetry, even mess, and in the emancipation of meanings" (Piercy 1999:7). The boundaries between play and formal structures, in other words, are challenged in fields such as architecture, music and literature. Therefore, in the words of Kramer (1995:10), the mandate of postmodernism is to establish a means of conceiving, valuing and practising that is very mobile and contingent in nature.

4.5.5 The nature of knowledge

The definition of knowledge is another important tool in discriminating between modern and postmodern trends. For the modernist, knowledge was only true and valid when it was acquired rationally, scientifically and objectively. Modernist theories such as Marxism were based on referential truth, scientific fact and a belief in progress. Habermas (1985:14-15) explained that knowledge is always served by a specific interest, the interest of modernist knowledge being the discovery of truth.

Rose (2000:2) provides an important perspective on modernist knowledge when he explains that the epoch of modernism became rooted in justification of reason because it overcame the dictates of authority; knowledge was not to be justified by its origin of authority (for example the state or the church), but by an appeal to reason by the individual himself. "For an individual to accept the truth, he must reflect on it and see the truth for himself".

The postmodern mode of thinking and knowledge contrasts with this modernist emphasis on rational thinking, and is rather "committed to modes of thinking and representation which emphasise fragmentations, discontinuities and incommensurable aspects of a given subject" (Piercy 1999:6-7). Context determines truth. This means that several truths may co-exist at the same time, because the contexts and their relevance to these truths differ. "Postmodernist reason always serves interests other than truth, and by that means enables itself to serve truth, however imperfectly" (Kramer 1995:7). One of the conditions of postmodern knowledge is partial perspective, manifesting as local truths.

Kramer refers to the relative orientation of knowledge in the disciplines to which it is subordinated, or the fields that produce and circulate knowledge. The contexts of different disciplines are a determining factor of the relative truth or knowledge. Knowledge is also inescapably "affected by and affecting the knower's position in a cultural, social or physical matrix" (Kramer 1995:6-7). This is the direct opposite of the ideals of modernism and the European Enlightenment which called upon the impartiality of reason to know the world, independent of and unintimidated by any social or religious context or authority.

"Postmodernity is seen as involving an end of the dominance of an overarching belief in scientific rationality and a unitary theory of progress" (*The Harper Collins Dictionary of Sociology* as quoted in Piercy 1999:6). Instead, a certain reason is only "temporarily

considered to be true by a limited set of highly specialised sign-interpreters, and their conclusions are relative, fallible and open to refutations" (Van der Dungen 1996:9).

This belief in objectivity by modernists forms the essence of the reaction experienced in postmodern thinking. Underlying this "avant-garde of the modernism", as it was called by Eco (quoted in van der Dungen 1996:7), is the belief that no knowledge is absolute and objective, but all propositions are time-bound and context-sensitive. This does not mean that reason and logic are no longer valid, or that irrationalism is freely invited, but that the importance of an overall coherence, complexity and interdependence of systems is recognised. Postmodernism is not irrational, but a co-existence of a broader rationality and a context-driven perspective is an inherent characteristic.

Rose (2000:1) describes the reaction to the modernist notion of legitimising all knowledge through the constraints of universal reason as twofold:

- The cultural relativist declares reason, but this reason is relative to one's tradition and cannot be overcome.
- The pluralist accepts that any form of truth is but a perspective and therefore not absolutely or universally binding.

Modernist knowledge was controlled by the intellectual and political elite, who usually underwent years of dedicated and specialised training. Because knowledge was power, the diffusion of knowledge was strictly screened by the intellectual minorities (Adams 1997:4). Postmodernism, however, brought along a momentous change. Satellite television networks, computers with modems and fax machines, even in remote, non-Western countries, have made both censorship and control obsolete. Knowledge is no longer controlled by the intellectual and political elite, but is freely distributed by communications networks.

Influences on the way in which knowledge is acquired, classified, made available and exploited are threefold, as offered by Lyotard (1979:4):

- the proliferation, minituarisation, and commercialisation of machines (computers);
- the improvement of the transportation system; and
- the media.

As early as 1979 Lyotard offered more than a hint that modernism has changed because the technical and social conditions of communications and knowledge have changed (Harvey 1990:49). In a discussion on education, viewed through the lens of performativity, Lyotard (1979:49-51) argues that the goals of education should be to create the skills that are indispensable to the social system. These skills can be broadly classified into two groups, namely professional skills (for example doctors or teachers) and technical skills (in other words a workforce that can address new domains of knowledge by means of new techniques and technologies). Without the last group, the first group would advance slowly and with difficulty.

This is because both the nature and communication of knowledge have undergone considerable change between the modern and the postmodern era. According to Sarup (1988:118) and Lyotard (1979:4), the impact of technological transformations has especially led to this altered stance of knowledge in postmodern culture. Lyotard maintains that the two principal functions of knowledge – research and the transmission of acquired learning – are already feeling the effect of technological advances to such a degree that "the transmittance of knowledge is only possible if it can be translated into quantities of information" (Lyotard 1979:4). The ultimate will be that anything in the body of knowledge that is not translatable in computer-based language will be abandoned, and the direction of new research will be dictated by the possibility of the eventual results being computer-translatable.

In other words, the postmodernist, with the explosion of computer technology and global communication starting in the 1960s, could regard anything that cannot be translated into a form recognisable and storable by a computer, as irrelevant. Because it is not computer-manageable it will therefore cease to be knowledge (Klages 1997:5). This definition of computer-driven knowledge is, like the modernist idiom of reason-driven knowledge, reductionist in character, although these two are the direct opposites of each other.

Computer-based knowledge was taken a step further with the development of the World Wide Web and the Internet. Van der Dungen (1996:8) describes this modern method of distributing knowledge as a "new type of global culture" facing the multi-cultural, pluralistic and eclectic nature of a postmodern world and "challenging the fossilised limitations invoked by societies which embraced (or were forced into) modernism". Added to this was the growing influence of the computer with its manipulative capacity. In the words of Rosenblatt

(1999:114): "He [Berners-Lee, the inventor of the World Wide Web] took a powerful communications system that only the elite could use and turned it into a mass medium." Lyotard (1979:5) even states that knowledge, as a form of informational commodity indispensable to productive power, will perhaps be the major stake for competition for power.

Furthermore, science no longer has as its only goal the discovery of truth, but rather the empowerment of the subject. Science for the sake of science has no objective value any more, but the performativity of the products of science are relevant. "The question now being asked by the student, the state or the university is no longer 'Is it true?' but 'What use is it?'" (Sarup 1988:125, Lyotard 1979:48-50). In the place of science being regarded as autonomous and worthwhile in itself, the postmodern citizen wants to know to what use the scientific advances can be put. Kramer (1995:11) quotes J.L. Austin when the latter suggests that modernism privilege the *constative*, that which is judged true or false, over the *performative*, that which is judged successful or unsuccessful. The postmodern privileges neither of the two, but acknowledges that while all constative acts are also performative, not all performative acts are constative.

The status of science in the postmodern idiom means that the natural sciences, especially physics, no longer prescribe the model of scientific knowledge. Universal criteria for scientific knowledge shifted to different academic disciplines, each developing their own criteria for integrity (Rossouw 1995:38). Together with this, the postmodern citizen no longer accepts that anything sprouting from scientific research is necessarily valuable, or that the natural sciences have objective value. Other sciences, such as social sciences, are gaining in importance and validity.

4.5.6 Pluralism

Without the authority of Western meta-narratives, a plurality of perspectives and values is left. In the place of a singular stance towards truth, knowledge or culture, postmodernism is marked by a pluralistic approach. Giroux (1994:4), one of the foremost postmodern philosophers, alleges that postmodernism pluralises the meaning of culture, while modernism firmly situates it theoretically in apparatuses of power. In a lighter tone, Adams, a theologian,

quotes a colleague in saying that postmodernism equates intellectual Velcro dragged across cultures (Adams 1997:1).

An oversimplification of pluralism, in the sense that all positions in culture and politics are open and equal, that anything goes, is however not part of the postmodern idiom, although many writers use this stance to criticise it. This culture is rather marked by uneven developments (Foster 1985:xi).

The roots of pluralism in the postmodern sense, were sown by the realisation that "the concepts with which man thinks are not pure, nor can such a pure state be reached by the suspension of our cultural identity" (Rose 2000:3). The categories and manifestation of understanding are interwoven with our own tradition and language, therefore a meaningful way of knowing is to know and to talk within the horizon of one's own tradition. No pure or universal concepts, standing aside from tradition, are therefore possible. Where the Enlightenment was designed to eliminate uncertainty and to emancipate humanity from mysticism and tradition, postmodernism has again resurrected these aspects (Mitchell 1997:8).

This means that, once no universally and rationally acquired knowledge is possible within a postmodern culture, the only valid and possible forms of knowledge are local ones deriving from local traditions. Authority is not derived from a universal truth, but within the manifestation of one's own tradition, and the establishment of local knowledges.

This truth, acquired from the manifestation of a local tradition, is furthermore not absolute and binding, but merely serves as a perspective. This implies that many perspectives within different traditions are possible, and this opens up the way to pluralism, in other words, accepting and respecting the different views and perspectives of other traditions. The assertion of modernist theory that only one foundation exists upon which to build a critical theory, was thus replaced by the assertion that there are many foundations (Grassie 1997:4):

> The postmodern view of self comes as a natural consequence of its view of reality and truth. Like the truth and reality, the modern self is also a social construction. The problem of the modern self is not that it is a construction but that it claims to be the only valid one. To a postmodernist, there does not exist any *given* or *essential* nature of man or self. Man constructs his own self. It is man who wrongly put himself at the centre of the world. It is man who naively believes that he is the master of this world. The constructed modern self is oppressive and violent. Therefore, a postmodern man should deconstruct the modern self.

> Postmodernism dismantles the *humanism* of modernity. Modernists are activist, optimistic, and self-confident. Postmodernists are passive, cynical, and insecure.

A postmodernist welcomes the idea of a decentred self because in this way one can be whoever one wants to be. There is no need to take on a fixed self. "The keyword here is pluralism. Everyone should be in a process of constructing and deconstructing one's self. In other words, the self becomes a carnival type of costumes and roles. We are all role-playing" (Kwok 1998:24).

The widening and loosening of boundaries is another characteristic postmodern phenomenon. The canon of what constitutes the study material in the liberal arts is even widened to be without boundaries – Mitchell (1997:8) provides a few examples of this process:

- Science has learnt to accept chaos into the once rigid formulae.
- Novelists are enticed to explore juxtaposition and playfulness in their novels, to confuse and to remain inconclusive. The reader is also invited to participate in determining meaning rather than seeking the intention of the author.
- Musical taste and consumption are eclectic in nature, encouraged by a choice-laden radio-dial.
- In philosophy, attempts to eliminate the mind, soul or God from the brain are cast aside in favour of relativism.
- Urban planners and engineers seek not only to provide housing, but to enhance a person's or a community's sense of place and belonging.
- Politics is no longer bipolar and ideological, but enmeshed in "murky tribal conflicts and global terrorism".

Another example is provided by Harvey (1990:41) when he quotes McHale in arguing that the postmodern novel is not characterised by an epistemological nature, but rather by an ontological one. A singular reality has moved to the background in order to make space for questions such as the co-existence, colliding and interpenetrating of radically different realities – constituting pluralism.

A further consequence of the postmodern, pluralistic world is the labyrinth of choices that are available. Mitchell (1997:8) regards television as the principal tool reinforcing consumer

culture, and Giroux (1994:4) warns educators that the mass media play a decisive role in the lives of young people. In the current culture of consumerism the rampant virtues of choice and freedom are sometimes marked by anxiety and doubt. This is vividly illustrated in the following quotation by Joe Jackson (quoted by Mitchell 1997:8): "It's all too much for me to bear, what kind of shampoo suits my hair, two hundred brands of cookies, 87 kinds of chocolate chip. They say choice is freedom, I'm so free it drives me to despair".

Another aspect of pluralism is the possibility of different groups speaking for themselves, "something the universalistic concepts of Enlightenment no longer allow" (Mattson 1990:4). As a consequence of this post-structuralist relativistic situation, one of the most valued virtues in the postmodern world is one of tolerance. Because truth is relative, no judgement should be passed, because no-one is in a position to advance one point of view above another. In educational matters, postmodern culture for example requires instructors to teach students how to *think*, rather than teaching the *truth*. Therefore teachers expose students to different viewpoints on an issue without presenting one as the central truth (Kwok 1998:19).

4.5.7 Marginalised groups

The postmodern world is, in contrast to the modernistic assumption, characterised by a notion that one expert does not have the only or final word, and that minority groups may not be represented by a singular power. It is also characterised by an interpretation of history not as the mission to find the truth of the past as one story of powerful decision-makers, but as the inclusion of the narratives of "everyday folk and oppressed groups, like ethnic and religious minorities, and of women" (Mitchell 1997:8). Harvey (1990:49) explains that the pluralistic stance of postmodernism implies the legitimisation of experiences and views of groups such as feminists, blacks and colonised people, and that these groups have acquired the right to speak for themselves.

Feminism, as repressed and marginalised discourse, constituted one of the earliest forms of critiques on authority and universal claims (Foster 1985:xiii; Harvey 1990:48). Other minority groups now being offered liberalising potential are for example ethnic groups, the working class, religious groups, gays, ecologists, and various other groups or disciplines who had little recognition in the dominant discourse of modernist culture. "The idea that all groups have a right to speak for themselves, in their own voice, and have that voice accepted

as authentic and legitimate is essential to the pluralistic stance of postmodernism (Harvey 1990:48). The notion to legitimise the voices of marginalised groups can therefore be viewed as an extension of the postmodern concept of pluralism.

4.5.8 Post-structuralism

The terms postmodernism and post-structuralism are often used synonymously, for example by Sarup (1988:118), who views postmodernism in part as a description of a new type of society, but also, in part, as a new term for post-structuralism in the arts. Postmodernism (as a description of style in the arts) is also, according to Foster (1985:x), hard to conceive without the structuralist and post-structuralist movements (the latter two being language-based theories).

The difference between postmodernism and post-structuralism, according to Kwok (1998:15), lies in the fact that postmodernism had its origins in America, while the association with post-structuralism started in France with deconstructivists such as Derrida and Foucault. Post-structuralism originated from the resistance to ideological (such as socialism and Marxism) and scientific grand narratives. The common ground is the attempt to transcend what was seen as the self-imposed limitations of modernism; a position of treating deconstructionism as the philosophical basis and theoretical formulations for the postmodern worldview may be a valid one in this context (Kwok 1998:15; Jones 2001:1).

Post-structuralism is an extension of structuralism, which held that a work has intrinsic meaning, and that this meaning is already there before it is discovered and identified (Lye 1997b: 4-5). Post-structuralism also prescribed that an ontological reality exists and can be explored by means of empirical research, or that a central truth is locked away in social constructions and could be uncovered by philosophical reason. This structuralist mode of thought originated from scientific thought; the ideal of an objective science of epistomology generated by the natural sciences and reason, held in the modernist era, was dominated by scientific thought as a whole. The rejection of knowledge based on tradition and authority (for example, as prescribed by churches such as the Roman Catholic Church in the pre-modern era), was now replaced by an epistomology based on reason and natural science (Morley 2000:1).

This meant that four criteria, derived from the natural sciences, were applied to the nature of knowledge, namely that it should be:

- repeatable;
- quantifiable;
- measurable; and
- universally valid.

For any science to be regarded as true, it had to conform to these four criteria.

The modernist sciences also used (and still use) the idea that truth is locked away *in the object*, and that this truth may be discovered through scientific research. David Goodstein, professor of physics and applied physics at the California Institute of Technology, was quoted as saying at a conference in 1995,[15] "All scientists have a fundamental faith – and it is a faith – that there is a real world out there that has rules and that can be understood by rational means" (Hoke 1995:2). This ultimately meant that there is only one truth to be discovered, and this could be done by closely analysing or investigating the object.

Postmodernism has many facets. A central theme is that the natural world cannot be perceived directly and objectively. This has been reiterated in constructivist movements such as social constructivism, radical constructivism and post-structuralism. These movements state that perceptions pass though filters such as language and culture which define our understanding of the world (Hoke 1995:2). The constructivist movement furthermore opened the eyes of the scientific community to the fact that the scientist himself makes a constitutive contribution to knowledge, in the sense that knowledge is perceived subjectively. The first step in this direction was taken by the radical constructivists,[16] such as Ernst von Glasersfeld, Gebhardt Rusch and Niklas Luhman, who stated that knowledge is formed to such an extent by the mind-processes of the scientist/observer that it is impossible to speak of inter-

---

[15] This 1995 conference was sponsored by the New York Academy of Sciences and called "Flight From Science and Reason".

[16] The term "Radical Constructivism" was coined by Ernst von Glasersfeld in 1974, with the basic tenet that any kind of knowledge is constructed rather than perceived through the senses (Riegler 2000:1).

subjectivity, or a sharing of knowledge. This implied that knowledge is purely subjective, exists in the mind of the individual only and cannot be shared. It also ultimately challenges the modern project of science as a whole because different understandings of reality may all prove viable, with an infinite number of "real experiences and therefore realities" (Holtorf 1997:2-3). It is also impossible to find out whether a certain state of knowledge represents reality, because the observer cannot step outside the conditions of mind and society which determines knowledge.

The post-structuralists challenged this approach, moving away from such a radical perspective. In language and communication, instead of a tight and identifiable relation between what was said and how it was said (message and medium), post-structuralist thinking sees this process as continually breaking apart and reassembling in new combinations (Harvey 1990:49). Post-structuralism, however, retained the essence, namely that "there is no direct experience of reality without interpretation; and all interpretation is in some sense corrupted by the cultural and personal prejudices or pre-judgements of the interpreter (Grassie 1997:3).

Another reaction to radical constructivism was to move the focus to a social construction of knowledge (Kenneth Gergen, Lev Vygotsky, and others). "For the social constructivist, the multiplicity of possible interpretations about an 'object', all socially justifiable, prevents objectivity, because realities exist in the form of multiple mental constructions, socially and experientially based, local and specific, dependent, for their form and content, in the persons who hold them" (Mazzotti 1999:2).

The movement of social construction of knowledge resulted in the acknowledgement that there is no objective knowledge; it also resisted the subjectivism of the constructionist movement. Meaning in/of language is constructed by the speaking or writing subject, and is not given or fixed (Kwok 1998:17). Social constructivism means that knowledge is localised within a specific community, and many local truths may exist at the same time. In this way the claims of universal truth are avoided. The social construction of knowledge is therefore not a subjectivistic process that only takes place in the mind of the researcher, but within a community of scientists or researchers (or learners) sharing a common language. In this way a network of local truths may be established.

The direct and extreme consequences of the post-structuralist view of truth and reality, in other words by constructing it socially, are relativism and anti-foundationalism (Kwok 1998:18). That means that no universal objective foundation exists on which truth may be discovered, and all truth is relative, depending on the position of the subject. "Since there is no objective foundation for knowing the truth, no truth can claim to be absolute" (Kwok 1998:18).

The influence of post-structuralism has been immense (Peters 1999b:3):

- It has led to developments in the field of feminist research, psychoanalysis, literary theory, anthropology, sociology and history.
- It has also led to cross-fertilisation among different disciplines, as well as intellectual advances in newly configured fields such as film theory, medieval studies, post-colonial studies, feminist and gender studies, queer theory, Afro-American and Hellenistic studies, and cultural studies.

4.5.9 Affinities and differences between structuralism and post-structuralism

Peters (1999b:4) interprets post-structuralism as a philosophical response to the alleged scientific status of structuralism, a movement which sought to decentre the structures, systematicity and scientific status of structuralism, and to extend it in a number of different directions while preserving central elements. Lye (1997a:2-5) and Peters (1999b:4) summarise its main theoretical tendencies in terms of affinities and differences with structuralism, of which the author selected a few items relevant for this study:

Affinities:

- Both share a suspicion of phenomenology's and existentialism's belief in autonomous and accessible human consciousness as the sole basis of historical interpretation, understanding and action.
- A general theoretical understanding of language and culture interprets the interrelation of constituent elements as more important than the elements considered in isolation from one another.

- A general belief that hidden structures in socio-economic forces and the Unconscious (as clinically investigated by Freud) govern and constrain behaviour. Freud's study especially undermined the notion of pure rationality and self-transparency of human behaviour.

Differences:

- Post-structuralism challenges scientism in the human sciences, and seeks a new emphasis on perspectivism in interpretation. It criticises the capacity of the structuralist approach to identify universal structures of all cultures and the human mind. Instead it offers a theory of culturally based and environmentally shaped configuration of the self.
- A critical philosophy of technology based on the writings of Heidegger, is also brought to the foreground in post-structuralism, one that criticises the role of technology in our existence as a system that can alter our mode of being.
- A philosophy of difference characterises a post-structuralist approach. Lyotard (as quoted in Peters 1999b:6) explains this as a "case of conflict between (at least) two parties that cannot be equitably resolved for lack of a rule of judgement applicable to both arguments". Post-structuralist notions of difference have subsequently been developed in the field of gender studies and ethnicity.
- Post-structuralism rejects the concepts of canonicity, final vocabularies, and totalising or foundationalist meta-narratives. Instead it sees "reality" as being fragmented, diverse, ephemeral and culturally-specific.

Finally, the post-structuralists emphasise the local and contingent and "have a hatred of all overarching theories" (Sarup 1988:150).

4.5.10 Postmodernism in the arts

According to Rossouw (1995:19), the most spectacular effect in the sphere of postmodernism took place in the arts. Extreme positions are taken by philosophers, some supporting postmodernism as populist and attacking modernism as elitist, others supporting modernism as elitist (proper culture), discarding postmodernism as mere kitsch (Foster 1985:xi).

4.5.10.1 Postmodernism in architecture

The postmodern architect Charles Jencks, according to Harvey (1990:39), dates the start of postmodernism as "4.32 PM on 15 July 1972, when the Pruitt-Igoe housing development in St Louis (a prize-winning version of Le Corbusier's 'machine for modern living', which was built only twenty years earlier), was dynamited as an uninhabitable environment for the low-income people it housed". According to the *Encyclopaedia Britannica* (1999:1) several similar apartment blocks in Europe and North America were demolished in the following decade, but it was at St Louis that the postmodernist era was begun.

Architecture is considered one of the original and continuing roots of postmodern influence, because (according to Solomon 2001:2) it is in architecture that the manifestations of this era are most clearly visible, and therefore most easily described. Architecture is also viewed by Jameson (1984, as quoted by Terranova 2001:1) as the privileged aesthetic language of postmodernism. "Postmodern architecture seeks to be true to a particular place, to affirm the unique environment, to borrow from many styles or traditions in order to create something in harmony with the site and its uses. To add a bit of decoration or pastiche for its own sake would also be an aspect" (Mitchell 1997:4).

Pastiche, central to postmodernism, is often used in postmodern architectural designs. The juxtaposing of different cultures in a contrasting and eclectic way, or the combination of a style from the past together with designs for comfortable living, is described by Solomon (2001:2). In the visual arts, a collage of techniques and materials is more acceptable than having to choose between them. Furthermore, the borders between disciplines and spheres are transgressed to widen the meaning of art, including being social agent for the marginalised groups in a society (Snyman 1995:70-71). As such, postmodernism may represent a period of transition, because a uniform aesthetic style has not yet matured.

The avant-garde movements of the 1920s in the arts are seen by some as one of the momentum-giving happenings to postmodernism, because art, as an autonomous institution, was criticised by groups such as the Dadaists and Surrealists (Sarup 1988:128-129). The past, which culminated in World War I, was powerfully rejected and criticised by the challenging of accepted techniques and media. According to Harvey (1990:59) movements such as Dada, early Surrealism, Constructivism and Expressionism also attempted to bring art to the people as part of a modernist project of social transformation. This *rapprochement* (as it is called by

Harvey 1990:59) between popular culture and what has once remained isolated as "high culture" had a revolutionary undertone, as it was meant to take down the pedestal on which the artist had placed himself and bring art to the people. It is ironic to note, however, that the anti-artistic protest of groups such as the Dadaists failed to such an extent that their techniques are now being used for artistic ends and their works exhibited in museums.

When compared to movements such as the Dadaists, the closing of the gap between auratic art and popular art in the postmodern sense of the word has completely lost the character of social commentary. It is, on the contrary, often described as commercialised and commodified, answering a gap in the market of mass culture (Harvey 1990:59).

The 1960s saw several counter-modern movements with new values such as "individualised self-realisation, iconoclastic habits (in music, dress, language and life-style), and the critique of everyday life" (Harvey 1990:38). The shift in cultural, social and economic orders was such that it could no longer be ignored. Although the modernist sentiments were generally rejected by this time, it was still not clear exactly what systems of thought and living replaced them, and exactly what the postmodern trends and styles entailed. The existence of postmodernism was gradually and generally accepted, but the nature of this change in feeling and condition was still not quite clear.

The first signs of postmodernism manifested in architecture, as a reaction to the "monotony of universal modernism's vision of the world" (Harvey 1990:9) and the "restricting purism of modernism" (*Encyclopaedia Britannica* 1999:1). Modernist styles lacked the irony and complexity that enrich historical architecture, and left modern buildings without meaning. It is interesting to note that an architect such as Le Corbusier was still, in 1961, regarded as "the greatest architect of our century" (Munro 1961:261).[17] Approximately ten years later, however, his concepts were regarded as uninhabitable. In this respect the impersonal, abstract and linear designs of architects such as Le Corbusier, Mies van der Rohe and Frank Lloyd

[17] "He built large *Unités d'habitation* (residential units), immense monolithic buildings standing on piers, housing not only large numbers of flats but also all the shops and social facilities that are part of life" (Munro 1961:261).

Wright[18] were opposed with trends to design for *people* rather than for *man* (Harvey 1990:40). The AT&T building in New York City (1978, Philip Johnson), the Vanna Venturi House (1962, Robert Venturi) and the Disney Studios (1990, Michael Graves) may serve as examples of postmodern architecture (Pennsylvania State University 1999:2).

This meant that the architectural trend moved away from abstract concrete blocks and glass towers to user-friendly imitations of mediaeval styles, fishing villages and ornamented buildings. *Encyclopaedia Britannica* distinguishes three styles that followed the purist modern styles, namely:

- a playful, witty, commercial style, dismissed by some as kitsch;
- a more historically faithful classical style; and
- a neo-rationalist or elementist approach that echoes the stripped classicism of the 19th and early 20th century.

Capitalism, especially the consumer capitalism of the second half of the 20th century, generally provided the average man with more money in his pocket than the 19th century citizen. This also meant that he had a greater say as to the nature of his likes and dislikes, what type of house he preferred, the furniture he wanted in his house, the entertainment he preferred and the clothes he wanted to wear. In this way the value of individuality came to be highly regarded. This, in its turn, influenced the destruction of universal values and truths, and the advance of postmodern axioms.

Individualism in *styles* of living manifested firstly in the *habitat* of living. In this same breath the concepts of town planning moved from soulless, machine-effective cities to a collage of individualised spaces and structures. The process of urbanisation in a postmodern sense is uncontrollable, even chaotic. Keep (1993:1) describes this eclectic style as follows:

> Modernism's valorisation of the new was rejected by architectural postmodernism in the 1950's and 1960's for conservative reasons. They wanted to maintain elements of modern utility while returning to the reassuring classical forms of the

---

[18] Early modernist architects drew a lot of their inspiration from the "purely functional possibilities inherent in the machine, factory and automobile age, and projected them into some utopian future" (Fishman 1982, as quoted in Harvey 1990:23).

past. The result was an ironic brick-a brack or collage approach to construction that combines several traditional styles into one structure.

Postmodern architecture (Pennsylvania State University 1999:3), evolved from modernism, but is:

- doubly coded (part modern, part something else; both/and, rather than either/or);
- complex and contradictory;
- ambiguous in form and content;
- humorous in expression, utilising surprise;
- eclectic combinations of convention, collage and design; and
- metaphoric and symbolic.

4.5.10.2 Literary manifestations

Because the subject of deconstruction is contained within a specialised field of philosophy, it is not the intention of the author to embark on a discussion of philosophical matter. Therefore only appropriate aspects, characteristic of a postmodern approach to literature, will be mentioned.

In literary disciplines the postmodern novelist views the world not as exhibiting or containing a singular reality and truth, but as a co-existence of different valid realities. The set boundaries between reality and fantasy may even be trampled over, with the reader led into a world occupied by both. The postmodern novel is not regarded as, for example, a master-code of a specific genre, but simply as an open text, containing its own rhetoric. Characters in a postmodern novel often "seem confused as to which world they are in, and how they should react with respect to it" (Harvey 1990:41). No universal truth, meta-theory or meta-narrative is considered valid anymore and the possibility of a superior rational prescription or description of reality does not have any foundation left.

Regarding literature, postmodern literary criticism, or structuralist hermeneutics, implies that the writer does not have control over the text, once it is being read. "The text is radically influenced by the author's intentional construction of the word, but also has its own independence from the author, as a text always has a life of its own. Because the writer uses

the basis of all other previous texts read and encountered, the same can be said of the reader, "who also has personal psychological and social-cultural presuppositions that radically influence how the text is read and understood. So the reader operates within a context" (Grassie 1997:3). This concept of intertextuality means that every text is conditioned and influenced by a network of relations and experiences, which in turn affects the meaning of that text (Adams 1997:5).

This means that communication of any kind is a series of intertwined texts and encounters, producing "intertextual weaving with a life of its own" (Harvey 1990:49). Deconstructionism, as pioneered by Derrida,[19] means that no one text[20] has a universal truth to be discovered by the reader, but that the consumer must look into one text for another text, either dissolving or building one into the other. The effect is to deconstruct the power that the author has to impose meanings on his readers, or to offer a continuous narrative (Harvey 1990:51, Orbàn 1998:2-4). It seeks to examine a text from all possible perspectives so that individual bits of information are extracted and separated from each other (Adams 1997:5). In this way the hermeneutical dynamic of understanding "explodes in complexity" (Grassie 1997:3), dissolving the idea of an overarching or single meaning. Kramer (1995:11-12) summarises this approach effectively when he concludes that the author is sowing without hopes of reaping a harvest.

4.5.10.3 Different worlds

The concept of different worlds within one space is another important trend in postmodern literary and cinema art forms. The co-existence of more than one fragmented and contrasting world is, for example, exploited in the groundbreaking film *Citizen Kane* (1941). Kobal (1988:9) describes how the director, Orson Welles, discarded the conventional, linear and chronological narrative style in order to construct his character like a jigsaw puzzle, using the subjectivity of the various people who knew him. In this way multiple perspectives and

---

[19] Jacques Derrida (1930-) is regarded as a post-structuralist and sceptical postmodernist. In much of his writing he is concerned with the deconstruction of texts and the relationship of meaning between texts (Weiss & Wesley 2000:5).

[20] Text, in this sense, may also be substituted with "cultural artifacts" or "cultural products" (Harvey 1990:51).

reminiscenses of the main character are gathered in order to understand him. *Run Lola Run* is a recent example of a film that "toys with time" in a postmodern sense (Schickel 1999:91) as it has three different endings.

The pop star Madonna is considered by Newitz (1993:5-6) as a self-conscious postmodern icon, especially in the way she represents herself in her music videos. According to Newitz, she understands her own identity as a series of images and representations, distinguishable from each other mainly by understanding what they refer to (for example her Marilyn Monroe personification or her fascist dictator lesbian image). By displaying multi-dimensional facets of her image, she conveys different and contrasting reflections of her character.

Another aspect of different worlds within one space is also illustrated by the Madonna music video "Express yourself". In this video she presents many versions of her image simultaneously, inter alia with two frames being used at the same time. In one frame, for example, she is shown "watching" herself in the other frame (Newitz 1993:4).

4.5.10.4 The death of the author

Another characteristic of postmodern art is the populist character it gained, according to some philosophers by giving the masses the power to determine their own cultural identities, finding a so-called "consumer culture". This meant that "auratic art" was largely replaced by pop art, pop culture and mass taste (Harvey 1990:60). "The modern, romantic image of the lone creative artist was abandoned for the playful technician (perhaps computer hacker) who could retrieve and recombine creations from the past" (Keep 1993:1).

One of the reasons for this was that the unrepeatable, for example a masterpiece such as Da Vinci's *Mona Lisa,* could now be immaculately reproduced, achieving an exact image. Postmodern artists, in contrast with modern art delving for eternal truth, are not concerned with eternity and truth. They concentrate on the immediate and superficial reality, relating to a consumer society (Rossouw 1995:21).

This mass culture also implied that fashion, pop art, television and other forms of media image were mobilised and became part of urban daily life. Klages (1997:4) adds another dimension to this reaction against "auratic art", namely the fact that in postmodern society

there are no originals – only copies. She names CDs or music recordings as examples, of which millions of copies may be sold at roughly the same price, with no original being kept in a vault. The concept of virtual reality, found in the world of computer games, such as *Sim City* and *Age of Empires*, represents another version of this concept of non-originality, because this reality is no reality, but only created by means of simulation.

The eternal and timeless character of masterpieces, which disappeared with the advent of immaculate reproduction facilities, are instead, in the opinion of the author, being replaced by the high esteem in which artists in the different genres and styles are held. Auras of celebrities, such as concert pianists or violinists, film, rock and television stars and, to a lesser degree, visual artists, are instigated and kept alive by the very media that reproduce their works of art, namely the communication media. In this sense the performing artists became as important as the author or composer.

Expressions of art such as fashion, television, cinema, advertisements, the print media and recording technology have imposed a significant influence upon daily life. The matter of collage, for example, has manifested to a great extent in the way millions of people watch television, namely in a fragmented, interrupted and superficial way. Television programmes are mostly produced with this approach in mind, namely to entertain by putting together an eclectic composition of images or situations. Magazines are read by people not wanting to spend time and effort reading in-depth books, but rather wanting to be entertained by fragmented and non-related information.

The death of the author is signalled by the interpretation of the spectator or reader being as important as the intention of the creator or author.

4.5.10.5 In summary

Viewing the cultural environment from the perspective outlined in the previous paragraphs, it is clear that the postmodern process is one of "happening" rather than "staying", and "participation" rather than "dictation". History, also, is being rid of continuity and progress, and rather being viewed in a subjective manner, absorbing whatever is useful for the present. This, in turn, leads to an eclectic style of architectural, literary and visual art forms, using whatever is useful for the purpose and putting it together, rather than being dictated by genre or style.

An aid to view the differences between modernism and postmodernism is provided by the following schema of Hassan, one of the first writers to describe postmodern theory and culture, as quoted by Harvey (1990:43), Weiss & Wesley (2000:9) and Solomon (2001:3-5). The author selected only appropriate comparisons, valid for a focus on postmodernism in the arts, to use in this table:

Table 4-3: Schematic comparison of modernism and postmodernism (adapted from Harvey 1990:43 and Solomon 2001:3-5)

Modernism	Postmodernism
Design	Chance
Narrative / *grande histoire*	Anti-narrative / *petite histoire*
Form (closed)	Antiform (open)
Hierarchy	Anarchy
Art object/ finished work	Process/performance/happening
Centred	Dispersed
Selection	Combination
Determinacy	Indeterminacy
Purpose	Play
Depth	Surface
Interpretation	Against interpretation
Genre, boundary	Text, intertext
Mechanical	Electronic
Linear	Multi-pathed
Reductive, analytic	Synthetic
Harmonious, integrated	Eclectic, non-integrated
Utopian, elitist	Populist
European, Western	Global, multi-cultural
Newtonian mechanics, relativity	Quantum mechanics, chaos

Piercy (1999:7) quotes Jameson in naming some landmarks of postmodern art:

- Andy Warhol and pop art, also photorealism and beyond;
- The "new expressionism", the moment, in the music of John Cage;
- The synthesis of classical and popular styles in the works of composers such as Philip Glass;

- Punk and new wave rock (*The Velvet Underground*, a punk group also associated with Andy Warhol, Alice Cooper and the *Sex Pistols*);
- Experimental cinema and video, as well as commercial film;
- The French *nouveau roman.*

4.5.11 Postmodernism and music

Music in postmodern culture is, typically of this condition, fragmented in style and of various genres. Styles as far apart as pop art, spiritually-inspired Western art music, jazz, light Viennese classical, ethnic music and punk all have achieved validity and supporting audiences. An example of this eclecticism, in the opinion of the author, is the combination of pop songs, opera arias and Gregorian chant on the same Top Twenty list of hits. A fusion of styles is also very common. As an example, later developments in the jazz genre may be cited: "While fusion seemed to dominate the jazz market in the 1970's and early 1980's, there were other developments as well. Some performers started borrowing from 20th century classical music as well as African and other forms of world music" (Sabatella 1992:14).

Kramer (1995:13) is of the opinion that modernist conceptions of music are profoundly at odds with the postmodern ethos. The author agrees with this statement, in so far as the legitimisation of a variety of genres, styles and traditions is concerned. This perspective will be further explained in the following paragraphs by using three genres of music as illustration of postmodernism in music, namely classical music, rap and punk.

4.5.11.1 Classical music in a postmodern culture

The prelude to a postmodern condition in (classical) music was, according to Hamm (1995:88-89), first seen in the experimental mode of music notation accompanying avant-garde music explorations. A system of staff notation, acceptable for Western music for many centuries, was challenged and alternatives subsequently offered. This was because composers were creating music that could not always be notated in the traditional system, resulting from an expanded exploitation of timbre, melody, texture and rhythm. "All such innovations call for new kinds of musical notation which, in many avant-garde compositions, resemble plans for guided missiles" (Ewen 1991:xiv).

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

> [John] Cage imagined a non-linear universe in which things simply existed, without the connecting tissue of cause and effect. His proto-postmodern aesthetic proposed that an uncountable number of different events take place, none of them privileged in significance of power over any others and none of them understandable from the perspective of a single dominant system of meaning. This is not rampant relativism, but rather an affirmation of the uniqueness and value of each happening.

This view of postmodernism in music means that "every musical event is equally worthy of attention" (Hamm 1995:xii), and ultimately legitimises the study and practice of any genre of music, from Western art music through to popular music and world music. Porter & Grey (2001:1) note that, as different musical structures convey different forms of meaning, it is no longer possible to operate notions of musical value from content alone – context must also be employed to define meaning and value.

According to Kramer (1995:4), however, classical music is in trouble, losing its prestige and popularity, with a shrinking and greying audience. One possible reason for this, according to him, is the loss of a viable public discourse about classical music. Another reason, in the opinion of the author, may be that the core repertoire of classical music is still associated with the modernist narrative, and therefore poses a challenge to the postmodern citizen who is exposed to daily doses of easily-accessible popular music.

New directions in classical music, however, started to emerge towards the 1970s and 1980s, with many composers investigating sounds, structures and tonalities different from those explored during the period of high modernism, as well as pre-modernist styles presented on the same magnitude of popular music concerts (for example the successful concerts of the *Three Tenors*). Any attempt to offer a streamlined summarisation of recent directions would, however, be impossible, because of differing currents and continuous forking taking place

within classical music. Therefore the author will offer a few examples of various trends of the last twenty to thirty years.

One of the trends is explained by Adams (1997:2) as the "unsecularization" of the world, while Stephens (1999:134) calls it the creation of a timeless quality in surveying human culture. Modernism, the search for new and sometimes radical approaches in music and the arts, was constantly seeking a new language and purity of vision. Postmodernism, in contrast, deviates from this singular stance and embraces elements from high and low culture, future and past, secular and religious traditions. The revival and renewal of traditional religions are undoing the rule of reason insisted upon by modernist philosophers and scientists, and Adams (1997:2) even states that there is a direct relationship between the decline of modernism and the rise of traditional religions.

Therefore an important direction followed in postmodern music is one that moves away from complicated and mathematically inspired styles, such as serialism, to intuitive, spiritually inspired styles. This last category includes styles that signify, according to Steinberg (1992:6), the return to sacred foundations, some of which are influenced by religions such as the Russian Orthodox Church. The English composer John Tavener (born in 1944) is one of the major exponents of this last-mentioned style. A brief overview of the titles of some of his compositions will illustrate the nature of this music:

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

In his large *oeuvre*, the overarching theme of the music of John Tavener is one of spiritually inspired, mystical influences, which is in stark contrast to the serial and mathematically-inspired music of the early and mid-20th century. He often combines the long phrases of eastern chant (of various orthodox traditions) with a more active spirit of western sacred music; the fusion of different spiritual styles and influences makes for a unique sound. The *Akathist of Thanksgiving*, for example, is based on the Byzantine theory of musical tones, and

draws on actual Russian chants. His treatment of orthodox tradition, however, is radical as he presents traditional motifs and Orthodox spirituality in a freer form (Stephens 1999:133).

In the same vein, much of the music of leading British composer James MacMillan (born in 1959) is also inspired by religion. Griffiths (1999:32) even calls him a "Catholic expressionist". An example of this style is his Easter triptych *Triduum* (composed in 1997), in which "his intense religious faith has found expression in his music" (Lambton 1999:18). The symphony, forming part of this triptych, specifies the use of a battery of percussion, including a large plywood cube, thunder sheet, and a piece of pipe struck by a metal hammer. Harrison Birtwhistle (1934-), another major English composer, wrote music which is "rugged and earthy, often dealing with *ritual and myth*" (italics by R. Bosman, Griffiths 1999:32). One of his operas, *The Last Supper*, was also spiritually inspired. This opera was premiered in 2000 by the *Glyndebourne Touring Opera* (Hayes 2001), and was also performed in, inter alia, London's *Queen Elizabeth Hall* and Berlin's *Staatsoper* during 2001.

Within the perspective of postmodernism and Western classical music, the return to sacred music - liturgically inspired and accessible to a wider audience - is therefore an important change of direction. Another shift was the cross-fertilisation between the musics of other countries and cultures and Western traditions. The American composer Steve Reich (integrating West African drumming rhythms) and the Chinese composer Tan Dun may serve as examples of this crossing of cultural barriers (Stephens 1999:133). Tan Dun mixes Chinese sounds and traditions with Western ideas - in his *Ghost Opera*[21] (1994) a Western string quartet performs together with the *pipa* (a Chinese lute), water, paper, stones, gongs played with a bow, Tibetan bells and paper whistles.

It is interesting to note that Reich did not approve overt exotic connections or sounds in his music, criticising the imitation of non-Western music in Western styles. Rather, the study of (in his case) African music must be integrated with "the instruments, scales, and any other sound one has grown up with" (cited in Griffiths 1981:178). Glass has also, according to Griffiths (1981:178), in spite of a striking resemblance to Balinese gamelan music in some of his compositions, started a process of re-investigation in his Western heritage.

---

[21] In the Chinese tradition the performer in a ghost opera has a dialogue with his past and future life. In the *Ghost Opera* by Tan Dun, the past life is China and the future life is the West (Stephens 1999:134).

Eclecticism is illustrated in the music of the Russian composer of German descent, Alfred Schnittke (1934–98), who developed a "startlingly eclectic technique of combining, adapting and assimilating styles of the past" (Stephens 1999:134). His four string quartets, written between 1966 and 1989, may also serve as an example of the transition from modernism to postmodernism. "The first quartet is serialist (with a thorny serial complexity), the second quartet more rhapsodic and intuitive. The fourth quartet, with its ineffable sadness, seems like a summation, and so its poly-stylism is more extreme" (Schwarz 1998:1). His Concerto Grosso no. 4/Symphony no. 5 (1988) embraces two styles in the very title of his piece (Stephens 1999:134).

Minimalism, another different current in music from the 1960s with Philip Glass and Steve Reich as two main exponents, is concerned with sounds or textures of long duration. The nature of music in this style is therefore repetitive and drone-like in character, requiring streamlined rhythmic precision (Griffiths 1981:177).

In England, as well as in Europe, the scene of serious music bloomed since the late 1970s. According to Griffiths (1999:32), the musical compositions of British origin have proliferated to such a state of abundance that good pieces no longer have scarcity value. Furthermore, Griffiths also mentions that the composers who dominated the scene in the 1960s and early 1970s were but a handful, but that he could now easily name fifty successful composers of classical music in England alone.

Griffiths (1981:294) offers a common identity that sets the music of the modernist culture apart from postmodernism, namely the concern of composers "not so much with musical composition in the abstract, as with the effect of music on the listener." An important dimension of the musical experience is therefore provided by the listener, depending on factors such as where the listener is seated, sub-melodies heard within repeated melodic patterns by individuals, or opportunities of analysing and forming perceptions while listening to a performance.

4.5.11.2 Rap as postmodern genre

Mattson (1990:2) is of the opinion that rap music is postmodern art *par excellence*: "It relies on media generated sounds which are then combined through high technology and tape loops into a pastiche type of music with a grinding beat." Best & Kellner (1999:5) compares rap to

other postmodern artistic products, because "rap is eclectic and pastiche-oriented, and subverts modernist notions of authorship."

Rap, according to Toop (as quoted by Street (1993:11), originated from the project housing slums in New York, as an indigenous ghetto expression. Audiences, however, gradually grew into both black and white listeners, cutting across class and ethnical boundaries. He describes rap as a combination of music, vernacular poetry, attitude and style, reflecting the conflicting moods, strategies and experiences of young African-Americans. As a postmodern form of music, rap is a manifestation of games played with words and sounds without conveying a clear and unambiguous meaning.

Best & Kellner (1999:1) describe this genre as an articulation of "black rage" spilled over to white audiences. It embodies a postmodern aesthetic because it absorbs widely different musical styles while migrating to various national cultures. It has also influenced other musical styles by knocking down boundaries between music, spectacle and everyday life. Its close relation with music technologies also placed the style in a postmodern approach. In the words of Best & Kellner (1999:2), rap became "the flagship of the global popular, bringing style, attitude and voice to marginalised groups".

Music videos of, inter alia, rap may serve as an illustration of the fragmented character of postmodernism, because of a random blending of unrelated visual images. These images seldom represent the content of the music, but rather attempt to reproduce the "structures of feeling not easily reducible to words" (Coe 2001:4).

4.5.11.3 Punk and the postmodern culture

Davies, in an article called "The Future of 'No Future': Punk Rock and Postmodern Theory", investigates the connection between a postmodern culture and punk-rock style music. This investigation was rooted in punk groups' approach to resist meta-narratives, their attack on consumer capitalism by means of shocking their audiences, and their resistance to being recuperated as heroes. The punks were the "progenitors of a plurality of *petites histoires* at the same time that they wreaked havoc with the smooth self-image of corporate culture" (Davies 1996:13). Van Dorston describes how the concept of the group, *The Dream Syndicate*, was to sustain notes for two hours at a time, an endeavour that was undoubtedly fuelled by the acid, opium and grass that the group was dealing in. Their aggressive worship

of drugs, sex and anything decadent further brought them to new heights of obscenity (van Dorston 2001: 3,4).

The 1970s were even more rebellious in nature than the 1960s: the philosophy of "no future", as taken from a song by the *Sex Pistols* (one of the most famous punk-rock bands), was central to the music of this time and in this genre (Henry 1989:vii). Pessimism, nihilism and political commentary were also characteristic: "Constituting itself musically against the boring old farts of the mid 1970s hit parade, and politically against the post-war consensus, punk deals with the issue [of consensus] explicitly" (Davies 1996:4). In this article it is also noted that the punks' lack of musical skill removed barriers between performer and audience, demystifying artistic production. "Punk had always been inseparable from working-class-youth rebelliousness. As a movement or a fashion it offered an oppositional identity" (Davies 1996:5). Van Dorston (2001:6) also describes the "musical ineptness" of the punk group *Dolls*, with one of the band member's guitar as harmonically unstable and unpredictable as the viola-player in the *Velvet Underground*,[22] a punk group of the early 1960s, resulting in "a sound like the screech of the New York subway". One of the characteristics of a punk performance was that the performers and audience could easily change places, because both parties had more or less the same musical skills. The positive side of this genre of music, however, was that it was capable of cutting across class, and ethnic and regional boundaries.

Music in styles such as punk, rock and heavy metal no longer aimed to satisfy the sentimental taste of the middle-class masses, but chose to confront its (younger, more aggressive) listeners with a stark version of reality. According to van Dorston (2001:12) the most important aspect of punk was that "most of its significance lay within the barriers of language and expression that were broken down. It was a breakthrough in free speech for underclass youth who rarely have a voice, neither culturally nor politically".

---

[22] According to *The New Grove Dictionary of Music and Musicians* (Paddison 2001:384), *Velvet Underground* became one of the most influential bands in the history of rock music. The Punk rebellion, the New Wave music of the 1970s, art-rock and the phenomenon of "cross-over" can all "trace their origins to the radical experimentation of the group's first three albums." Influences were provided by, inter alia, rhythm-and-blues, rock-and-roll, the avant-garde music of John Cage and Le Monte Young, as well as the pop art of Andy Warhol.

Extreme reactions, such as designing punk paraphernalia as trash or throwaway art, or not numbering fanzines (small magazines catering for fans), were common, in this way reflecting the nihilistic philosophy of this genre. An aggressive viewpoint was adopted against the cultural mainstream, even making punk and punk culture inaccessible for outsiders. British and American punk originally represented working-class youth reacting against the bourgeois status quo (Henry 1989:viii-ix; van Dorston 2001:12), claiming the right to speak in their own voice.

4.5.11.4 Final remarks on postmodernism

In summary, the growth of a mass culture during the modernist period seems to be balanced by a growth in accessible serious music in a postmodern era. The experimental mode of expression in the classical music of the early and mid 20th century did not find a wide supporting audience; on the contrary and in the opinion of the author, it gave momentum to an audience preferring either accessible light classical music or popular music. However, the wheel seems to be turning, starting in the last two to three decades of the 20th century, with musical heroes in both broad genres of popular and classical music having a long line of followers as well as commercial success.

One application is the collage of original and previously composed classical and popular music, extensively used in films. This form of entertainment has done much to both juxtapose different genres, and to popularise classical music previously considered elitist in nature. An excellent example is the *Adagio for Strings* by Samuel Barber, primarily made popular because it was used in the film *Platoon.* Furthermore, current composers in the classical tradition such as Arvo Pärt, John Tavener, Górecki and Andrew Macmillan "seem to be among the most popular of our times" (Stephens 1999:134).

4.5.12 Critique of postmodern concepts

Not all philosophers support the conditions of postmodernism with the same measure of enthusiasm: "Postmodernism has many opponents. They see it as the ungrateful *enfant terrible* of the Western intellectual tradition. It is destructive, relativistic, nihilistic, and, worst of all, it is trendy". (Chagani 1998:1). Hartman (1996:2) disposes of the relativism that underlies postmodernism quite cynically: "Although nothing, according to the postmodernist,

can be determined to be 'true', postmodernism itself is, of course, 'true'". According to Giroux (1994:1), many theorists would, rather than come to grips with the new forms of knowledge, experiences and conditions that constitute postmodernism, write its obituary.

A notion to reject all that is modernist, adopting postmodernism as the only viable alternative, is, in the opinion of the author, short-sighted. "Tradition always operates as a prejudgement in our reading of the present/ed moment. We adopt some critical lenses through which to interpret the present/ed structures and projected possibilities of some better future. Whatever change does occur is always continuous with the past" (Grassie 1997:7). Therefore it would be naïve to embrace postmodernism as the only viable approach in music education, discarding everything modernist as outdated. A postmodern view can, however, provide a wider and richer perspective to view the world, and especially the world of music. It is therefore important, in the process of maintaining a balanced approach, to take note of the problems within postmodernism as well.

One of the main objections to the postmodern condition is the notion to view everything as relative. This, in its extreme form, could mean that NO truth or value exists any longer, and all knowledge, truth and values are relative. On the other end of the scale it could also mean that all alternative forms of knowledge, values and truth be regarded as equally valid. For this situation, Giroux (1994:4) offers an alternative argument: "Rather than proclaiming the end of reason, postmodernism can be critically analysed for how successfully it interrogates the limits of the project of modernist rationality and its universal claims to progress, happiness and freedom".

The fact that postmodernism rebels against the scientific and universalistic approach of modern thinking, and the relativism with which this notion was replaced, is criticised by many writers on the subject: "It is not the case that all systems of knowledge are equivalent and culturally relative. Some knowledge is truer than other knowledge" (Carleton 2001:5). The replacement of one basis of universally accepted knowledge with a pluralistic stance on the matter does not necessarily, in other words, constitute equally legitimate and valid sets of knowledge.

Consensus is regarded as an escape route from postmodernism's fragmentation and relativism (Davies 1996:1,3). In a constantly shifting condition without set definitions and parameters, such as postmodernism, consensus is regarded as one way to progress within

fragmented academic discourses. This would imply that a group of researchers (such as the MEUSSA research group) construct or agree upon a version of reality as they see it.

Rosenau (in Weiss & Wesley 2000:8) sees contradictions within postmodernism. Not all are relevant to the current area of study, but the following may be noted in this context:

- Postmodernism stresses the irrational, although instruments of reason are freely employed within the perspective.
- Postmodernists contradict themselves by relinquishing truth claims in their own writing.
- Postmodernists criticise the inconsistency of modernism, but refuse to be held to consistency norms themselves.

The trends of postmodernism are furthermore discarded by some philosophers as a fashion hype, meant to be short-lived and not taken seriously. The author would here take the stance of Giroux (1994:13), who is of the opinion that a resistant postmodernism seems invaluable in helping educators and others to address the changing conditions of knowledge production "in the emerging mass electronic media and the role these new technologies are playing as critical socialising agencies in redefining the meaning of pedagogy." The sediment of postmodernism has been layered for too long to merely write it off as a fashion trend. For educators, and music educators, to provide a meaningful approach and content to learners, they need to come to grips with the world their pupils are living in. Postmodernism is to be neither romanticised nor casually dismissed.

Adopting a postmodern approach to music education means that the musical events of not only the modernist era, but all eras before that as well, must not be dismissed or discarded. The current developments in the music scene are built on a tradition of not only the modernist time, but of many centuries before that as well. The postmodern culture urges music educators to take cognisance of current trends and values in music, and to make those available in education. But tradition accumulated in times before the postmodern also needs to be taken into consideration in order to provide a balanced perspective. In other words, the entire curriculum and approach to music need to be reconsidered and re-structured, with the parallel lines of all major and noteworthy musical events conceived as part of musical encounters. Postmodernism is, finally, continuous with modernism.

4.6 The postmodern condition within the MEUSSA group

The MEUSSA group, as a research group, has experienced the postmodern fragmentation of discourse and the shifting intellectual stances among its members, learning to tolerate differences and to adapt set modernist viewpoints.

> Postmodern knowledge is not simply a tool of the authorities; it refines our sensitivity to differences and reinforces our ability to tolerate the incommensurable. Its principle is not the expert's homology, but the inventor's paralogy (Lyotard 1979:xxv).

The MEUSSA project for music education in Southern Africa was initiated at the turn of the 20th century, roughly thirty to forty years beyond the modern era. This project endeavours to be a postmodern research project in its broad approach as well in the detail of the research:

- The project takes place within a specific research community that shares a common language, namely music and music education.
- Furthermore the project generates knowledge by a process of social construction. New perspectives, definitions and structures were formulated by means of workshops as well as by debating central issues. In this way, a new local concept of knowledge is being constructed.

It would, however, be a simplistic perspective to view all processes within the music education community of Southern Africa as postmodern. Different communities find themselves in different stages of the transition from pre-modernism to postmodernism. most still largely relying on the narrative of universally generated truths, valid for all mankind. In the same vein it would, however, also be narrow-minded to expel all modernist characteristics from the music educational scene. In the process of writing unit standards for musics in Southern Africa, the MEUSSA group had to acknowledge both the modernist roots, and take cognisance of the postmodern condition world-wide as well as in its midst.

The following aspects of this project illustrate the postmodern condition within the MEUSSA group:

- In the detail of the research output it acknowledges and embraces music genres and styles that were formerly marginalised and suppressed. In this regard music that formerly fell outside of the broad mainstream of what was regarded as worthwhile of

research is now taken into account and considered on the same level as music that was previously regarded as mainstream, such as Western art music.

- The reality of South Africa, with varied music practices within its borders, needed to be accommodated within a formal structure, resulting in a social construction of knowledge. This was realised to be of importance because, in the words of Mngoma (1988:11) "the pooling of such resources would accelerate the kind of cohesion we want in South[ern] African music education".

- Because the group agreed that music, in whatever style or genre, must be viewed as practical experience and treated as such, concepts, rather than genres, were used in the model developed by Petro Grové, one of the group members. In this way the wide array of styles and genres practised in Southern Africa could be accommodated. Extensive discussions and lengthy argumentation during the various workshops on the matter of Western music versus world music and popular music served to widen perspectives of all group members regarding the inclusion of all music genres as a basis for music education, recognising the principle of various local truths.

- The fact that specialists from a wide cross-section of music practices were assembled to co-operate in this project furthered the construction of a localised research community. Music education in Southern Africa with its unique situation requires an adaptation of research criteria and traditions, in order to fill the need for relevant unit standards. This was applied in the MEUSSA group, with exponents of different music styles and practices striving for one goal, namely unifying the microcosms of musics in Southern Africa.

- Facilities of e-communication and Internet information, the technology of postmodern culture, was extensively utilised. The author will even go as far as stating that without these (postmodern) technological advances, this project would have been either impossible or much more difficult to accomplish.

The group has experienced the diversity and pluralism of culture, characteristic of a postmodern condition, in the process of writing unit standards, and had to develop tolerance towards widely different perspectives and towards each other. In this sense, the process of social construction of knowledge is a first in this country for music education.

4.7 Music education in a postmodernist time

The mood of the time is reflected by the cultural content of a nation, of which music is one of the essential expressions. For music education to be relevant, it is imperative to recognise the different modes of expression in music and the current cultural shifts, and then to incorporate these modes and shifts into the content of, or approach to, music education.

Giroux (1994:4) fixes the attention on the hesitation of modernist intellectuals to grasp the contemporary experiences of youth and the wide-ranging proliferation of forms of diversity within "an age of declining authority", economic uncertainty, the proliferation of electronic mediated technologies and the extension of, what he calls, "consumer pedagogy". These aspects are integral to daily life during a postmodern era, and must be acknowledged.

For music education to be relevant, it is necessary to understand the world in which both music and education functions. Giroux (1994:3) provides an important motivation for understanding the culture of the current era:

> [The postmodern condition] is a fundamentally important discourse that needs to be mined critically in order to help educators to understand the modernist nature of public schooling. It is also useful for educators to comprehend the changing conditions of identity formation within electronically mediated cultures and how they are producing a new generation of youths who exist between the borders of a modernist world of certainty and order, informed by the culture of the West and its technology of print, and a postmodern world of hybridised identities, electronic technologies, local cultural practices and pluralised public spaces.

Southern Africa, in the constitution of its people, resources and skilled music educators, poses a unique problem. The matter is not a simple one of treating all learners as understanding and living in a postmodern culture, because a large number of learners are, for example, not even computer-literate. The scope of resources such as the Internet varies from pre-modern to postmodern conditions within the borders of the country, as many schools have neither electricity nor computers at their disposal, and others have computers in almost each classroom. The world that the majority of learners are experiencing is, however, changing, with the media reaching even the most remote villages in the form of radio and television. It is therefore imperative that the nature of postmodern narratives in music, especially the decentralisation of meta-narratives in the form of the Western canon (as outlined above) be taken into consideration, and the objectives, content of and approach to music education in Southern Africa harmonised with these narratives. Educators must be able

to communicate with their learners in a meaningful way while trying to find common ground between the learners' world after school and the school curriculum.

The dilemma here is, in the opinion of the author, that both classical music and education are at odds with a postmodern condition, both functioning better in a modernist establishment. The reasons for this will be explored in more detail in the paragraphs below. Opposite to that, the dilemma is that the canon, as we understood it, is "changing, being renegotiated, or disintegrating (depending on one's point of view), under the pressure of too many 'others'" (Koskoff 2001:546). The "others" entail, according to Koskoff, the valuing of many different and often conflicting voices, a scenario that may result in chaos.

Koskoff approaches the aspect of widening the canon of music education from a different angle. Instead of viewing this from the perspective of (multiple) canon(s), she suggests an approach of problem solving in a two-stage process (Koskoff 2001:538). The first part involves becoming comfortable with moving effortless from "own music" to the music of others, something she calls "living with likeness and difference". This implies that inherent values and complexities of cultural systems have to be recognised and considered in the content of syllabi, without loosing the foothold of one's "own music".

The second stage would be to help learners pass through the labyrinth of possible canons and values "with an underlying bedrock philosophy that all values, just like all people and all musics, have equivalent meaning to someone, somewhere" (Koskoff 2001:538). This means that the canon has to be *de-canonised*, resulting in, what she calls, a "superview" of all possible canons.

In South Africa, the first stage has just started with the forming of three multi-cultural SGBs for music and the resulting formulation of neutral unit standards for the musics of South Africa. The canon of music education still centres around a core repertoire of Western art music, while music educators have long been advocating the inclusion of more styles and genres (Hauptfleisch 1997:10). The condition of postmodernism in music education must therefore, in the first place, serve to sensitise music educators to the values of all the "others" practising music in this country before the second stage advocated by Koskoff, namely that of helping learners to discover their own music, may be attempted.

4.7.1 Postmodernism in education

The basic constitutional activities of education, in the words of Burbules (1995:7-8), pillars on the following:

- a faith in and foundation on *progress and betterment*; together with
- every teaching act implying a judgement on those things that will lead towards these two aspects, constituting *privileged knowledge and values*;
- *authority*, implying a decision-making body, as an inevitable dimension of every educational relation in which we encounter one another; and
- education involving activities of bringing people to become more alike, at least in certain respects, in other words *normalising* pupils.

Each of these dimensions, namely progress and betterment, privileged knowledge and values, authority and normalising, are challenged by a postmodern approach. A valid question to ask regarding postmodernism and education, according to Burbules (1995:6), would then be: "What sustains a commitment to education in the face of postmodern doubt? How does this change in commitment change also our conception of education and of the activities that constitute it?"

When adopting and integrating a postmodern, post-structuralist approach to music education, the implications are profound, both with regard to teaching and research methodology (Mifflin 2001:1). A myriad of education theories (for example by Piaget, Vygotsky and others) are on the table, and it is not the intention of the author to present these in this study. The aim is merely to provide a broad postmodern perspective to the approach to and content of music education, in this way supplying a basis for the project of writing unit standards for musics in Southern Africa.

Burbules (1995:7-8) offers a few guidelines in this regard:

- Firstly, he is of the opinion that the engagement among persons, and between persons and the matters to be explored, must maintain a critical distance. Authority and methods of inquiry must be interrogated, exploring both their usefulness *and* the limits of their usefulness, as authority in itself is not blindly accepted by postmodern youth.

- Secondly, the purposefulness and direction of education must stay open to the unexpected and multi-faceted moment. Having a certain purpose in mind must not mean squandering other educational opportunities while slavishly following this one direction, but sometimes to provide for the multiplicity of educational purposes not to be all fully realised. Giroux (1994:14) refers to this as the production of new maps of meaning to be understood within new cultural practices.
- Thirdly, the conception of growth or development is also under pressure. In a postmodern sense, growth is neither linear in nature, nor steady and unambiguous. Here, a high tolerance of difficulty, uncertainty and error is valued. These three are even viewed not as "flawed states to be overcome, but as ongoing conditions of the educational process itself – indeed, as educationally beneficial conditions, when they can serve as correctives to complacency or arrogant surety" (Burbules 1995:7).
- The status of betterment, in the fourth place, is also being questioned. Apparent gains and successes, when turned upon themselves, become ambivalent, partial and provisional, so that "when we attain a kind of betterment it is not unalloyed" (Burbules 1995:8). Furthermore, the convictions of today may, from a future vantage point, be seen as laughable or containing blundering errors.

These four guidelines are indeed, in the opinion of the author, valid points of challenge for education in a postmodern era. The temptation for a postmodern educational system may be to succumb to an extreme relativistic, pluralistic, fragmented and chaotic system – one that is in line with the postmodern environment. Experienced teachers, however, will be able to testify that a learning environment that is fragmented, succumbing to chaos and without structure is not conducive to learning, exploring or experimentation, and as such may not facilitate optimal personal growth or the acquiring of knowledge and skills.

Both sides of the coin have to be considered, however. A postmodern perspective built as extension of modernist principles, pointing to the critical interrogation of limits, the exploration of different perspectives on a matter, the construction of local and culturally-based truths, or the inclusion of different genres of so-called "lower" and "higher" art genres in the classroom, may lead to an enrichment of curricula and the personal growth of learners. Koskoff (2001:546), however, also points out that it is impossible to structure an ideal

curriculum, and that there is no way to add any more to the canon without leaving out something important, something that has been taught up to now.

Giroux (1994:5) also considers the tension between schools as "modernist institutions" and the fragmented nature of a postmodern culture, saying that this conflict must be increasingly faced as it poses a challenge for critical educators. Giroux sees three problems here:

- Firstly, there is the challenge of understanding the modernist nature of existing schooling, with a specific view of knowledge, culture and order.
- Secondly, the background of a new generation of youth, influenced by postmodern economic and cultural conditions, is to a large extent still being ignored by schools and education authorities;
- Thirdly, the significant importance of critically integrating those elements of a postmodern pedagogy that might be useful in educating today's youth is still more of a challenge than a reality.

Rationality and the rule of reason still feature and govern as modernist trends. Regarding the first problem, Giroux describes the dominant features of public schooling as utterly relying on instruments of reason, and the standardisation of curricula, seen in the rigid forms of testing and sorting. Furthermore, the rule of reason "reveals its Western cultural legacy in highly centred curricula that more often than not privilege the histories, experiences and cultural capital of largely white, middle class students" (Giroux 1994:6).

Regarding the diversity of cultural expressions and the integral role of communications technology and the mass media in a postmodern culture, Giroux is also of the opinion that public schooling refuses to incorporate popular culture or take account of new electronically generated media and information systems. Although these are typical postmodern characteristics, it is, in the opinion of the author, also true that these two aspects of postmodernism are being denied a formal educational position in South Africa.

Although the racial mix of schools in South Africa has drastically changed over the last few years, and learners can no longer be viewed through a lens of cultural uniformity, a new postmodern culture of difference, plurality and multiple narratives is still only theoretical in nature. Already in 1988, Mngoma (1988:2-3) suggested an approach of "enrichment". While the Western component of music syllabuses should be retained as a kind of *lingua franca*, it

should not be limited to that. Other types of music must be evaluated and interpreted in terms of themselves, as part of the many styles of music performed in Southern Africa. The heritage of varied musical styles "implies greater resources for the music educator" (Mngoma 1988:4), and therefore a richer music education.

The propagation of Western music (popular and art music) is powerfully advanced by means of the mass media, partly because it has developed an "advanced paleography that has been stimulated by technological advances and advances in compositional techniques" (Mngoma 1988:2). But it is also true that musics that were positioned as minority musics in the narratives of modern music education, has, in a postmodern culture, gained respect and should be included in formal music education.

In the light of this, the entire curriculum of music should be rethought, reconstructed and decentred in order to reflect the postmodern trends of the world around us and to open up new pedagogical spaces. When generating unit standards for musics in Southern Africa, it should be regarded as imperative to include the aspects of pluralism, diversity and fragmentation, characteristic of a postmodern time, and not to insist on a rigid framework in which all learners and cultures should be forced to fit. Keeping pace with a postmodern condition, the boundaries between different fields of study should be softened so as to illustrate the extension of the canon.

The postmodern understanding of the future, not as part of a fixed meta-narrative, but as uncertain, changing and open-ended, should also influence the approach and content of curricula. In this sense, curricula should not be designed as closed and centred, but open-ended and sensitive towards differences and change. Postmodernism should be appropriated as part of a broader pedagogical project while engaging the most progressive aspects of modernism (Giroux 1994:7).

A critical stance towards postmodern trends should, however, be taken, in order to cancel out the negative dimensions of postmodernism while appropriating some of its more positive aspects. A postmodern pedagogy must address the shifting attitudes, representations, preferences and desires of a new generation of youth being educated within the current junction of culture, politics and history. Educators need to understand how different identities among youth are being produced in spheres generally ignored by schools and curricula.

Pedagogy needs to redefine its relationship to modernist and postmodernist forms of culture, art, and canonicity, but it must also serve as vehicle of cross-fertilisation between these two conditions. Furthermore, the mission of schools needs to be re-examined and adjusted to the meaning of work and labour in a postmodern world.

Therefore the educational challenge would be:

- to institutionalise conditions for change and plurality among postmodern youth, rather than institutionalise set master narratives;
- to balance these conditions for change with the most advantageous aspects of modernism's order and structure;
- to address the conditions of teaching and in the process taking note of a world in which the youth lives that is vastly different from the situation offered in most modernist versions of schooling.

Postmodern discourses offer the promises, but not the solutions, to alert educators to a new generation of "border youth" - youth that is growing up amidst postmodern uncertainty and randomness.

4.7.2 Constructivist learning

The constructivist theory, one of the popular theories in postmodernism and discussed earlier in this chapter, manifested in educational theory in a very specific way. In educational constructivist theory, two approaches have emerged, namely *cognitive* or *genetic* constructivsm (Piaget) and *social* constructivism (Vygotsky). These approaches are different in emphasis, but have many common perspectives regarding learning and teaching. It does not fall within the scope of this thesis to explore the detail of these educational theories, but merely to provide a basis for postmodern education, using a constructivist perspective. A more detailed consideration will be offered in another MEUSSA team member's contribution.[23]

---

[23] The reader is referred to the work in progress by Elma Britz, one of the MEUSSA team members, entitled *Unit Standards for Music Education within the context of Arts Education and Music as an elective sub-field in South Africa*. MMus in progress, University of Pretoria.

Constructivists view learning as the result of mental construction, fitting new information in with what is already known, and actively constructing own understanding. "Constructivism's central idea is that human learning is constructed, that learners build new knowledge upon foundation of previous learning" (Hoover 1996:1). The most important implication is that learning, from a postmodern point of view, is student-centred. Social constructivism in education also emphasises the critical importance of culture, as well as the social context for cognitive development. This, in a postmodern reference, means that no overarching meta-narrative or single truth may be offered, but that all knowledge is context-driven and culturally related.

According to Mifflin (2001:1), all constructivists share some common beliefs about the ways of knowing:

- Constructivist knowing assumes that learning and perceiving take place actively.
- Prior knowledge and experience are the springboard for useful, personal knowledge construction. There is no *tabula rasa* on which new knowledge is etched.
- Learning experiences of a constructivist nature include reflective thinking and productivity, authentic and original activities (individual projects as well as student collaboration), and the consideration of multiple perspectives.
- Teachers act as facilitators between students' prior knowledge and their active worlds, creating learning environments that will help them develop increasingly complex understandings, skills and knowledge.

The assumptions of constructivist learning are therefore that

- Knowledge is active, situated in real and lived worlds.
- The emphasis is on learning and reflecting, not teaching.
- Individuals construct knowledge. Learning is therefore seen as a process, facilitated by enquiry and critical experience by the learner.
- Meaningful learning is built on what the student already knows.
- The learning style and attitude of the student is taken into consideration, as well as the context in which learning takes place (Hoover 1996:1-2; Chen 2001:1).

Teaching, then, cannot be seen as merely the transmission of knowledge from the informed to the uninformed. The role of the teacher becomes that of mediator, facilitator and strategist.

4.7.3 The implications for music education

In Southern Africa a shift in cultural narratives was, and still is, increasingly being experienced together with the change in the political scene. The shift from modernism to postmodernism in Western societies during the last third of the 20th century also necessitates a basic and fundamental re-evaluation of music education in Southern Africa. This re-evaluation proved valid not only for the roots and principles, but for the content and approach of music education as well.

The question of the validity of the arts, and more specifically music in education, has experienced a revival during roughly the last two decades, with many relevant investigations being undertaken by renowned researchers. As an example, the controversy and interest aroused by the so-called Mozart effect, undertaken by Rauscher and Shaw of the University of California in 1993, may be cited.[24] Music education as an academic discipline has acquired a renewed status.

The members of the discourse now also include not only academic experts, but also teachers, members of the music industry, exponents of popular as well as classical music, and the community. In short, the canon, as well as the power in the discourse of music education, is no longer clearly spelled out. According to Stephens (1999:134), one of the results of the modernist and avant-garde revolution in music during the early 20th century is that composers (and educators) now have an enormously wide choice of directions in which musical language and education can be developed. This development is ideally suited for a multi-cultural society.

To stay relevant, a renewed content and approach of music education in Southern Africa need to be considered. Giroux (1994:2), for example, says that "postmodernism as a site of 'conflicting forces and divergent tendencies' becomes useful pedagogically when it provides

---

[24] Other references to research projects on the effects of arts education, and specifically music education, are provided in chapter 2.

elements of an oppositional discourse for understanding and responding to the changing cultural and educational shift affecting youth".

The meta-narrative of Western art music as the only valid framework in music education is being challenged as a tool for teaching formal music in schools. At the beginning of the 21st century, it is still true that a restricted era in the span of music history, as well as a limited choice of repertoire, is often used in the classroom. Although it is true that other genres are being explored in class music, this is not considered valid for examination purposes. The core of formal teaching seems to be avoiding quality music in genres other than classical Western music (Wicks 1998).

When considering popular music as teaching tool in schools, traditional musicology must be reconsidered and reinvented, because the conditions and context of popular music demands and expanded approach to aspects such as composition methods and sound production.

Covach (2001:468-469) explores the issue of popular music, and he is of the opinion that the study of popular music may enhance traditional musicology, because

- The compositional process used in popular music (combining the creative input of more than one composer, for example the Beatles' Lennon & McCartney) differs from the accepted classical method. Alternative versions of older hitsongs are often included as "bonus tracks" on many CD repackaging, casting light on the process musicians used to produce the final version.
- The role of the recording producer has no direct parallel in art music. Covach (2001:469) quotes the way the music of Elvis Presley, for example, changed when he moved from Sun Studios in Memphis to RCA's Nashville studios, each with a different producer. In this way the notion of an artist controlling all aspects of a work's creation is conceived differently in the genre of popular or classical music.
- The history of popular music is still largely unmapped. This field is very often difficult for scholars of Western art music, because "tracing the history of any popular-music style demands that the musicologist be immersed in the popular culture from which the music arose" (Covach 2001:468).

4.7.4 Final remarks

The implications of positioning oneself within the postmodern condition with regard to music education in Southern Africa can be summarised as follows:

- Music educators must take cognisance of the postmodern condition in terms of the nature of knowledge, the importance of the arts, the increased role of minority groups and their expression through music, as well as the diminishing role of broad or over-arching meta-narratives. It is imperative that educators be sensitive towards the postmodern condition in the arts. The music educationalist must critically place him– or herself within this condition, especially in the way it manifests in cultural expressions such as music.

- A discriminating distance must be taken both from the modernist and postmodernist approaches in the arts. Everything that is postmodern must not blindly be accepted as the norm and all modernist items be regarded as wrong or outdated. It is true that different societies experience postmodernism in different measures, and that acknowledging the postmodern mood of an era does not mean that a clean break with modern trends has to be made. The author is of the opinion that the progressive aspects of modernism are still very active in Southern Africa at the beginning of the 21st century, both in styles of living and in music education. But it is also true, in the opinion of the author, that the principles of modern culture underscore effective education more comfortably than postmodern parameters. Therefore, in the words of Giroux (1994:5), the relationship between modernism and postmodernism must become "dialectical, dialogic and critical" in order for postmodernism to be relevant.

- In doing this, music educators themselves must have a thorough knowledge of different music genres and styles. This is necessary in order to acquire a balanced position on the musical traditions of different peoples in this country, as well as trends worldwide.

- Music education policy and content must take the practices of minority groups into account. To achieve this, teachers must have access to in-service training to familiarise themselves with music practices outside their own field of expertise.

Music education in Southern Africa must, in order to stay relevant, take cognisance of the cultural expression through different musics of all peoples in the country, the music in the world of the learner outside school hours, and the music that may form part of the extension of the canon. This may transpire while building on the backbone of an extended core repertoire.

When writing unit standards for musics in Southern Africa, this perspective seems to the author to be of utmost importance. Therefore, a sensitive, informed and discriminating approach, with contents relevant to the world-owning youth of the 21st century, has to be made available in the postmodern classroom.

CHAPTER FIVE

UNIT STANDARDS FOR AEROPHONES

5.1 Introduction

The skill of performing on an instrument, often acquired by informal means or private tuition, is, for the majority of learners, their primary point of active involvement with music. Therefore it is of utmost importance to provide unit standards for performing on all instruments, because the "how" of formulating unit standards is determined by the "who" they are aimed at. Therefore unit standards should serve as guide to (SAQA 2000f:8):

- the **educator and/or assessor** (defining the learning and acquiring of skills, as well as the areas of assessment to be done);[1]
- the **student or learner** (describing the level of performance and enabling a uniform but flexible system of education);
- the **provider and/or the materials designer** (describing the learning content and materials needed to assist in the learning process); and
- the **parent** (knowing what to expect from the educational system and how to assist his child).

The beneficiaries of the unit standards and qualifications, registered on the National Qualifications Framework, are:

- **learners** (who benefit from quality education and the provision of qualifications that enjoy national recognition as well as, where appropriate, international comparability);
- **workers** (who benefit from clear working paths in the qualification structure, to facilitate and support life-long learning and career advancement);

---

[1] Because of the limited supply of manpower in South Africa, the reality in the majority of schools means that the roles of educator and assessor are very often performed by the same person.

- **employers** (who benefit from a work force which is competent in skills and attitudes required in a competitive global economy); and
- **society** (which benefits from a learning nation).

As part of the MEUSSA team, the author will compile a set of unit standards for Aerophones in this chapter, based on the model for music education developed by Petro Grové, another of the members of the MEUSSA team. This model will be briefly outlined later in the chapter.

5.2 Unit standards for Aerophones in the GET and FET phases

This section will briefly explain the components of education and training relevant to the generation of unit standards for Aerophones (performance).

5.2.1 Starting with an instrument

The tuition of instruments to children has different ideal minimum starting times. This is due to:

- the **level of difficulty** of acquiring skills on the particular instrument;
- the level of **physical maturity** and development of lung capacity or muscle control needed to perform on the instrument; and/or
- the level of **music background**.

When attempting an instrument such as violin or cello, the ideal starting time is as early as possible, with an optimal starting age of between four/five to seven/eight years of age. Piano or keyboard tuition may start later, any time between the ages of roughly four or five years until well beyond primary school age.

Woodwind tuition should, ideally, only start when the child's physical maturity meets the physical requirements of the particular instrument (Bosman 1999:28). Factors such as breathing and lung capacity, the size of the hands and the stage of teeth development are crucial factors in determining an ideal starting time. For this reason many children only start a woodwind instrument from roughly nine/ten years of age or later, taking advantage of this extra time by learning the basic music rudiments while receiving tuition on another instrument.

The aspect of aural training should receive constant attention, because it can be considered one of the building blocks of music training. Therefore a pre-school learner should be led to distinguish, for example, between high or low pitches, fast or slow music, a sad or happy mood, or different basic timbres. These skills should be integrated into the process of learning an instrument, as they are inseparable from other musical skills.[2]

5.2.2 What is a unit standard?

According to Olivier (2000:15), a standard is an acknowledged basis for measuring attainment or criteria, with statutory organisations usually mandated to set standards. Within the framework of the NSB, the bodies responsible for the setting of standards are the SGBs. Three music SGBs (for GET, HET and Music Industry) have been recently registered to start with the process of generating and registering unit standards.

A unit standard is defined by SAQA (2000b:4) as a "nationally registered statement of desired education and training outcomes and their associated performance, with assigned credit ratings on the basis of one credit equal to ten notional hours of learning" (SAQA 2000b:4). Unit standards originated in industry because of a need to formalise specific skills and knowledge required to perform a task, for example to drive a large passenger service vehicle safely and in a fuel-efficient manner (NZRT & ITO 2001:1).

Some unit standards may be considered compulsory because they describe core skills and knowledge, and others will be regarded as elective because they may be achieved supplementary to compulsory standards. The New Zealand system allows for some additional, optional unit standards to be grouped as a strand, but this is not applied in the South African system.

In summary, three options are available, namely:

- **core** unit standards;
- **elective** unit standards; and
- **strand** (additional) unit standards.

---

[2] One of the MEUSSA team members, Annarine Röscher, generated unit standards for, inter alia, aural training at the foundation phase. The reader is therefore referred to A. Röscher, 2001: *Music Standards for the Foundation Phase and Teacher Training in South Africa*. Doctoral thesis, University of Pretoria.

The decision as to what unit standards will be considered core and elective will be made by the appropriate SGBs appointed by education and training stakeholders.

Unit standards and qualifications are predetermined SAQA-approved standards and combinations of standards that must be achieved by means of learning and doing. This learning will be verified by a quality assurance body, such as an ETQA, to either confirm compliance or facilitate corrective measures.

5.2.3 Qualifications

Qualifications are compiled of unit standards in specific associations. SAQA (2000b:4) describes a qualification as "a planned combination of learning outcomes which has a defined purpose or purposes, and which is intended to provide qualifying learners with applied competence and a basis for further learning".

Two types of qualifications, both equally valid, are provided for in the NSB regulations, namely

- qualifications based on **exit-level outcomes** (which capture the planned combination of learning outcomes required for competence at the particular level of the qualification); and
- qualifications based on **unit standards**.

A learning programme (the sequential learning activities associated with curriculum implementation) leads to the achievement of a particular qualification, partial qualification (SAQA 2000b:5) or short course. A programme consists of a coherent set of courses, and leads to a certain certificate, diploma or degree. Different ways of arriving at a qualification are possible by means of a core curriculum and optional courses (Vroeijenstein 1995, as quoted in SAQA 2000b:5).[3]

Three categories of learning are described (SAQA 2000f:42-43):

- **Fundamental** learning describes the learning that forms the basis needed to undertake the education, training or further learning.

---

[3] A more detailed discussion of the structure of SAQA and the National Qualifications Framework is provided in the thesis of one of the MEUSSA members, J.P. Grové.

Credit structure: a minimum of 20 credits at levels 1-4 from the field of Communication Studies and Language, and a minimum of 16 credits in the field of Mathematics).

- **Core** learning describes compulsory learning required for a contextually relevant qualification.
- **Elective** learning describes a selection of additional credits at the specified NQF level.

  Credit structure: a minimum of 36 credits between the core and elective learning categories at level 1, and a minimum of 52 credits between them at levels 2-4).

5.3 A framework for Aerophones, with specific application to flute playing

In this section, unit standards for Aerophones will be presented in two formats. Tables illustrating the integration of generic and specific outcomes, and assessment, will be the main form of presentation. The format that complies with the SAQA specifications entails duplication when presented for all unit standards, therefore only one unit standard will be presented as an example.

5.3.1 Introduction

The present qualifications framework, as prescribed by SAQA and the NQF, requires the first qualification only at the exit of the first level, namely at the end of grade 9, or NQF level 1/ABET 4. The MEUSSA group, however, agreed that it would be shortsighted to present the first set of outcomes at this level only. Instead, a holistically conceived approach is suggested, implying that outcomes for the stages before grade 9, and which would gradually lead to acquiring the first NQF qualification, should be specified. For this reason, unit standards for the foundation phase were, or are, in the process of being generated by MEUSSA members, and the author of this thesis prepared a unit standard for a preparatory level to be applied before NQF level 1.

When designing a system of unit standards for music, it must always be kept in mind that music consists of several conceptual layers that are being applied simultaneously. One cannot, for example, single out the aspect of rhythm without regarding concepts of melody, harmony, tempo, form or texture. It may well be possible to focus on one of

these concepts at a time, but it is important never to lose sight of the broad application of all music aspects. These aspects are valid for any genre, regardless of style or cultural origin.

When the approach to unit standards in music is based on the accrediting of music *concepts*, rather than music content based on one *style* or *context* (for example Western art music or African music), the learner will be gradually equipped to value and judge any style of music, using a firm set of guidelines. The ability to distinguish between higher and lower quality music in any genre must, for example, be considered one of the valuable outcomes of music education. This principle also forms the basis for a culture of lifelong learning with applications in all spheres of life.

It must also be kept in mind that the NQF prescribed a set of critical outcomes, which are "an additional mechanism through which coherence is achieved in the framework" (SAQA 2000a:8). They describe the kind of citizen that the education and training system should try to produce, and are common for all learning areas. They are the following:

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

In addition to these seven critical outcomes, five more aspects should underpin any programme of learning (SAQA 2000a:8-9):

- Reflect on and explore a variety of strategies to learn more effectively.

- Participate as responsible citizens in the life of local, national and global communities.
- Be culturally and aesthetically sensitive across a range of social contexts.
- Explore education and career opportunities.
- Develop entrepreneurial opportunities.

These outcomes must continuously be integrated with the specific and generic outcomes for music education.

5.3.2 Credit structure for NQF levels 2, 3 and 4

As the credit structure for NQF level 1 is provided by another member of the MEUSSA team,[4] the following structure is proposed for learners in NQF levels 2, 3 and 4 in the FET phase, in other words, from grade 10-12. The reader must note that learners usually have to take a minimum of six subjects between NQF levels 2-4, of which Music may be currently assigned to one or two subjects. The author suggests that three options be made available, namely

- taking music as one subject (**GMAP**);
- taking music as two subjects, specialising in performance *or* composition (**GMAP and MPP or MCP**);[5] and
- taking music as three subjects, specialising in performance *and* composition (**GMAP, MPP and MCP**).

When three music subjects are taken, the author suggests that the third subject be taken as a seventh subject.[6] The reason for this is that learners still have to receive a rounded education while at school, and a total of three Music subjects out of a maximum of six presents an unbalanced learning programme.

---

[4] The reader is referred to J.P. Grové, 2001. *Music Education Unit Standards for Southern Africa: A Model and its application in a General Music Appraisal Programme.* DMus thesis, University of Pretoria, Pretoria, p. 44.

[5] MPP: Music Performance Programme; MCP: Music Composition Programme.

[6] The reader is referred to the discussion of the National Curriculum of England in chapter 3, where this system is explained.

Table 5-1: Graphic illustration of one, two or three music subjects at NQF levels 2-4, or grades 10-12

ONE MUSIC SUBJECT	TWO MUSIC SUBJECTS	THREE MUSIC SUBJECTS
GMAP	GMAP and	GMAP and
	MPP / MCP	MPP/MCP and
		MCP/MPP

The credit structure for this phase will be constituted in the following way:

Table 5-2: Suggested credit structure for NQF levels 2-4

GENERAL MUSIC APPRAISING PROGRAMME (GMAP)	MUSIC PERFORMANCE PROGRAMME (MPP)	MUSIC COMPOSITION PROGRAMME (MCP)
At least 15 credits	At least 21 credits	At least 21 credits
***Listening (1)** **Conceptualising (2)** **Contextualising (2)** **Analysing (2)** **Literacy (2)** **First instrument at NQF level 2-4 (6)** Second instrument at NQF level 2 (4) Group: • Ensemble (2) • Choir (2) • Revue (2) • Band/orchestra (2) Other art forms: • Dance (2) • Drama (2) • Visual art (2) * Listening and appraising must be integrated with other concepts, but assessed separately.	***Listening (1)** **Conceptualising (2)** **Contextualising (2)** **Analysing (2)** **Literacy (2)** **First instrument at NQF level 2-4 (6)** Second instrument at NQF level 2-4 (4) Group: • Ensemble (2) • Choir (2) • Revue (2) • Band/orchestra (2) Other art forms: • Dance (2) • Drama (2) • Visual art (2) * Listening and appraising must be integrated with other concepts, but assessed separately.	***Listening (1)** **Conceptualising (2)** **Contextualising (2)** **Analysing (2)** **Literacy (2)** **First instrument at NQF level 2-4 (6)** **Composition at NQF level 2-4 (6)** Group: • Ensemble (2) • Choir (2) • Revue (2) • Band/orchestra (2) Other art forms: • Dance (2) • Drama (2) • Visual art (2) * Listening and appraising must be integrated with other concepts, but assessed separately.

Core standards are marked in bold. A minimum of **15 credits** for **GMAP** and **21** credits for **MPP or MCP** is indicated. In case of MPP, the core standards, marked in bold, add up to 15 credits, and the learner must choose between the remaining options to earn the minimum of 21 credits. This may be done by, for example, performing on a second instrument and as well as performing in an ensemble.

Extra credits may be earned by choosing between the other remaining options. For the MPP option, the learner may achieve the required 21 credits by electing any of the available options, which does not necessarily have to include a 2nd instrument. In this way, recognition for extra work done will be reflected on the certificate earned at each exit level, namely NQF levels 1-4.

Learners will further be able to perform on **one or two instruments**, depending on the programme. For GMAP, one instrument is included as core standard, and this is referred to as "first instrument". When doing the Music Performance Programme (MPP), one instrument is considered as part of the core standards, with another as possible elective standard. These are referred to as "first" and "second" instruments. The Music Composition Programme (MCP) describes only one instrument as core standard, referred to as the "first" instrument.

When following both the Music Performing and Music Composition programmes, **no duplication in the choice of instruments** may be allowed. In this case, learners may offer one instrument each for MPP and MCP, totalling two (different) instruments. An option of performing on three different instruments is available when following the MPP and MCP options. Offering three instruments for MPP is, however, not included.

5.4 The MEUSSA model

Accommodating all genres, styles and practices in Southern Africa posed a challenge to the MEUSSA group. The first step was to develop a suitable model for music education; one that could be applied in a flexible way. The model for music education in Southern Africa was developed by Petro Grové, one of the MEUSSA group members, and refined during many workshops by the process of action research. A detailed discussion of this

model is provided in her thesis as part of the MEUSSA project.[7] A brief outline will be provided in the paragraphs below.

The model is in the form of a Rubik's cube, with six different sides, each side consisting of nine smaller and moveable sections (Grové 2001:4). The possibility of changing combinations by turning the surfaces of the cube, when applied to music education, presents an almost endless array of potential associations. Such a variety of associations, contained within one "self-contained whole" (Cube History, as quoted by Grové 2000:4), was seen as potentially accommodating all the diverse music practices and styles of Southern African music.

The aim of the model, according to Grové, is to "structure unit standards in an organised and musically logical way." It does not attempt to prescribe syllabi, curricula or methodology. The model is divided into two categories, namely music skills (composing, performing and appraising, according to the English standards), and music knowledge, integrating styles and practices, knowledge and NQF levels/assessment.

A diagrammatic version, with the six columns representing the six flat surfaces of the cube, may be presented in the following way (Grové 2001:5):

Table 5-3: Mapping the context of the MEUSSA model for music education in South Africa (Grové 2001:5)

MUSIC SKILLS			**MUSIC KNOWLEDGE**			
CREATING	**PERFORMING**	**APPRAISAL**	**KNOWLEDGE Conceptualising**	**STYLES Contextualising**	**NQF LEVELS**	
Improvising	Idiophones	Conceptualise	Melody	S. African music	**8**	**A**
	Membranophones	(Knowledge)	Rhythm	Art music	**7**	**S**
Arranging	Aerophones	Contextualise	Dynamics	Indian music	**6**	**S**
	Chordophones	(Style)	Texture	Folk music	**5**	**E**
Composing	Electrophones	Listening	Timbre	Popular music	**4**	**S**
	Vocal	(Analysis)	Harmony	Jazz	**3**	**S**
Technology	Group/Ensemble	Technology	Form	World music	**2**	**I**
Notation	Theatre	Notation	Tempo	Technology	**1**	**N**
Assessing	Assessment	Assessment	Notation	Notation	**ABET**	**G**

[7] J.P. Grové, P. 2001: *Music Education Unit Standards for Southern Africa: A Model and its application in a General Music Appraisal Programme.* DMus thesis, University of Pretoria.

The three-dimensional version of the MEUSSA model will be illustrated in the following two figures (Grové 2001:10):

Figure 5-1: MEUSSA model: Music knowledge, styles & practices and NQF levels (Grové 2001:3)

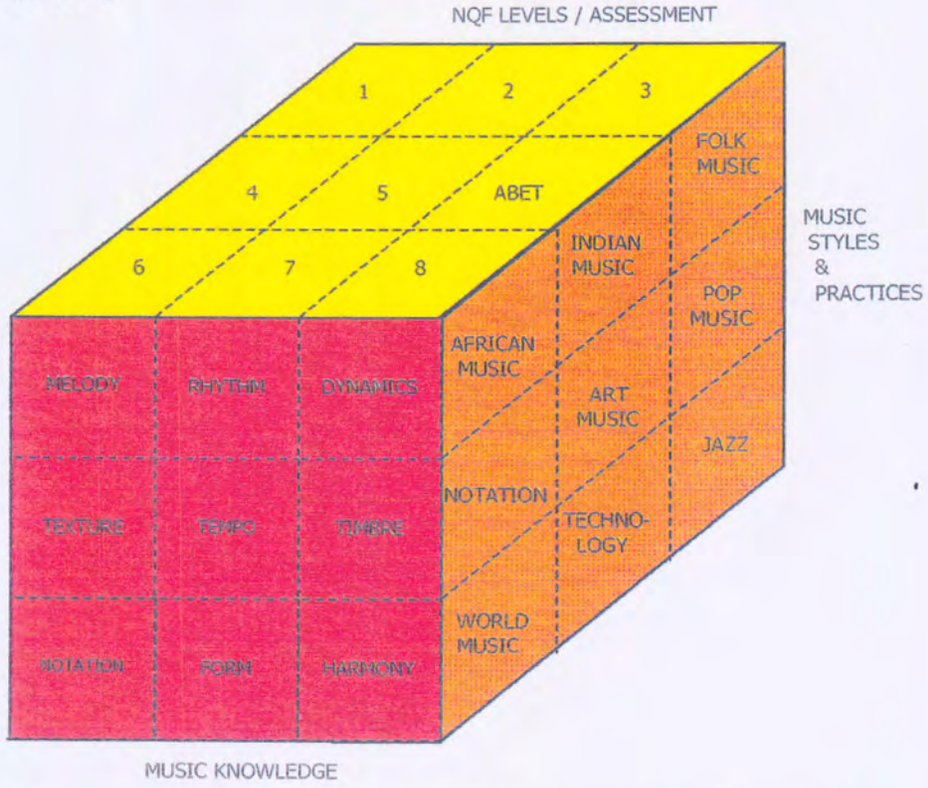
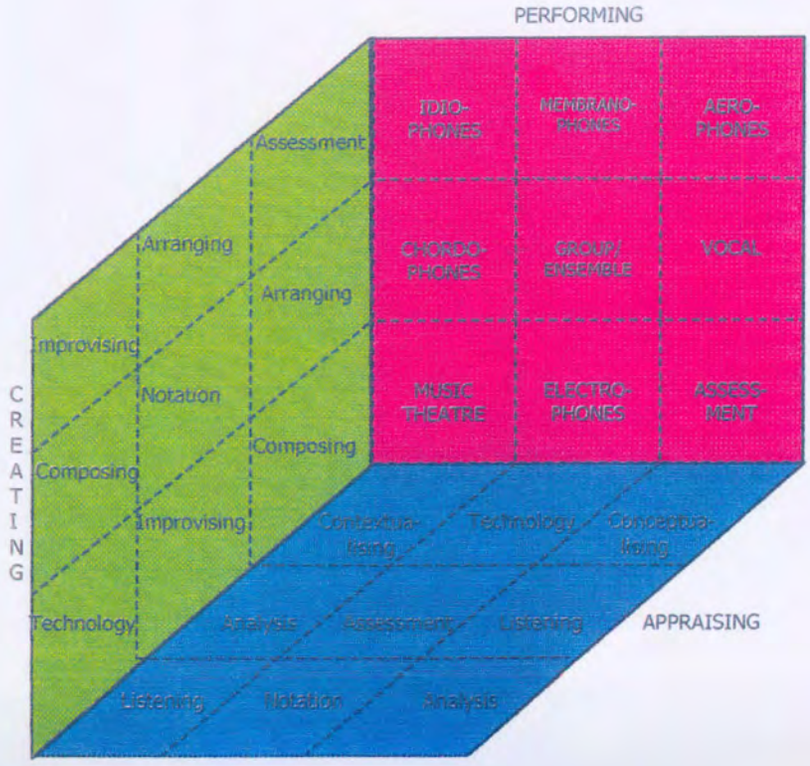


Figure 5-2: MEUSSA model: Music creating, performing and appraisal (Grové 2001:3)



5.5 The MEUSSA model in this thesis

The following diagram outlines the different components of the MEUSSA Model. As guidelines, colours will be applied as explained in Table 5-4:

Table 5-4: Explanation of the components of the MEUSSA model, as used for Aerophones

CREATING	
PERFORMING	
APPRAISING	
KNOWLEDGE	
STYLES AND PRACTICES	
NQF LEVELS, ASSESSMENT	

The nature of the model for music education in South Africa, as developed by the MEUSSA team members, is such that it can be adapted according to the genre or style of music applied in the classroom. Once the generic standards for the different components have been met, the educator can integrate appropriate aspects, relevant to the specific genre and style of music practised.

The aspect of improvising is included as a generic standard for all genres or styles in the standards for Aerophones. Although it constitutes an integral part of genres such as African music and jazz, it does not currently form part of the system of Western art music as presently taught in schools. The reason for the inclusion of improvising for all Aerophones students is taken from a viewpoint that creativity should be nurtured and encouraged. Improvising, as a component of unit standards, is one way of achieving that.

The aspects of knowledge and appraising will constitute a smaller part in the standards for Aerophones (Performance), as they will be included in unit standards for History of Music and other related areas. They will, however, be integrated to a lesser degree with aspects such as contextualising and conceptualising.

5.5.1 Interpretation of the MEUSSA model for different styles and genres

The contents of the unit standards for Aerophones (performance) may be interpreted in many ways, because the flexible nature of the MEUSSA model allows for the substitution of some components with others, according to the specific genre and style that is chosen for performance.

Ensemble is considered as one of the eight generic standards, therefore a part of each unit standard. It will also be possible to specialise in ensemble, and in this case the reader is referred to standards generated by another MEUSSA team member, Antoinette Hoek.[8] For this option, the focus will be on playing together using available instruments.

5.5.2 Mapping Music: Aerophones (Performance)

The MEUSSA model lends itself to different interpretations. Various versions supplied in the following section will provide examples of its application to different genres or styles as it may be applied to performing on Aerophones. The general remarks in the following paragraph must be read together with all applications of this model.

- The different cells are divided by **broken lines**. This demonstrates the interchangeable and **flexible** nature of this model.
- Because of a lack of a standardised alternative, the **grade levels** of accepted examining bodies, such as ABRSM, UNISA and Trinity College of Music, are used as reference for **standard of performance,** equalling eight levels of assessment as well as a beginners grade.
- **History** is captured by **contextualising**, and may be facilitated using oral assessment on related aspects during the practical assessment.
- **Assessment** is integrated within the selection of an NQF level.
- **Technique** will contain all related scale and arpeggio structures, as well as other appropriate technical exercises. These must be described in relevant **range statements**.

---

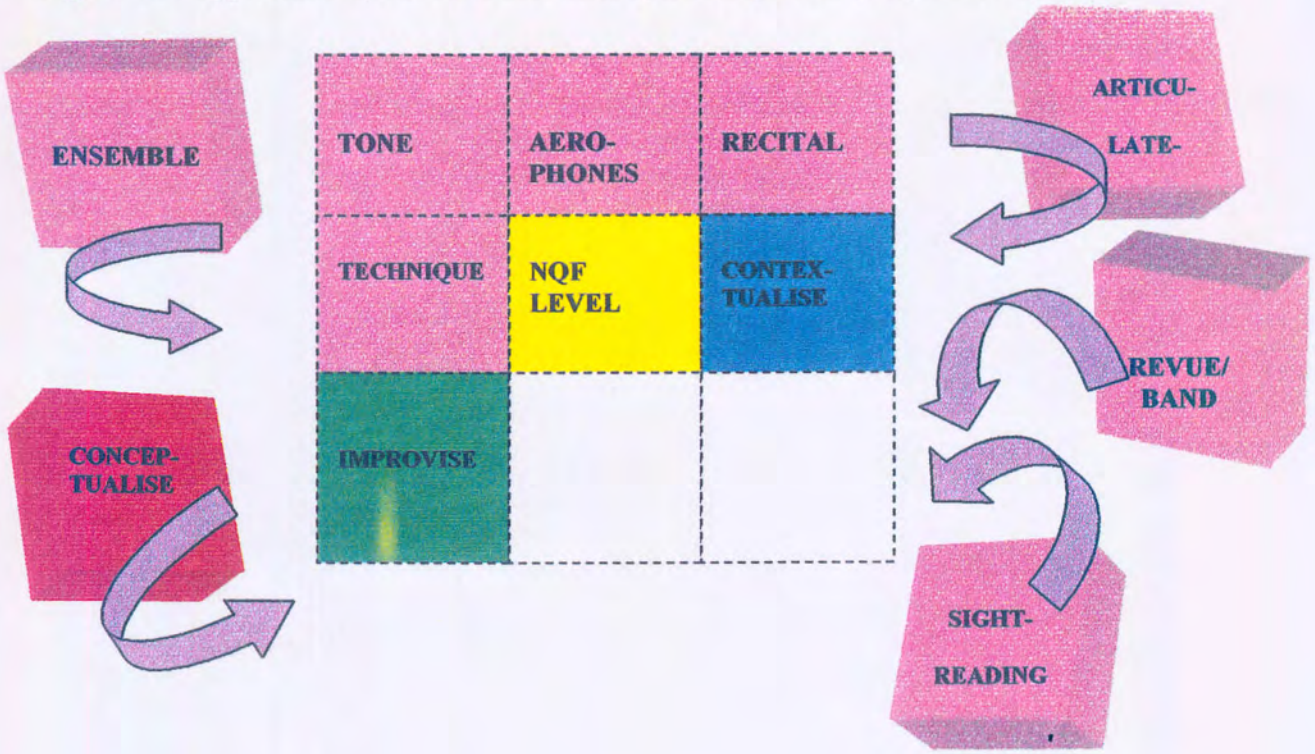
[8] A. Hoek, 2000: *South African Unit Standards for a General Music Appraisal Programme and an Ensemble Specialisation Programme for Available Instruments*. DMus thesis, University of Pretoria.

- **Ensemble** means the combination of any number of instrumentalists, in a combination of the learner's own preference, and at a standard corresponding to the standard of performance in the relevant NQF level.
- The standard of **sight-reading** is usually two grades below the standard of performance.
- The open cells may be substituted with one or more of the **options** arranged around each version of the MEUSSA model. According to the style or genre, the other cells may also be interchanged with relevant cells.
- **Pitch and intonation** is categorised as an appraising/listening activity, because it involves accurate and trained listening and adapting to other players.
- As the figures on the following pages only indicate **one side** of the three-dimensional model, **other relevant components**, such as timbre, rhythm, harmony or dynamics may be added as part of the unit standard.

5.5.3 Different applications of the MEUSSA model

In the following section, the MEUSSA model will be explored to exhibit the different styles and genres of music(s) practised in Southern Africa. According to the flexible nature of the model, the open cells in each cube may be substituted with any one or combination of the floating cubes.

Figure 5-3: Application of the MEUSSA model for Aerophones (Performance)



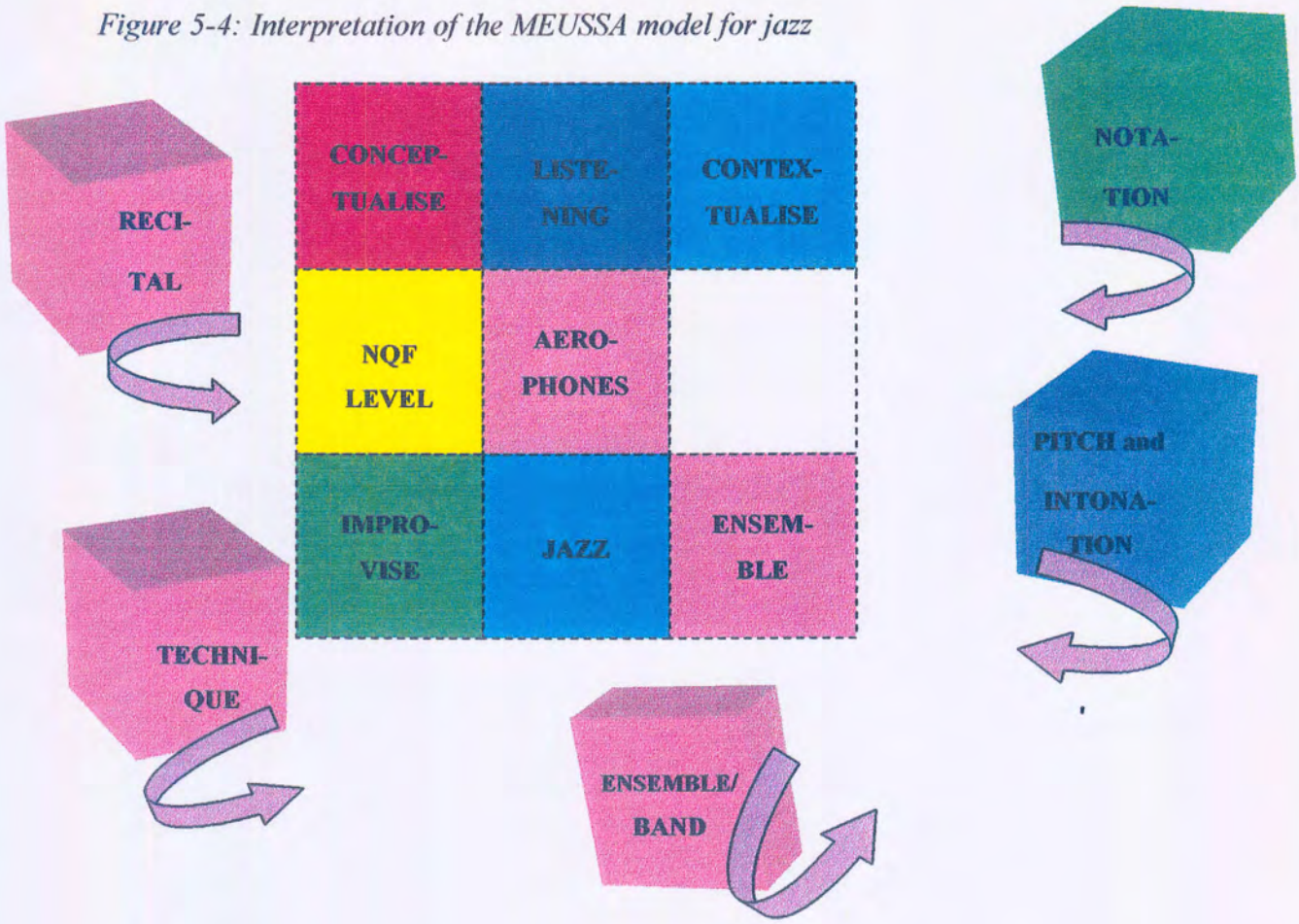
- This version of the MEUSSA model utilises the **generic standards** for Aerophones, as explained later in this chapter.

An interpretation of the MEUSSA model, such as explored in figure 5-3, may be mapped using a diagrammatic version. Table 5-5 offers the basic application of the MEUSSA model explained above and on the following pages in a diagram.

Table 5-5: Diagrammatic application of the MEUSSA model for Aerophones

MUSIC SKILLS			MUSIC KNOWLEDGE		
CREATING	**PERFORMING**	**APPRAISAL**	**KNOWLEDGE** (Conceptualise)	**STYLE** (Contextualise)	**NQF LEVELS** (assessment)
Improvise	Recital	Pitch and intonation	Harmony	Western art music	Levels 1-8
			Dynamics		
	Ensemble	Contextualise (style)	Form	Indian music	ABET 1-4
			Tempo		
	Technique	Conceptualise (knowledge)	Notation	Popular music	
			Melody		
	Tone		Rhythm	World music	
	Articulation		History and composer(s)	African music	
	Revue/band/ orchestra		Texture	South African music	
			Timbre		

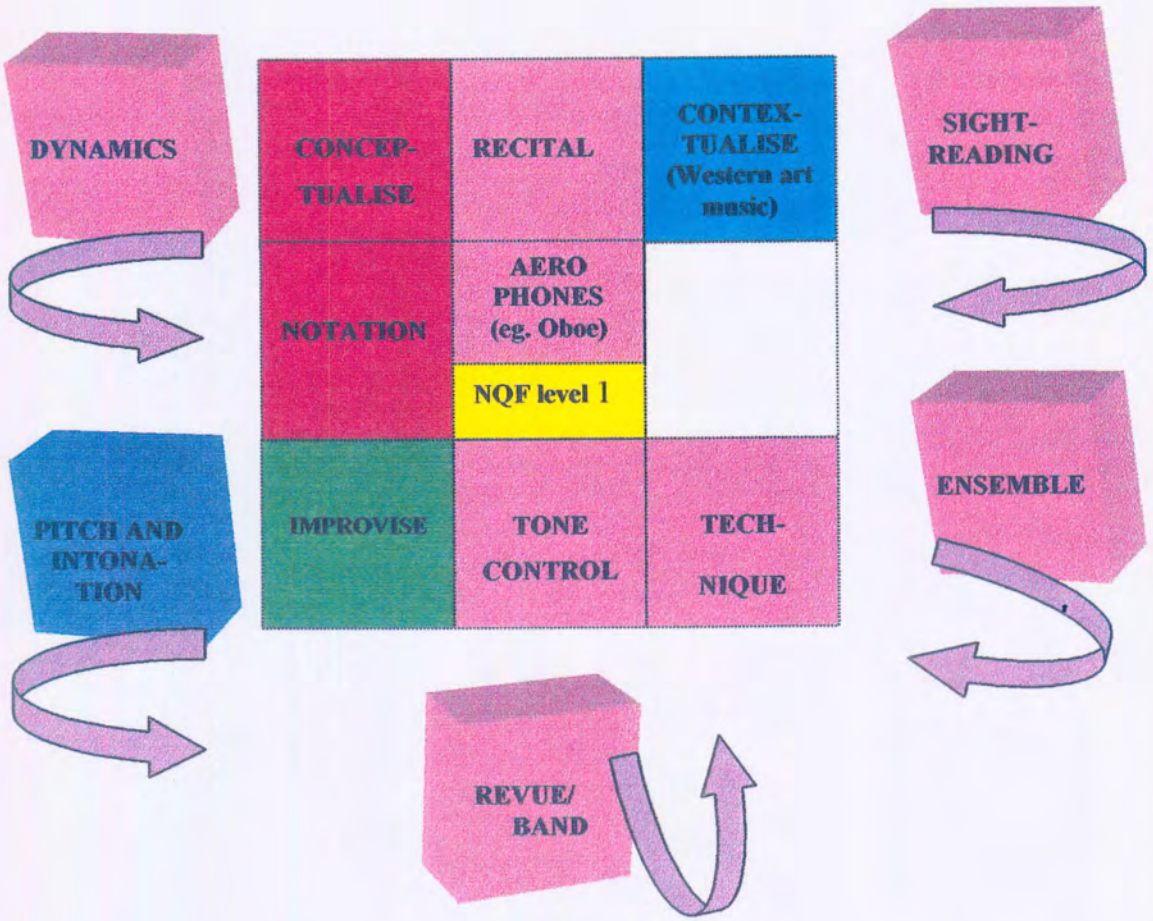
Figure 5-4: Interpretation of the MEUSSA model for jazz



- **Contextualising** will depend on the music style(s) chosen to study, in this case **jazz.**
- **Ensemble** will utilise instruments typically used in a jazz band.
- **Conceptualising** will include the building blocks of music, such as tempo, form, dynamics, rhythm, melody and timbre.

This version utilises the unique concepts and practices of jazz, while utilising the generic standards for Aerophones as basis.

Figure 5-5: Interpretation of the MEUSSA model for Western art music



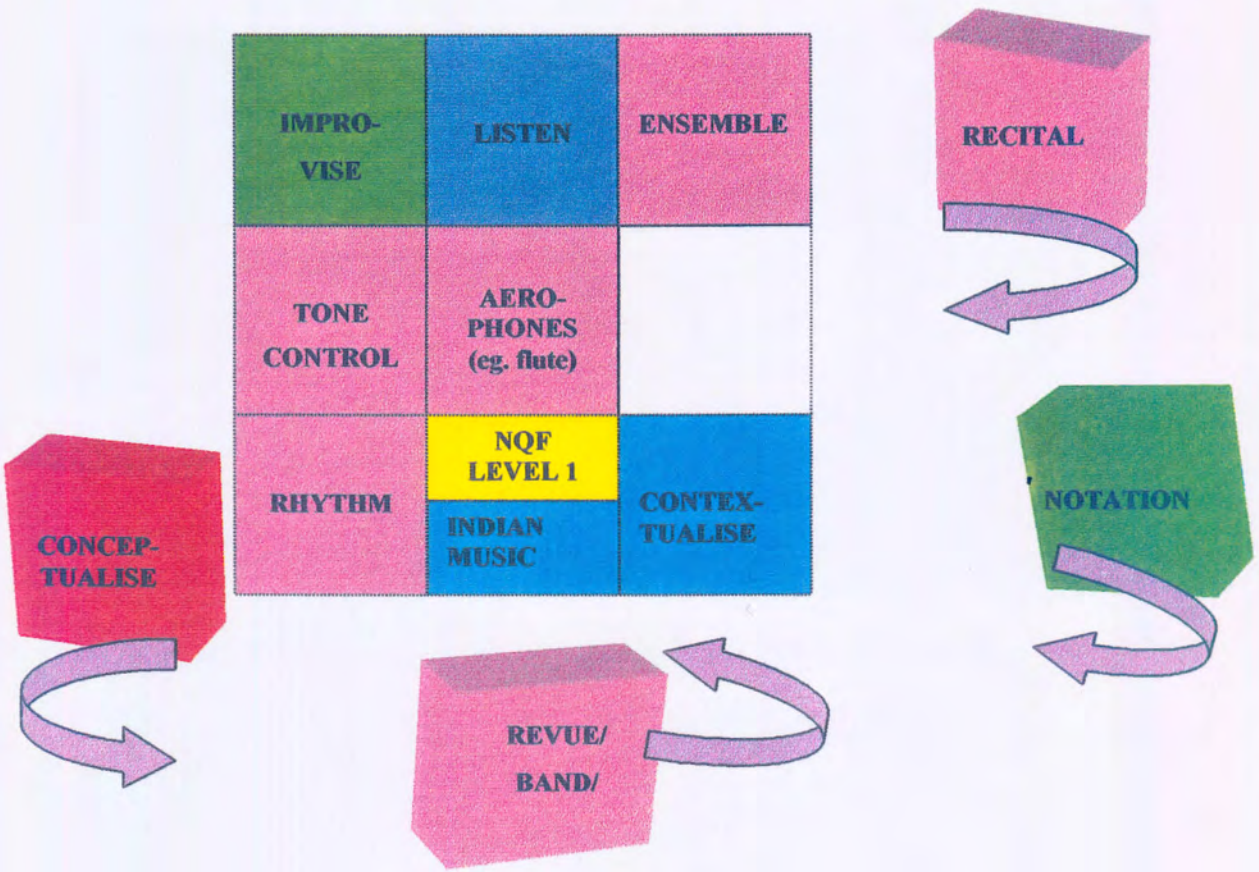
- **Improvisation**, as one of the generic standards for Aerophones, is indicated as one of the components in this interpretation of the MEUSSA model.
- **Notation** may be applied to the component of **knowledge** (using the colour red) or to the process of **creating** (using the colour green) when applied to composition or improvisation.

Figure 5-6: Interpretation of the MEUSSA model for African music

- Melody and rhythm is combined in one concept, namely **melo-rhythm**.[9]
- **Ensemble and improvisation** are grouped together, because ensemble playing in this style often involves creating by means of improvisation.
- **Notation** would be employed to **conceptualise creative work** done in ensemble playing, as well as to utilise the **skill of recreating** other music.

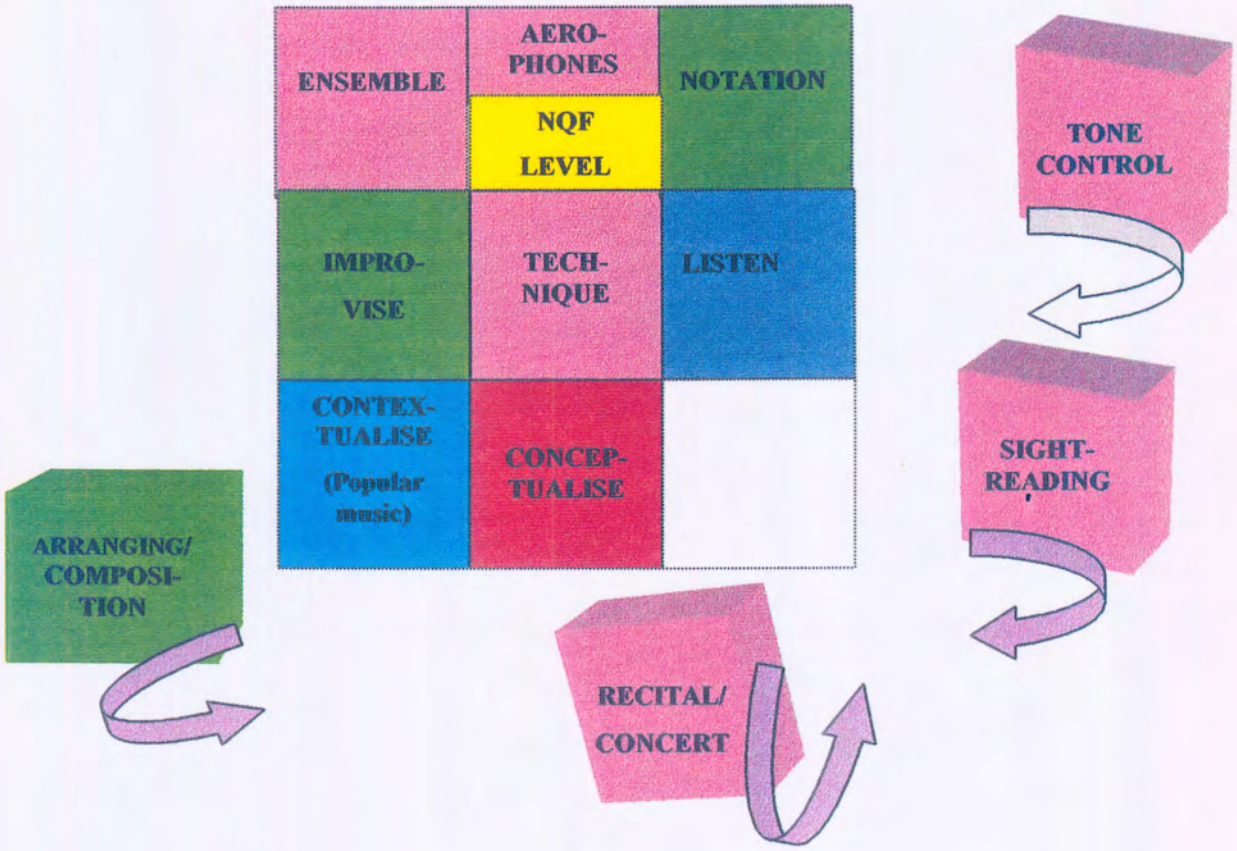
[9] The concept of combined melody and rhythm, called melo-rhythm, is characteristic of African music. It was introduced and explained to the MEUSSA group during a workshop on 15 July 2000 by Meki Nzewi, visiting Professor of African Music at the University of Pretoria.

Figure 5-7: Interpretation of the MEUSSA model for Indian music



- **History** will be captured by **contextualising**, depending on the chosen music practice and genre, in this case Indian music.
- **Sight-reading** as well as **improvisation** and **creating** forms an integral part of **notation**.

Figure 5-8: Interpretation of the MEUSSA model for popular music



- As the skill of **arranging** is very often considered as component of popular music, this is grouped together with **composition**, with both concepts applied as creative activities.
- The **history of popular music** is captured by **contextualising,** and will be different in content from history as, for example, part of the genre of Western art music or Indian music.

5.6 Unit standards for Aerophones (Performance)

In this section unit standards for the MPP, or Music Performance Programme strand (Aerophones), will be provided. Unit standards for the GMAP strand are designed by

other members of the MEUSSA group, and must be read together with the unit standards provided in this chapter. Unit standards for the MCP strand do not fall within the scope of this thesis.

5.6.1 Generic standards for Aerophones

The following eight standards are proposed as general guidelines, or generic standards, with specific application in the learning area of Aerophones (Performance). For NQF levels 6–8 the 3rd outcome, namely that of technical dexterity, must be integrated with the performance and not necessarily assessed separately.

The author considers these eight generic standards as the point of departure for all aspects of performance on Aerophones at NQF levels 1–8.

- Deliver a balanced recital of varying time durations, as described in the outcomes for each NQF level.
- Demonstrate tone control appropriate for the level of study and the instrument.[10]
- Demonstrate sufficient knowledge and control over technical exercises and scale structures.
- Demonstrate understanding of context according to style, genre and history.
- Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.
- Demonstrate a competent ability in improvising.
- Demonstrate a sight-reading ability at an appropriate level.
- Demonstrate understanding of music concepts in relation to repertoire performed.

10 This constitutes the following aspects: the quality of the tone, breath control, appropriate articulation technique, accurate and musical performance of dynamics, and control of intonation.

5.6.2 Specific unit standards for Aerophones

The following section contains the unit standards for Aerophones (Performance). Because of a current lack of other suitable systems, range statements are explained in terms of internationally accepted examination boards such as the Associated Board of the Royal Schools of Music, Trinity College of Music, or UNISA. These boards share a general standard of performance, and are widely used in South Africa in formal music education.

The National Qualifications Framework of England recently recognised the full range of examinations offered by Trinity College of Music by accrediting it on the Qualifications and Curriculum Authority (QCA). Corresponding regulatory authorities in Wales (ACCAC) and Northern Ireland (CCEA) did the same (Trinity College of Music 2000:1). With the majority of learners in formal music education in South Africa playing examinations offered by either UNISA (the South African examination board), ABRSM or Trinity College of Music, the standard of performance presented by these three bodies may, in the opinion of the author, be considered and/or officially integrated in the framework of music education in Southern Africa.

One of the advantages of doing this is that both the content and standard of all three bodies are fairly well-known amongst teachers and players, and could therefore present a benchmark against which a common standard of performance throughout the country could be measured. Another advantage is the fact that the ABRSM (2000/2001:1) offers some examinations in the genre of jazz (currently limited to piano grades 1-5 and jazz ensembles in the UK, Ireland and New Zealand), and candidates for Trinity College of Music examinations may offer their own compositions as part of the performance for grades 1-8 (Trinity College of Music 2000:3-6). Utilising these standards may present valuable guidelines for the implementation of standards for popular music or composition in a Southern African context.

A huge disadvantage, however, is that neither UNISA nor Trinity College provides opportunities for formal examinations in jazz, with the ABRSM offering limited options as described in the previous paragraph. Not one of the examination bodies that are currently offering examinations in Southern Africa makes any provision for African or Indian music.

Because the field of performance on an instrument constitutes a complex integration of music skills, knowledge and appraising, each standard contains substantially more

outcomes than an average unit standard. SAQA (2000f:3) recommends that a unit standard usually contains between four and six specific outcomes, but each unit standard for Aerophones in this chapter presents eight generic outcomes with specific outcomes classified under each generic standard. Compiling this, the author followed the example of standards generated for High School Concert Band and High School Jazz Band as interpreted by Omaha Public Schools in the USA (Omaha 1997:1-8), which utilise eight "topics" with one "goal" underneath each.

Each NQF level is initially explained in tables. An example of the format as required by SAQA is provided for the first unit standard only, because the reproduction of all standards for NQF levels 1-8 entails, in the opinion of the author, too much unnecessary duplication.

5.6.3 Assessment

Following the example of the New Zealand system, assessment may be done on four levels, namely no credit, basic, proficient and advanced. Antoinette Hoek, one of the MEUSSA team members, defined the three levels of assessment for South African learners as follows (Hoek 2001:5.11):

- **Basic** represents the level of achievement expected by learners who made distinct progress but have not yet reached the proficient level.
- **Proficient** represents the (minimum) level of achievement expected of every learner, according to NQF levels 2, 3 or 4.
- **Advanced** represents achievement above the advanced level, for example, gifted learners.

She further classifies proficient and advanced achievement into different stages of difficulty, for example:

Table 5-6: Classification of proficient and advanced achievement (Hoek 2001:10)

PROFICIENT	ADVANCED
Stage 1 • Easy • Easy keys, metres, and rhythms • Limited ranges.	**Stage 1** • Difficult • Requires advanced technical and interpretative skills • Contains key signatures with numerous sharps and flats • Irregular metres • Complex rhythms • Subtle dynamic requirements.
Stage 2 • Moderately easy • Moderate technical demands • Expanded ranges, and • Varied interpretative requirements.	**Stage 2** • Very difficult • Suitable for musically mature students of exceptional competence.
Stage 3 • Moderately difficult • Well-developed technical skills, attention to phrasing and interpretation • Ability to perform various metres and rhythms in a variety of keys.	

For the sake of uniformity within the MEUSSA group, the author regards it as essential that a common system of assessment be utilised for the ranges of NQF level 1 (grade 9, and ABET level 1-4) and levels 2-4 (grades 8-12). Therefore it is suggested that the three levels of assessment (basic, proficient and advanced) be implemented in the unit standards provided further in this chapter, as well as by the rest of the MEUSSA group. This means that the standard of performance be assessed on one of these three levels for all styles and genres.

5.6.4 Range statements

According to SAQA (2000f:40) not all specific outcomes or assessment criteria require range statements. This is also true for outcomes in the field of music, specifically Aerophones. The minimum statement of performance standard, where relevant, is partially provided within each standard under the heading of specific outcomes. Range statements for technical requirements, with specific application for flute players, are summarised in Table 5-7.

Table 5-7: Range statements for scale structures (flute)

SCALES	MAJOR	Harmonic MINOR	Melodic MINOR	CHROMATIC	WHOLE TONE	BLUES
Prep (1st)	D, E (2 oct) G, A (12th) B flat, B (1 oct)	D, E (2 oct) G, A (12th) B (1 oct)	D, E (2 oct) G, A (12th) B (1 oct)	D, E (2 oct)	D (2 oct)	F (1 oct) G (1 oct)
Prep (2nd)	D (2 oct) E, F, G (12th) B flat (1oct)	D (2 oct) E, G (12th) B (1 oct)	D (2 oct) E, G (12th) B (1 oct)	F, G (1 oct)	D (1 oct)	F (1 oct)
Gr 9 (1st) **NQF level 1/ ABET level 4**	C, D, E flat, E, F (2 oct) G, A (12th) B (1 oct)	C, D, E, F (2 oct) G, A (12th) B (1 oct)	C, D, E, F (2 oct) G, A (12th) B (1 oct)	D, E, F (2 oct)	D, E flat (2 oct)	D, E (2 oct)
Gr 9 (2nd)	C, D, E flat, E (2 oct) F, G, A (12th) B flat, B (1 oct)	C, D, E (2 oct) F, G A (12th) B (1 oct)	C, D, E (2 oct) F, G A (12th) B (1 oct)	D, E flat (2 oct)	D (2 oct)	D (2 oct)
Gr 10 (1st) ***NQF level 2***	C, C#, D, E flat, E, F, G (2 oct) A, B flat , B (12th))	C, D, E flat, E, F, G (2 oct) A flat, A, B (12th)	C, D, E flat, E, F, G (2 oct) A flat, A, B (12th)	D, E flat, E, F, F#, G (2 oct)	E, F, (2 oct)	C, D, E (2 oct)
Gr 10 (2nd)/ Prep (1st)	C, C#, D, E flat, E, F, G (2 oct) A, Bflat, B (12th)	C, C#, D, E, F (2 oct) G, A (12th) B (1 oct)	C, C#, D, E, F (2 oct) G, A (12th) B (1 oct)	D, E flat, E (2 oct)	D, E flat (2 oct)	E, F (2 oct)
Gr 11 (1st) ***NQF level 3***	C, C#, D, E flat, E, F. F#, G, A flat, A, B flat, B (2 oct)	C, C#, D, E flat, E, F, F#, G, G#. A, A flat, B (2 oct)	C, C#, D, E flat, E, F, F#, G, G#. A, A flat, B (2 oct)	C, C#, D, E flat, E, F, F#, G, G#. A, A flat, B (2 oct)	F#, G (2 oct)	C, D, E, F, G (2 oct)

Gr 11 (2nd) **Gr 9 (1st)**	C, C#, D, E flat, E, F, G (2 oct) A flat, A, B flat, B (12th)	C, C#, D, E flat, E, F, (2 oct) G, A flat, A (12th) B flat, B (1 oct)	C, C#, D, E flat, E, F, (2 oct) G, A flat, A (12th) B flat, B (1 oct)	D, E flat, E, F, F#, G (2 oct)	E, F (2 oct)	D, E (2 oct)
Gr 12 (1st) ***NQF level 4***	C#-B (2 oct) C (3 oct)	C#-B (2 oct) C (3 oct)	C#-B (2 oct) C (3 oct)	C#-B (2 oct) C (3 oct)	C (3 oct)	C, C#, D, E flat, E, F (2 oct)
Gr 12 (2nd)/ Gr 10 (1st)	C, C#, D, E flat, E, F, F#, G (2 oct) A flat, A, B flat, B	C, C#,D, E flat, E, F, F#, G (2 oct) A flat, A, B flat, B (12th)	C, C#,D, E flat, E, F, F#, G (2 oct) A flat, A, B flat, B (12th)	C, C#, D, E flat, E, F, F#, G (2 oct)	F#, G (2 oct)	C, D, E, F (2 oct)

Table 5-8: Range statements for arpeggio structures (flute)

ARPEGGIOS	MAJOR	MINOR	DIMINISHED 7THS starting on	DOMINANT 7THS in the key of
Preparatory (1st)	D, E (2 oct) G, A (12th) B flat, B (1 oct)	D, E (2 oct) G, A (12th) B (1 oct)	D (2 oct)	G, A (2 oct)
Preparatory (2nd)	D (2 oct) E, F, G (12th) B flat (1oct)	D (2 oct) E, G (12th) B (1 oct)	D (1 oct)	G (1 oct)
Grade 9 (1st) **NQF level 1/ ABET level 4**	C, D, E flat, E, F (2 oct) G, A (12th) B (1 oct)	C, D, E, F (2 oct) G, A (12th) B (1 oct)	D, F (2 oct)	A, B flat (2 oct)
Grade 9 (2nd)	C, D, E flat, E (2 oct) F, G, A (12th) B flat, B (1 oct)	C, D, E (2 oct) F, G A (12th) B (1 oct)	D, F (1 oct)	G, A flat, A (2 oct)
Gr 10 (1st) **NQF level 2**	C, C#, D, E flat, E, F, G (2 oct) A, B flat , B (12th))	C, D, E flat, E, F, G (2 oct) A flat, A, B (12th)	D, E flat, E (2 oct)	F, F#, A flat, A, C, (2 oct)

Gr 10 (2nd) / Prep (1st)	C, C#, D, E flat, E, F, G (2 oct) A, B flat, B (12th)	C, C#, D, E, F (2 oct) G, A (12th) B (1 oct)	D, E flat, E (1 oct)	A, B flat, C (2 oct)
Gr 11 (1st) **NQF level 3**	C, C#, D, E flat, E, F, F#, G, A flat, A, B flat, B (2 oct)	C, C#, D, E flat, E, F, F#, G, G#. A, A flat, B (2 oct)	F, F#, G (2 oct)	F, F#, G, A flat, A, B flat, B, C (2 oct)
Gr 11 (2nd) **Gr 9 (1st)**	C, C#, D, E flat, E, F, G (2 oct) A flat, A, B flat, B (12th)	C, C#, D, E flat, E, F, (2 oct) G, A flat, A (12th) B flat, B (1 oct)	D, E flat, F, G flat (2 oct)	G, A flat, A (2 oct)
Gr 12 (1st) **NQF level 4**	C#-B (2 oct) C (3 oct)	C#-B (2 oct) C (3 oct)	A, B flat, B (2 oct)	All keys (2 oct)
Gr 12 (2nd)/ Gr 10 (1st)	C, C#, D, E flat, E, F, F#, G (2 oct) A flat, A, B flat, B (12th)	C, C#,D, E flat, E, F, F#, G (2 oct) A flat, A, B flat, B (12th)	F, G flat, G (2 oct)	F, F#, G, A flat, A, B flat, B, C (2 oct)

5.6.4.1 Preparatory level

Unit standards for a preparatory level for Aerophones are provided, using the same outcomes as for NQF levels 1-8, in order to prepare learners for formal qualifications, as outlined from NQF level 1.

The following table will illustrate the integrative nature of generic outcomes, specific outcomes and assessment criteria. Duplication in the explanation of the different levels is unavoidable, as it may be necessary to extract a specific set of outcomes in its complete form.

Table 5-9: Specific outcomes and assessment for preparatory level - Aerophones

PREPARATORY LEVEL		
GENERIC OUTCOMES	**SPECIFIC OUTCOMES**	**ASSESSMENT (basic, proficient or advanced)**
Deliver a balanced recital of a total duration of 7-10 minutes.[11]	Perform at a standard of an internationally accepted body grades 3-4 (1st instrument) or grades 1-2 (2nd instrument).	Assess the recital in formal examination or public concert conditions.
	Demonstrate the ability to perform in different styles and/or genres.	Assess the performance regarding different styles and/or genres.
	Perform a balanced programme with understanding and musicality.	Assess the content of the programme, as well as the standard of performance.
Demonstrate basic tone control, appropriate for the level of study and the instrument.	Demonstrate a basic ability to play with a focused tone, relative to this standard of performance.	Assess tone control, whether being clear and reliable, while controlling aspects such as projection, intonation and clarity.
	Demonstrate appropriate breath control, basic understanding of phrasing and corresponding breathing opportunities, depending on the level of study and instrument.	Assess the musical approach to breathing and phrasing.
	Demonstrate a basic control of tongue technique and articulation in using legato and staccato.	Assess the accurate musical and technical control of legato and staccato tongue technique, as well as articulation indications.
	Demonstrate a basic ability to perform with a good tone and some degree of dynamic control, without negatively affecting intonation.	Assess intonation and dynamic control at a basic level, appropriate for the specific instrument, style and genre.
Demonstrate sufficient knowledge and control over technical aspects of performance.	Demonstrate technical fluency over selected scale and arpeggio structures. Technical exercises may substitute scale and arpeggio structures where appropriate.	Assess the technical control over scales and arpeggio structures or technical exercises, appropriate to this level of playing. Assess the tone control and musical approach to scales and arpeggio structures.

(Continued on the next page)

[11] One third of this recital may be in the form of an ensemble.

Demonstrate understanding of context according to style, genre and history.	Research basic contextual aspects relating to repertoire performed, such as information on composer, style and history, form and key.	Assess understanding of context relating to style, instrument and genre.
Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.	Demonstrate the ability to perform in an ensemble with two or more instrumentalists of own choice.	Assess the ability to perform as member of an ensemble. Assess the musical outcome of an ensemble.
Demonstrate a developing ability in improvising.	Improvise in a style chosen by the learner at an elementary level.	Assess the improvising proficiency at an elementary level.
Demonstrate sight-reading ability at a level of two grades below performance standard.	Perform music read from sight accurately up to a standard of an internationally accepted examining body two grades below performance standard.	Assess the accurate version of a piece read from sight, up to a standard of an internationally accepted examining body two grades below performance standard.
Demonstrate understanding of music concepts in relation to repertoire performed.	Research the application of basic music concepts to repertoire performed.	Assess knowledge on basic music concepts in relation to repertoire performed.

When interpreted in the format required by SAQA, outcomes described in the table presented above will be offered in the following version.

GENERAL EDUCATION AND TRAINING

Preparatory level

UNIT STANDARD TITLE: Aerophones (Performance)

NUMBER: [Will be supplied by SAQA]

TOTAL CREDIT VALUE: N/a

FIELD: NSB 02: Culture and Arts

SUB-FIELD: Music

PURPOSE AND RELATIONSHIP TO QUALIFICATION

This unit standard is a preparatory standard towards a General Education and Training Certificate in Music Performance on the National Qualifications Framework level 1. It provides learners with the opportunity to access learning and experience in Music Performance, with specialisation in Aerophones. The learner must be prepared to further his/her studies in focused music education from grade 9 onwards.

Learners will be able to integrate fundamental, contextual and focused learning outcomes, as well as to exercise accurate judgement as to the quality, structure, music elements and technical contents of repertoire which have been studied.

Learners will, at the end of this qualification, be able to demonstrate competence in their instrument by means of a satisfactory tone production, and competent technical skills, as well as by integrating these skills with music content such as theory and history. A short performance, in concert-type or formal examination circumstances, of differing lengths at different levels, will serve as demonstration of musical and technical skills acquired.

Repertoire of different genres and styles will have been studied, and the learner will demonstrate sufficient understanding of these genres and styles. Contextual aspects such as cultural background, historical information as well as conceptual music knowledge will be integrated with music skills.

Learners will have a choice of the following elective areas, where they will be able to apply knowledge and skills outcomes in:

- flute and related instruments;
- clarinet and related instruments;
- oboe and related instruments;
- bassoon and related instruments;
- recorder family;
- trumpet and related instruments;
- French horn;
- trombone;
- tuba;
- euphonium;
- other instruments determined by the needs of the performer, and which may be categorised as Aerophones.

The fundamental learning acquired will be applied in the sub-field of Music, preparatory level.

LEARNING ASSUMED TO BE IN PLACE

- Learners will have attained a working knowledge of an appropriate notation and theory of music system applicable to the style and genre of the chosen performance instrument(s).
- Learners will have attained language and communication proficiency at a satisfactory and workable level.
- Learners will also have an elementary knowledge of the elements of sound, for example pitch and dynamics.
- Appropriate aural training and listening standards must be in place.
- Learners will have a workable knowledge of history and style appropriate to the chosen genre(s), and appropriate to this level.

GENERIC AND SPECIFIC OUTCOMES

The learner should be able to:

GENERIC OUTCOME 1

Deliver a balanced recital of a total duration of 7-10 minutes.

Specific outcomes:

- Perform at a standard of an internationally accepted examining body grade 3-4 (1st instrument) or grade 1-2 (2nd instrument).
- Demonstrate the ability to perform in different styles and/or genres.
- Perform a balanced programme with understanding and musicality.

GENERIC OUTCOME 2

Demonstrate basic tone control, appropriate for the level of study and the instrument.

Specific outcomes:

- Demonstrate a basic ability to play with a focused tone, relative to this standard of performance.
- Demonstrate appropriate breath control, basic understanding of phrasing and corresponding breathing opportunities, depending on the level of study and the instrument.

- Demonstrate a basic control of tongue technique and articulation in using legato and staccato.
- Demonstrate a basic ability to perform with a good tone and some degree of dynamic control, without negatively affecting intonation.

GENERIC OUTCOME 3

Demonstrate sufficient knowledge and control over technical aspects of performance.

Specific outcome:

- Demonstrate technical fluency over selected major, harmonic minor, melodic minor and chromatic scales, as well as corresponding arpeggio structures and diminished sevenths. Technical exercises may substitute scale and arpeggio structures where appropriate. Optional: whole tone, blues, pentatonic scales and dominant sevenths.

GENERIC OUTCOME 4

Demonstrate understanding of context according to style, genre and history.

Specific outcome:

- Research basic contextual aspects relating to repertoire performed, such as information on the composers, styles, history, form, key and character of music.

GENERIC OUTCOME 5

Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.

Specific outcome:

- Demonstrate the ability to perform in an ensemble consisting of three or more instrumentalists of own choice.

GENERIC OUTCOME 6

Demonstrate a developing ability in improvising.

Specific outcome:

- Improvise in a style chosen by the learner at an elementary level.

GENERIC OUTCOME 7

Demonstrate a sight-reading ability at a level of two grades below performance standard.

Specific outcome:

- Perform music read from sight accurately up to a standard of an internationally accepted examining body, grade 1-2 (1st instrument) or beginners level (2nd instrument).

GENERIC OUTCOME 8

Demonstrate understanding of music concepts in relation to repertoire performed.

Specific outcome:

- Research the application of basic music concepts to repertoire performed.

ASSESSMENT CRITERIA

The assessor should use the following criteria:

- Assess the recital in formal examination or public concert conditions.
- Assess the performance regarding different styles and/or genres.
- Assess the content of the programme, as well as the standard of performance.
- Assess tone control, whether being reliable, while controlling aspects such as projection, intonation and clarity at a basic level.
- Assess the musical approach to breathing and phrasing.
- Assess the accurate musical and technical control of legato and staccato tongue technique, as well as articulation indications.
- Assess overall intonation, appropriate for the specific instrument, style and genre.
- Assess the successful and musical application of dynamic control.
- Assess the technical control over scales and arpeggios appropriate to this level of playing.
- Assess the tone control and musical approach to scales and arpeggio structures.
- Assess understanding of context relating to style, instrument and genre.

- Assess the ability to perform as a member of an ensemble.
- Assess the musical outcome of an ensemble.
- Assess the improvising proficiency at an elementary level.
- Assess the accurate version of a piece read from sight, two grades below performance standard.
- Assess knowledge on basic music concepts in relation to repertoire performed.

ACCREDITATION AND MODERATION OPTIONS

- Anyone assessing a learner against this unit standard must be registered as an assessor with the relevant ETQA.
- Any institution offering learning that will lead to achievement of this unit standard must be accredited as a provider through the relevant ETQA by SAQA.
- Moderation of assessment will be overseen by the relevant ETQA according to the moderation guidelines in the relevant qualification and the agreed ETQA procedures.

RANGE STATEMENTS

The minimum standard of Performance will be that of an internationally accepted examining body beginner's level (2nd instrument) to grade 2 (1st instrument).

Suggested range statements for scale and arpeggio structures will be provided separately for different instruments, and may deviate from or enrich the scale ranges used by internationally accepted examining bodies.

5.6.4.2 NQF level 1

The following table will illustrate the integrative nature of generic outcomes, specific outcomes and assessment for NQF level 1:

Table 5-10: Specific outcomes and assessment for NQF level 1 - Aerophones

NQF LEVEL 1/ABET LEVEL 4		
GENERIC OUTCOMES	**SPECIFIC OUTCOMES**	**ASSESSMENT (Basic, proficient or advanced)**
Deliver a balanced recital of a total duration of 10 to 12 minutes.[12]	Perform at a standard of an internationally accepted examination body grades 4-5 (1st instrument) or grades 2-3 (2nd instrument).	Assess the recital in formal examination or public concert conditions.
	Demonstrate the ability to perform in different styles and/or genres.	Assess the performance regarding different styles and/or genres.
	Perform a balanced programme with understanding and musicality.	Assess the content of the programme, as well as the standard of performance.
Demonstrate tone control appropriate for the level of study and the instrument.	Demonstrate the ability to play with a clear and focused tone, relative to this standard of performance.	Assess tone control, whether being clear and reliable, while controlling aspects such as projection, focus and clarity.
	Demonstrate appropriate breath control, understanding of phrasing and corresponding breathing opportunities, depending on the level of study and instrument.	Assess the musical approach to breathing and phrasing.
	Demonstrate a basic control of tongue technique and articulation in using legato and staccato.	Assess the accurate musical and technical control of legato and staccato tongue technique, as well as articulation indications.
	Demonstrate a basic ability to perform with a good tone and some degree of dynamic control, without negatively affecting intonation.	Assess the overall tone, intonation and dynamic control, appropriate for the specific instrument, style and genre.
Demonstrate sufficient knowledge and control over technical aspects of performance.	Demonstrate technical fluency over selected scale and arpeggio structures.	Assess the technical control over scales and arpeggios appropriate to this level of playing. Assess the tone control and musical approach to scales and arpeggio structures.

(Continued on the next page)

[12] One third of this recital may be in the form of an ensemble.

Demonstrate understanding of context according to style, genre and history.	Research basic contextual aspects relating to repertoire performed, such as relevant information on the composer, style, history, form and tonality.	Assess the understanding of context relating to style, instrument and genre.
Participate as a member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.	Demonstrate the ability to perform in an ensemble in a style and with two or more performers of own choice.	Assess the ability to perform as a member of an ensemble. Assess the musical outcome of an ensemble.
Demonstrate a basic ability in improvising.	Improvise in a style chosen by the learner at an elementary level.	Assess the improvising proficiency at an elementary level.
Demonstrate a sight-reading ability at a level of two grades below performance standard.	Perform music read from sight accurately up to a standard of an internationally accepted examining body two grades below performance standard.	Assess the accurate version of a piece read from sight, up to a standard of an internationally accepted examining body two grades below performance standard.
Demonstrate understanding of music concepts in relation to the repertoire performed.	Research the application of basic music concepts to the repertoire performed.	Assess knowledge of basic music concepts in relation to the repertoire performed.

5.6.4.3 NQF level 2

Table 5-11 will illustrate the integrative nature of generic outcomes, specific outcomes and assessment for NQF level 2:

Table 5-11: Specific outcomes and assessment for NQF level 2 - Aerophones

NQF LEVEL 2		
GENERIC OUTCOMES	**SPECIFIC OUTCOMES**	**ASSESSMENT (Basic, proficient or advanced)**
Deliver a balanced recital of a total duration of 12 to 15 minutes.[13]	Perform at a standard of an internationally accepted body grades 5-6 (1st instrument) or grades 3-4 (2nd instrument).	Assess the recital in formal examination or public concert conditions.
	Demonstrate an improved ability to perform in different styles and/or genres.	Assess the performance regarding different styles and/or genres.
	Perform a balanced programme with improved understanding and musicality.	Assess the content of the programme, as well as the standard of performance.
Demonstrate improved tone control appropriate for the level of study and the instrument.	Demonstrate the developing ability to play with a clear and focused tone, relative to this standard of performance.	Assess tone control, whether being clear and reliable, while increasingly controlling aspects such as projection, focus and clarity.
	Demonstrate developing breath control, understanding of phrasing and corresponding breathing opportunities, depending on the level of study and instrument.	Assess the improved musical approach to breathing and phrasing.
	Demonstrate a developing control of tongue technique and articulation in using legato, staccato and mezzo staccato.	Assess the accurate musical and technical control of legato, staccato and mezzo staccato tongue technique, as well as articulation indications.
	Demonstrate an improved ability to perform with a good tone and some degree of dynamic control without negatively affecting intonation.	Assess overall intonation, appropriate for the specific instrument, style and genre. Assess the successful and musical application of dynamic control.
Demonstrate appropriate knowledge and control over technical aspects of performance.	Demonstrate technical fluency over selected scale and arpeggio structures, as well as technical exercises where applicable.	Assess the technical control over scales and arpeggios appropriate to this level of playing. Assess the tone control and musical approach to scales and arpeggio structures.

(Continued on the next page)

[13] One third of this recital may be in the form of an ensemble.

Demonstrate understanding of context according to style, genre and history.	Research contextual aspects relating to repertoire performed, such as information on composer, style, history, form and tonality.	Assess understanding of context relating to style, instrument and genre.
Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.	Demonstrate the ability to perform in an ensemble in a style and with two or more performers of own choice.	Assess the ability to perform as member of an ensemble. Assess the musical outcome of an ensemble.
Demonstrate a developing ability in improvising.	Improvise in a style chosen by the learner at an improved level.	Assess the improvising proficiency at an improved level.
Demonstrate a sight-reading ability at a developing level.	Perform music read from sight accurately up to a standard of an internationally accepted examining body two grades below performance standard.	Assess the accurate version of a piece read from sight, up to a standard of an internationally accepted examining body two grades below performance standard.
Demonstrate understanding of music concepts in relation to the repertoire performed.	Research the application of music concepts to the repertoire performed.	Assess knowledge of basic music concepts in relation to the repertoire performed.

5.6.4.4 NQF level 3

Table 5-12 will illustrate the integrative nature of generic outcomes, specific outcomes and assessment for NQF level 3:

Table 5-12: Specific outcomes and assessment for NQF level 3 - Aerophones

NQF LEVEL 3		
GENERIC OUTCOMES	**SPECIFIC OUTCOMES**	**ASSESSMENT (Basic, proficient or advanced)**
Deliver a balanced recital of a total duration of 15 to 20 minutes.[14]	Perform at a standard of an internationally accepted body grades 6-7 (1st instrument) or grades 4-5 (2nd instrument).	Assess the recital in formal examination or public concert conditions.
	Demonstrate an improved ability to perform in different styles and/or genres.	Assess the performance regarding different styles and/or genres.
	Perform a balanced programme with improved understanding and musicality.	Assess the content of the programme, as well as the standard of performance.
Demonstrate improved tone control appropriate for the level of study and the instrument.	Demonstrate an improved ability to play with a clear and focused tone, relative with this standard of performance.	Assess tone control, whether being clear and reliable, while increasingly controlling aspects such as projection, intonation and clarity.
	Demonstrate an improved breath control, understanding of phrasing and corresponding breathing opportunities, depending on the level of study and instrument.	Assess the improved musical approach to breathing and phrasing.
	Demonstrate an accurate control of tongue technique and articulation in using legato, staccato and mezzo staccato.	Assess the accurate musical and technical control of legato, staccato and mezzo staccato tongue technique, as well as articulation indications.
	Demonstrate an improved ability to perform with a good tone and dynamic control, without negatively affecting intonation.	Assess overall intonation, appropriate for the specific instrument, style and genre.
	Demonstrate the improved ability to control dynamics without negatively affecting other aspects of performing.	Assess the successful and musical application of dynamic control.

(Continued on the next page)

[14] One third of this recital may be in the form of an ensemble.

Demonstrate appropriate knowledge and control over technical aspects of performance.	Demonstrate technical fluency over selected scale and arpeggio structures.	Assess the technical control over scales and arpeggios appropriate to this level of playing. Assess the tone control and musical approach to scales and arpeggio structures.
Demonstrate understanding of context according to style, genre and history.	Research contextual aspects relating to repertoire performed, such as information on composer, style, history, form and tonality.	Assess understanding of context relating to style, instrument and genre.
Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.	Demonstrate the ability to perform in an ensemble in a style of and with two or more performers of own choice.	Assess the ability to perform as member of an ensemble. Assess the musical outcome of an ensemble.
Demonstrate an improved ability in improvising.	Improvise in a style chosen by the learner at an improved level.	Assess the improvising proficiency at an improved level.
Demonstrate a sight-reading ability at an improved level.	Perform music read from sight accurately up to a standard of an internationally accepted examining body two grades below performance standard.	Assess the accurate version of a piece read from sight, up to a standard of an internationally accepted examining body two grades below performance standard.
Demonstrate improved understanding of music concepts in relation to the repertoire performed.	Research the application of music concepts to the repertoire performed.	Assess knowledge of basic music concepts in relation to the repertoire performed.

5.6.4.5 NQF level 4

The following table will illustrate the integrative nature of generic outcomes, specific outcomes and assessment for NQF level 4:

Table 5-13: Specific outcomes and assessment for NQF level 4 - Aerophones

NQF LEVEL 4		
GENERIC OUTCOMES	**SPECIFIC OUTCOMES**	**ASSESSMENT (Basic, proficient or advanced)**
Deliver a balanced recital of a total duration of 20-25 minutes.[15]	Perform at a standard of an internationally accepted body grades 7-8 (1st instrument) or grades 5-6 (2nd instrument).	Assess the recital in formal examination or public concert conditions.
	Demonstrate a developed ability to perform in different styles and/or genres.	Assess the performance regarding different styles and/or genres.
	Perform a balanced programme with developed understanding and musicality.	Assess the content of the programme, as well as the standard of performance.
Demonstrate advanced tone control appropriate for the level of study and the instrument.	Demonstrate an advanced ability to play with a clear and focused tone, relative with this standard of performance.	Assess tone control, whether being clear and reliable, while increasingly controlling aspects such as projection, intonation and clarity.
	Demonstrate advanced breath control, understanding of phrasing and corresponding breathing opportunities, depending on the level of study and instrument.	Assess musical approach to breathing and phrasing.
	Demonstrate advanced control of tongue technique and articulation in using various forms of articulation, specific to the instrument.	Assess the accurate musical and technical control of tongue technique, as well as articulation indications.
	Demonstrate an advanced ability to perform with a good tone and dynamic control without negatively affecting intonation.	Assess overall intonation, appropriate for the specific instrument, style and genre.

(Continued on the next page)

[15] One third of this recital may be in the form of an ensemble.

Demonstrate appropriate knowledge and control over technical aspects of performance.	Demonstrate technical fluency over selected scale and arpeggio structures.	Assess the technical control over scales and arpeggio structures appropriate to this level of playing. Assess the tone control and musical approach to scales and arpeggio structures.
Demonstrate understanding of context according to style, genre and history.	Research contextual aspects relating to repertoire performed, such as information on composer, style, history, form and tonality.	Assess understanding of context relating to style, instrument and genre.
Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.	Demonstrate the ability to perform in an ensemble with two or more performers and in a style of own choice.	Assess the ability to perform as member of an ensemble. Assess the musical outcome of an ensemble.
Demonstrate an advanced ability in improvising.	Improvise in a style chosen by the learner at an advanced level.	Assess the improvising proficiency at an advanced level.
Demonstrate a sight-reading ability at an advanced level.	Perform music read from sight accurately up to a standard of an internationally accepted examining body two grades below performance standard.	Assess the accurate version of a piece read from sight, up to a standard of an internationally accepted examining body two grades below performance standard.
Demonstrate advanced understanding of music concepts in relation to the repertoire performed.	Research the application of music concepts and compositional techniques or harmonic devices to the repertoire performed.	Assess knowledge of advanced music concepts, compositional techniques and harmonic devices in relation to the repertoire performed.

5.6.5 NQF levels 5-8

Because NQF levels 5-8 consist of after-school programmes and qualifications, a higher level of minimum requirements regarding content, notional hours and standard of performance necessitates a separate structure for the accumulation of credits. The allocation of credits was calculated using two guidelines, namely

- One credit equals 10 notional hours.
- A percentage of the total number of credits for the qualification, based on 120 credits per year for all learning programmes, was calculated.

Table 5-14 provides descriptions of possible credit allocation for NQF level 5. It is important to keep in mind that this, as well as the suggested credit allocation for NQF

levels 6-8, is only a proposed distribution of credits, because the compilation of the complete qualification was not yet available at the time this thesis was completed.

Table 5-14: Credit structure for NQF level 5

MUSIC PERFORMANCE PROGRAMME level 5 (MPP)	**MUSIC COMPOSITION PROGRAMME level 5 (MCP)**
At least 40 credits[16]	At least 40 credits
Solo instrument at NQF level 5 (35) Group: • ensemble (5) • orchestra/band (5) • accompaniment (5) Second instrument at NQF level 5 (18) * Listening and appraising must be integrated with other concepts, but assessed separately.	**Composition at NQF level 5 (20)** **First instrument at NQF level 5 (20)** Group: • ensemble (5) • orchestra/band (5) • accompaniment (5) * Listening and appraising must be integrated with other concepts, but assessed separately.

[16] The accumulation of credits is based on one hour contact time and nine hours non-contact time a week, for an average of 40 weeks per year. A total of 240 credits, equaling 120 a year in all learning areas, is expected at this level.

5.6.5.1 NQF level 5

The following table will illustrate the integrative nature of generic outcomes, specific outcomes and assessment for NQF level 5, which indicates programmes and qualifications that may be achieved after the school career (NQF levels 1-4) is finished:

Table 5-15: Specific outcomes and assessment for NQF level 5 - Aerophones

NQF LEVEL 5		
GENERIC OUTCOMES	**SPECIFIC OUTCOMES**	**ASSESSMENT (Basic, proficient or advanced)**
Deliver a balanced recital of a total duration of 45-60 minutes.[17]	Perform at an advanced standard appropriate to the field of specialisation.	Assess the recital in formal examination or public concert conditions.
	Demonstrate an advanced ability to perform in different styles and/or genres.	Assess the performance regarding different styles and/or genres.
	Perform a balanced programme with refined understanding and musicality.	Assess the content of the programme, as well as the standard of performance.
Demonstrate advanced tone control appropriate for the level of study and the instrument.	Demonstrate an advanced ability to play with a clear and focused tone, relative with this standard of performance.	Assess tone control, whether being clear and reliable, while convincingly controlling aspects such as projection, intonation and clarity.
	Demonstrate an advanced breath control, understanding of phrasing and corresponding breathing opportunities, depending on the level of study and instrument.	Assess musical approach to breathing and phrasing.
	Demonstrate an advanced control of tongue technique and articulation in using various forms of articulation, specific to the instrument.	Assess the accurate musical and technical control of tongue technique, as well as articulation indications.
	Demonstrate an advanced ability to perform with a good tone and dynamic control without negatively affecting intonation.	Assess overall intonation and dynamic control, appropriate for the specific instrument, style and genre.

(Continued on the next page)

[17] One third of this recital may be in the form of an ensemble.

Demonstrate advanced knowledge and control over technical aspects of performance.	Demonstrate appropriate technical fluency and control in performance.	Assess the technical control over scales and arpeggio structures appropriate to this level of playing. Assess the tone control and musical approach to scales and arpeggio structures.
Demonstrate understanding of context according to style, genre and history.	Research contextual aspects relating to repertoire performed, such as information on composer, style, history, form and tonality.	Assess understanding of context relating to style, instrument and genre.
Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.	Demonstrate the ability to perform in an ensemble with two or more instrumentalists of own choice.	Assess the ability to perform as member of an ensemble. Assess the musical outcome of an ensemble.
Demonstrate an advanced ability in improvising.	Improvise in a style chosen by the learner at an advanced level.	Assess the improvising proficiency at an advanced level.
Demonstrate a sight-reading ability at a developed level.	Perform music read from sight accurately up to a standard of an internationally accepted examining body two grades below performance standard.	Assess the accurate version of a piece read from sight, up to a standard of an internationally accepted examining body two grades below performance standard.
Demonstrate understanding of music concepts in relation to the repertoire performed.	Research the application of music concepts and compositional techniques or harmonic devices to the repertoire performed.	Assess advanced knowledge of music concepts, compositional techniques and harmonic devices in relation to the repertoire performed.

Table 5-16: Credit structure for NQF level 6

MUSIC PERFORMANCE PROGRAMME (MPP)	**MUSIC COMPOSITION PROGRAMME (MCP)**
At least 60 credits[18]	At least 60 credits
Solo instrument at NQF level 6 (54) Group: • ensemble (6) • orchestra/band (6) • accompaniment (6) Second instrument at NQF level 6 (30) * Listening and appraising must be integrated with other concepts, but assessed separately.	**Composition at NQF level 6 (30)** **First instrument at NQF level 6 (30)** Group: • ensemble (6) • orchestra/band (6) • accompaniment (6) * Listening and appraising must be integrated with other concepts, but assessed separately.

5.6.5.2 NQF level 6

The following table will illustrate the integrative nature of generic outcomes, specific outcomes and assessment for NQF level 6:

Table 5-17: Specific outcomes and assessment for NQF level 6 - Aerophones

NQF LEVEL 6		
GENERIC OUTCOMES	**SPECIFIC OUTCOMES**	**ASSESSMENT (Basic, proficient or advanced)**
Deliver a balanced recital of a total duration of 60-90 minutes.[19]	Perform at a standard comparable to an international performing arts standard.	Assess the recital in formal examination or public concert conditions.
	Demonstrate an advanced ability to perform in a wide range of different styles and/or genres.	Assess the performance regarding different styles and/or genres.
	Perform a balanced programme with refined understanding and musicality.	Assess the content of the programme, as well as the standard of performance.

(Continued on the next page)

[18] A total of 360 credits, equaling 120 a year in all learning areas, is expected at this level. Performance was calculated at one sixth of the total amount of credits for this qualification.

[19] One third of this recital may be in the form of an ensemble.

Demonstrate refined and advanced tone control appropriate for the level of study and the instrument.	Demonstrate an advanced ability to play with a clear and focused tone, relative with this standard of performance.	Assess tone control, whether being clear and reliable, while convincingly controlling aspects such as projection, intonation and clarity.
	Demonstrate advanced breath control, understanding of phrasing and corresponding breathing opportunities.	Assess musical approach to breathing and phrasing.
	Demonstrate an advanced control of tongue technique and articulation in using various forms of articulation, specific to the instrument.	Assess the accurate musical and technical control of tongue technique, as well as articulation indications.
	Demonstrate an advanced and refined ability to perform with a good tone and dynamic control while accurately manipulating intonation.	Assess overall intonation and dynamic control, appropriate for the specific instrument, style and genre.
Demonstrate understanding of context according to style, genre and history.	Research contextual aspects relating to repertoire performed, such as information on composer, style, history, form and tonality.	Assess understanding of context relating to style, instrument and genre.
Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.	Demonstrate the ability to perform in an ensemble with two or more instrumentalists of own choice.	Assess the ability to perform as member of an ensemble. Assess the musical outcome of an ensemble.
Demonstrate an advanced ability in improvising.	Improvise in style chosen by the learner at an advanced level.	Assess the improvising proficiency at an advanced level.
Demonstrate a sight-reading ability at a developed level.	Perform music read from sight accurately up to a standard of an internationally accepted examining body two grades below performance standard.	Assess the accurate version of a piece read from sight, up to a standard of an internationally accepted examining body two grades below performance standard.
Demonstrate understanding of music concepts in relation to the repertoire performed.	Research the application of music concepts and compositional techniques or harmonic devices to the repertoire performed.	Assess advanced knowledge of music concepts, compositional techniques and harmonic devices in relation to the repertoire performed.

5.6.5.3 Credit structure for NQF level 7

As this level constitutes an advanced level of study, the performance unit standards as part of a possible qualification will require substantially more time of study and therefore offer more credits to the student.

Table 5-18: Credit structure for NQF level 7

MUSIC PERFORMANCE PROGRAMME (MPP)	**MUSIC COMPOSITION PROGRAMME (MCP)**
At least 240 credits[20] (60 per year, over 4 years)	At least 240 credits (60 per year, over 4 years)
Solo instrument at NQF level 7 (200) Group: • ensemble (40) • orchestra (40) • accompaniment (40) Second instrument at NQF level 7 (60) * Listening and appraising must be integrated with other concepts, but assessed separately.	**Composition at NQF level 7 (150)** **First instrument at NQF level 7 (80)** Group: • ensemble (10) • orchestra (10) • accompaniment (10) * Listening and appraising must be integrated with other concepts, but assessed separately.

[20] A total of 480 credits, at 120 credits per year for four years, are described (Grové 2001:4-4).

5.6.5.4 NQF level 7

The following table will illustrate the integrative nature of generic outcomes, specific outcomes and assessment for NQF level 7:

Table 5-19: Specific outcomes and assessment for NQF level 7 - Aerophones

NQF LEVEL 7		
GENERIC OUTCOMES	**SPECIFIC OUTCOMES**	**ASSESSMENT (Basic, proficient or advanced)**
Deliver two balanced recitals, each of a total duration of 60-90 minutes.[21]	Perform at a standard comparable to an international performing arts standard.	Assess the recitals in formal examination or public concert conditions.
	Demonstrate an advanced ability to perform in a wide range of different styles and/or genres.	Assess the performances regarding different styles and/or genres.
	Perform balanced programmes with refined understanding and musicality.	Assess the content of the programmes, as well as the standard of performance.
Demonstrate refined and advanced tone control appropriate for the level of study and the instrument.	Demonstrate an advanced ability to play with a clear and focused tone, relative with this standard of performance.	Assess tone control, whether being clear and reliable, while convincingly controlling aspects such as projection, intonation and clarity.
	Demonstrate advanced breath control, understanding of phrasing and corresponding breathing opportunities.	Assess musical approach to breathing and phrasing.
	Demonstrate an advanced control of tongue technique and articulation in using various forms of articulation, specific to the instrument.	Assess the accurate musical and technical control of tongue technique, as well as articulation indications.
	Demonstrate an advanced and refined ability to perform with a good tone and dynamic control while accurately manipulating intonation.	Assess overall intonation and dynamic control, appropriate for the specific instrument, style and genre.
Demonstrate understanding of context according to style, genre and history.	Research contextual aspects relating to repertoire performed, such as information on composer, style, history, form and tonality.	Assess understanding of context relating to style, instrument and genre.

(Continued on the next page)

[21] Half of this recital may be in the form of an ensemble.

Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.	Demonstrate the ability to perform in an ensemble with two or more instrumentalists of own choice.	Assess the ability to perform as member of an ensemble. Assess the musical outcome of an ensemble.
Demonstrate an advanced ability in improvising.	Improvise in style chosen by the learner at an advanced level.	Assess the improvising proficiency at an advanced level.
Demonstrate a sight-reading ability at a developed level.	Perform music read from sight accurately up to a standard of an internationally accepted examining body two grades below performance standard.	Assess the accurate version of a piece read from sight, up to a standard of an internationally accepted examining body two grades below performance standard.
Demonstrate understanding of music concepts in relation to the repertoire performed.	Research the application of music concepts and compositional techniques or harmonic devices to the repertoire performed.	Assess advanced knowledge of music concepts, compositional techniques and harmonic devices in relation to the repertoire performed.

5.6.5.5 Credit structure for NQF level 8

As part of the unit standard for NQF level 8, a student has to offer three recitals of a time duration of 60-90 minutes each. In order to achieve this, a substantial amount of preparation (contact and non-contact) time has to be spent. Therefore the credit allocation is considerably more than at NQF level 7.

Table 5-20: Credit structure for NQF level 8

MUSIC PERFORMANCE PROGRAMME (MPP)	**MUSIC COMPOSITION PROGRAMME (MCP)**
At least 400 credits[22]	At least 400 credits
Solo instrument at NQF level 8 (350) Group: • ensemble (50) • orchestra (50) • accompaniment (50) Second instrument at NQF level 8 (150) * Listening and appraising must be integrated with other concepts, but assessed separately.	**Composition at NQF level 8 (300)** **First instrument at NQF level 8 (100)** Group: • ensemble (20) • orchestra (20) • accompaniment (20) * Listening and appraising must be integrated with other concepts, but assessed separately.

[22] A total of 600 credits, calculated at a total of 120 credits per year for five years, are described for NQF level 8 (Grové 2001:4-4). A minimum of two thirds (or 400 credits) of the complete qualification must, in the opinion of the author, consist of performance credits.

5.6.5.6 NQF level 8

The following table will illustrate the integrative nature of generic outcomes, specific outcomes and assessment for NQF level 8:

Table 5-21: Specific outcomes and assessment for NQF level 8 - Aerophones

NQF LEVEL 8		
GENERIC OUTCOMES	**SPECIFIC OUTCOMES**	**ASSESSMENT (Basic, proficient or advanced)**
Deliver 3 balanced recitals, each of a total duration of 60-90 minutes.[23]	Perform at a standard comparable to an international performing arts standard.	Assess the recitals in public concert conditions.
	Demonstrate an advanced ability to perform in a wide range of different styles and/or genres.	Assess the performances regarding different styles and/or genres.
	Perform balanced programmes with refined understanding and musicality.	Assess the content of the programmes, as well as the standard of performance.
Demonstrate refined and advanced tone control appropriate for the level of study and the instrument.	Demonstrate an advanced ability to play with a clear and focused tone, relative with this standard of performance.	Assess tone control, whether being clear and reliable, while convincingly controlling aspects such as projection, intonation and clarity.
	Demonstrate advanced breath control, understanding of phrasing and corresponding breathing opportunities.	Assess musical approach to breathing and phrasing.
	Demonstrate an advanced control of tongue technique and articulation in using various forms of articulation, specific to the instrument.	Assess the accurate musical and technical control of tongue technique, as well as articulation indications.
	Demonstrate an advanced and refined ability to perform with a good tone and dynamic control while accurately manipulating intonation.	Assess overall intonation and dynamic control, appropriate for the specific instrument, style and genre.
Demonstrate understanding of context according to style, genre and history.	Research contextual aspects relating to repertoire performed, such as information on composer, style, history, form and tonality.	Assess understanding of context relating to style, instrument and genre.
Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.	Demonstrate the ability to perform in an ensemble with two or more instrumentalists of own choice.	Assess the ability to perform as member of an ensemble. Assess the musical outcome of an ensemble.

(Continued on the next page)

[23] Half of this recital may be in the form of an ensemble.

Demonstrate an advanced ability in improvising.	Improvise in style chosen by the learner at an advanced level.	Assess the improvising proficiency at an advanced level.
Demonstrate a sight-reading ability at a developed level.	Perform music read from sight accurately up to a standard of an internationally accepted examining body two grades below performance standard.	Assess the accurate version of a piece read from sight, up to a standard of an internationally accepted examining body two grades below performance standard.
Demonstrate understanding of music concepts in relation to the repertoire performed.	Research the application of music concepts and compositional techniques or harmonic devices to the repertoire performed.	Assess advanced knowledge o music concepts, compositional techniques and harmonic devices in relation to the repertoire performed.

5.7 Final remarks

The unit standards offered in this chapter form part of a new dispensation in music education for Southern Africa. For music to become relevant and part of general education, and to assist in producing rounded, civilised, creative and responsible citizens, it is imperative that the canon of styles and genres be widened to include the music practices of all learners in the country in formal education, while striving for high standards. This approach was followed when generating unit standards for Aerophones, with the aim of accommodating as many learners as possible.

CHAPTER SIX

CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

Generating unit standards for music(s) in Southern Africa entails an ongoing process. Because relevant SGBs for Music, namely for Music Industry, Music GET and Music HET, have been officially positioned only months before this study was concluded, it means that the standards written in this thesis may be heeded as suggestions towards the future direction of music education in Southern Africa and not as the final format or content of unit standards.

6.2 Answering the main research question

The main research question for this study was:

> What outcomes are desirable for performance on Aerophones, and how would this translate into unit standards for Southern Africa?

After studying the content of relevant unit standards in the USA, Australia, New Zealand and England in chapter 3, the most progressive aspects, appropriate for the South African context, were utilised in the generic and specific outcomes for instrumentalists. The outcomes, considered by the author as desirable for Aerophones (Performance), were subsequently outlined in chapter 5.

During the process of exploring and describing desirable outcomes, a philosophical basis for widening the canon to include music of various cultures and genres, as well as the potential to include Aerophones that are not part of the Western Classical practice (for example African or Indian instruments and styles) were explored in chapter 4.

Action research conducted during many workshops and discussions within the MEUSSA group, analysis of relevant standards generated in other countries, as well as the author's own experience in the field of performance and teaching of Aerophones, sedimented in the formulation of a set of generic standards for Aerophones. These were used to form the

backbone of specific outcomes for the different NQF levels. The author concluded that the following generic outcomes are essential for each unit standard, namely

- Deliver a balanced recital of varying time durations, as described in the outcomes for each NQF level.
- Demonstrate tone control appropriate for the level of study and the instrument.[1]
- Demonstrate sufficient knowledge and control over technical exercises and scale structures.
- Demonstrate understanding of context according to style, genre and history.
- Participate as member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.
- Demonstrate an ability in improvising.
- Demonstrate a sight-reading ability at an appropriate level.
- Demonstrate understanding of music concepts in relation to repertoire performed.

6.3 Answering the sub-questions

The following sub-questions were formulated in the process of generating unit standards and outcomes for Aerophones as part of the MEUSSA group:

6.3.1 Sub-question 1

What do the unit standards produced by other countries world-wide look like?

To answer this question, the author will briefly refer to the performance standards of the four countries studied in chapter 3.

[1] This constitutes the following aspects: the quality of the tone, breath control, appropriate articulation technique, accurate and musical performance of dynamics, and control of intonation.

6.3.1.1 The USA

The USA frameworks differentiate between content and achievement standards, the latter upgraded gradually to reflect an increase in difficulty. Of the seven outcomes into which music is grouped, ***performing on an instrument*** and ***improvising***, both utilised by the author for the unit standards generated in this thesis, comprise the 2nd and 3rd outcomes.

The content standard for performing is formulated as follows: "Performing on instruments, alone and with others." The ***achievement standards*** for performing in the K-4 phase include:

- performing on pitch and in rhythm (using appropriate dynamic levels and maintaining a steady tempo);
- performing easy rhythmic, melodic and chordal patterns on classroom instruments;
- performing a repertoire of diverse genres and styles expressively;
- echoing short melodic and rhythmic patterns;
- performing in groups (blending instrumental timbres, matching dynamic levels and responding to the cues from the conductor); and
- performing independent instrumental parts.

The performing achievement standards for grades 5-8 include:

- An accurate and independent performance, alone and in small ensembles, on at least one instrument.
- The exercising of good posture, playing position and breath, bow or stick control.
- The presentation of music in different genres and styles.
- An expected minimum difficulty of 2 on a scale of 1 to 6 for at least one string, wind, percussion or classroom instrument (for example recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments and electronic instruments).
- Participation in instrumental ensembles must be on a level of difficulty of 3 on a scale of 1 to 6.

The performing achievement standards for grades 9-12 (proficient standard) include:

- Performing on a difficulty of 4 on a scale of 1 to 6 with adequate technical accuracy and expression.
- The demonstration of well-developed ensemble skills while performing in small ensembles with one student per part.

The performing achievement standard for grades 9-12 (advanced standard) consists of one standard:

- Performance on a level of difficulty of 5, on a scale of 1 to 6.

In the opinion of the author, the content of the achievement standards for grades 5-12 does not constitute a clear enough guide to the interpretation of this standard. Therefore the set of eight generic standards provided by the author in chapter 5 were applied in the same way as the content standards in the USA structure, while increasing the grade of difficulty and minimum expectations from NQF level 1 through to level 8.

The method of indicating performance standard by using, for example, a minimum level of difficulty on a scale of 1 to 6 may prove useful in a South African context. It is the opinion of the author, however, that the scale of difficulty may comprise more levels to make room for both disabled and gifted children. Therefore the author made use of the standards of existing examination bodies, comprising 8 levels of gradation, with levels that are well known to music teachers throughout the country.

6.3.1.2 Australia

In the Australian framework, no specific unit or achievement standards for performing could be found. Of the four outcomes applicable to the five arts strands (Dance, Drama, Music, Visual Arts and Media) the 2nd outcome seems to present the logical slot for this area of music education:

- ***Arts skills and processes***, which are the skills, techniques, processes, conventions and technologies used to generate art works.

A possible reason for this lack of focused unit standards for Performing could be that the Australian structure is still undergoing construction and development, with the different

states in different stages of implementation. Therefore the author did not utilise any of their unit standards or outcomes for the area of Aerophones (Performance).

6.3.1.3 New Zealand

The education structure in New Zealand applies two kinds of standards, namely achievement standards and unit standards. Achievement standards provide for a moderated assessment as well as four levels of assessment (no credit, credit, merit, excellence), while unit standards are assessed internally only with assessment done on a level of credit or no credit. The assessment of standards on different levels of achievement is considered by the author as a particular aspect that may be explored in future endeavours.

Performing is slotted into the first of four domains, namely Making Music. In this domain aspects such as performance on a first or second instrument, composing, arranging, rehearsing, conducting, ensemble playing and improvising are described at random, and the author of this thesis could not utilise the content of specific unit standards for performing. The aspects of performing on a 1st or 2nd instrument, improvising and ensemble playing were, however, integrated into the unit standards generated in chapter 5 of this thesis.

6.3.1.4 England

From key stage 2, or years 4-6, it is considered important in the English frameworks to present rhythmically accurate and controlled performances with *an awareness of the audience* (refer to chapter 3, section 3.9.8). This aspect, namely performing in front of an audience, is also considered by the author as an important part of performing. Therefore the first generic unit standard in chapter 5 prescribes a recital which may be assessed either in front of an audience or in formal examination circumstances.

In the English system, an increased technical demand in instrumental or vocal performance is prescribed from key stage 2, and an "increasing control of specific techniques" is expected in key stage 3. In the AS level, musical ideas should be performed with technical and expressive control, a sense of style and awareness of occasion and/or ensemble (chapter 3, section 3.9.11). Eight attainment levels as well as a level for exceptional performance are used to assess learners at the end of a key stage, but no specific indications for performance standards are indicated. In the opinion of the author clearer indications for performance

standard could be provided, for example a scale of 1-6 (as in the USA frameworks), or the equivalent of an internationally accepted examining body, as used by the author in chapter 5.

The duration of recitals are furthermore used as an indication of the expected standard of performance in the AS and A2 years in England, with a 20 minute recital prescribed in the specialist option during the 13th year. Because the author of this thesis considers the assignment of recital duration to different performance levels an effective method of grading performance standards, the same principle was also applied in chapter 5 to indicate the gradual increase in technical ability expected between the different NQF levels. Therefore a recital of 7-10 minutes is suggested for the preparatory level, a 20-25 minute recital for NQF level 4 (the equivalent of the AS level), and finally three balanced recitals of 60-90 minutes each for NQF level 8.

6.3.2 Sub-question 2

What role did the current philosophical climate, such as postmodernism, play in the forming of a project such as the MEUSSA project?

Postmodern inclinations, when used as a tool to refine our senses towards music practised outside the current music education discourse, may encourage a qualified widening of both the power and the content within the discourse. Musicology is challenged with a paradigm shift to include, for example, popular music within its discourse. Different approaches have been proposed to achieve this, and it is the opinion of the author that a musicology that is context-driven, in other words one that derives its criteria from the text at hand while locating it within the context of origin, should be encouraged.

The MEUSSA project of the University of Pretoria was initiated early in 2000. The present developments in restructuring education in Southern Africa had a direct influence on the forming of the MEUSSA group, as it was a foreseen absence of unit standards for music(s) that initiated the project. In character as well as in detailed research content, this project represents the broad outlines of a postmodern condition. The challenging of accepted meta-narratives in music education formed part of the dynamics within the group, and the project endeavoured to include more than a narrow repertoire of Western Classical music in a new structure for music(s) in Southern Africa, representing a widening of the accepted canon.

Postmodern tools of communication, such as the Internet and e-mail facilities, proved to be essential equipment within the group, and the author is of the opinion that the project would not have been possible without these technologies. This statement is substantiated by the fact that it was often difficult to network with the few MEUSSA members who did not have e-communication. Contrary to this situation, those members with e-mail facilities formed a lively communication system, discussing and exchanging ideas in cyber space.

6.3.3 Sub-question 3

What is the influence of postmodernism on the widening of the canon in music education in Southern Africa?

The hesitation of many modernist intellectuals and educational experts to grasp the contemporary experiences of youth within a period generally known as postmodernism, prompted the author to investigate the influence of this era on music education. If the general characteristics of postmodernism may be formulated as a wide-ranging proliferation of forms of diversity, a mood of declining authority, economic uncertainty, the extended nature of electronic mediated technologies, alternative methods of knowledge accumulation and the challenging of meta-narratives, this condition must certainly be acknowledged as having a profound influence on (music) education.

The potential effect of postmodernism on music education is impossible to capture in one sentence, in the same way that it is impossible to provide a simple formulation of this condition. Therefore the author will, while suggesting that this needs to be explored substantially in further studies, reflect on the current scenario in very broad lines.

It is not possible to treat all learners in South Africa, and therefore music education in general, as part of postmodern culture. Depending on available resources, ways of living in South Africa may be considered on a continuum from pre-modernism to postmodernism. It is, for example, not possible to explore postmodern approaches to knowledge without electricity or the Internet.

The other side of the coin, however, is furnished by international trends, of which a movement such as postmodernism invites music education to acknowledge changes and shifts on the music scene. If the validating of marginalised groups is considered, it means that

other genres, such as world music and popular music should be deliberated within the discourse. The dismantling of meta-narratives urges the widening of a canon currently consisting of a narrow range of repertoire spanning roughly 350 years of history of Western art music.

Applying these suggestions would entail a context-driven musicology, one that could include relevant criteria for the study of more genres than Western art music. While retaining Western art music as the backbone of serious music studies, positive elements from different styles and genres could be applied to benefit the learners in Southern Africa, for example:

- the creative improvisational techniques and extended harmonic basis of jazz;
- the expressive qualities of rhythm in African music;
- subtleties in pitch deviation, present in both Indian and African music; and
- alternative compositional and recording techniques, as utilised in popular music.

6.4 Difficulties encountered by the MEUSSA group

Because a project of this nature is a first for South Africa and Southern African musics, not all possible problems could be envisioned, and some had to be addressed during the course of time.

6.4.1 Difficulties encountered by the study group

The members of the MEUSSA group are situated within the vast borders of South Africa and Botswana. This means that an effective and reliable communication system was one of the critical conditions for the capable functioning of the group.

Three ways of communication have been used, some extensively. The main system of communication, and the one that proved to be most effective, was using the Internet and e-mail facilities. Problems were, however, encountered as not all members of the MEUSSA group had private e-mail facilities, and a further portion of the group did not respond to their e-mail correspondence timeously and regularly.

Apart from regular workshops that were held at the University of Pretoria, telephone conferences with members who could not attend these workshops proved to be very

effective, and were held on a regular basis. In this way the Pretoria members could exchange opinions with members in Durban, Botswana and the Drakensberg. Video conferencing was also utilised, but was found to be more expensive than the telephone conference, while not more effective.

The fact that the MEUSSA group had wide differences with regard to background and practice in the music field proved to be both problematic and enriching. In this regard the group divided naturally into a Western-orientated group and a group practising other musics such as jazz, Indian music and African music. For the success of the project it was realised that these two groups had to find common ground, and much discussion and e-mail communication was utilised to achieve consensus. A joint mission and vision were also formulated and described in the theses of other members of the MEUSSA group.

6.4.2 Difficulties encountered by the author

Widening the field of music education by including musics of all genres and cultures in Southern Africa, is, in many respects, still undefined and unstructured. Therefore the main challenge for the author was to structure the research. For this reason a chapter on modernism and postmodernism was included, because the process of inclusion and breaking away from the "main truth" or *meta-narrative* of Western art music is understood better when viewed as part of the postmodern condition world-wide.

Another problem was the relatively unknown field, within the formal scenario of music education, of African and Indian music. As the Western-oriented approach to music education was challenged within the group, it was realised by the author that inclusive unit standards, encompassing specific styles and genres, had to be generated. For this, the expertise of appropriate members within the group was utilised extensively.

6.5 Recommendations

Unit standards are, in nature, non-prescriptive in the sense that they do not stipulate a curriculum. It is the task of each provider, for example schools, colleges or training institutions to compile learning programmes, and in this process to specify a curriculum using the unit standards as benchmark. It is, however, necessary to prescribe a minimum standard of performance when designing unit standards for focused music performance. In

this, the author recommends that the criteria applied by the most successful providers be used as backbone for the generation of unit standards, and not the average or below-average schools or educational institutes. The emphasis on skills-based education, encouraged by an economic recession, must also not result in a (world-wide) lowering of the value of music education. The aim must not be to produce average scholars, but to allow learners to excel themselves while striving for high standards. This approach would result in a schooling system that could compete with world standards.

Furthermore, the current practice of "fixed music", or music strictly prescribed by the printed page, must be expanded to include creative aspects such as improvisation and musical creativity. The tragic truth is that a rigorous discipline such as Western art music very often stifles and subordinates young musicians' natural musical creativity, and this vacuum may be addressed by allowing more freedom of expression in terms of improvisational explorations.

A postmodern approach to music education also entails an encounter with a diverse range of styles and genres. It is therefore the opinion of the author that:

- The content of the Classical repertoire should be broadened to include a wider span of history, investigating pre-Baroque as well as very recent developments and compositions.
- Examples of high quality music from the popular music scene, as well as the history of popular music, may be included in formal music studies.
- Learners should be given the opportunity to formally study music from their own culture, such as Indian or African music, from the first year at school.
- Music education of a high quality should be made available to all learners from their first school year. Employing skilled and motivated teachers, therefore providing quality training and sufficient resources, are essential in achieving this goal.

Music from a variety of cultures may be included in formal music studies while working towards quality education, because that would be in line with the postmodern condition active in Western societies.

6.6 Conclusion

The content and approach of music education in Southern Africa is in need of urgent re-adjustment and re-evaluation. Music in all its facets and sounds must be deliberated and considered while addressing the musics of all nations forming part of this country. To achieve this, Western art music may, in the words of Mngoma (1988:3), be used as a "lingua franca", but the canon needs to be widened to include popular music, African music, Indian music, other world musics and Music Technology. The sources of music practices available in Southern Africa may, in other words, be mined to enrich the content of music education, while keeping the foundational concepts and components of a quality education in music alive.

The process of generating unit standards for music(s) in Southern Africa has only just begun. The set of standards for Aerophones (performance), provided in this thesis, indicates the commencement of a new process of restructuring music education. In doing this, music educators must utilise the opportunity to integrate the after-school environment of the learners during school hours, thereby helping them to make sense of their world while benefiting from all the advantages that a quality music education can offer. This must be done without sacrificing the achievement of high standards, and by exploiting prime music examples.

6.7 Recommendations for further research

The following themes may still be explored for future research:

- How can a common ground for music education, applying to both Western art music and popular music, or Western art music and African/Indian music be found?
- What does a systematic and practical application of postmodernism to music education result in?
- What does a comprehensive history of popular music entail, and how would that differ from History of Music, as currently understood?