

CHAPTER 5

GENERAL MUSIC STANDARDS FOR THE FOUNDATION PHASE IN SOUTH AFRICA

5.1 INTRODUCTION

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

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

5.2 ESTABLISHING MUSIC STANDARDS FOR THE FOUNDATION PHASE

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

5.2.1 Reviews of the different countries' Music frameworks

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

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

5.2.2 Internationally and generally acclaimed opinions

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

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

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

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

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

5.2.3 South Africa's recent contributions towards a Music framework

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

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

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

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

5.2.4 Proposed six standards for the Foundation Phase

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

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

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

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

5.3 THE CONTENTS OF THE STANDARDS

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

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

5.3.1 Listening

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

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

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

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

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

5.3.2 Performing

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

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

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

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

- *Playing of instruments:*

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

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

- *Singing:*

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

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

- *Moving:*

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

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

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

5.3.3 Creating

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

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

5.3.4 Notating

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

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

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

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

5.3.5 Conceptualising

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

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

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

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

5.3.6 Contextualising

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

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

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

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

5.4 NATURE OF THE STANDARDS

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

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

5.5 THE IMPORTANCE OF ASSESSMENT

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

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

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

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

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

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

5.6 STRUCTURE OF THE PROPOSED MUSIC STANDARDS

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

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

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

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

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



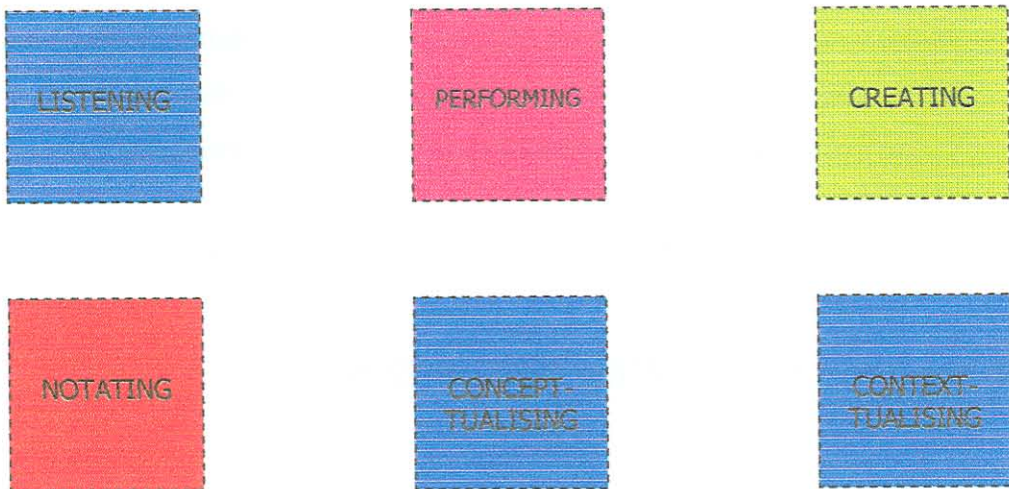
In chapter 7 the reader can view the combined model which reflects the different activity areas and Music standards grouped together.

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

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

5.7 GENERAL MUSIC STANDARDS FOR THE FOUNDATION PHASE

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



5.7.1 LISTENING

Demonstrate critical aural perception skills

Field and Sub-field: Life skills

Learning Assumptions: Open

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

Specific outcomes:

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

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:

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

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

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

Range:

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

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

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

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

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

Range:

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

Any 2 instruments from any 3 groups:

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

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

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

Range:

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

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

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

Range:

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

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

Specific outcome 5: Demonstrate aural memory using music as stimulus

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

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

Range:

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

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

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

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

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

Range:

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

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

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

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

Range:

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

Specific outcome 8: Display basic initiative while listening to music

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

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

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

Range:

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

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

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

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

Range:

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

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

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

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

Range:

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

**5.7.2 PERFORMING**

Demonstrate the ability to generate and interpret musical sound

Field and Sub-field: Life skills

Learning Assumptions: Open

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

Specific outcomes:

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

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

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:

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

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

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

Range:

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

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

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

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

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

Range:

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

Specific outcome 3: Sing a varied repertoire of music reflecting diverse styles**Assessment criteria: The teacher observes the learner's ability to:**

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

Range:

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

Specific outcome 4: Play melodic and/or non-melodic instruments alone and in a class/group ensemble representing cultural diversity**Assessment criteria: The teacher observes the learner's ability to:**

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

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

Range:

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

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

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

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

Range:

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

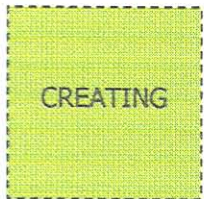
Specific outcome 6: Accompany singing, other instruments, movements and dramatisations using musical instruments

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

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

Range:

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

**5.7.3 CREATING**

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

Field and Sub-field: Life skills

Learning Assumptions: Open

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

Specific outcomes:

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

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

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:

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

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

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

Range:

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

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

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

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

Range:

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

Specific outcome 3: Add original ideas to songs already known

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

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

Range:

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

Specific outcome 4: Fit words to a short melody

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

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

Range:

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

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

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

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

Range:

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

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

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

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

Range:

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

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

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

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

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

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

Specific outcome 8: Perform illustrative movements and dances to music

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

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

Range:

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

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

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

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

Range:

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

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

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

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

Range:

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

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

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

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

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

11.1 Choose a song and make a picture representing it.

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

Range:

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

Specific outcome 12: Make and play rhythm instruments

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

12.1 Plan and make a music instrument with available material.

Range:

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



5.7.4 NOTATING

Use symbols to facilitate musical communication

Field and Sub-field: Life skills

Learning Assumptions: Open

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

Specific outcomes:

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

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:

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

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

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

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

Range:

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

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

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

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

Range:

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

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

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

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

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

Range:

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

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

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

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

Range:

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

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

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

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

Range:

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

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

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

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

Range:

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



5.7.5 CONCEPTUALISING

Demonstrate understanding of music materials and their relation to each other

Field and Sub-field: Life skills

Learning Assumptions: Open

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

Specific outcomes:

1. Demonstrate the understanding of *melody* through participation in various activities.
2. Display the requested knowledge of *rhythm* by implementing the necessary skills and information.
3. Show the ability to interpret and understand *tempo*.
4. Illustrate the necessary knowledge and skills in connection with *dynamics*.
5. Portray *timbre* as an applicable and thoroughly understood element of music.
6. Explore *texture* according to given guidelines.
7. Achieve a conception of *form*.
8. Know and understand various music concepts in their contexts.

Concepts:

- *Melody*: Contour and shape; steps and leaps; repeats, music and silence, with or without accompaniment.
- *Rhythm*: Clapping, repeating and writing a rhythmic pattern of 2 bars.
- *Tempo*: Fast or slow; faster or slower; 2, 3 or 4 time.

- *Dynamics*: Loud and soft; louder and softer; very loud and very soft; accents; legato and staccato.
- *Timbre or tone colour*: Rough or delicate; vocal or instrumental, different voice and/or instrument types.
- *Texture*: Light or heavy; thick or thinly orchestrated.
- *Form*: Repetition; phrasing; AB; ABA.

Reproduction methods:

- *Aurally*: Description and explanation reflecting applicable knowledge.
- *Notation*: Use any accepted system as described in the notation standard.
- *Drawing*: Graphics, pictures, symbols should correlate with the sound.
- *Physical*: Body movements should illustrate the aural sound extract or notated example.

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:

Specific outcome 1: Demonstrate the understanding of *melody* through participation in various activities

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

- 1.1 Indicate the rise and fall of melodic lines by hand movements.
- 1.2 Draw a graphic/picture of the melody to illustrate pitch.
- 1.3 Discuss the elements of a melody referring to different characteristics.
- 1.4 Provide an "answer" to a short melodic statement.
- 1.5 Identify pictures and graphic examples of melody contours that indicate pitch.
- 1.6 Play a melodic ostinato to accompany a song.

Range:

- * Melodies used as examples should be easy to follow aurally. Examples that illustrate the balance between leaps and stepwise movement should be simple, and elements should be easily identifiable.
- 1.4 Complete a melodic phrase in the preceding style using any available instrument.

Specific outcome 2: Display the requested knowledge of *rhythm* by implementing the necessary skills and information

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

- 2.1 Know and explain that rhythm relates to the timing in/of music.
- 2.2 Keep the steady pulse/beat of the music, for example by bouncing two fingers in the opposite hand palm.
- 2.3 Tap the beat and off beat/s of the music on different body parts, in time to the music.
- 2.4 Invent and copy/echo rhythmic patterns using body percussion.
- 2.5 Provide a rhythmic ostinato as an accompaniment to a song or music excerpt.
- 2.6 Identify the tapped rhythm from selected familiar nursery rhymes.
- 2.7 Recognise rhythmic patterns that imitate the names of children in the class.
- 2.8 Read, imitate and maintain a rhythmic pattern as an accompaniment to the music.
- 2.9 Choose the correct notated rhythm from the given examples, after listening to the aural example.
- 2.10 Create speech patterns/rhymes that resemble the given rhythmic pattern and vice versa.
- 2.11 Play games using rhythm as the main element.
- 2.12 Perform movements according to the rhythm of the music.

Range:

- 2.6 Example: Taa taa taa taa taa taa aa resembles "Ma-ry had a lit-tle la-amb" and "Old McDonald" and "Twinkle twinkle little star".
- 2.7 Example: "John-ny Brown" is clapped as ta-té taa.
- 2.9 Flash cards or any other method of displaying the notated examples can be used.
 - * Notated rhythms should be according to the range of the notation standards, while aural examples can consist of any suitable rhythm.
- 2.10 The chosen words should match the rhythmic excerpt. Example: "e-le-phant" can match ta-té taa.
- 2.11 Example: Bounce a ball on the strong beat and hold/catch the ball on the weak beats.

Specific outcome 3: Show the ability to interpret and understand tempo**Assessment criteria: The teacher observes the learner's ability to:**

- 3.1 Explain, using descriptive words, that tempo has to do with the speed of music.
- 3.2 Sing a well-known song at different tempos and discuss the changes.
- 3.3 Pass a ball around in a circle and change direction when tempo changes occur.
- 3.4 Draw a pattern to indicate whether the music is gradually going faster or slower.
- 3.5 Perform movements in accordance with the music's tempo.


Range:

- * Tempo uses as indicated in the concept description. (See page 5-36.)

Specific outcome 4: Illustrate the necessary knowledge and skills in connection with dynamics**Assessment criteria: The teacher observes the learner's ability to:**

- 4.1 Understand and explain dynamics.
- 4.2 Invent various ways of going from soft to loud and vice versa.
- 4.3 Make use of echoes to illustrate the different dynamic levels.
- 4.4 Use hand and body movements to indicate where accents are heard.
- 4.5 Identify and explain symbols referring to dynamics.
- 4.6 Interpret the written dynamic signs correctly when performing.
- 4.7 Translate written symbols into visual representations/movements and vice versa.
- 4.8 Create graphic drawings to resemble aural examples containing dynamics.
- 4.9 Transfer sound excerpts, containing dynamics, into applicable symbols and signs.

Range:

- * Written indications of accents include <, >, ^ and - . The theoretical differences need not be known.
 - * Dynamics as prescribed in the conceptualising standard. (See page 5-37.)
- 4.7 Example: Movements of increasing/decreasing size and intensity can be made to demonstrate understanding of  .

Specific outcome 5: Portray *timbre* as an applicable and thoroughly understood element of music

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

- 5.1 Find and bring different sound producers to school.
- 5.2 Identify and discuss different sounds in everyday life, how they are produced and their characteristics.
- 5.3 Experiment with tone colour by taking turns in singing a specific part as soloists/in small groups in contrast to a bigger group.
- 5.4 Play and listen to different instruments, discovering different tone colours.
- 5.5 Devise sound effects representing specific themes or ideas.
- 5.6 Circle the picture of/react to/identify the instrument/s heard in music excerpts.
- 5.7 Pretend to play a specific chosen instrument when the sound is heard in the musical excerpt.
- 5.8 Try to identify the sound of an instrument that is unseen and played from behind a screen.

Range:

- 5.5 Use a theme such as weather and present ideas such as fog, thunder, rain and sunshine, listening to the different tone colours.
- 5.6 The learner chooses the correct instrument from the provided examples.
- 5.7 Example: "Play" a flute when the flute sound is heard.

Specific outcome 6: Explore *texture* according to given guidelines

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

- 6.1 Explain texture, using descriptive words referring to thickness.
- 6.2 Feel the texture of materials and link/describe their feel with that of music.
- 6.3 Listen to the music and describe its density.
- 6.4 Identify music that is accompanied or unaccompanied.

Range:

- * See texture as explained in the concepts above. (See page 5-37.)

Specific outcome 7: Achieve a conception of *form*

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

- 7.1 Listen to music and identify short melodic repetitions.
- 7.2 Sing, play or notate graphically a melodic phrase.
- 7.3 Identify form according to presented graphics or pictures.
- 7.4 Arrange pictures/cards according to the aural/experienced example to indicate form.
- 7.5 Experience form aurally by using different instruments for different parts.
- 7.6 Show form visually by, for example, using different coloured scarves/movements for the different sections.
- 7.7 Create AB and ABA form by inventing a mini-piece on his/her own and then combining it with a classmate's.
- 7.8 Extend a simple song to ABA form, by singing the song once, creating a poem/instrumental interlude and repeating the song.
- 7.9 Explain an introduction and its uses.

Range:

- * As described in the concepts.
- 7.5 Example: In ABA form, the drums can present A, while rhythm sticks can accompany B.
 - 7.8 A will be the song, with B the poem.

Specific outcome 8: Know and understand various music concepts in their contexts

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

- 8.1 Listen to and distinguish between different concepts in combination with one another.
- 8.2 Create movements according to the music excerpt illustrating the concepts under discussion.
- 8.3 Design graphic notation as illustration of the sound, interpreting specific concepts.
- 8.4 Explore and create sounds according to a desired theme.

Range:

* Make use of all the different concepts.

8.3 Example: make up a piece that sounds like machinery to explore dynamic playing with forte and piano.

**5.7.6 CONTEXTUALISING**

Know and understand musical materials within their milieu

Field and Sub-field: Life skills

Learning Assumptions: Open

Purpose: Learners who satisfactorily reach this standard are able to understand music in a specific milieu in terms of style.

Specific outcomes:

1. Learn and talk about the music and cultural diversity in South Africa.
2. Exhibit knowledge concerning music from everyday life.
3. Make and identify instruments reflecting various cultures and styles.
4. Sing folk and traditional songs of diverse cultures.
5. Exhibit general concert etiquette and behaviour.

SPECIFIC OUTCOMES AND ASSESSMENT CRITERIA:**Specific outcome 1: Learn and talk about the music and cultural diversity in South Africa****Assessment criteria: The teacher observes the learner's ability to:**

- 1.1 Sing songs in his/her own language and familiar to his/her culture.
- 1.2 Listen to and discuss instrumental music of his/her culture and community.
- 1.3 Know composers and compositions of the own culture.
- 1.4 Listen to, discuss and recognise music of other cultures.

Range:

- * Start with music of the community (African/Indian/Western) and then extend to other South African music fields such as African music, Indian music, Western art music.

Specific outcome 2: Exhibit knowledge concerning music from everyday life**Assessment criteria: The teacher observes the learner's ability to:**

- 2.1 Talk about the social background/traditions/procedures relevant to music types.
- 2.2 Identify and name different types of music, following aural examples.

Range:

- * Know 3 types chosen from the following:
 - Negro spiritual;
 - Folk music;
 - Pop music;
 - South African music;
 - World music;
 - Rap, gospel, and any other if so desired.
- 2.1 Social background includes elements such as poetry, drawings, history and customs.

Specific outcome 3: Make and identify instruments reflecting various cultures and styles

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

- 3.1 Recognise instruments which have been discussed, seen and heard.
- 3.2 Create instruments accompanied by a demonstration and explanation of the sound production.

Range:

- 3.1 Any available instruments as used/discussed/shown in class.
- 3.2 Use own initiative and imagination. Research can be done in connection with science (for example sound production) and life skills (for example creativity).

Specific outcome 4: Sing folk and traditional songs of diverse cultures**Assessment criteria: The teacher observes the learner's ability to:**

- 4.1 Know different cultures' folksongs by heart and sing according to traditionally accepted rules.
- 4.2 Learn and demonstrate different cultures' traditions and dances.

Range:

- 3 different cultures should be explored with 1 song of each. Start with songs from the own community and then extend to other cultures' musics.

Specific outcome 5: Exhibit general concert etiquette and behaviour**Assessment criteria: The teacher observes the learner's ability to:**

- 5.1 Discuss the general rules of audience behaviour during performances.
- 5.2 Be aware of differences between cultures' participation in and/or appreciation of musical events.
- 5.3 Understand the most important aspects of conductors', soloists' and accompanists' roles.

Range:

- 5.1 General rules include appropriate times to applaud, when to keep quiet, when to be seated, what to wear, etc.
- 5.2 Know that cultures differ in their showing of appreciation.

5.3 Elementary information such as the directing of a choir/orchestra.

5.8 SUMMARY

With these proposed standards for the Grades 1-3 learners in place, the next step would be teaching to them, and achieving them successfully. Since the author has already established that in South Africa at present such desired Music educating does not take place, she offers her contribution towards this problematic scenario in the next chapter.