

**For my father**


**PROFILING AN INTERMEDIATE PHASE  
MUSIC EDUCATOR IN THE CONTEXT OF  
THE SOUTH AFRICAN NATIONAL CURRICULUM  
AND OUTCOMES BASED EDUCATION**

**Submitted in fulfillment of the requirements for the degree of  
Master of Music in the Department of Music,  
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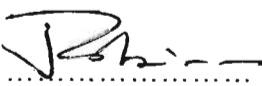
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## DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature of student: ..... 

Date: 12-03-2004

Signature of supervisor: ..... 

Date: 12-03-2004

## ABSTRACT

The primary intention of this study is to develop a profile of the kind of educator that is needed for effective music education in the Intermediate Phase. Obviously, the primary framework necessary for such a study is the national curriculum with its Outcomes Based Education (OBE) underpinnings. From these outcomes, the principal criteria for determining the necessary qualities of such a teacher may be derived. While the logic of this is straightforward, the process of translating outcomes into specific competencies is not. Each outcome, be it one of the overarching and highly general Critical Outcomes or one of the more specific outcomes for the learning area, has to be 'unpacked' so that what it demands of the teacher may be comprehensively revealed and articulated.

An attempt to profile a music educator in this context logically begins with these general competencies. They provide the basic template for developing profiles of educators in any and all learning areas and sub-fields. Inferring specific teaching qualities and competencies in a specific learning area involves being informed by a broad and critical knowledge of pedagogical developments in the specific learning area that are consistent with OBE precepts. OBE, in various ways and to varying degrees, informs recent curricular developments in many countries and account must be taken of the more salient of these, in developing a profile for an Intermediate Phase music educator in South Africa. Thus, a crucial and important task for this study is to synthesize from current readings and dialogues, criteria according to which the intended profile can be credibly developed.



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# **Chapter One: Introduction stating the intentions, rationale for the study and the means of achieving them**

## **1.1. Introduction**

The central aim of this study is to profile an Intermediate Phase music educator i.e. a generalist educator teaching music, to successfully facilitate the achievement of outcomes that this study will propose as appropriate for Intermediate Phase students. This will involve identifying and elucidating what knowledge, skills and competencies are needed by Intermediate Phase music educators, to facilitate the accomplishment of outcomes identified as valid in the context of South African music education and Outcomes Based Education (OBE).<sup>1</sup>

In profiling an Intermediate Phase music educator, one has to know what outcomes the students should achieve as a result of the music education provided. The outcomes proposed in the South African national curriculum will be examined and shown to have little value in suggesting the competencies required of an Intermediate Phase music educator because they are inadequate and in many respects illogical. This study will therefore propose outcomes for Intermediate Phase music education and will demonstrate that they are valid in relation to the broader critical outcomes of the national curriculum and the contemporary philosophies of authorities in the field of music education.

The Intermediate Phase of education refers to Grade 4-6, in which learners are approximately 9-11 years old and will hereafter be referred to as I.P. for convenience.

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<sup>1</sup> Outcomes Based Education refers to a system of education where the outcomes or standards to be achieved by the learner, is set. The means of achieving the outcomes may be variable. Further information can be found at “‘Outcome-Based’ Education: An Overview,” <http://www.ncrel.org/sdrs/areas/issues/envrnmnt/go/go4outcm.htm>, date accessed 16 February 2004.



The reason for focusing the study on I.P. music education is that it is here that the author has the most personal professional experience from which to draw. It is anticipated that many if not most of the outcomes used to develop the intended profile will be applicable to music education in other phases. This delimitation of the research area is also informed by the writer's belief that the Intermediate Phase music education is the most critical in the cultivation of attitudes leading to self-motivated involvement in music in later life. The discussion in the subsequent chapter will show how music education aids development in I.P. children, is vital in the fostering of positive attitudes towards others and in developing a positive self esteem.

## **1.2. Rationale for the study**

Since democracy, all separate education departments have been amalgamated into one, with the aim of establishing a single curriculum for all learners of all race groups in South Africa. The *Revised National Curriculum Statement*<sup>2</sup> for education in South Africa has recently been approved and is being introduced into schools around the country. However, due to the past imbalances<sup>3</sup> experienced in education institutions, not all educators are equipped to facilitate the new outcomes stipulated in the new national curriculum. Compounding this problem is the gradual phasing out of specialist teachers, with generalists who are now expected to facilitate the work previously done by specialist teachers.

This study is primarily motivated by the need to improve teaching praxis in music education so as to more effectively and comprehensively achieve the critical outcomes of education in South Africa. Much research has been done locally and internationally, to determine what the outcomes of music education at different levels should be. However, the question of what these outcomes require in terms of teaching competence has not

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<sup>2</sup> R.S.A., Department of Education, *Revised National Curriculum Statement*, available: <http://education.pwv.gov.za/DoE>, date accessed 31 May 2002.

<sup>3</sup> Elizabeth Oehrle, "Music Education in South Africa," *The Quarterly* 1 (1990) 4:5.

been systematically addressed. The profile developed in this study will be of great value to generalist educators teaching music in the I.P., most of whom lack the specific competencies needed to facilitate a music programme of substance. The main value of such a profile is that it makes clear what the generalist music teacher has to know and be able to do, in order to facilitate the achievement of outcomes by his/her students.

### **1.3 Means/methods of achieving the intentions**

The outcomes proposed in the *Revised National Curriculum Statement* will be examined and reasons why they cannot be used as a framework to determine the competencies required of an I.P. music educator in South Africa will be revealed.

The standards of the *School Music Program*<sup>4</sup> will be determined to be worthy of inclusion in an Intermediate Phase music education programme for South Africa and will serve as a paradigm for music education in South Africa. The Content Standards comply with the broader goals of the national curriculum and take cognizance of contemporary thinking by authorities in the field of music education.

The *School Music Program* provides a detailed and comprehensive music programme, in which each phase of music education is developed sequentially, demonstrating logical progression from one level to the next and will be used as a paradigm for music education in South Africa. The *School Music Program* is suited to the South African situation not only because it complies with the broader goals of the national curriculum, but also because the outcomes and levels of achievement proposed, is exemplary to what music education should achieve in the child. The Content Standards of the *School Music Program* are essentially outcomes in that they define what students should be able to do. The same outcomes are kept throughout the grades while the level of achievement becomes progressively more challenging as the child moves from one grade to the next.

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<sup>4</sup> U.S.A., The National Association for Music Education (MENC), *The School Music Program: A New Vision*, available: <http://www.menc.org/publication/books/prek12st.html>, date accessed 19 January 2004.

The outcomes suggested in the *School Music Program* are presented as ideals. In South African this is far from the status quo at present, particularly in respect of the competencies of the Intermediate Phase music educator in South Africa. This study will show why the outcomes of the *School Music Program* are valid and important in view of the critical outcomes of the South African national curriculum. The proposing of relevant outcomes must bear in mind the fact that the general music educator will possess limited formal training in music education. Thus this study will suggest viable ways and means of developing the proficiency needed.

The most influential text calling for a paradigm shift in thinking about the purposes, values and methods of music education is David Elliott's *Music Matters* which advances a praxial<sup>5</sup> philosophy of music education that jibes in significant ways with Outcomes Based Education, the broader critical outcomes proposed in the South African national curriculum and the *School Music Program*.

Music programmes and curricula both national and international will be brought into the discussion to illustrate what can be learned that is relevant to music education in the Intermediate Phase of South Africa. Noteworthy is the *General Music Appraisal Programme*<sup>6</sup> (GMAP) designed by Grové and supported by the Music Education Standards for South Africa (MEUSSA) research team, at the University of Pretoria.

The Outcomes Based Education system is suited to the South African situation because the means or methods of achieving the outcomes stated are variable. This is significant not only because schools have different needs and resources, but also because educators will have the freedom to determine and employ suitable means for optimum success in their specific situations, based on the requirements of the music curriculum and their

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<sup>5</sup> According to David Elliott the term 'praxial' is meant to convey that music involves a human action or 'doing' that is purposeful and context bound. A detailed explanation of the term 'praxial' can be located in David Elliott's web-site, <http://www.nyu.edu/education/music/musicmat/praxial.htm>, date accessed 14 February 2004.

<sup>6</sup> Petro Grové, "Empowerment through Music Education: A General Music Appraisal Programme for All Learners in South Africa," (Pretoria: University of Pretoria, 2001).

level of expertise. Recommendations on suitable methods in realizing the demands of the national curriculum will be made.

Action research is important in evaluating teaching practices and constantly striving to improve teaching methods. Through action research educators both highly skilled and semi-skilled educators will be able to evaluate their own teaching methods and find ways of improving. Thomas Regelski's article on "Critical Theory and Praxis: Professionalizing Music Education" (1988) highlights the significance of reflective teaching through the use of action research. Students and circumstances are continually changing, there is always a need to adapt to a more suitable way of achieving things.

Dalcroze Eurhythmics, based on the work of Emile Jaques-Dalcroze will allow South African learners to experience music with the minimal of resources. Learners become sensitive to what they hear and emphasis is how they are able to internalize and express it. In Dalcroze's method of "Rhythmic", all elements of music are taught through movement/musical games.

Other suitable methods/philosophies such as that of Orff and Kodaly will be recommended in achieving the relevant outcomes competently.

#### **1.4. Conclusion**

By making a convincing case for the adoption of the *School Music Program* standards as outcomes for music education in South African schools, by profiling the kind of teacher needed for the achievement of the relevant outcomes in the Intermediate Phase, and by making recommendations for how the required expertise can be developed, this study should prove of value to various stakeholders, including those involved in:

- policy and curriculum development
- teacher education

- teachers who are responsible for music education (particularly, but not limited to, those in the Intermediate Phase)

## **Chapter Two: Justifiable outcomes for Intermediate Phase music education in South Africa**

### **2.1. Introduction**

Chapter one stated the intentions of this study, rationale and means of achieving them. The main purpose of this chapter is to argue for the adoption of the *School Music Program* standards for South African I.P. music education. At present there is no clear enough statement on what the outcomes for the I.P. should be. The outcomes proposed for I.P. music education, as part of the Arts and Culture learning area in the *Revised National Curriculum Statement*, will be shown to be inadequate and fundamentally flawed, as they are lacking in detail and have little value to what happens practically on the ground.

The outcomes for Music of the *Revised National Curriculum Statement* (refer to Appendix B) do not provide sufficient clarity to the generalists who will be teaching music, with regards to what a learner has to know and be able to achieve in music education. Furthermore, the assessment standards proposed do not always follow on logically from one grade to the next. Whilst the outcomes for the Arts and Culture learning area are adequate for the learning area as a whole, they cannot be used for music education specifically, as they fail to adequately answer the question of what a child should be able to accomplish in terms of musical skills and knowledge.

I will argue for the adoption of the *School Music Program* standards as outcomes for I.P. music education in South Africa. The outcomes proposed in this chapter will be justified in terms of the contemporary tenets of music education, the outcomes of the Arts and Culture learning area and the broader goals of the *Revised National Curriculum Statement*. Outcomes stipulated must necessarily be adapted to the South African situation and must reflect a comprehensive concept of musicianship in keeping with what

Elliott proposes, taking into consideration all aspects of music education and must be indicative of what it means to be musically educated.

The status of music education in schools is currently uncertain, inviting the strongest criticism from music educators and music education bodies.<sup>7</sup> This is one of the motivating reasons in proposing outcomes that are more consistent with the national curriculum and accepted tenets of what music education should be achieving.

Determining outcomes for music education are vital, because from them many of the competencies needed by an Intermediate phase music educator in South Africa can be inferred.

## **2.2. The broader goals of the *Revised National Curriculum Statement***

The national curriculum is based on the system of Outcomes Based Education which is learner centred. This system differs from the previous one in that the focus does not fall on content and the memorizing of information; rather it concentrates on learning through practical activities. Outcomes describe what learners should be able to do after a series of lessons.

Outcomes Based Education focuses on the child who must demonstrate through practical means that he/she has achieved the outcomes stated. The child is not pressurized to achieve certain outcomes in a particular time frame, but works at his own pace and can make several attempts to achieve the required outcomes. This is important to learners from previously disadvantaged schools who struggle to cope with the standard of learning that is expected of them according to the *Revised National Curriculum Statement*.

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<sup>7</sup> Sarita Hauptfleisch, "Are we as music educators willing to accept responsibility for South African music education?" *South African Music Teacher* (July 1998) 12-15.



While the principles of Outcomes Based Education are appropriate to South African schools and to forming the basis of a suitable curriculum for music education, the *Revised National Curriculum Statement* will be shown to have many weaknesses. I will argue in the following chapter, that the outcomes for music education proposed in the *Revised National Curriculum Statement*, cannot be used as a framework for inferring competencies on its own, as it is greatly flawed in that it does not provide a clear enough indication of what has to be achieved by the educator teaching music. Uncertainty prevails as to how the specific outcomes for music education proposed in the national curriculum translate into practice. The music curriculum does not provide an in-depth, properly sequenced programme for music education that should be built logically so that musical development is clear and tangible through the grades, as is required by current thinking in music education.

The broader critical outcomes<sup>8</sup> provided in the *Revised National Curriculum Statement* are appropriate for South African learners in that they provide a general guideline as to what a learner is envisaged to be able to achieve generally as a result of the national curriculum, which has been derived from the constitution of our country.

Outcomes Based Education focuses on learning through active participation. In this instance, the learner shows his/her achievement of the outcomes by demonstrating practically through various activities. Central to Elliott's philosophy, is that learning should occur chiefly through 'doing' rather than through learning about subject matter as passive observers. Elliott proposes (1995: 72) that the music curriculum should focus mainly on singing and the playing of instruments. The standards or outcomes of the *School Music Program* require learners to be able to sing and play instruments on their own and in groups, using a varied repertoire. Learners are expected to demonstrate the achieving of outcomes through activities such as improvising, composing, listening, analyzing, describing, evaluating, reading and notating.

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<sup>8</sup> The broader critical and developmental outcomes of the *Revised National Curriculum Statement* can be located at <http://education.pwv.gov.za>, date accessed 31 May 2002.



The critical outcomes of the national curriculum call for learners who can “identify and solve problems and to make decisions using critical and creative thinking”. Elliott (1995: 73) states that learners can develop musicianship through progressive problem solving. He indicates that learners must continually take in more musical detail when faced with familiar challenges and also with unfamiliar challenges. In addition to this, Elliott emphasizes that learners must also try to identify musical problems, find ways of solving them, then determine the best solution given the expectations of the musical practice concerned.

Learners must also be able to reduce musical problems. By this, he means to first identify a problem area, then to minimize the problem and focus attention on specific problem areas. According to Elliott (1995: 73) problem reduction should be a short term measure and not detract from the main focus which should be problem solving. There are numerous opportunities for problem solving in the *School Music Program*. Examples include: “developing criteria for evaluating performances, arranging simple pieces for voices and instruments and improvising short melodies unaccompanied in a consistent style and meter”.

One of the critical outcomes of the national curriculum is that children should “work effectively with others as a team”. In the *School Music Program* children are required to perform on their own as well as in musical ensembles. They are also required to judge the performances of their peers as well as their own playing and to draw comparisons, according to specific criteria.

The broader goals of the national curriculum state that learners be “able to organize and manage themselves and their activities responsibly and effectively”. Elliott (1995: 66) describes learners who take responsibility for their musical actions as they “monitor, adjust, balance, manage and oversee their actions”.

The national curriculum calls for learners who can “collect, analyse, organize and critically evaluate information”. Elliott states that students learn by reflecting on their

[musical] actions, comparing their performances with that of their peers. They reflect on their successes and failures and evaluate how, why and when their performances went well or poorly. In the *School Music Program* children are expected to analyze musical elements through aural examples. They are required to develop criteria to evaluate their performances in terms of effectiveness and quality and also apply these criteria in their listening and performing.

The national curriculum expects the learner to be able to “communicate effectively using visual, symbolic, and/or language skills in various modes”. Elliott (1995: 61) states that many musical practices make use of musical notation, but not all require it. He believes that musical notation whether in the form of staff notation, graphic notation, hand signs nor rhythmic syllables must be learnt incidentally through problem solving during playing. The *School Music Program* on the other hand, places emphasis on Western notation symbols. The writer acknowledges that while it may be beneficial to the educator in his/her preparation of practical music lessons, Western staff notation need only be introduced in the context of the musical practice being learnt. The use of Western staff notation should depend on the musical practice being studied and the level of expertise of the educator. This study proposes alternate methods to Western staff notation, which will require minimal musical knowledge on the part of the educator, such as that of Kodaly (refer to Appendix A).

One of the developmental outcomes of the national curriculum is to “be culturally and aesthetically sensitive across a range of social contexts”. Elliott emphasizes (1995: 14) that music ought to be understood in relation to the meanings and values evidenced in actual music making and music listening in specific cultural contexts. He states (1995: 67) that “Developing musicianship is essentially a matter of induction, students must enter and become part of the musical practices (or musical cultures) they intend to learn.” The *School Music Program* advances a multicultural approach to teaching wherein learners study music in relation to history and to culture.

The South African national curriculum is divided into eight learning areas. These are Languages, Mathematics, Natural Sciences, Social Sciences, Arts and Culture, Life Orientation, Economic and Management Sciences and Technology.

The broader critical outcomes of the *Revised National Curriculum Statement* indicate what has to be achieved generally across all disciplines and learning areas and defines what an educated individual has to be able to know and do generally. The outcomes specific to a learning area must be justified in relation to the accepted cross-disciplinary outcomes for education as a whole, thus the ensuing discussions will demonstrate the special efficacy of Music, in developing the qualities identified as important in the national curriculum.

The traits and abilities derived from the broader critical outcomes of the *Revised National Curriculum Statement* that define an educated individual is summarised by Robinson (2002: no page):

- *Linguistic and other communication skills*
- *Aesthetic sensitivity and awareness*
- *Multicultural sensitivity and awareness*
- *Creativity and an inquiring disposition*
- *Problem-solving skills*
- *Social skills*
- *Information processing skills*
- *Emotional intelligence, moral maturity, and a commitment to democratic principles*

According to the *Revised National Curriculum Statement* an educated individual is not necessarily one who possesses great knowledge about certain subject matter. Rather, it refers to an individual who is able to locate, access and to gather information needed. Most crucial is the ability to process information, i.e. to use it in various forms of problem-solving. An educated individual is one who is able to analyze subject matter and draw his/her own conclusions. He/she learns to apply and adapt knowledge learnt.

Educated individuals learn to communicate effectively through speech, written work, symbols and other means such as musical performance or drama. He/she must be able to respect the views, beliefs, customs and traditions of others. The South African national curriculum calls for individuals who can work as part of a team and are able to adapt to a changing environment.

The educated individual learns skills that will help him/her to make decisions for the future. Individuals who are educated are able to judge their own efforts and those of others and find ways of improving through observing, listening, evaluating, judging and debating.

### **2.3. The intentions of the Arts and Culture learning area**

According to the *Revised National Curriculum Statement* (2001), the intention of the Arts and Culture learning area is as follows:

- *provide exposure and experience for learners in Dance, Drama, Music, Visual Arts, Craft, Design, Media and Communication, Arts Management, Arts Technology and Heritage;*
- *develop creative and innovative individuals as responsible citizens, in line with the values of democracy according to the Constitution of South Africa;*
- *provide access to Arts and Culture education for all learners as part of redressing historical imbalances;*
- *develop an awareness of national culture to promote nation-building;*
- *establish, develop and promote the creativity of South Africans as a rich and productive resource;*
- *provide opportunities to develop usable skills, knowledge, attitudes and values in Arts and Culture that can prepare learners for life, and lifelong learning; and*
- *develop an understanding of the Arts as symbolic language.*

These larger overarching goals are necessarily broad in nature. They provide the general goals for the arts in South African schools. All educators involved in the arts should use these goals as a guide in developing their programmes of study, thus ensuring a common purpose and shared interest in the education of all students in South Africa. If implemented properly, the South African national curriculum will contribute to the building of a post-apartheid society in which values such as respect and tolerance for other cultures are inculcated. In music education, this can be achieved through the learning about different music cultures and the contexts in which music is experienced.

## **2.4. Learning Outcomes in the Arts and Culture Learning Area**

The learning outcomes of each learning area are based on the critical and developmental outcomes of the curriculum. These outcomes are broad in nature and indicate what pupils have to achieve generally in each learning area. In the discussion that follows, the learning outcomes of the Arts and Culture learning area of the *Revised National Curriculum Statement* will be shown to be inadequate in terms of outcomes needed for music education specifically. It will be evident that the statements made with regards to how the outcomes will be achieved, are unspecific and can be interpreted to mean several different things. Furthermore, the achievement standards that are stated do not always correlate to the outcomes suggested.

The learning outcomes for the Arts and Culture learning area according to the *Revised National Curriculum Statement* (2002) are as follows:

### **2.4.1. Creating, Interpreting and Presenting**

“The learner will be able to create, interpret and present work in each of the art forms”. To attain this Learning Outcome, the learner needs extensive exposure to and practical experiences of Arts and Culture, and the gradual acquisition of appropriate knowledge, skills, values and attitudes to present and pursue Arts interests.

#### **2.4.2. Reflecting**

“The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts”. The learner must acquire knowledge and understanding of history of the Arts, concepts, aesthetics, culture and heritage. The ways different social and cultural groups engage in and convey meaning through the Arts will be explored and analysed.

#### **2.4.3. Participating and Collaborating**

“The learner will be able to demonstrate personal and interpersonal skills through the individual and group participation in Arts and Culture activities”. This learning outcome emphasizes the importance of personal and social development – the development of the ability to work individually and collaboratively in activities in the Arts towards fostering healing and nation building.

#### **2.4.4. Expressing and Communicating**

“The learner will be able to analyze and use multiple forms of communication and expression in Arts and Culture”. This learning outcome requires that the learner develops the ability to read and use nuances of cultural expression to convey meaning through the Arts. It also deals with different kinds of communication media (television, radio, film, advertising) and their influence on people and societies.

### **2.5. Relevant outcomes for Intermediate Phase music education according to the Revised National Curriculum Statement**

The outcomes specific to music education in the national curriculum are expressed as assessment standards. The manner in which they are presented is intended to link these specific outcomes to the more general outcomes for the Arts and Culture.



The Assessment Standards describe the level at which students should be able to demonstrate each outcome, for each grade. These standards develop progressively, based on the spiral learning programme in which pupils learn through constant re-visiting of skills at more difficult levels. The outcomes and Assessment Standards of the national curriculum can be found in Appendix B.

### **2.5.1. A general critique of the outcomes for Intermediate Phase music education in the national curriculum**

#### **2.5.1.1. Introduction**

A general education in the Arts and Culture Learning Area has both a positive impact and its limitations. Firstly, giving pupils a broad view of the different arts will enable them to choose one that they can study further in later years. In New Zealand, learners participate in all the arts disciplines offered in years 1-8, then at least two disciplines in years 9-10.<sup>9</sup> This means that at senior level, learners will be able to do an in-depth study of the discipline they have chosen. However, in South Africa learners are expected to learn all disciplines in the Arts and Culture learning area, right through to Grade 9.

Grouping the arts together will eventually mean that each discipline will have a limited time period in the timetable and educators will therefore not be able to provide an adequate in-depth study of the subject. The publication *The Arts In Schools* (Brinson, 1982:64) states that, "Just as fragmentation can destroy concentration and continuity, the abiding danger in integrated courses is in sacrificing depth for variety".

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<sup>9</sup> Background information on meeting the requirements of the arts and developing a policy for the arts in New Zealand can be located at [http://www.tki.org.nz/r/arts/artspd/implementation/issues1\\_e.php](http://www.tki.org.nz/r/arts/artspd/implementation/issues1_e.php) and [http://www.tki.org.nz/r/arts/artspd/implementation/policy2\\_e.php](http://www.tki.org.nz/r/arts/artspd/implementation/policy2_e.php), date accessed 25 February 2002.

In the Intermediate Phase, educators will be given 26 hours of contact time. The Arts and Culture learning area will only be allocated 8% of this time per week. Practically, this means that the Arts and Culture learning area will have two hours per week which will have to be shared between music, dance, drama and the visual arts. It is simply not possible for the outcomes identified as essential to music education to be achieved in this unreasonable time allotted. A reasonable expectation would be at least 2 hours for music education alone, this being the barest minimum for the programme to have any chance of succeeding. Any programme of substance would logically require sufficient time in which the necessary goals can be successfully achieved.

#### **2.5.1.2. Logic**

The most significant weakness evident in the Arts and Culture curriculum is the fact that all art forms share the same outcomes. The reason given is that these outcomes link each of the disciplines together. However, each art form possesses its own set of skills and knowledge to be learnt and if we are to use each discipline to its full potential, a proper set of outcomes for each discipline would be needed. This would not necessarily mean that each discipline would function completely separately from each other, but alternate ways of linking each area of study can be utilized, for example thematically, chronologically or through the use of specific elements like rhythm.

The New Zealand Curriculum (refer to Appendix B) like South Africa's has also been set out using several strands that run across all disciplines in a particular learning area. The New Zealand Curriculum differs in that achievement objectives are provided within these strands, indicating the knowledge, understanding, skills and attitudes to be learnt in music education. These achievement objectives of the New Zealand music curriculum however, are far too broad in nature and do not give a clear indication of specific outcomes for music in terms of composing, arranging, singing and so on. More specific guidance is given in the form of learning examples for each level or grade.



A generalist educator teaching the Arts and Culture learning area may not necessarily be trained in the field of music. If he/she is for example is knowledgeable about drama and dance or in the fine arts, it is possible that he/she may neglect the teaching of music education in favour of the arts he/she is knowledgeable about. Without proper and specific outcomes for music education, the generalist will not be aware of what he/she needs to know and be able to do in terms of music education

The outcomes presented for music education in the South African national curriculum do not always coincide with the assessment standards presented. In outcome two “Reflecting”, where the learner is required to reflect critically and creatively, the assessment standards are contrary to what the outcome requires. At Grade 4 level as an example, pupils will “recognize crotchet and minim note values and rests in a short melody”. Recognizing note values does not necessarily involve critical reflection. Recognizing time signatures as four-four and three-four do not require any critical or creative reflection. An adequate explanation as to the thought processes involved in reflecting creatively is needed.

#### **2.5.1.3. Clarity**

The outcomes for music in the national curriculum can only be gauged if one looks at the Assessment Standards set out for each grade. Outcomes that are too vague could be interpreted to mean a number of different things. In Outcome 1 “Creating, Interpreting and Presenting”, the word ‘create’ could mean the task of composing or performing or arranging. ‘Interpret’ is extremely unspecific. How would one demonstrate having interpreted something? Should it be through a performance activity or perhaps through the discussion of listening examples?

Learners are required to ‘present work’, however no clarification is given as to the work to be presented. Tasks need to be broken down in terms of melodies, rhythms and so on. Specific details need to be given such as, the performing or composing of short melodies

in 4/4 time using the pentatonic scale. This indicates more precisely what is expected. Not only should there be clarity on what they are presenting but how they will achieve their goal. For example, they could accomplish their task through singing, the playing of an instrument or composing.

In Outcome 2 “Reflecting”, learners are required to ‘reflect critically’. How does one demonstrate being able to reflect critically in practical terms? Clearly the outcomes need to specify particular tasks that are required of the learner such as playing an instrument, listening, composing and notating.

Outcome 3 “Participating and Collaborating” is so general in nature that it could apply not only to the Arts and Culture learning area, but to any other discipline in the national curriculum. According to this outcome, “The learner is required to demonstrate personal and interpersonal skills through individual and group participation”. The outcome does not mention what skills are being referred to. Educators would need to know what specific skills are being described for example, teamwork, tolerance for others, responsibility and co-operation with others. The Assessment Standards themselves in some instances do not clarify matters. At Grade 5 level, pupils will “sing and/or play instruments in a group with appropriate rhythm, pitch and dynamics in any genre of music”. One should not assume that because they are playing in a group that they are learning any interpersonal skills. Greater guidance is required with regards to the actual skills that educators will be trying to teach.

Words like ‘explore’ and ‘create’ do not describe the actual action that needs to be performed. Educators need to know exactly what is meant by exploring, so that they are able to prepare their lessons accordingly.

It is noted that in each of the outcomes proposed in the national curriculum, two or more behaviours/actions have to be achieved. Outcome 1 asks the learner to “create, interpret and present”. These require three completely different actions that have been included into one outcome. Outcome 2 requires that the learner be able to “reflect critically” and

“creatively”. In Outcome 3 the learner has to “demonstrate personal and interpersonal skills through individual and group participation”. Outcome 4 asks the learner to “analyse and use”. These verbs should be separate as they distinctly require separate actions. Placing them together may create great confusion in the minds of the educator who will have to determine which actions refer to what tasks.

Outcomes that are clear, precise and specific will benefit generalist educators in implementing the music curriculum.

### **2.5.2. A detailed critique of the outcomes for Intermediate Phase music education in the national curriculum**

#### **2.5.2.1. Logic**

The Assessment Standards in the *Revised National Curriculum Statement* do not always follow sequentially in a logical manner. For Outcome 2 “Reflecting”, the Assessment Standards indicate that Grade 4 learners “listen to and identify musical instruments in terms of appearance, name, how sound is produced, timbre and general pitch classification (high-low)”. At Grade 5 level, pupils “identify and describe the timbres of voices in choral music”. Although they are using a different medium, i.e. using voices whereas previously learners were listening to instruments, learners are still learning about different timbres. Listening to instruments or voices with regards to pitch and timbre is not carried through for Outcome 2 at Grade 6 level.

For Outcome 3, at Grade 4 level, learners “play simple wind instruments such as a Kazoo or Tshikona/Dinaka pipes or percussion instruments such as shakers in harmony with others”. At Grade 5 level, learners “combine a number of melorhythm instruments (drums, marimba) to create textural blend”. However at Grade 6 level pupils do not develop the playing of melorhythmic instruments further.

Regarding Outcome 4, pupils in Grade 5 will “communicate a musical intention using the interface of pitch-based harmony (mellophony) instruments”. This idea has not been introduced at Grade 4 level, neither is the idea developed at Grade 6 level. The inadequacies indicated demonstrate a lack of continuity from one level to the next.

#### **2.5.2.2. Clarity**

The outcomes for music are noticeably unclear and unspecific. It is imperative for generalists in particular to be given greater direction as to the skills and knowledge that learners should be able to achieve in music.

The studying of other musical cultures is not clearly stated in the music curriculum. Since music will be taught by generalists, greater guidance is needed in the selecting and teaching of music of other cultures. Insufficient guidance to educators may result in learning experiences for students that are lacking in substance and that neglect attention to detail.

For Outcome 2 (Grade 5) learners have to be able to identify the genres of different music and provide their opinions. What would their opinions be based on, if they did not understand a particular music and its context? Learners must be able to analyze what makes each type of music unique, in what social contexts they are found, how instrumentation is used, what musical elements are prominent and how they are used. When developing listening skills, educators have to teach learners what to listen for.

#### **2.5.2.3. Sufficiency**

Unfortunately, the *Revised National Curriculum Statement* does not clearly state how educators should form relationships from one art form to another and how integration across the curriculum will take place.

Reports in Australia by David Forrest in “An Australian Perspective” *Music Education: International Viewpoints* (1994:85) indicate that “More training is needed and clearer direction is needed as to how learning across the disciplines should take place”. This lack of clear guidance places increasing burdens on the generalist educator in South Africa who has to devise and implement the arts learning programmes.

Singing and the playing of instruments form a significant part of the South African music curriculum, as is the case in Britain. In the British music curriculum<sup>10</sup>, vocal technique and expression are emphasized, e.g. clear diction, control of pitch, a sense of phrasing and dynamics. The language used to describe the musical activities, give a clearer indication of what the main focus should be. Simple, clear language is important for those not widely experienced in the field of music education.

In Britain, listening is an important aspect of the music curriculum<sup>11</sup> and learners are taught not only to identify musical elements, but also to analyze how they are used in music to communicate different moods and effects e.g. the use of timbre, texture, silence, pitch, duration, tempo.

As with South African music education, in Britain generalists are expected to teach music education. However, it is interesting to note that in the senior phase (Key Stage 3), music education specialists are utilized, to deal with a more in-depth and complex music programme. This option may be of benefit to learners in the senior phase and is worth considering.

In South Africa, pupils in the Intermediate Phase will learn to experience music on their own and in groups. This is important in learning to work individually as well as learning to co-operate and work with others, as a team.

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<sup>10</sup> U.K., Department for Education and Employment, *The National Curriculum for England: music*, available: [http://www.nc.uk.net/about/about\\_nc.html](http://www.nc.uk.net/about/about_nc.html), date accessed 25 February 2002.

<sup>11</sup> *Ibid.*

The playing of non-melodic instruments and the use of body percussion as stated in the curriculum, provide innovative ways of exploring sounds with limited resources.

Ensemble work (performing) according to the Music Education Unit Standards for South Africa (MEUSSA) model<sup>12</sup> of the University of Pretoria could include any combination of the following instruments:

- Idiophones (struck, shaken, plucked or rubbed instruments)
- Membranophones (mostly drums)
- Aerophones (instruments that act on the free reed – wind instruments)
- Chordophones (string instruments)
- Electrophones (electric instruments)
- Vocal (using the human voice)
- Theatre (macro forms in music; music productions)

African music has rightfully taken its place in music curriculum. This is clearly shown in the learning of African music through stories, songs, dances, use of instruments and sounds to demonstrate music in its social context, with emphasis also on the use of various rhythms.

One of the most recent and noteworthy contributions to the designing of standards for music education, is the work being done by the MEUSSA team. The model developed based on the General Music Appraisal Programme (GMAP) by Grové, suggests musical styles and practices important for music education in South Africa. These include:

- South African Music (all music practices endemic to South Africa)
- Indian Music
- Folk Music (traditional music, ethnic music)

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<sup>12</sup> Information on the Music Education Unit Standards for Southern Africa (MEUSSA) team's model can be located in "Unity in the Diversity of Standards and Qualifications – A New Perspective for Music in Southern Africa," (Pretoria: University of Pretoria, 2001).

- Pop Music (commercialised music)
- Art Music (Western Art Music, Southern African Art Music)
- World Music Technology
- Jazz

#### **2.5.2.4. Appropriateness**

It is noted that learners in the Intermediate Phase will not be able to read and write music to a large degree. At the completion of Grade 6, learners will only be able to read the notes of the C major scale. Western classical musical literacy does not form the core of the music curriculum in South Africa and this is rightly so. The emphasis should rather be on the practical experiencing of music.

Musical literacy should be introduced as is needed by the students and can be gradually learnt according to the needs of the musical cultures studied and the activities planned. Performing in a group for example, requires learners to practice together. Music that is written down is useful to learners who will not need to rely on memory. Not all musical cultures require the notating of music. In traditional African societies, music is passed down from one generation to the next, aurally. Children learn through observation, imitation and experimentation. Children could be given the opportunity to express their ideas through other forms of notational symbols such as graphic notation.

The evidence presented in this chapter indicates that the outcomes proposed in the national curriculum cannot be used as a framework for music education in the Intermediate Phase, as these outcomes for music education do not reflect a thorough and comprehensive framework from which music education should be based.

## **2.6. A case for adapting the *School Music Program* standards as outcomes for music education in South Africa**

### **2.6.1. What is the *School Music Program*?**

The *School Music Program* standards describe the knowledge, skills, and understandings that all students should acquire in music education. The Content Standards designed are in fact outcomes for music education i.e. statements of what students should be able to do as a result of music education. The Achievement Standards provide details as to what has to be achieved in music under each content standard.

The standards proposed in the *School Music Program* were devised by representatives from the fields of education, business, government and the arts in the United States of America. The standards have undergone close scrutiny and revisions, ensuring that they are indicative of the best thinking of artists and educators.

Of significance is the fact that the standards do not reflect the actual teaching situation in America, they are instead ideals that educators and learners can strive towards. The standards “reflect a vision for the future and not the status quo”.<sup>13</sup> Although intended for American schools, the *School Music Program* is easily adapted to the South African situation.

The *School Music Program* documents provide nine Content Standards for Music, in Grades 5-8. Although the Intermediate Phase in South Africa refers to Grades 4, 5 and 6, the achievement standards set out in the curricular guide of the *School Music Program* are grouped so as to include Grades 7 and 8 as well. This would mean that the higher levels of difficulty would pertain to the higher grades and may not be applicable for Intermediate phase.

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<sup>13</sup> U.S.A., The National Association for Music Educators (MENC), *National Standards For Arts Education: A Brief History*, available: <http://www.menc.org/publication/books/standhis.htm>, date accessed 12 January 2004.



The *School Music Program* will serve as a paradigm for music education in South Africa and the outcomes proposed, demand the skill development in all forms of ‘musicing’ that Elliott sees as essential in the education of every individual. The standards of the *School Music Program* are contained in Appendix B.

### **2.6.2. The suitability of the *School Music Program* for I.P. music education in South Africa**

#### **2.6.2.1. Logic**

The standards of the *School Music Program* are noteworthy firstly because they remain the same throughout all levels of schooling. Keeping the same musical outcomes throughout each grade assists educators to evaluate the development of musical ideas in the programme, as the child progresses from one grade to the next.

Upon examination of the achievement standards, one can clearly see how each is developed at various stages and levels of schooling. For example, at Grade four level, “Understanding music in relation to history and culture”, learners must be able “to identify by genre or style, aural examples of music from various historical periods and culture” and “describe in simple terms how elements of music are used in music examples from various cultures of the world”. For Grades 5-8, learners have to be able to “describe distinguishing characteristics of representative music genres and styles from a variety of cultures” and “be able to classify by genre and style a varied body of exemplary musical works and explain the characteristics that cause each work to be exemplary”.

Of particular significance is the fact that the music taught is placed into context according to certain criteria namely, history, culture, genre, style, historical period, composer and title. For “Understanding music in relation to history and culture” in Grades 5-8, learners will need to “compare, in several cultures of the world, functions music serves, roles of

musicians, and conditions under which music is typically performed”. Another example would be for “singing and the playing of instruments” learners should be able to, sing or perform music “representing diverse genres and cultures, with expression appropriate for the work being performed”.

#### **2.6.2.2. Clarity**

Outcomes for music education must describe what a child should know and be able to do in music. The content standards presented in the *School Music Program* are specific to music education. Each of the nine content standards is stated with precise definitions, in terms of what has to be achieved by the learners in music education classes. These include being able to “sing and perform on instruments alone and with others, a varied repertoire of music; improvise melodies, variations, and accompaniments; compose and arrange music within specified guidelines; read and notate music; listen to, analyze, and describe music; evaluate music and music performances; understand relationships between music, the other arts, and disciplines outside the arts; understand music in relation to history and culture”.

Each content standard has been broken down into exact explanations as to what has to be accomplished (achievement standards). For example with Grades 5-8, for “improvising”, pupils are required to “improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys”. For “performing”, the child has to “perform music representing diverse genres and cultures, with expression appropriate for the work being performed”.

Because the outcomes are so clear, music educators will not be at a loss as to what is expected of them. The content standards themselves indicate the musical outcome required.

### **2.6.2.3. Sufficiency**

With regards to what to listen for in various genres and styles, guidelines given are not prescriptive, instead they allow for easy adaptation for any genre or style of music. The guidelines provide the educator with the opportunity to explore the musics of the cultures of choice and to adapt the standards for his/her environment. Of consequence is that there is sufficient guidance given to establish a programme of notable quality, while allowing enough room for adaptation and experimentation.

According to the South African national curriculum, educators are required to show how each discipline relates to the other and to other learning areas. In the *School Music Program*, the relationship between music education and the other arts as well as other learning areas in the curriculum are explored. Specific guidelines are given as to how to go about forming relationships. For example in Grade 4, learners must “identify similarities and differences in the meanings of common terms used in the various arts”. Grade 5-8 learners must be able to “compare in two or more arts how the characteristic materials of each artform can be used to transform similar events, scenes, emotions, or ideas into works of art”.

### **2.6.2.4. Appropriateness**

Not only are the standards logically sequenced, with each level building from what has gone before but what makes the outcomes so easily adaptable, is the fact that the genres, styles, cultures and historical periods and content materials are not prescribed. Adapting them to the South African music situation can be done through examining the content standard and identifying musical cultures and materials that are significant to our country.

An example of the suitability and adaptability of the *School Music Program* is a programme for music education designed by Merle Soodyall (Director of performing Arts at the Durban Preparatory High School) for Foundation and Intermediate Phases in

South Africa. This programme was developed specifically for a school for boys in KwaZulu-Natal.

The programme is a curriculum in progress and the content is based on what the school and the learners are all about. It includes to a large extent the interests of the educator i.e. jazz, African, Indian and selected world musics and the interests of the students i.e. popular music, gumboot, the haka etc. The curriculum was developed before the *Revised National Curriculum Statement* for music, drama and dance and adjustments may still be made (refer to Appendix B).

## **2.7. Outcomes proposed for Intermediate Phase music education in South Africa**

Each of the content standards included in the *School Music Program* is vital in providing the learner with a well-rounded music programme. The skills developed according to this programme result in musical empowerment and not just knowledge about music.

### **2.7.1. *Singing and performing alone and with others, a varied repertoire of music***

According to Elliott (1995:39) music is “something that people do”. He states (1995: 72) that singing and the playing of instruments are at the heart of what music is. Key elements of the *School Music Program* are singing and the playing of instruments. The learning outcomes for the Arts and Culture learning area, states that children must be able to “interpret and present” work in any of the art forms. In the *School Music Program*, while singing or playing instruments “presenting works”, the child learns to perform according to what is appropriate for the genre or style of music “interpreting”. He/she achieves this when he/she is able to “sing music representing diverse genres and cultures, with expression appropriate for the music being performed”.

In South African schools where there is a lack of musical resources available to teachers, singing should be encouraged as the primary instrument, as it is a natural means that can be enjoyed by large numbers of students all at once. Singing is especially significant because students need not concern themselves with the intricacies of learning an instrument. Singing is more manageable because the children have been using their voices as a means for communicating from an early age. Singing is significant because most cultures in South Africa use singing in some aspect of their traditions, this is particularly true of traditional African cultures.<sup>14</sup>

Music educators using the *School Music Program* as a guide need not limit themselves to the instruments such as the keyboard or band instruments suggested. The choices of instruments to be learned are wide and will depend on the educator's skills and the instruments available for use.

Music education provides an avenue for self expression in a unique way, through music making. Through performance activities, children are able to reveal their emotions as they provide interpretations of works through performing and improvising. As the performer perseveres, he/she learns to create a particular mood or atmosphere for the audience, by making use of particular musical devices that will express particular feelings and evoke those feelings amongst his/her listeners. For example, the use of the blues scale will create a particular feeling or atmosphere. Through his/her use of musical devices, techniques and tone colour, the performer is able to transport the listeners to a different time or era.

Music as one of the arts provides a direct way of **communicating** emotions, ideas and musical understandings. This is in keeping with the broader goals of the Arts and Culture learning area which requires that the child be able to use multiple forms of "expressing and communicating" in Arts and Culture. In other learning areas, pupils learn about subject matter that is taught through the spoken or written language. Music education

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<sup>14</sup> F. Warren and L. Warren describe music and particularly singing and dance as integral to the upbringing of traditional African children in *The Music of Africa: An Introduction*, (New Jersey, Englewood Cliffs: Prentice-Hall, Inc., 1970), 4-9.

provides the children with the opportunity to practically engage with the music and communicate through the actual performing. Music is capable of communicating its meanings more successfully than subjects in other learning areas because of the processes involved in performing. Rojcewicz (2001: 3) states “hands-on non-discursive learning is more permanent than learning through explicit verbal instruction since it employs the senses and the intellect together, leading to insights that immediately become part of the students’ knowing, as opposed to facts to be memorized later”.

Whether it is a song to be sung or a piece to be played, there are many **processes** that the child undergoes when he/she is performing. He/she has to demonstrate an understanding of the music being played by performing according to certain musical expectations, for example, the style of the piece and with musical expression.

The child has to determine how a piece of music will be played for best effect, based on past knowledge and the expectations of the audience. During performing activities, the child develops his/her cognitive capacities. As he/she performs, the child’s memory improves. This is due to constant repetition and rehearsal of music material during practising. The information processes required include rapid responses where there is little time for conscious thought before reacting. For example, children are required to read and interpret symbols. The reading and interpreting of musical symbols has to be done quickly as the child is expected to follow the notation during a performance and act immediately. While reading and interpreting symbols, the child is also expected to respond by playing the notes accurately with attention to technique, accuracy of pitch and tone colour. As the child performs he/she learns to focus his/her attention on the part that he/she will play all the while being conscious of the group.

Music making is highly multidimensional in the kinds of information processing it engages. The processes involved are not only intellectual but are also based on intuition and emotion. Through performing, students provide their own interpretations of musical works and are given an avenue in which to present their performance of musical works.

Through performing, the child demonstrates his/her understanding of musical concepts and devices. While playing the instrument, the child also focuses attention on reading music or performing accurately with expression.

The processes involved in music making are intellectual, emotional and muscular. Playing music is one of the best means of developing kinesthetic memory as it involves movement and the co-ordination of multiple physical processes. Daisy Lu<sup>15</sup> states that "If education aims to integrate thought, then feeling and action should be fundamental.

Performing in groups or on their own helps the child to develop a positive self image as he/she is able to achieve success in performing at whatever levels they are capable of. Pupils enjoy being part of an ensemble and contributing to the group's success. The learner experiences a sense of accomplishment and self fulfillment when he/she is able to successfully perform a task. Pupils are able to gain approval for their tasks from educators, peers and audience members contributing to a positive self-esteem.

During pre-adolescence, children become more aware of their peers and they learn to work co-operatively with them. The learner at this stage enjoys being involved in group activities. As they become more and more involved in activities collectively with their peers, they learn certain social behaviours such as sharing and helping others. Robinson (1987: 55-72) describes music "as a socially integrative activity"<sup>16</sup> that involves group work or collective participation, where all individuals involved are working towards a common purpose or end result.

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<sup>15</sup>D.T. Lu, "Music Education Beyond the Mozart Effect," available: <http://faculty.washington.edu/chudler/dl.html>, date accessed 8 July 2003.

<sup>16</sup> Jeffrey Robinson clearly describes in "Towards a Polyaesthetic Approach to Music Education" (p. 55-72), four ways in which music may function as a "social mediator". These include music as "fad or fashion", as "social emblem", as an "inculcator of social norms and values" and as "a socially integrative activity".

Lowenfeld and Lambert (1975:229) state "One of the outstanding characteristics of this stage of development is the child's discovery that he is a member of society, a society of his peers. It is during this time that children lay the groundwork for the ability to work in groups and to co-operate in adult life".

Music education in the form of collective music making can be used as a vehicle for developing empathy in children. Through ensemble activities children learn that each individual's contribution is important and they become less egocentric. They realize that the group relies on their efforts as they contribute individually to the group as a whole. The group shares their experience and each musical contribution is supported musically by the group as they perform. Collective music making involves co-operation and being sensitive to the feelings and contributions of others. A great deal of discipline and self control is required as they work together for the benefit of the group. Working in groups alleviates some of the pressure on individual learners to achieve high scores or results.

In "Transfer Effects from Music Education to the Development of Extra-Musical Aptitude" (1976:86), Bresciani says that "In ensemble activities a child, at any stage of development, can take part. His contribution is valued, and he feels confident; and yet he is able to scan the total picture and experience the harmony of the total ensemble simultaneously". The challenge with pre-adolescent students is that the group activity must be acceptable to them. Class singing as an example must be enjoyable and meaningful. Choosing an interesting and diverse repertoire of songs is essential in developing positive attitudes to music education as a discipline.

Sebba (Feb1999:15) says that "music in school classrooms doesn't aim to create technically proficient soloists. Music here is more likely to be a communal experience in which, through the national curriculum (NC), all children learn something of what it is to perform, compose, listen and appraise music - not just on their own but with a partner, with a group or a whole class". Music education programmes encourage working together in activities such as ensemble work, choral singing and composing music collectively.



Through music making activities, pupils become more aware of their capabilities as they participate, play and improvise. As they practise, they are able to and work on their strengths and weaknesses and this leads to self growth, they become more confident and independent. "As each person develops and realizes his or her powers of attending, thinking, feeling, intending, and remembering, individual consciousness grows to the point of developing an independent status called the self" (Elliott 1995:112).

According to Liebert (1977: 342), **emotional intelligence** can be measured by the ability to delay gratification, in the pursuit of longer term and more substantial reward. Delayed gratification refers to a "form of self-control involved whenever children or adults postpone immediate gratification for the sake of more valued outcomes or goals" (Liebert et al, 1977: 342). Children learn that in order to perform well, much time and effort must go into practising regularly. In this way, children sacrifice other activities in their desire to improve their musicianship.

This continued discipline and self control adds to the child's ability to be resilient when setbacks occur. The reality is that, upon realizing that gratification is not immediate and that discipline, perseverance and hard work are required, many children stop trying. They give up. Hence the relatively small number of students who progress to higher levels of performance proficiency. According to Margot Prior<sup>17</sup> the "resilient young person has the capacity to withstand setbacks, to rise to a challenge, to find new ways of solving problems, to feel a sense of self-confidence in managing the social and material world, and to know that hardship can be overcome". Discipline, self control and delaying gratification in music is crucial in developing the child's life skills.

Music making is unique because each child experiences something of the **culture** being studied by being practically involved in the music processes of the community, through music making. Learning about culture is especially meaningful because of this.

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<sup>17</sup> Margot Prior is Professor of Psychology at the University of Melbourne. Transcripts of her radio interview brings clarity on instant gratification and can be found at <http://www.abc.net.au/rn/science/ockham/stories/s599369.htm>, date accessed 6 August 2003.

Music as a collective activity is vital in fostering positive attitudes toward others. During the I.P, the child's attitudes are developing at a rapid pace. With the experiencing of different cultures through music, the child is likely to display less prejudice and racism towards others as he/she becomes involved in the musical activities of a particular culture.

### **2.7.2. Improvising melodies, variations, and accompaniments**

Elliott (1195: 274) states that musical performing and improvising should be the main focus in a music curriculum. The discussion that follows will show that improvising is vital in developing the child's intuition, his/her ability to process information, to solve problems and to take risks.

Robinson<sup>18</sup> in discussing the case for improvisation in music education cites the benefits of improvisation as developing "intuition" which involves being able to perceive and to act appropriately, without conscious thought or planning. During improvisation, the performer has to make musical decisions as to how he/she must respond to the music played, in relation to what has gone on before, using past experience and knowledge to guide decisions as to which path to follow. Rojcewicz (2001: 12) states that "In the process of improvisation, unlike recreation, no score provides guidance. To improvise, you must be able to live and make decisions in the present moment. Memory (the past), intention (the future), and intuition (the now) merge and focus the mind. The time of inspiration, technical execution, emotional texturing, and communication with an audience become one".

During improvisation, performers need to make decisions but also to follow through rapidly by playing on their instruments. During improvisation activities, the child develops the use of the intellect, the emotions and the actual movement or performing, as

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<sup>18</sup> J. Robinson's article on "Improvisation," provides arguments for the inclusion of improvisation in a music education programme, (Durban: University of Natal, 2003).

he/she has to respond immediately to what has gone on before. According to Rojcewicz, (2001: 9) "Any student of a music-survey course who desires to understand music from the inside of its non-discursive, metaphoric language thinking in sound, and not merely *about* sound from a position of intellectual removal, must experience music in a 'muscular' way as a player. By performing music, students understand it as a means of realizing artistic designs, ideas, and processes". Elliott (1995: 53) believes that "thinking and knowing (intelligence) are not restricted to words and other symbols but are also manifested in *action*".

Of significance that in this instance, the mind does not work separately from the body, but mind and body work in conjunction with each other. Elliott (1995: 103) states that "if the body is in the mind, then it makes perfect sense (as Dalcroze, Orff, and Kodaly specialists maintain) that the kinds of moving involved in music making (including conducting) are essential to improving musical understanding". In music education lessons improvisation occurs in the form of playing of instruments, singing and movement lessons. Dalcroze 'Eurhythmics' is particularly effective in this regards (refer to Appendix A).

There exists a close relationship between **information processing** and **problem-solving** skills as outcomes. Any solution to a problem comes from information processing and all or nearly all information processing is directed toward the solution of a problem (e.g. deciding on a course of action). Most information processing by the brain is done without us being consciously aware of it. Music is most effective in this regard because of its pre-conscious cognitive processes.

During improvisation, the child uses his/her knowledge gained from previous experience and responds rapidly with what he/she perceives to be most appropriate. He/she has no time to plan or prepare, rather he/she responds intuitively. Responding without conscious thought enables the child to express his/her inner feelings, perceptions and knowledge learnt. John Ratey in *A User's Guide To The Brain* (quoted by the MENC in Music Education Facts and Figures), indicates that "The musician is constantly adjusting

decisions on tempo, tone, style, rhythm, phrasing, and feeling—training the brain to become incredibly good at organizing and conducting numerous activities at once. Dedicated practice of this orchestration can have a great payoff for lifelong attentional skills, intelligence, and an ability for self-knowledge and expression”.

Robinson also stresses the importance of risk taking in developing a positive esteem, provided that the risks are appropriate for the level of the child. He states “Risk taking is crucial to psychosocial development for it is only through successfully asserting oneself in situations where the outcome is uncertain – where one has to step outside his/her comfort zone – that self-esteem is developed”. Risk taking is essential to improvising as the child is required to respond immediately without time for reflection or consideration. Not only does the child need to be able to read accurately, but certain musical activities such as improvisation, require the child to be able to adapt what he/she has learnt to create something new, yet appropriate to what has gone on before.

Through his/her success the child feels a sense of accomplishment as he/she performs. Naturally the success of an activity requires the sensitivity of the educator in terms of the child’s capabilities. Tasks set must necessarily be within the child’s grasp. He/she learns to be independent because his/her individual contribution is valued. Being constantly engaged in music making activities, requires practical involvement, fosters confidence and a positive self worth. Children are not afraid to try new things because risk taking is encouraged and pupils are able to achieve their goals at their own pace and according to their specific musical abilities.

Improvisation encourages **creativity** because the child is constantly thinking of new ideas and new ways of doing things. Nye states that (1970:61) “To be creative is to think in new and different ways”. The Arts and Culture learning area calls for learners who can “create, interpret and present” work in each of the art forms.

Improvisation requires that the pupil constructs new ideas within certain boundaries, using what has gone on before and bearing in mind the musical context.

Improvisation requires the child to respond instantaneously, according to what he/ she perceives to be acceptable and pleasing at a particular moment in time. For example, performing in a group requires the child to be aware of other members of his/her group and to be able to discern what would be appropriate during a performance in the context of what has gone on before. This can take many different forms such as the use of rhythmic instruments, melodic instruments such as the voice, the use of body percussion, using the sounds of the environment and so on.

Schell (quoting Piaget, 1983:337) states that "concepts and rules can be derived more readily from active play, exploration, and investigation than from listening to or reading about them." Music education programmes that focus on the child as the doer or music maker, requires the child to be able to create, perform and respond to music intelligently in a meaningful way. Programmes such as these allow the child to learn through experimentation and exploration, only providing the necessary information needed to be able to perform the music.

Improvisation in the music programme allows learners to experiment with ideas in relation to what others are playing. Through improvisation learners are able to apply the knowledge learnt, within particular frameworks or guidelines all the while being mindful of the context in which the music is performed. The child learns to express an understanding of the knowledge and concepts learned through the instrument he/she is playing.

Improvisation also allows the child to try new ideas, practice different options and see what seems to be the best option. The child uses information learnt and past experience to explore his own ideas and interpretations of musical ideas. He/she is constantly in the process of improving his/her performance through trying new things and practicing.

*The Arts In Schools* (Brinson, 1982:22) states that the arts [visual and performing] are not only a means of communicating ideas but "are ways of having ideas, of creating ideas, of exploring experience in particular ways and fashioning our understanding of it into new



forms". Music education lessons require the child to participate in practical activities where different 'answers' to questions are accepted and children are not pressurized to provide the 'right' answer.

Schell (1983:347) states "During later childhood [pre-adolescence], children tend to become increasingly proficient at solving problems. Given a problem, instead of trying one response, then another, at random, and finally blundering onto the solution, they begin to form hypotheses and test them".

Improvisation in music lessons is particularly valuable in developing the child's ability to solve problems. During improvisation lessons, children are taught how to locate themes or ideas that appear, to develop the ideas, building on what has been given. This sometimes involves re-organizing parts of the theme or idea into something that is meaningful. New ideas are added to the old ones or even replace parts of them. Devices that assist in formulating a successful performance include particular motifs, sequences of notes taken from scales. Children learn how to use these sequences so that they follow in succession but may begin at different pitches. Experimenting and exploring these ideas are done, bearing in mind certain boundaries or parameters such as key or mode. This is in keeping with the outcomes of the Arts and Culture learning area which stipulates that the child must "reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts".

The child is expected to apply the skills and knowledge he/she has learnt to solve musical problems. In music lessons children may be asked to find better ways of expressing phrases or moods, whether they are playing an instrument, composing or singing. Elliott (1995: 167) states that performers must "decide what a composition wants and needs in relation to its several dimensions. They produce 'draft' performances of a composition in rehearsals and practice sessions that they subsequently refine, redo, reaffirm, and rethink".

Background knowledge is necessary for the child to be able to make informed decisions with regards to the 'answer' that he/she will provide. *Developmental Psychology Today* (Schell and Hall, 1971: 265) reports that "In order to generate ideas successfully, the child must possess the necessary units, be free from the fear of making a mistake, and possess the mystical ingredient called insight".

Many alternatives are sought by the child in his/her efforts to find suitable options to the 'problem' located. Particularly during improvisation lessons, children are expected to continually think of different ways of 'answering' a musical question. The child is encouraged to try different options, without the fear of failure. There are no correct 'answers' or specific responses needed. There is little fear because the answers needed lead to finding the more appropriate solutions. In music lessons such as these, risks have to be taken and are even encouraged in creating the most suitable result. Creating their own answers or solutions requires the students to express their own opinions, interpretations or viewpoints of what they consider to be the most appropriate response. Taking risks enables them to be more self confident as they meet challenges successfully.

Improvising assists the child to work independently, striving for solutions to problems through experimenting with what is given. Through using background knowledge and in an environment where taking risks is encouraged, the child's ability to solve problems is improved.

### **2.7.3. Composing and arranging music within specific guidelines**

Composing is essential to the music programme because it enables learners to gather new ideas and build from old ones. Music pieces or recordings can be re-arranged to create different effects. The outcomes of the Arts and Culture learning area require learners to "communicate and express" themselves through different means. Composition provides an alternate way of expressing and communicating musical ideas. Through composition, children learn to experiment with sounds and sound patterns. They can even add simple

accompaniments to music making. Pupils are able to communicate their ideas to others through composition.

Music is important in developing a positive self-esteem as the child is able to meet musical challenges with increased musicianship. Elliott (1995:115) states that in music this can be done through “a composition to perform or listen for; an improvisation to improvise; a composition to compose; a performance to listen for as an audience member”. Through musical activities, children learn to be confident as they perform and solve problems appropriately. They gain experience and realize that their contributions are valued through ensemble work and individually. They gain a sense of achievement and self worth as they learn to solve musical problems, contribute to musical ensembles, create new compositions and perform for audiences.

#### **2.7.4. Reading and notating music**

The high level of literacy that is expected of educators and learners in the *School Music Program* can be considered to be the ideal, one which generalist educators in South Africa can strive towards as is needed. Although “communicating” is one of the outcomes proposed in the Arts and Culture learning area, the level at which communication occurs is not specified. Elliott (1995: 61) states that music literacy should be introduced into the curriculum as the need arises and in its context, “literacy should also be taught and learned parenthetically and contextually – as a coding problem to be gradually reduced within the larger process of *musical* problem solving through active music making”. These musical forms of notation may be staff notation, graphic notation, hand signs, or rhythmic syllables.

Nye in *Music in the Elementary School* (1970:518) discusses the importance of notation as “The symbols of music, like words of a language, convey man’s thoughts and feelings. These symbols are a means to communicate ideas. Music reading assists the learner to grasp the nature and character of music through understanding its symbols, not



merely to identify detail. If music is taught fully, learning to read music is an integral part of it". Learning notation not only assists the learner to identify what a composer had intended for a musical piece, but it also enables learners to write their own musical ideas for others to appreciate and perform.

Writing [music] enables one not only to express oneself but also to share thoughts and understandings with others (Eisner 1986:128). General music educators can utilize various forms of notation other than staff notation, however staff notation is useful to the child when singing through reading music, playing melodic instruments through reading, analyzing music scores and composition.

Learners need to rehearse consistently and as they go through the process of practising, they learn to decode musical symbols, perceive the sound to be created, its rhythm and the musical devices to be used.

In music, pupils have to be able to read music and play simultaneously. Although, there might be numerous other instruments playing other parts, children learn to focus their attention on their part only, while being aware of what the other parts are doing. In ensemble playing, especially where it requires reading from scores, the individual participant has to process so much information simultaneously, i.e. what he is seeing (the score and the conductor), what he is hearing, and what he already 'knows' and has access from within. This is only possible because most of the information processing is happening at pre-conscious level, i.e. intuitively.

Today, through the reading and writing of music, in whatever notation systems utilized, people are able to communicate messages and ideas. At middle school level learners have the capacity for learning to read and write music. They learn that musical language consists of symbols that are written and interpreted.

The reading and writing of music opens great opportunities for communicating ideas to people in different times and places. Music that has been composed centuries ago can not

only be appreciated today, but can also be interpreted, altered to create different effects, experimented with, studied and played. Written music can be used as a medium to communicate, however these visual messages must be understood by the receiver of the message in order to be meaningful.

Although not all music has a specific message, music can be used as a vehicle to communicate messages through music making or performing, but must be understood by both performers and audience to be meaningful.

#### **2.7.5. Listening to, analyzing, and describing music**

Listening is an integral part of performing, improvising, arranging, conducting, analyzing and composing. Elliott (1995: 103) states that “music listening and musicianship are interdependent; they are two sides of the same coin”. According to Nye (1974:35), “Listening is the basic skill because learning the skill of singing, playing, and moving are dependent on the learner’s ability to listen to, analyze, and appreciate music”.

Listening and analyzing in the music programme enables the learner to think critically and judge his/her performance and that of others. Through listening and analyzing, he/she extends his/her knowledge of the music in its context. Analyzing enables the child to use higher cognitive skills as he/she identifies patterns and connects each to the other in all its varied forms.

Being able to listen to music and describe what is happening in the music indicates the child’s musical understanding. The University of Natal’s website<sup>19</sup> suggests two ways in which music can be described namely, according to its “formal characteristics” such as musical elements and according to its “extramusical characteristics” such as its social

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<sup>19</sup> The music education website of the University of Natal (Durban) provides ways in which music can be described. Information can be located at <http://innerweb.und.ac.za/depts/music/musiced/>, date accessed 24 September 2003.

context. Being able to describe music involves being able to recognize specific aspects of the music and being able to relate these to its context. As the child's musicianship develops, he/she will be able to analyze and describe the musical workings more fully.

Through the *School Music Program* learners will need to progressively **solve problems** and to think critically. This occurs when learners are asked to identify, compare, contrast, observe and demonstrate during musical activities in class.

During musical activities, children learn to listen carefully with attention to musical detail and are required to describe the musical devices used; analyzing what makes the music different and unique. By engaging with the music through activities such as listening, analyzing, performing and so on, the child learns to be sensitive to and is exposed to valuable musical works.

In music education, listening for specific characteristics or patterns, with attention to detail and placing the music in context, helps to develop a child's **aesthetic awareness and sensitivity**. Ball (1973: 57) describes aesthetic education as "education which has as its goal in the shaping of sensitivity to and perception of beauty or expressiveness in art, artifact, or nature, and which seeks to do so through a study of the objects and processes of artistic creation". Music education as one of the arts allows children to be sensitive to the beauty that can be enjoyed and experienced in particular works and that can be created through music making activities. Music making activities require children to focus, to use their senses as they listen to, analyze and respond to the music. As they explore music through the use of their senses, certain perceptions are being made.

In musical activities, children learn how to create a particular kind of mood or atmosphere by using certain techniques for various effects. Through experimenting with their voices and instruments, and through listening to examples, they learn to differentiate between different sounds such as loud and soft, staccato and legato and so on. They learn to demonstrate their musical abilities and to express their inner feelings as they gain confidence through performing, knowledge learnt and experience. As the child

progresses, he/she is able to use musical devices and techniques to express his/her own feelings. Expressing oneself through music is significant not only because the child has learnt how to use musical devices effectively or shows understanding of musical concepts through performance, but more importantly, because it enables the child to express and give vent to his/her innermost feelings and thoughts in a positive and meaningful way.

Reimer (1970: 84-85) states that art should be understood in terms of what is happening and what devices are used to create different effects, not merely for liking or disliking a piece of work, but being able to understand what was going on and how it affected you. Music education encourages the child to become aware of music for its excellence and symbolism. Musical works of the Baroque era for example, express the grandeur of the period and are characterized by elaborate ornamentation such as trills.

Swanwick<sup>20</sup> states that all music is “tied to social and cultural contexts”. He believes that in order to fully understand the meanings of music learnt, one has to take into account the social and cultural context for which it was intended. He encourages a praxial approach to music education, but one which focuses on developing the ability to engage in various forms of musical discourse.

Music education lessons help the learner to develop the ability to listen attentively. Singing lessons require children to listen carefully so that they sing at the correct pitches. They also need to listen to the other voices of their classmates, so that they try to blend in their singing voice with that of their classmates. Judgments are based on what they hear, for example, are they singing according to the pitch of the accompaniment? If they are not singing at the correct pitch, they learn to adjust their singing to the required pitch by listening carefully to the instrument being played and try to attain the same notes with their voices. Have they come in at the correct moment, for example, have they listened carefully to the introduction that has been played?

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<sup>20</sup> Keith Swanwick, “Music as Culture,” available: <http://www.maydaygroup.org/calls2b.html>, date accessed 11 January 2004.

#### **2.7.6. Evaluating music and music performances**

Evaluating assists the child in determining problem areas in striving to improve his/her performances. Evaluating performances helps the child to *reflect* on aspects that were not pleasing and seeking alternate ways of expressing himself/herself. Elliott (1995: 75) discusses evaluating as being important in that “a student’s level of musical understanding demonstrates itself primarily in the quality of his or her music making, not in what a student can tell us about musical works”. The student has to constantly reflect on his/her performance and strive to improve areas of weakness.

Learners must develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing. The *School Music Program* includes evaluation as one of the content standards.

Evaluating the performances of others and of themselves helps learners to:

1. know when they are succeeding and when they are not
2. provide reasons why certain activities were good and others not
3. feedback received informs them of what is expected of them and how to work towards improving their own music making
4. make judgments based on criteria devised

Self evaluation is done on a regular basis as the child strives to improve him/herself. The child must deduce from his/her ‘answers’ to the problem what the most satisfactory answer would be. Pupils are able to test their answers or solutions practically through playing and listening to them, evaluating whether or not their solutions are suitable and if they are not, finding more appropriate alternatives.

### **2.7.7. Understanding relationships between music, the other arts, and disciplines outside the arts**

Through exploring music in relation to the other arts and disciplines, pupils learn that each discipline does not exist in isolation but each relates to the other and can be interwoven. Pupils learn that each of the arts is related in terms of their goals yet the medium of expression differs. The child also develops an appreciation for aesthetics through the arts. As learning takes place, the child begins to see how each aspect of learning or subject relates to the other. The child learns that the world consists of a set of related systems, each affecting the other.

Elliott states that (1995: 248) “many musical practices worldwide combine music and dance, music and poetry, or music and drama [and so on]. In these cases, the relationships between music making and dance, poetry, and drama are an important part of what specific practices and works present for our understanding and enjoyment”. He adds that relating music to other subjects “ought to contribute directly to the development of musicianship and listenership”.<sup>21</sup>

### **2.7.8. Understanding music in relation to history and culture**

Elliott (1995: 198) describes music as “a universe of mini-worlds (e.g., the jazz world, the world of choral music), each of which is organized around indigenous knowings, beliefs, values, goals, and standards toward the production of certain kinds of musical works for a particular group of listeners”.

Children learn how the arts reflect society through different means. Learning about the histories and cultures of different communities through music enables pupils to place their learning experiences into context, to learn more about the traditions and experiences

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<sup>21</sup> David Elliott, “Continuing Matters: Myths, Realities, Rejoinders,” available: <http://heneghan.members.beeb.net/mend/docs/doc416.pdf>, date accessed 14 February 2004.

of others, to see that different communities experience music differently and to compare different styles and what makes them different.

Learners' formal knowledge such as notation systems, rhythmic and melodic patterns, styles and historical context of music, increase their understanding of the music studied. During the LP, learners become more aware of their environment and the people around them. They are constantly forming opinions about each other through their interactions with one another. According to Nye (1970: 74-76) "An attitude may be defined as a predisposition to react in a certain way to objects, persons, ideas, or subjects. It may be conscious and willful, or subconscious; it may be rational or irrational" and "Attitudes and values result from an individual's total experience. They are flexible, and change as the learner's experiences in living are expanded." Positive experiences in the classroom are essential in fostering positive attitudes toward themselves and to others.

The power of music education in shaping attitudes and uniting different cultures should not be underestimated. Through music learners are able to experience **different cultures** and increase their knowledge and understanding of other cultures and their value systems. Volk (1998: 48) noted that following World War 1, where the emphasis was on improving international relations in education, music education was found to be particularly effective in improving understanding amongst different cultural groups. "While general educators found that lessons in world friendship also fostered better understanding among the various cultures in their own classroom, music educators attested to the power of music in uniting the immigrant populations in their performing groups and began to employ music in correlated lessons to foster world understanding".

Elliott (1995:293) describes the induction of pupils into different music cultures as being "one of the most powerful ways to achieve a larger educational goal: preparing children to work effectively and tolerantly with others to solve shared community problems". Musical activities may be used as a tool to promote the development of positive attitudes towards music as a discipline and towards people of other cultures. By introducing music

in its cultural context, with its own particular set of value systems, the child begins to understand that each culture must be appreciated for what it has to offer in its own right.

Elliott (1995: 206) describes learning by induction as important because “Musical practices as little social systems, or music worlds. Teaching students to make and listen for music with an understanding of the relationships between musical works and cultural influences requires music teachers to engage their students in the interplay of beliefs, actions, and outcomes at the core of musical cultures”.

Music education programmes based on inducting learners into various musical practices provide opportunities for pupils to learn more about their own cultural identity. Multicultural music lessons taught in this way help to shape the learners’ attitudes toward different cultures and increases their knowledge and understanding of themselves and the people around them.

According to Mussen (1979:259) “Piaget believes that from age 5 to 12 the child’s morality passes from a rigid and inflexible notion of right and wrong to a sense of justice that takes into account the situations in which the ‘immoral’ act occurred”. Rather than passing judgement based on the unlawful act, the child begins to realize that certain circumstances may have prevailed, causing the offender to behave in the manner that he did. They begin to understand the reason for particular forms of behaviour, as indicated in the moral dilemmas devised by Kohlberg and Selman (Crain, 1985: 119-132) and as they rationalize people’s behaviour, they start to form opinions (Lefrancois, 1990: 378).

Music education programmes such as the *School Music Program* does include learning about many different cultures, their traditions, histories and the society for which the music has been intended. Children will learn to respect cultural differences and value each type of music in its own right. It is necessary to teach pupils at this stage to value their own culture and that of others. In the I.P phase, children are beginning to form their own identities. As they learn about their own cultures and that of others, they feel a sense of belonging and can identify with a particular group of individuals. They also learn



about different communities and develop tolerance and respect through being knowledgeable about each other's differences and similarities. They develop a positive self image which enables them to be confident in their outlook.

On experiencing and understanding music in its proper context, *The Arts In Schools* (Brinson, 1982: 23) states "To have access to these truths and to participate in their creation, one has to get 'on the inside' of the community in which such explorations take place and are understood". Music education provides children the opportunity not only to learn about music making but to develop a deep understanding of the workings of the music, through the practical experiencing of the musical workings and devices of a particular musical community.

Through musical activities such as playing of traditional instruments, songs and dances, learners gain an insight into a culture that is different from their own. Although other disciplines may strive to achieve these same outcomes, music education is unique in that the child is given an opportunity to literally experience another culture through the actual music making. Wilson (1990: 100) states "We assume that things are done differently in other cultures but not usually imagine the magnitude of such differences until we experience them at first hand". As a cultural activity, music is unique in developing multicultural sensitivity because the learning that takes place happens through actual music making rather than merely learning about a particular culture. Thus knowledge is meaningful because the child learns through being practically involved.

## **2.8. Conclusion**

The *School Music Program* has much to offer in terms of providing an in-depth, complete music programme that can be easily adapted to the South African situation. The standards in the *School Music Program* are significant because they are well expressed, are in keeping with current thinking in the field of music education and most importantly are in line with the broad goals of the national curriculum of our country.

The content standards allow for the active involvement of learners in music activities. The knowledge gained will increase the learners' understanding of the different musical cultures and their context. A solid grounding in music education is important in the development of the child and is determined by the music programme itself and the music educators implementing it.

## **Chapter Three: OBE, the national curriculum, and the cross-disciplinary competencies they require of teachers in all learning areas and phases**

### **3.1. Introduction**

The previous chapter was concerned with:

- The inadequacies identified in the outcomes for music education as stated in the *Revised National Curriculum Statement*
- Determining important outcomes for music education in South Africa

The central question that this chapter seeks to address is what general competencies will be required of music educators, to achieve the outcomes identified as important for music education in South Africa, being mindful of the levels at which I.P. children experience learning, the *Revised South African National Curriculum Statement*, the outcomes proposed in the *School Music Program* and the tenets identified as fundamental to music education by leaders in the field.

There are two essential characteristics that music educators must possess, in order to function effectively in the music classroom, according to Elliott (1995: 262-263). The main competencies required are educatorship and musicianship. While musicianship denotes the ability to do the things that musicians do, as is clearly and comprehensively set out in the *School Music Program* Content Standards, educatorship refers to the cross-disciplinary competencies and attributes that are essential for educators in any learning area or phase.

Educatorship is the most important requirement for teaching regardless of the specific learning area in question. The competencies specific to a learning area are secondary and

can be acquired as per need, provided that the teacher genuinely is an educator to begin with.

According to Elliott (1995: 55-68), there are at least four kinds of knowing that are implicit in possessing a sound knowledge of a particular discipline, in this case music. These four kinds of knowledge are “Formal, Informal, Impressionistic and Supervisory”. Formal knowledge is learnt through studying particular practices. It refers to the information learnt about a particular field of study. Elliott (1995: 61) defines it succinctly, “Verbal concepts about [music] history, [music] theory and [vocal and instrumental] performance practices”.

Informal knowledge refers to the decisions made by educators at each moment of learning. They arise from problem finding, problem solving and critical reflection (Elliott, 1995: 64). In music education, activities such as composing, improvisation and performance require decisions to be made based on knowledge learnt.

Impressionistic knowledge is described as “a matter of cognitive emotions or knowledgeable feelings for a particular kind of doing and making” (Elliott, 1995: 64). This kind of knowledge relies on formal and informal knowledge. Children experience feelings or emotions as to what actions are appropriate at a particular time in a certain context. An example may be where a learner experiences a “strongly felt sense that one line of action is better than another” (Elliott, 1995: 64).

Supervisory knowledge involves the being able to reflect on one’s practices, evaluate and improve on one’s musicianship. This kind of knowledge is needed not only to make short term decisions but long term decisions as well.

Elliott’s philosophy is significant because it emphasizes the need for a comprehensive music programme that empowers learners with skills so that they are practically involved in music activities. Elliott proposes that a programme of music should include many musical practices where learning is experienced in the context of the culture being learnt.

Elliott places the importance on singing, performing on instruments and listening and analyzing as the main activities in a music programme. Other aspects include composing, problem solving, improvising and evaluating.

Higher order thinking skills such as application, analysis, synthesis and evaluation as developed by Bloom<sup>22</sup> are key aspects in developing educatorship. The levels of cognitive thinking developed by Bloom will therefore be brought into the discussion to elucidate what levels of intellectual behaviours are necessary for true educatorship.

The *Norms and Standards* (National Education Policy Act, 1996) will be taken into consideration as it describes the standards for all educators in South Africa as determined by the Ministry of Education. Regelski's (1998) discussion on "Critical Theory" will be discussed so far as it pertains to Elliott's philosophy and overlaps with the requirements of the national curriculum.

## **3.2. Children in the Intermediate Phase**

### **3.2.1. Introduction**

It is necessary to be mindful of the levels at which children in the I.P. experience learning when developing a profile for a music educator in this phase. The levels at which they experience their learning and at what stage of growth they are, will determine what is needed of the music educator in the I.P.

Children in the I.P. undergo many changes with regards to their cognitive, psychosocial, moral and physical development which may impact negatively or positively on their self esteem, self development and relationships with others. Factors affecting their development include the social and cultural context in which they live.

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<sup>22</sup> Information on the "Taxonomy of learning and Benjamin Bloom" can be found at <http://oaks.nvg.org/wm6ra3.html>, date accessed 5 November 2001.

Not only are they influenced by their immediate families, but also by the expectations of their communities. According to Bukatko and Daehler (2001:6), "Children grow up within a larger social community, the *sociocultural context*. The sociocultural context includes unique customs, values, and beliefs about the proper way to rear children and the ultimate goals for their development". These factors influence the child's development in terms of "physical well-being, social standing, sense of self-esteem, 'personality,' and emotional expressiveness" (Bukatko and Daehler, 2001:6).

There are many challenges faced by poor communities in South Africa that have hindered the growth and development of children in previously disadvantaged areas. The developmental changes of I.P. learners will be briefly discussed as such information is relevant to the understanding of how children relate to their world and the levels at which they experience learning.

### **3.2.2. Cognitive development**

Children in the I.P, belong to what Piaget<sup>23</sup> refers to as the "concrete operational period".<sup>24</sup> During this stage of cognitive development, children are able to perform mental tasks that relate to concrete or physical matter. These include "an orderliness of thinking which gives rise to the ability to decenter and recognize transformations, awareness that some transformations are reversible, and of course a grasp of the concept of conservation"<sup>25</sup> and the ability to classify objects into categories and order them in size and number.

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<sup>23</sup> Swiss developmental psychologist Jean Piaget was concerned with the processes of cognitive development for which he carried out many intelligence tests. His research programme *Genetic Epistemology* focused on illuminating and understanding why incorrect answers were given by children and on how knowledge is accumulated. Robert Campbell clarifies this in "Jean Piaget's Genetic Epistemology: Appreciation and Critique," available: <http://hubcap.clemson.edu/~campber/piaget.html>, date accessed 20 February 2004.

<sup>24</sup> R.M. Liebert, R.W. Poulos, and G.S. Marmor, *Developmental Psychology*, (New Jersey, Englewood Cliffs: Prentice-Hall Inc., 1977), p. 179.

<sup>25</sup> Ibid.

However cognizance must be taken of the fact that cognitive development does not occur in isolation. The pace and levels of cognitive achievement is significantly affected by environmental factors.<sup>26</sup> Research shows that one of the main problems faced by poor communities in South Africa is malnutrition, "Adequate nutrition does contribute to, in addition to physical development, cognitive and intellectual performance of the child".<sup>27</sup> In 1994, the government established the *Reconstruction and Development Program* to address problems faced by previously disadvantaged communities. Nutritional programmes were implemented in schools for children from poor communities and particularly for those whose growth had been stunted due to malnutrition. The likelihood of educators teaching children who are malnourished is significantly greater in developing countries like South Africa.

Nye (1970: 52) states "He [the child] classifies, orders, numbers, utilizes concepts of space and time, and learns to discriminate in increasing degrees of exactness". During middle childhood, children should be able to recognize letters and put them together so that they mean something in words (Schell, 1983:339). They need to focus and be attentive as they identify what specific symbols mean. In music for example, musical symbols represent particular note values or musical terms. The child may be required to respond by interpreting musical symbols while playing instruments.

Children begin to realize that certain quantities of substances are the same even if they are found in different shapes or different containers. For example, Piaget's conservation experiment shows that when the same quantity of liquid is poured into a tall and short glass, the child now realizes that both glasses contain the same quantities of liquid. He/she had previously believed that the tall glass contained more.

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<sup>26</sup> "Cognitive Development: Not an Automatic Process," available: [http://www.audiblox.com/cognitive\\_development.htm](http://www.audiblox.com/cognitive_development.htm), date accessed 25 January 2004.

<sup>27</sup> Zodidi Tshotsho, "The Reconstruction and Development Program (RDP) of South Africa and Mental Health of Children," (PhD), available: [http://www.ispn\\_psych.org/html/what\\_s\\_africa2.html](http://www.ispn_psych.org/html/what_s_africa2.html), date accessed 25 January 2004.

The child understands that substances can take many shapes, yet the quantity remains the same (Craig, 1983: 39). Zimmerman-Pflederer in Hargreaves (1986: 43-44) devised a range of musical tasks to demonstrate 'musical conservation' in children. These tasks developed, included playing a four bar melody from Bartok's *For Children* (1946), followed by the playing of the melody but in a varied form, such as being augmented. The child was required to indicate whether the musical phrases were different or similar. If different, he/she had to describe how they differed. Music educators can develop the child's critical thinking skills by devising questions that require the child to analyze and describe changes in musical patterns, during listening or performing activities.

The child's memory increases dramatically and the main way of increasing his/her ability to store information is through constant rehearsal and repetition (Craig, 1983: 293). Music performance involves constant practicing which assists in developing the child's memory. As the child gets older, the ability to rehearse improves. Liebert (1977: 179) states that the child at this stage of cognitive development is able to utilize and interpret symbols more easily.

Another factor inhibiting cognitive development in South Africa is the fact that many children are taught through the medium of English which is their second language. Because English is not their mother tongue, children may experience difficulty in understanding and communicating in English. Music education is not as language dependent as other learning areas and pupils are able to communicate directly through their performances. Musical meanings intended become evident in the child's playing of their instruments.

### **3.2.3. Psychosocial development**

Erik Erikson's eight stages of development show the individual engaged in different forms of conflict resolution at each level. The first stage of development refers to "Learning Basic Trust versus Basic Mistrust" (Hope), the second stage involves



“Learning Autonomy versus Shame” (Will), the third stage involves “Learning Initiative versus Guilt” (Purpose), the fourth stage involves “Industry versus Inferiority” (Competence), the fifth stage refers to “Learning Identity versus Identity Diffusion” (Fidelity), the sixth stage refers to “Learning Intimacy versus Shame” (Love), the seventh stage refers to “Learning Generativity versus Self- Absorption” (Care) and the last stage refers to “Integrity versus Despair” (Wisdom).<sup>28</sup>

During the I.P, learners are going through the “industry versus inferiority stage” of development (Lefrancois, 1990:55). During this stage, the child needs to feel that he/ she is able to successfully accomplish tasks. Being incapable of achieving goals successfully or feelings of inadequacy could lead the child to prolonged feelings of inferiority. “It now becomes crucial for children to discover that their selves, their identities, are significant, that they can do things – in short, that they are competent. Children now avail themselves of all opportunities to learn those things they think are important to their culture, hoping that by so doing they will become someone” (Lefrancois, 1990: 55). During music education lessons the teacher can foster positive experiences by encouraging experimentation and by praising efforts made.

Children form peer groups with children who share similar interests, value systems and attitudes. Lowenveld and Brittain (1975:230) describe the child at this stage as “now beginning to think socially, to consider the thoughts and opinions of others”. The child relies on his/her peers for learning about acceptable forms of behaviour. He/she conforms to the norms expected by the peer group. The peer group plays an important role in allowing the child to listen to and think about other points of view. Children enjoy playing games and working in groups and it is through this interplay that the child learns about different beliefs and customs. He/she realizes that there are other perspectives to be considered when making decisions. “Through the process of socialization, children begin to learn the basic rules and standards necessary for the development of the reasoning,

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<sup>28</sup> “Stages of Socio-Emotional Development in Children and Teenagers,” available: <http://www.childdevelopmentinfo.com/development/erickson.shtml>, date accessed 20 September 2002.

judgment, and conduct required for social interactions” (Labarba, 1981: 494). Fischer (1984: 516) states that the peer group provides the platform for social traits such as popularity and leadership, to be developed. Music ensemble groups help to foster positive relationships amongst learners because each member’s contribution is valued and the group relies on each member of the ensemble for the group’s success.

In the South African situation, observations of children from poor communities indicate that they may demonstrate their feelings of inadequacy and inferiority through aggressive behaviour. According to Barbarin,<sup>29</sup> “Children who grow up in poverty, in poor families and poor neighborhoods, experience more unpleasant, aversive situations, providing the foundation for sustained emotional states such as sadness or fear. Depending on the personal and family resources of the child, these aversive emotional states contribute to depressed-anxious moods, oppositional behavior, aggression, and low academic achievement”. It is important for the teacher to construct learning activities so as to help alleviate the negative effects on psychosocial development attributable to unfavourable socio-economic environments.

#### **3.2.4. Moral development**

The I.P. of education is also referred to as pre-adolescence or middle childhood. Mussen (1979:259) states that “middle childhood represents a critical period during which conscience develops at a rapid rate”. Children start to evaluate each other’s contributions/actions and the element of trust enters for the first time.

The child’s ability to reason is improved and he/she learns self control. Learning to control himself/herself, involves “resisting temptation” and the “delay of gratification”.<sup>30</sup>

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<sup>29</sup> Oscar Barbarin, “Adversity and Child Development in South Africa,” available: [http://www.umich.edu/~iinet/journal/vol3no2/v3n2\\_Adversity.html](http://www.umich.edu/~iinet/journal/vol3no2/v3n2_Adversity.html), date accessed 25 January 2004.

<sup>30</sup> Delay of gratification refers to postponing immediate fulfillment because a delay would mean a greater fulfillment at a later stage. A detailed discussion can be found in R. Liebert, R.W. Poulos, and G.S. Marmor, Developmental Psychology, (New Jersey, Englewood Cliffs: Prentice-Hall Inc., 1977), p. 376.

Self control requires discipline in which the individual refrains from following through on feelings or desires. For example, the child learns that his/her musical success will depend on the practicing that he/she puts in. He/she realizes that sacrifices must be made in order to succeed in the long term.

Kohlberg's<sup>31</sup> stages of moral development describe the behaviour patterns of the child. The stages are based on Piaget's investigations, are sequential in nature wherein the child progresses from one stage to the next (either fast or slow, without skipping any of the stages). Stage 1, for example, is referred to as "punishment and obedience orientation". Stage 2 is the "instrumental relativist orientation" stage in which the child tries to do the right thing in order to satisfy his/her own needs and also in the hope of reward or benefit. There are six stages in all and each individual moves from one stage to the next at his/her own pace. The final stage describes individuals who adhere to universal principles in the general interests of humankind. As the child matures, his/her moral development increases. He/she becomes less egocentric and is more concerned with the interests of the group, the community and the world. The teacher must create opportunities for the child to enter into different musical worlds by learning about and through performing music of different cultures. This will help the child to understand the cultural practices of different communities.

The socio-economic environment in which the child lives also influences his/her behaviour, value systems and beliefs. Children observe those around them and try to emulate their role models. They learn through (Labarba quoting Bandura, 1981: 498) observing, imitating and modeling certain types of behaviour patterns that they are regularly exposed to. The music educator must not only serve as a positive role model but should include learning about positive role models in music that the child can identify with. Positive influences will help to shape the child's character and behaviour patterns.

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<sup>31</sup> Ibid., p. 368.

### **3.2.5. Physical development**

During the I.P, a child's general physical development is steady. His/her motor skills such as running and jumping, also improve (Fischer, 1984: 501).

He/she is able to learn and do activities that require increased concentration and skilful use of his/her body, "Some highly complex motor skills are within grasp during these years. A child who concentrates on mastering the piano, swimming, or baseball, for example, can become very proficient by 10 or 11 years of age" (Fischer, 1984: 496).

### **3.2.6. Musical development**

Studies indicate that children in their early schooling years are able to discriminate between pitches, but to differing degrees. Researchers such as Sergeant and Boyle, Bentley and Hair (in Hargreaves, 1986: 84-85) agree that children's ability to discriminate between pitches improves as they grow older, but differ on their views as to the level of pitch discrimination for different age groups. One of the primary objectives of singing should be to help the child to sing in tune. This can be achieved through imitation. In striving for vocal accuracy, the child can be encouraged to listen attentively to the teacher's voice or the instrument being played.

According to Nye and Nye (1997: 42-47), at this stage of growth, the children's harmonic sense develops rapidly. I.P. children have the ability to sing and perform music in harmony. The teacher should provide opportunities of at least two-part singing in class lessons and for performing in musical ensembles.

Welch<sup>32</sup> states that musical experience in schools must cater for learners who enter schools with different levels of musical interests and abilities according to the levels of

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<sup>32</sup> Graham Welch, "We are musical," available: <http://www.isme.org/article/articleview/192/1/26/>, date accessed 8 March 2004.

exposure to music and also according to the music of their culture. For example, in South Africa, learners from traditional African villages grow up listening to the singing of their family and that of the community. In this environment, children learn to sing in tune and to harmonize as they listen and participate in their musical culture. However, in urban areas, black South African children who are not as exposed to communal music making, may not display the same levels of musicianship. It is important for music educators to be mindful of these discrepancies when constructing a music programme. Music educators must offer positive feedback and encouragement and construct learning activities to include a multicultural music programme.

### **3.3. Essential dimensions/requirements/attributes of educatorship**

Educators in all learning areas must be educated individuals themselves which according to the national curriculum means that they:

- Are equipped with the linguistic skills and the aesthetic and cultural awareness to function effectively and sensitively in a multi-lingual and multi-cultural society;
- Display a developed spirit of curiosity to enable creative and scientific discovery and display an awareness of health promotion;
- Adapt to an ever-changing environment, recognising that human understanding is constantly challenged and hence changes and grows;
- Use effectively a variety of problem-solving techniques that reflect different ways of thinking, recognising that problem-solving contexts do not exist in isolation;
- Use effectively a variety of ways to gather, analyse, organise and evaluate numerical and non numerical information, and then communicate it effectively to a variety of audiences and models;
- Make informed decisions and accept accountability as responsible citizens in an increasingly complex and technological society;

- Display the skills necessary to work effectively with others and organise and manage oneself, one's own activities and one's leisure time responsibly and effectively;
- Understand and show respect for the basic principles of human rights, recognising the inter-dependence of members of society and the environment;
- Are equipped to deal with the spiritual, physical, emotional, material and intellectual demands in society;
- Have an understanding of and are equipped to deal with the social, political and economic demands made of a South African as a member of a democratic society, in the local and global context.

The essential attributes/characteristics implied in the *Revised National Curriculum Statement* will be used as a framework to describe what it means to be an educated individual, in the discussion that follows. The requirements outlined in the *Norms and Standards for educators* will also be considered.

### **3.3.1. Linguistic and other communication skills**

Because educators are constantly in contact with parents, colleagues, management and learners, they have to be able to communicate effectively at different levels. This involves being able to speak, listen, read and write appropriately, according to what is needed at a given time.

Effective verbal communication is particularly important because it is through speaking that the educator is able to explain fundamental concepts to the learners in the class. Effective communication is also necessary because the educator has to be able to communicate with many learners at one time. Successful verbal communication requires that the educator should speak clearly and concisely. Teachers must be confident and know their subject matter thoroughly. If they know their subject well, they will be able to

provide simple explanations, expound on and provide examples. This is necessary to increase the pupils' knowledge and understanding of subject matter.

Educators must themselves be excited about music and enthusiastic as they deliver their lessons. This is most noticeable in the level or pitch of speech and the variations in loudness as teachers express themselves verbally. Speaking continuously at one pitch may lead to monotony and boredom in the lesson. The level at which the teacher speaks must be varied so as to maintain interest in the subject. Communicating verbally requires the teacher to be aware of the use of appropriate language to the particular level of development. Vocabulary used by the teacher must be simple and easy to understand. Not only must the teacher be able to present the lesson efficiently, but he or she must also check for understanding. This is easily done through challenging the learners with pertinent questions and encouraging participation in class discussions and dialogue.

Educators must be able to listen attentively. Listening to students' responses is important not only because it allows one to gauge whether or not the child understands the work being taught but listening attentively allows the teacher to gain insights into the child's thoughts and feelings, enabling the educator to understand the child better. Behavioural patterns are better understood when the educator sees that problems experienced by the learner are manifested in different ways, such as deviant behaviour. Through observing and listening to the parent and child, the teacher gains a better understanding of the home environment and background. Information gained from such discussions enables the teacher to handle problems encountered with the child more appropriately, for example through counselling, rather than punishment.

An adequate level of reading and writing skills are necessary, sufficient enough for the educator to be able to research topics, to obtain necessary information from books and texts and assemble notes that are suitable for the child's age group. Because the educator serves as a model to the child, his/her reading and writing must be properly punctuated and logically expressed.

Educators must be aware of their non-verbal ways of communicating such as body language, expressions and gestures. These communicate their feelings, moods and opinions. Learners also communicate non-verbally, this is particularly noticeable as they encounter subject matter that they may not properly understand and may be prejudiced towards. The teacher must be sensitive to and be able to identify negative responses to particular subject matter and proceed to lead the child in discussing their feelings and attitudes towards the subject matter. In leading discussions, educators must be objective and non-judgmental as they guide the child towards being more sensitive to their own prejudices and misconceptions. The educator serves as a guide, directing the child's attention by asking relevant questions in an unbiased manner, leading the child to draw his/her own opinions given the necessary information.

### **3.3.2. Aesthetic sensitivity and awareness**

Increasing aesthetic awareness amongst pupils requires that the educator is aware of and appreciative of the beauty in everyday experiences. Educators must be able to guide the learners' experiences through the use of their senses and feelings. This means that educators too must be able to use their senses and feelings to describe objects and in so doing, provide a mental picture of the object being described. For example, educators may approach the writing of poetry by using the different senses to describe what sounds can be heard, what can be seen and how it makes them feel. Educators must possess the necessary vocabulary needed to describe objects being studied. Appropriate words and terminology specific to the learning area should be utilized. Thus knowledge of basic terminology in the learning area being taught is essential for the educator.

In music lessons, the teacher may guide the child's experience of the different elements in music such as tone colour, texture, form, rhythm, harmony and melody, through focusing attention on specific aspects, guiding listening, examining and analyzing the work being studied. Educators must therefore be able to appreciate works being studied for their aesthetic value. In addition to this, educators must also have a thorough



knowledge of the work being discussed and be able to analyze the work, section by section. Teachers must be able to select appropriate subject matter and works for learning by the pupils.

Educators must ask pertinent regarding what qualities or devices in the [music] lessons were used and how did these devices used, make you feel or affect you? When examining subject matter with pupils, the teacher should strive to present different ideas and help students view things from different perspectives.

Educators must be able to accept different opinions and viewpoints and should seek different ways of solving problems. The educator must nurture the learners' self-confidence and should allow for risk taking and different alternatives or solutions to problems.

### **3.3.3. Multicultural sensitivity and awareness**

Every individual enters a schooling institution with his or her set of beliefs, values, customs and traditions. For many schooling institutions in South Africa the legacy of apartheid is still evident in the low ratio of non-white children in historically white institutions. Furthermore, the inclusion of previously disadvantaged educators into these institutions also remains at a minimum.

According to Rosado<sup>33</sup>, multiculturalism is a “system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution within an inclusive cultural context which empowers all within the organization or society”. He states that the key aspects in developing

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<sup>33</sup> Caleb Rosado provides insight into “What makes a school multicultural,” available: <http://www.edchange.org/multicultural/papers/caleb/multicultural.html>, date accessed 22 April 2003.

multiculturalism are beliefs and behaviors, to recognize and respect, acknowledge and encourage and enable.

South African educators and students should appreciate and take pleasure in their rich cultural heritage. This requires accepting each others' beliefs and behaviours for their differences, without expectations of conformity because of what has always been expected or been the norm. The educator's role is vital in building good relationships and fostering positive attitudes in the classroom amongst children.

To recognize and respect each individual begins with the teacher realizing that each child has different capabilities, perceptions and viewpoints. Children may be prejudiced towards others who might for example, display hyperactivity or learning disabilities. It is up to the teacher to ease the situation by proper discussion and explanations. This will enable learners to understand and consider issues from a different perspective. For example, explaining why hyperactivity occurs and how it can be treated or controlled.

Acknowledging that everyone's contributions are of value, is important in building a positive self concept. Educators should not impose their own cultural identities on others, rather each culture should be valued and appreciated for their own contributions. Teachers should do some introspection as to their own prejudices and examine their belief systems. Educators must examine their own perspectives and whether their viewpoints have a negative impact on the learning environment. The teaching of History for example, must be approached sensitively and in an unbiased way. It should include the histories of various ethnic groups as seen from their perspective. Education institutions must be changeable to include differing viewpoints and encourage diversity as something positive that adds to school life.

To encourage and enable learners requires that the educator includes all children in learning activities. The educator must structure learning material and assessment so that all students are able to contribute successfully and reach their full potential. Opportunities

must be provided for learning in different ways through different media. The educator must assist all students to work towards reaching their full potential.

In music education classes, the goals of multiculturalism can be easily achieved if educators research and include the studying of the music of different cultures in their lessons.

#### **3.3.4. Creativity and an inquiring disposition**

Obvious points for consideration are what is creativity and what are the distinguishing attributes or characteristics of a creative individual? Torrance (1965:8) describes creative thinking as a “process of sensing difficulties, problems, gaps in information, missing elements; making guesses or formulating hypotheses about these deficiencies; testing these guesses and possibly revising and re-testing them; and finally in communicating the results”.

Abilities such as these are gained through experience and exploring new ideas. Educators must constantly evaluate their teaching methods, locate gaps in their teaching and subject matter. The necessary changes must be made to allow for a better understanding of subject matter by pupils. Constant self evaluation must be done by educators, in order to improve on teaching approaches and subject matter.

Educators are expected to encourage creative thinking in their students. This means that they have to model and strive towards the attributes they are trying to develop in their students.

Creative thinking abilities<sup>34</sup> [for educators] involve the following:

**Fluency:** The ability to produce many responses to an open-ended question or problem. Teachers must be able to ask open-ended questions and to locate areas that hold promise for problem solving.

**Flexibility:** The ability to generate ideas that are unconventional, or to view a situation from different perspectives. The educator must be prepared to take risks, experiment, explore, invent, find out, branch out and have innovative ideas (be able to produce something new). This is essential in his/her own professional growth and serves as a model to students who are striving towards reaching their full potential.

**Originality:** The ability to produce unique, unusual, or novel responses relative to one's reference group. According to Davis (1986:205) character traits of creative people include "independence, willingness to take a creative risk, adventurousness, curiosity and wide interests, humor and playfulness, artistic and aesthetic interests, tolerance for ambiguity, attraction to the complex and mysterious, and setting aside some regular alone times, time to incubate and create. The number one trait is of course, creative consciousness". Creative consciousness refers to being aware of the barriers to creative thinking such as particular habits or social expectations. The educator must strive to approach teaching in an unbiased way.

**Elaboration:** The ability to add rich and elaborate detail to an idea, and to develop and implement it. The educator must be able to present ideas from different perspectives, encourage debate and discussion and have a thorough knowledge of the subject matter he/she is teaching.

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<sup>34</sup> Information on defining and developing "creativity" can be found at <http://snow.utoronto.ca/learn2/mod9/aboutcreative.html>, date accessed 22 April 2003.

**Visualization:** The ability to imagine and mentally manipulate images and ideas so as to see them from different internal and external perspectives

**Transformation:** The ability to change one thing or idea into another, to see new meanings, applications, and implications of something already in place

**Intuition:** The ability to see relationships or make connections based on partial information

**Synthesis:** The ability to combine parts into a coherent whole and also to take the whole and break it into parts in order to analyze subject matter more closely.

The teacher is responsible for creating the learning environment that is conducive to creative exploration. A relaxed atmosphere must be created in which learners feel that they will not be judged for their responses. Lessons must be well prepared by the teacher and all learning material and equipment must be ready for students at the start of the lesson. The educator must be open to non-conformity and allow for unusual ideas.

Bezi and Myers<sup>35</sup> suggest helpful guidelines to educators on creativity and on nurturing creativity in students. Teacher strategies suggested by Torrance<sup>36</sup> are helpful to the educator as he/she prepares to teach. These strategies assist the teacher to develop creativity in the learners through utilizing effective approaches before, during and after each lesson.

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<sup>35</sup> Bezi and Myers (quoted by Howard) in "Towards an Aesthetic Philosophy of Music Education in Education," provide seven suggestions for fostering creativity can be found together with information on aesthetic philosophies and education at <http://www.cantos.org/Booksfolder/StartHere/Aesthetic.html>, date accessed 22 April 2003.

<sup>36</sup> Techniques and teacher strategies in encouraging creative thinking is available at <http://centros5.pntic.mec.es/~gijon1/crear/module1.htm>, date accessed 22 April 2003.

### **3.3.5. Problem-solving skills**

The teacher must be able to locate opportunities for progressive problem finding and problem solving in their lessons. The educator's role should be that of a guide, helping children to finding possible solutions through asking pertinent questions, allowing learners to discuss, explore and experiment with options to the problem.

The teacher must be a leader, guiding the child to analyze and discuss answers in attempts to find suitable solutions. Teachers must be able to find problems by locating areas of study that hold promise for creativity. This involves being able to analyze subject matter.

Educators must be able to construct questions carefully and these questions constructed should be well differentiated to allow for convergent, divergent and critical thinking skills. Educators must be flexible and allow learners to make mistakes and to take risks in the willingness to solve problems. For example, asking the children to build a boat involves a lower level of cognitive skills than asking them to build a boat that must float in water. The second task requires guiding the children in deciding what materials could be used, what type of boat will be built, how it should be constructed and who will be responsible for what aspects of the building of it. The educator should guide children in analyzing why some boats did not float and others did.

Teachers should be able to frame a new situation by being mindful of ones that have already been done. Past examples can be used and related to new problems. Educators need to be able to facilitate problem solving activities from simpler to more complex ones building on what has been learnt in relation to criteria and traditions of [musical] practices being studied.

Decisions have to be made by teachers and learners, moment by moment as problems arise through problem finding, problem solving and critical reflection. In music education, activities such as composing, improvisation and performance require decisions to be made based on knowledge learnt and what is needed at a particular moment.

Educators must be able to think on their feet, as they have to make moment by moment decisions as to what is needed at any specific time during a lesson.

Dewey suggests five steps for identifying and guiding problem-solving tasks (Getzels 1964:243).

1. *A felt difficulty*
2. *Its location and definition*
3. *Suggestion of a possible solution*
4. *Development of reasoning of the bearing of the suggestion*
5. *Further observation and experiment leading to its acceptance or rejection*

Educators must compare what others have done in the past and apply it to their situation. They must learn from others and be able to analyze why certain options have been successful. Teachers must know how to use various media including visual and aural recordings, which will aid in the understanding of how certain elements or concepts are used.

### **3.3.6. Social skills**

The teacher must possess social skills and promote positive interaction amongst all students. He/she must learn how to handle difficult children – children who disturb and try to distract other learners in class. The educator must build a rapport with the children, so that the children have an understanding of what is expected of them. The use of humour may get their attention and win them over.

The educator must be able to deal with many varying social conflicts in the Intermediate phase. These may include teasing, use of bad language, making incorrect accusations, losing games, working together as a team and problems associated with peer pressure.



Teachers must continually reflect on problems encountered and find suitable ways of dealing with them.

The educator must himself/herself practice democratic principles. For example, when establishing ground rules with the children, the rules will be more credible and effective if the children and teacher agree and establish them jointly, discussing what behaviour is appropriate in that particular class. Children are far more likely to follow these rules if they had a hand in making them up. The teacher must speak clearly and be able to explain why certain rules are in place and what they will accomplish.

The teacher must be a team player, interacting harmoniously with other members of staff. In this way he or she sets an example for the students to follow. The teacher must encourage good communication and interaction, particularly amongst pupils who might not necessarily get along. Group work is one such way of building relationships. In his or her working together with other members of staff, any educator must know when to lead and when to follow.

The educator must foster good relationships through exchanging information and advice with other teachers in the school and in his or her field of specialization. This is of importance as networking with other schools may lead to the sharing of ideas and the improvement of each teacher's own teaching practices. Peers may be of assistance in suggesting particular learning material and methods. They can share information and resources.

The educator must be empathetic and develop a positive relationship with the parents, motivated by the fact that they are working together towards a common goal i.e. the educating of their particular child. Close relationships with parents may help as the teacher deals with particular problems that may arise.



### **3.3.7. Information processing skills**

Educatorship involves the utilizing of higher order cognitive skills to think critically in terms of what is needed in a situation, to reflect critically on whether teaching methods are appropriate and to assess what needs to be changed and adapted to suit the particular circumstances. Educators should be constantly involved in evaluating their own teaching practices and seeking ways of improving it.

The teacher must be able to use higher order cognitive skills such as analyzing, evaluating and synthesizing information and also involve learners in higher order cognitive skills. When giving learners a specific problem to solve, learners should be encouraged to look at different perspectives in deciding on different solutions and arrive at a decision as to what they believe to be the best option. These cognitive skills cannot be learnt as something on its own but is learnt at a particular time with regards to a specific problem or choice to make.

Teaching learners to think critically involves engaging them with tasks that require different levels of thinking and doing. This requires competence in different levels of cognitive thinking by teachers. Questions are essential in ascertaining whether or not learners have understood knowledge learnt. Educators must be able to formulate questions at varying levels of complexity that students are able to cope with. These questions can be introduced sequentially building from the easier to the more difficult.

Implicit in many of the critical outcomes is the high level of cognitive capacity, i.e. a teacher must be competent in relation to high level cognitive tasks, as per Benjamin Bloom's Taxonomy<sup>37</sup> which identifies various levels of intellectual behaviours from the simple to the more complex.

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<sup>37</sup> "Bloom's Taxonomy," available: <http://www.dlrm.org/library/dl/guide4.html>, date accessed 5 November 2001.

**Knowledge:** arrange, define, duplicate, label, list, memorize, name, order, recognize, relate, recall, repeat, reproduce, state

**Comprehension:** classify, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, review, select, translate

**Application:** apply, choose, demonstrate, dramatize, employ, illustrate, interpret, operate, practice, schedule, sketch, solve, use, write

**Analysis:** analyze, appraise, calculate, categorize, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test

**Synthesis:** arrange, assemble, collect, compose, construct, create, design, develop, formulate, manage, organize, plan, prepare, propose, set up, write

**Evaluation:** appraise, argue, assess, attach, choose, compare, defend, estimate, judge, predict, rate, score, select, support, value, evaluate

The inescapable fact is that many teachers in the field are not sufficiently developed in this regard. They are more instructors than educators. Educators teach their children by guiding them towards making their own decisions concerning subject matter. This guidance is facilitated by asking pertinent questions and encouraging problem-solving and critical thought. Educators themselves are able to make decisions concerning the adapting of learning matter to suit the needs of the children in their particular circumstances. Instructors resort to low level forms of learning activity, e.g. Rote learning, not because they believe it is the best way, but because they are not capable of much more. Such instructors rely on detailed, recipe-like syllabi and devote much of their teaching to merely conveying information. Some disciplines accommodate this better than others, but the Arts and Culture learning area most certainly does not.

According to Regelski<sup>38</sup> critical theorists are mindful of the fact that people accept knowledge that is presented to them without questioning the merits of the ideologies put forward. Educators in particular, may have found it much easier to go along with a

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<sup>38</sup> Thomas Regelski's article "Critical Theory and Praxis: Professionalizing Music Education" is available at <http://members.aol.com/jtgates/maydaygroup/crittheoryrev.html>, date accessed 11 January 2002.

curriculum that is given, than to find meaningful ways of adapting what is given to their students' needs.

Teachers have been guilty of succumbing and conforming to teaching in the manner that they were taught, according to prescribed methods and ideologies, without much thought as to what the students may be gaining from it. Many educators control their teaching environment so that students adapt to their teaching methods, rather than trying to find new ways and adapt their own teaching methods to the needs of the students.

Regelski convincingly argues that if knowledge is to have meaning and value, it should not be divorced from its social and cultural situatedness. He further asserts that educators should not assume that all teachers in all classrooms experience the same realities. School programmes should therefore not be prescriptive in nature. Educators need to take a more active role in decision making that affects their employment, subject matter included programmes and teaching methods.

He points out that what may prove to be an excellent [music] lesson to one educator, may not necessarily work for another, considering that each person is faced with a different set of circumstances and needs. Rather than trying to copy or duplicate the lessons of others, educators need to be critically conscious of what is given and what is needed in their particular situation, bearing in mind the outcomes inscribed in the national curriculum.

They must be able to critically assess what is lacking in their teaching and what is needed. Having done that, they must find ways of increasing their knowledge, skills and expertise in their field of study.

### **3.3.8. Emotional intelligence, moral maturity, and a commitment to democratic principles**

Emotions experienced by learners at a specific time assist them in making choices as to what they believe to be appropriate during certain activities in specific contexts.

Judgments are made in relation to challenges that are identified and are based on formal and informal knowledge. The educator must prepare learners for such decisions by providing the background knowledge that is required to make such decisions and also encourage students to try different options, to take risks and to experiment with different ideas or points of view. Preparing learners for decision making means the educator must have researched subject matter thoroughly, so that he/she is able to provide the child with the knowledge that he/she needs.

Bruner (1977:56-57) states that intuitive thinking, “rests upon a solid knowledge of the subject, a familiarity that gives intuition something to work with”. Learners are aware of what is expected of them at a particular time and point, what actions would be appropriate because of the formal knowledge they have been taught and their past explorations and experiences.

Coaching learners in accordance with the requirements of the particular practice requires teachers to be able to model and explain specific concepts or skills. Educators can provide examples of how to solve problems, then coach learners to respond by asking relevant questions.

The educator must be a leader, knowledgeable in his or her field so that he or she can act as a mentor to the learner. Educators must “serve as role models of the most important skills and attitudes and must in a sense embody the practices that are sought” (Elliott 1995:289). This involves leading by example and being able to accomplish tasks efficiently so as to inspire pupils to reach greater goals.

Van der Horst and McDonald<sup>39</sup> (1997:234) describe the role of mentor as including being a guide and willing to support learners. Education in schools should primarily consist of guiding students in logically sequenced, context appropriate, and captivating problem-solving tasks, where theory and conceptual understanding feature only to the extent of assisting the completion of the task.

Being a role model to students also means that the educator should possess good morals and values. The educator's character should be one that the child would wish to emulate. Being committed to democratic principles requires that the teacher must structure classroom activities so as to allow for participation by all students. Here every child's input is valued. An example would be, rather than setting up rules for the class, the teacher could involve the children in the drawing up of the rules, what the children consider to be fair and reasonable. Being committed to democratic principles means that the teacher must embrace such principles at all levels.

### **3.3.9. Competence in the use of general teaching, planning and assessment methods**

Educators must be able to make decisions as to what subject matter/ practices will be included in the learning programme. Subject content selected must be relevant to the learners' stage of development and mindful of the background knowledge, also taking into consideration the outcomes of the national curriculum. Educators must be researchers, gathering information on the practices chosen in respect of what makes a particular practice unique and decide on what subject matter will be of relevance to learners. For the study of Human Social Sciences as an example, the history of medicine is studied as part of the curriculum. Of relevance to African children are the inclusion of the beliefs, traditions and methods of healing, of *izangoma* (traditional healers) and *izinyanga* (herbalists).

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<sup>39</sup> H. Van der Horst and R. McDonald, Outcomes Based Education – A Teachers Manual, (Cape Town: Kagiso Education, 1997), provides valuable guidelines in implementing the curriculum.

Selecting subject matter involves being able to access and use appropriate learning materials for the subject matter in the programme. The educator should make maximum use of the resources that are available. Resources such as didactical texts for teacher training institutions, the internet, members of the community with particular expertise on the subject and networking with other educators in a particular field, assists in providing a programme of depth and increases understanding of subject matter.

Educators must be able to design a learning programme that is sequential, starting with basic knowledge and skills and building on it. A sequential learning programme is essential in reinforcing knowledge and skills learnt, leading to an in-depth understanding of key concepts and skills. Educators must know how to design learning programmes so that they are sequenced at different levels of complexity as the child moves from one grade to the next. For example, in mathematics, multiplication can initially be introduced in the form of tables that have to be learnt and used to calculate simple mathematical problems relating to everyday situations (at Grade 4 level). The concept of multiplying can be developed further in Grade 5 by introducing larger amounts or figures, requiring long multiplication sums to solve problems. Children can then be asked to solve word problems involving the use of long multiplication (Grades 5 and 6). Examples for music education can be found at “The Arts in the New Zealand Curriculum”.<sup>40</sup>

The educator must strive to find common aspects that link disciplines in the same learning area. This can be done through various means including theme work, highlighting elements that are common to the disciplines and through the study of social history. As an example, the use of elements such as texture and rhythm in music can be compared to the use of it in the visual arts. Educators will need to network with colleagues and access information through texts regarding the use of such aspects and provide practical examples of the elements being studied.

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<sup>40</sup> Detailed information on developing practical knowledge in music, musical ideas, communicating and interpreting music and understanding music in context is clearly shown in “The Arts in the New Zealand Curriculum” NZSME (New Zealand Society for Music Education). Available: [http://www.tki.org.nz/r/arts/curriculum/statement/music15\\_8\\_e.php](http://www.tki.org.nz/r/arts/curriculum/statement/music15_8_e.php), date accessed 25 February 2002.



Lessons that demonstrate how each of the arts reflects social history can also be researched. Learning more about society and how the changes in society are demonstrated in the arts, will lead to a greater understanding of why certain types of music emerged. Educators can provide examples as to how the arts reflect the changes in society and provide a voice for people to express themselves.

The educator should be able to find ways of integrating disciplines of different learning areas. This can be done through research and networking with others in the relevant areas of study. The National Curriculum promotes networking amongst schools and members of the community. Networking allows teachers to exchange ideas, discuss different ways of successfully implementing the curriculum and to try new methods for particular circumstances. Partnerships can be formed with professional services that will be able to provide support to learners.

Educators must have knowledge of the curriculum that they have to comply with and the principles upon which it is founded. He or she should enlist the co-operation and assistance of other educators in devising a [music] programme that will enrich and add to the critical outcomes of the curriculum.

Through integrating aspects of different learning areas, educators will be able to demonstrate the overlapping of ideas and show how each learning area relates to the other.

Educators must be able to coach and critique the learners' activities. They need to provide continuous feedback as to how well learners are reaching their goals so that learners are aware of their expectations. Reflecting on whether students are reaching their goals successfully will enable educators to determine whether other means or methods should be employed in the teaching of specific aspects. Educators must discuss with each learner on how well they are meeting their goals or why they are unable to reach their goals. Suggestions should be provided as to how they may be able to be more successful in their attempts.

Pupils may devise an action plan to facilitate a better accomplishment of the task set. The educator will need to constantly monitor his or her student's progress and continually provide feedback as to the progress being made.

The educator is responsible for designing assessment measures that are appropriate to the phase/subject/learning area. These measures may differ from school to school as per the requirement and expectations of each school. Different means of assessment must be utilized to allow for students to achieve goals in different ways. Learners who experience difficulty in one area of assessment may be able to achieve well in other aspects of assessment, giving them a positive attitude to the learning area and a sense of some degree of accomplishment.

Educators must be able to keep detailed records of assessment in order to keep track of progress made and also to determine problem areas. Educators should constantly identify problem areas so that measures can be implemented to assist in the improvement and understanding of specific concepts. Identifying problem areas also helps the educator to identify areas that may require the use of alternate methods and strategies for reaching their goals. Evaluating learning programmes will assist in determining strengths and weaknesses.

Educators need to constantly review and reflect on the extent to which objectives of the learning experience have been achieved and what methods and approaches can be adopted to achieve maximum success. Methods and approaches must take cognizance of large and under-resourced classrooms.

Lesson plans must be analyzed in relation to learning programmes, sequencing and pacing of content. Each educator should discuss and plan a sequential programme with educators from various grades to ensure that learning occurs logically and at a more in-depth level at each phase.



Music teachers must communicate with others in the field. Circumstances in schools differ therefore educators will be exposed to a number of differing opinions as to what the focus should be and how it could be achieved. Networking may result in educators developing individual and collective action plans.

Action plans such as these have to have their roots in some degree of action research. This action research must be done, in order for educators to improve their own personal teaching praxis, thus emphasizing the need for reflective teaching. Action research will be discussed in later chapters.

To be able to determine whether lessons have been successful, Regelski<sup>41</sup> suggests that curricular results should be stated as action ideals. Action ideals are the ideals or goals that learners strive towards and by which educators are able to judge the success of their teaching, bearing in mind that the learners will achieve these goals to differing degrees. Action ideals guide the action in certain directions considered to be the ideal. In the Arts and Culture learning area, action ideals appear in the forms of outcomes.

### **3.3.10. A working knowledge of educational theory and philosophy**

The *Norms and Standards for Educators* (2002: 14) states that specialist educators have to be “well grounded in the knowledge, skills, values, principles, methods, and procedures relevant to the discipline, subject, learning area, phase of study, or professional or occupational practice”. Having a good understanding of the requirements of a particular field of study would mean that the educator should be familiar with the basic principles of Outcomes Based Education and be knowledgeable of the expectations regarding his or area of study, that are implicit in the *Revised National Curriculum Statement*.

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<sup>41</sup> Thomas A. Regelski, “Critical Theory and Praxis: Professionalizing Music Education,” *MayDay Group*, available: <http://members.aol.com/jtgates/maydaygroup/crittheoryrev.html>, date accessed 11 January 2002.

Together with this, is the need to keep up to date with current innovations, methods and pedagogies. Educators should strive to constantly increase their knowledge of new practices, theories and methods so as to obtain maximum success in their teaching. Theories/ methodologies or programmes must be adapted to suit the needs of the students and the learning situation. Different teaching methods must be researched, adapted and explored to allow for maximum success in achieving goals. Engaging in Action Research will help the teacher to achieve greater success in his or her teaching. This is discussed in later chapters.

Often educators align themselves with particular philosophies or ideas. It is important to be able to take what is of benefit from a particular thought and to use it and adapt the ideas so that they are useful for the situation. Educators must develop their own philosophy so that they are able to teach with conviction and direction.

Educators must be aware of the fact that the formal knowledge needed and the procedural knowledge (knowledge required during the action of the activity) work hand in hand and cannot be separated from each other. Elliott describes a surgeon operating on a patient “Each thrust of the scalpel, a movement which is done intentionally, is one wherein thought and action work together, not as two separate additive components nor as two consecutive events, one mental and the other material, but as one where the mental and the material are interwoven” (Elliott quoting Ross 1995:55). Thus, teaching should not be done in a way that separates and compartmentalizes different aspects of learning. Educators must be able to show learners how each type of knowledge relates to the other. Elliott states that practical activities indicate whether or not the learner has understood particular concepts and to what level they are able to achieve success.

### **3.3.11. A comprehensive understanding of the national curriculum**

The *Revised National Curriculum Statement* (2002) requires teachers to be “qualified, competent, dedicated and caring and who will be able to fulfill the various roles outlined

in the *Norms and Standards for Educators for 2000*” (*Revised National Curriculum [Overview]*: 9).

Any educator entering into the teaching profession must have a general knowledge of the subjects being offered in the curriculum. Educators should not function as instructors or transmitters of information, expecting learners to regurgitate facts given. Educators are expected to be critical thinkers who are able to identify where they lack in knowledge and skills and find ways of increasing their skills and abilities.

The national curriculum calls for educators who can utilize their thinking skills to select relevant learning material, suitable to their area of situatedness. Cognitive skills are required in experimenting with various methods in order to achieve success in the learning programmes. Selecting suitable material is important, but this also needs to be set out and sequenced in accordance with pupils’ age and past experience. Formal knowledge is necessary and can be learned from textbooks, but more important is the ability to utilize thinking skills to evaluate, improve, experiment with and adapt one’s teaching praxis.

### **3.3.12. A working knowledge of developmental psychology**

The teacher must orientate himself/herself to the teaching-learning environment. This can be done through being acquainted with the child’s age and what level of learning is appropriate for the child. Possessing sufficient knowledge of the child’s development is important in understanding the level at which the child experiences his or her environment. The teacher should possess knowledge of the child’s development stage, sufficient to understand the physical changes experienced, psychological conflicts that will arise, social issues that will need resolution and emotional issues that are encountered. Understanding the child’s stage of growth is necessary for being able to ascertain the level at which teaching will take place. For example, the teacher may realize that pre-adolescent children enjoy working with their peers and it would therefore be

beneficial to plan lessons that require group activities for I.P. students. Background knowledge must also be taken into account.

Knowing the conflicts or crises that children may encounter, places specific behaviour patterns into context and provides a greater understanding of why children react or respond in a particular manner. Problems experienced by children can be effectively dealt with if they are properly understood and examined by educators. This can be done by observing children as they relate to others, discussing hypothetical scenarios and through role-playing. Educators must be approachable and sincere. They may act as confidante as pupils share their problems and seek good advice.

Being aware of the conflicts that children will encounter during their particular level of development enables the teacher to focus on important issues that the child is faced with and assist them in their handling of problematic issues or conflict situations. For example, the I.P. child feels the increased need to belong to a particular peer group. The teacher can focus on topics such as peer pressure and how to handle it.

Knowledge of the stages of psychological development can also assist the educator in preparing particular content of lessons, emphasizing specific morals or values. The educator must be sensitive to students' problems and must be able to give constructive advice on issues such as drugs, teen suicide and on making responsible choices. Topics of interest to the child's stage of development can be chosen.

### **3.3.13. Competence in using educational technology**

Teachers have for many years made use of overhead transparencies and videotapes to provide interest in the lesson being presented. Technological advances have led to many more possibilities available for the teacher's use.

The use of technology is beneficial to the teacher in that it makes tasks easier to accomplish. At present, computer lessons are available to students, but only in formal computer classes. This is unfortunate as the use of computers by learners would stimulate their interest in the subject and provide alternate means to classroom instruction. Educators in many instances do have access to computers and it would be worthwhile for them to utilize this opportunity available to them.

Educators must firstly assess what skills they possess in terms of using technology and what equipment is available for their use. Staff development programmes should be initiated by teachers themselves, where there is a need for educators to upgrade their knowledge of the computer. The computer can be used to type worksheets and lesson plans. Spreadsheets can be used to type in students' marks, which can be easily adjusted if incorrect. The adding up of totals (marks) which has been a long and laborious task can now be achieved in a few seconds.

The Internet remains an excellent source of information and where available to teachers, provides valuable information from web-sites. Educators are able to conduct research and draw on other's ideas and contributions.

### **3.4. Conclusion**

Educators must naturally be competent in relation to the outcomes that his/her students are expected to achieve. This means that they must be educated themselves as defined by the outcomes.

The general competencies discussed in this chapter such as communication skills, multicultural sensitivity, creativity, problem-solving skills, social skills, emotional intelligence and competence in planning and assessment methods are necessary for any educator teaching any learning area. These general competencies ought to be acquired at tertiary training institutions. However, where an educator lacks knowledge or skills,

courses offered by teacher bodies such as Association of Professional Educators of KwaZulu-Natal (APEK) can help to upgrade skills and knowledge needed.

Where the internet is available, a wealth of information is easily accessed. However, computer facilities are not available in all schools in South Africa and knowledge lacking can then be gained from relevant texts.

In-service training providing guidance in implementing the national curriculum, is offered by the Department of Education and all educators are required to attend, according to the grade they are teaching. Teachers from schools in similar vicinities should organize workshops amongst themselves, to discuss challenges experienced and ways of overcoming difficulties.

It is important for educators to assess their shortfalls in terms of the skills and knowledge needed to competently facilitate the achievement of the outcomes of their students. The successful implementation of the curriculum in general depends on educators in the true sense who are able to accomplish their goals through engaging in critical thought, reflection, evaluation and adaptation to specific needs.

## **Chapter Four: Specific competencies required of an Intermediate phase music educator that emerges from contemporary discourse in music education**

### **4.1. Introduction**

As established and justified in earlier chapters, I will be using Elliott's philosophy and the *School Music Program* standards as paradigms for the purpose of elucidating what the necessary teaching competencies are specific to music education in the Intermediate Phase.

Obviously any educator has to be competent in relation to the outcomes that his or her students are expected to achieve. All educators must possess a broad knowledge and basic skills to teach all the subjects required, but must also fulfill expectations in terms of knowledge and skills necessary in his or her area of specialization.

For the music educator, the general competencies (educatorship) and specific characteristics (musicianship) are necessary. The competencies identified as essential for music educators have been synthesized using curricular around the world and in South Africa, philosophies and methods of leaders in the field of music education, the *Revised National Curriculum Statement* of South Africa and Government Gazettes. The discussion will not include common competencies considered to be day to day and routine.

These competencies relate to and could be subsumed under five main categories/headings:

1. Comprehensive musicianship (as defined by the *School Music Program* Content Standards, but also emphasizing that comprehensive musicianship also implies multiculturalism and the need to be conversant with South African musics.
2. Competence in selecting and using appropriate music education methods and approaches
3. Competence in using music education technology
4. Ability to discern the extra-musical significance of musical works and infer possibilities for interdisciplinary learning activity
5. A personal philosophy of music education

#### **4.2. Essential dimensions/requirements/attributes of musicianship for music educators in South Africa**

The specific competencies required of educators teaching music are those that pertain specifically to music education as a discipline. General educators who will be teaching music must be musically competent, but what constitutes competency? The following discussion aims to unravel what levels of competencies are required of the educator to be able to teach music effectively in the classroom. The competencies identified are derived from the outcomes expected of learners, taking into consideration the broader goals of the national curriculum, the outcomes of the *School Music Program* and contemporary thinking in music education.



The specific competencies/characteristics and qualities required of music educators to teach music effectively are what Elliott refers to as 'musicianship'. It is essential that the music educator is musically proficient in order to be able to shape the actions of learners in relation to particular musical backgrounds, culture and history.

While highly developed musicianship in all areas is the ideal, it is not realistic given the fact that general music educators with limited skills will be teaching this discipline. Hence, the intention is to propose what may be considered as the bare minimum required for a generalist Intermediate phase music educator to facilitate the achievement of the outcomes by his or her students.

Obviously, music educators have to be able to achieve the outcomes that are required of their students.

#### **4.2.1. Comprehensive musicianship**

Necessary and vital to the teaching of music education is that the educator must serve as a role model. Elliott (1995: 74) states "the music educator's role is principally one of mentoring, coaching, and modeling for music students conceived as apprentice musical practitioners". This has certain implications as to what the educator has to be able to demonstrate in terms of skills and abilities.

##### **4.2.1.1. Vocal and instrumental performance skills**

A good singing voice is necessary for the teaching and accompaniment of songs. Where this is not the case, educators can make use of instruments or recordings to teach songs. Any music educator teaching singing must be cognizant of correct pitch and relevant singing techniques. Singing must be done with technical accuracy with attention to correct breathing and phrasing. The teacher's singing mechanism must be well

developed, in order to be able to assist the child who has difficulty pitching on the correct notes.

The educator can teach the song through rote method i.e. the child listens and imitates or through the use of an instrument i.e. by playing the tune on an instrument with emphasis on the melody line. The music educator might wish to make use of recordings to teach the song or to use recordings as accompaniments. Educators should be sensitive to the use of dynamics in songs and encourage learners to express their thoughts and feelings through singing activities.

The educator must be able to teach songs in at least two parts, taking into consideration the vocal registers of the pupils. The teacher should be able to teach songs through reading staff notation and/or tonic solfa. Where he or she is not familiar with staff notation, hand signs can be used (refer to Appendix A). Hand signs are ideal for developing musical literacy. Being musically literate is an asset when preparing activities such as arranging music for ensemble groups. Pupils who perform in these groups will be able to read the musical notations of their own parts and also know what the other rhythmic and melodic instruments are playing and be able to see how each of the instruments together form a whole.

The music educator must be able to play at least one melodic instrument for the purposes of accompanying singing and performing on instruments. The playing of simple chords is useful to accompanying activities such as singing. The piano or guitar may be used for this purpose. A guitar is ideal because it is easier to learn for purposes of accompaniment, it can be easily transported from place to place and is cheaper to buy and take care of. The recorder is a suitable option as it is affordable and can be used to teach instrumental activities to large numbers of pupils.

Music teachers must be able to play instruments with musical understanding and technical accuracy required for the playing of the particular instrument. For example, the playing of the recorder requires correct placement of fingers over the holes and the use of

particular fingering to create certain sounds required. The educator must possess knowledge of the techniques required for a particular instrument, in order to properly facilitate the learning of it in the children. Educators will be able to demonstrate musical understanding through aspects such as correct tone quality and technique which is necessary when expecting learners to do the same.

Music teachers must be able to play classroom instruments such as the drum, tambourine, metallophones, xylophones and glockenspiels, and incorporate the use of these instruments in classroom activities. The performing on classroom instruments will involve the playing of simple rhythmic, melodic and harmonic parts.

The instrumental skill required must be sufficient for the purposes of:

1. demonstrating music concepts and processes
2. providing simple but effective accompaniments for learning activity and
3. teaching pupils to play instruments

The demonstrating of concepts such as harmony can only be demonstrated with a harmonic instrument, but this does not entail much more than rudimentary skills. For example, one doesn't require much skill as a pianist to develop concepts of consonance and dissonance, intervals, chords and the like. Some basic keyboard skill is important, i.e. at least being able to locate the needed notes. The melodica is very useful in this regard, for demonstrating a range of musical concepts, provided that it is blown correctly to provide accurate pitch.

Using instruments for accompaniment does not demand a high level of instrumental competence, especially with accompaniment instruments such as the guitar, where only four or five chords and some strumming patterns are all that is needed. The auto-harp is an easy option. Electric keyboards provide an easy way in which accompaniments can be played in a range of styles and grooves. Most keyboards (even the cheaper models) cater for different sounding instruments and also different sets of rhythmic patterns on drums,

that can be used to accompany the playing of instruments and singing. Some even have the facility to record and play back, giving the educator an opportunity to focus on the performance of the learners.

The question that arises is: what instruments are suitable for Intermediate Phase pupils to learn? The recorder is an obvious choice for several reasons such as being easily affordable, easy to transport and relatively easy to learn. Teachers can acquire sufficient skill with relative ease on the recorder, without having to have studied it formally. The only other instruments Intermediate Phase learners would be working with are the so-called classroom instruments, which may or may not include Orff tuned idiophones (xylophones and metallophones). The most important aspect of instrumental competence is the rhythmic proficiency such as is applied and developed by participants in a 'drum circle'. It would be beneficial to music educators to join such a circle in order to improve his or her skills without requiring any formal training.

It is imperative that the music educator is sufficiently skilled to play and to facilitate the learning of singing and the playing of instruments effectively, as these activities should form the basis of the music programme. Being a role model requires the educator to be competent in achieving the outcomes he/she expects the child to achieve and to be able to demonstrate what is needed.

#### 4.2.1.2. Compositional and arranging skill

The composing of music does not necessarily have to be done through the use of staff notation although staff notation is useful when transcribing music into suitable keys. Transcribing of music can also be achieved if one has access to a sequencer. Sequencers are also useful because music teachers will easily be able to arrange music according to the instrumentation that is needed. Being able to arrange and re-arrange music easily is especially useful when music is needed for accompaniment to vocal and/or instrumental performances.

The generalist educator may not possess a good knowledge of staff notation and can utilize other forms of composing, such as the use of tonic solfa or recordings. Short melodies that are sung or played can be written in terms of solfa syllables, for example, using intervals soh, me and doh, a melody might read soh-me-soh-me-doh-doh. The music educator can add in other intervals such as ray and fah as progress is made.

The *Manhattanville Music Curriculum Program* (Choksy 1986:16) was designed to provide learners with an opportunity to compose, utilizing the sounds found in their environment. This program is especially significant because very little formal knowledge is needed in composing, recording and evaluating (refer to Appendix A). Other means of achieving success can include graphic notation, which is a good starting point for introducing composing, through the use of symbols to express particular sounds. A useful text for ideas using graphic notation can be found in Murray Schafer's *Rhinoceros in the Classroom* (1975).

#### 4.2.1.3. Improvisational skill

For music education, the developing of skills in improvisation is of particular significance because it enables music educators to internalize musical concepts. The kinds of improvisation expected of in class means that music educators themselves have to be involved in improvisation even at the most rudimentary of levels.

Improvisation refers to 'intuition in action' or being able to 'think in action' with regards to what is needed at a particular moment. Here, musical imagination is important. Educators must develop their ability to act without conscious thought or reasoning through exploring within set boundaries such as key. Music educators must be able to guide their students in experimenting with various musical devices in creating a particular atmosphere. The learning environment created by the teacher must be suitable for risk taking, experimentation and reflection. Elliott (1995: 65) states "Music makers acquire nonverbal impressions, or an affective sense of things, while doing, making, and

reflecting in specific musical contexts. These impressions influence a student's subsequent efforts and decisions. To develop musicianship is in part, to advance a student's feel for or affective awareness of what 'counts' in musical situations".

Improvisation is valuable to other areas of learning, for example teachers are constantly required to make spur of the moment decisions with regards to what questions to ask a child in order to lead him or her to the answers needed. It includes the ability to brainstorm and explore new strategies for successful learning.

In teaching music, educators must at least be able to improvise rhythmically and melodically. Improvising over rhythmic patterns is relatively easy even for the generalist music educator. This can be done through simple clapping exercises, body percussion and the use of percussion instruments. A suggested method would be using 'question and answer' with clapping, which is quite simple to teach. This can then be followed by 'question and answer' using stamping, finger-snapping and so on. The 'question' could be a rhythm provided by the teacher, while the 'answer' must be improvised by the pupil. Participating in a drum circle will help the educator to develop his or her own improvisational skills, with relative ease.

The educator should also be able to improvise short melodies (4-8 bars) through singing or playing of an instrument. The pentatonic and major scales can be used to accomplish this goal. The improvising of short melodies can be done through singing exercises provided that the educator is able to sing at the correct pitches. Thackrey (1968:16) suggests "asking them [learners] to sing answering phrases and make up little tunes to given rhythms or given words".

Where the educator may not possess a good singing voice, the use of Orff instruments such as the xylophone is ideal. Here the notes creating dissonance may be removed from the instrument to allow for easy playing and improvising. The pentatonic scale is suitable because learners will be able to improvise freely without any thought to keeping within the appropriate keys. The educator can develop this skill by experimenting with the



playing of instruments in major keys on the keyboard. This can be done by playing two simple chords e.g. tonic – dominant using the left hand, whilst improvising a melody with the right hand.

Improvising harmonically can be achieved comfortably with the use of the pentatonic scale. Xylophones may be used to play a simple part such as moving from doh to soh whilst recorders or xylophones or voices may be used to improvise over this using the pentatonic scale only. Naturally, a music educator must know the notes of a pentatonic scale to facilitate the accomplishing of goals by his students. As the educators and learners skills develop, the educator might explore improvising using major keys. For educators who are not able to play chords on the piano or keyboard, the autoharp provides an easy way of playing by pressing down the bar for the required chord, teachers will be able to strum the strings using a pick, and experiment with improvising accompaniments to songs.

The music teacher must be able to apply knowledge learnt i.e. make alterations, variations and be able to improvise through composing and performing simple melodies and rhythms. He or she must constantly evaluate, refine, revise successive versions of an original work

Elliott (1995:167) indicates that expert performers “produce ‘draft’ performances of a composition in rehearsals and practice sessions that they subsequently refine, redo, reaffirm, and rethink. On the basis of these kinds of ‘re-searching’ performers decide what to provide”.

Improvising must take into consideration musical boundaries such as form and key. The “NAEP (The National Center for Education Statistics) and Music: Framework, Field Test, and Assessment” (1998:3) state that “When improvising, musicians spontaneously create an original work or variation within certain limits or guidelines established by the particular style in which they are performing”.

Educators should constantly be involved in improving their knowledge and skills in order to accomplish tasks more effectively. This can be done by participating in workshops, researching relevant information, evaluating teaching methods and networking with others in the field.

#### 4.2.1.4. Analytical skill

Basic knowledge of subject matter is crucial in assisting the learners' ability to engage more profitably with particular concepts, musical works and in musical activities. However, where music educators are lacking in knowledge, information can be attained from texts, through accessing, processing, using and applying information gained (which is basic to educatorship). It is important for any educator to be able to identify his or her own weaknesses and strengths and to determine a course for improvement. The competencies and characteristics that follow will help to clarify what is needed from music educators in the Intermediate Phase in primary schools.

An educator must possess a **working knowledge of the language of music**. This means that he or she must know basic music vocabulary, in order to be able to discuss and understand the subject matter being taught. He or she must possess sufficient knowledge of concepts for the purposes of teaching music in its different forms of music making (as set out by the *School Music Program* and Elliott). For example, the teacher should know what a rhythm is, as opposed to a beat. Educators must be able to apply knowledge they have learnt to activities such as describing, analyzing and music making in class.

Musical terms such as harmony, rhythm, melody, texture, dynamics, timbre, form and notation must be understood as they form the basis of music to be learned (refer to Appendix B for basic concepts of music). Knowledge should not be memorised in terms of definitions, but educators must be able to use their knowledge in guiding educational activities, where concepts are introduced not for the purpose of defining what they mean, but applying them in a practical way.



Since learners are required to play or sing a melody for example, the educator must be able to facilitate the activity through his/her own understanding of what a melody is. He/she can increase knowledge of musical terms and symbols through the analysis of musical works to be studied and performed. Music educators must constantly improve their knowledge by researching information and attending workshops.

The teaching of concepts must be aurally based. When listening to a piece of music, educators should be able to identify and explain what is happening musically, using his or her musical vocabulary. Teachers should be able to look at a score and be able to discern what musical opportunities may be used. This is valuable when selecting songs.

An educator should know what note values and rests are, in order to facilitate the playing or singing of music. Music educators must know what singing at the correct pitch entails. Since children have to be able to sing in parts and unison, the teacher must be aware of what part-singing means as opposed to singing in unison. He/she must know what the soprano and contralto voices are able to achieve in the choir and in part-singing exercises.

Scales such as the pentatonic, major and minor are frequently used in music making, listening and analyzing exercises and accompaniment in the Intermediate phase. The music teacher must know them and be able to use them in practical activities. Knowledge of other scales such as the use of various modes in jazz or the structure of a blues can be developed according to the music selected for inclusion in the music programme.

Music educators must know what is meant by musical style and musical genre. Discussion in listening lessons may require being able to identify specific concepts that are indicative of a particular type of music.

The ability to read music is necessary for use in conducting, accompaniment and analyzing. This needn't be done in the form of staff notation, the use of tonic solfa is also very useful in this regard.

The educator must **possess knowledge of musical concepts**. Sounds and tone qualities must be identified and expressed by the teacher. Teachers must know what kinds of sounds can be created by voices and also various instruments used in the classroom. For example, a hand drum can be struck in various ways to create different effects. The fingertips can be used to strike the drum, or the flat palm of the hand or the back of the hand. Through experimenting with different types of sounds and changing the ways of playing instruments, the educator will be able to combine instruments for performance activities.

Music educators should be able to identify the various instruments found in selected listening examples through their tone colours, for example the trumpet, flute or harp. He or she must be able to draw attention to the particular instrument and describe and discuss the sound created with the children.

Music educators must be able to change the tempo of a particular piece in order to create the atmosphere intended. Music educators should have knowledge of the different degrees of fast and slow to be able to facilitate playing and singing at the correct speeds, for example *lento* (slow), *andante* (moderately slow), *allegretto* (moderately fast) and *presto* (very fast). Knowledge such as this can be easily accessed from music textbooks.

The use of dynamics assists the educator in enabling students to express the music as intended. Learners will be expected to sing, play, analyze and move according to varying degrees as directed by the music. As with tempo, the meanings of these concepts are available in texts. A basic knowledge however is expected, including the ability to determine degrees of loud and soft, for example *forte* (loud), *mezzo forte* (moderately loud), *piano* (soft) and *mezzo piano* (moderately soft). Other commonly used concepts are accents (stressing a particular beat), *crescendo* (gradually becoming louder) and *decrescendo* (gradually becoming softer).

The use of time signatures is essential as educators must be able to beat the time for students. The music educator must necessarily be able to keep a steady beat when

conducting singing and the playing of instruments. He/she must identify, play and conduct music in simple time i.e. 2/4, 3/4, 4/4 time. Compound time may be used in the singing or playing of music and the music educator should at least be familiar with 6/8 time.

Rhythmic patterns in the form of ostinatos can be used when playing percussion and melodic instruments. The music educator must be able to use and compose simple ostinatos for accompaniment to various forms of music making, such as the playing of instruments or as accompaniment to the singing of songs. The reading of simple rhythmic notation is expected, although this does not necessarily have to be on a staff. He/she must understand what is meant by syncopation and be able to count in the beats correctly.

The music educator must have knowledge of melodic patterns such as the pentatonic, major and minor scales. The use of these scales is essential when facilitating activities such as improvising, playing of instruments, describing and analyzing melodies. Music educators will need to increase their knowledge of various scales as they introduce music such as jazz (use of modes).

He/she will need to identify repeated melodic phrases or patterns, especially for use in listening activities, singing and improvising. Describing the melody according to its pitch (high or low) is needed especially in listening and singing lessons.

The music educator will be expected to play an instrument for the purposes of accompaniment. This will require the playing of simple chords such as I, IV and V in the chosen key. Knowledge of what harmony is, is needed in the writing of simple accompaniments. The teacher must also know the difference between homophonic music (the use of a single melody with accompaniment) and polyphonic music (the use of two or more melodies at the same time). During part-singing the educator is required to teach each individual melodic line separately but must also be aware of what the parts sound like together (as a whole) and how they relate to each other. Polyphonic music can also be experimented with through the use of instruments in the pentatonic scale. Here, the

singing of songs with different melodic lines and the playing of Orff instruments are suitable.

Music teachers should be able to listen to, analyse and describe music in terms of texture. They must be able to listen to and identify individual parts, as well as describe the music as a whole. Introducing this concept in an interesting way could be to draw an analogy between the texture of the music and the making of the child's favourite sandwich. Learners can suggest what ingredients will go into the making of it, compare this with the musical elements (melody, harmonies, rhythms), imagine eating each ingredient on its own (describe the melody line, rhythmic patterns etc.), what does it taste like? (Describe the use of each musical element, how does it add to the music?). Describe taking a bite into the sandwich, is it thick or thin? (Describe the vertical structure of the music). Does it taste good as a whole or are there ingredients that stand out? (dissonances).

During the teaching of songs, the educator must be able to detect like and unlike phrases. This is helpful in enabling the singing of melody lines correctly. Identifying phrases that are repeated but slightly varied is useful in facilitating the singing of the songs at the required pitches.

The knowledge of forms for example, AABA, ABA (ternary), canons, rounds, AB (binary), are required in activities such as singing, playing of instruments, composing and analyzing of music. These forms provide a framework for the children in which to experiment with music, particularly during composition. The music educator must know what is meant by binary form for example, and be able to identify, compose and use simple forms such as these for practical activities. Certain music texts provide a short description of the form, musical style etc. which is helpful to the educator teaching music.

The music educator must be able to **select appropriate works or songs** for study. A suitable musical selection is vital for the achieving of the content standards. Musical works must be selected on the basis of how clearly they demonstrate the musical concepts

to be learnt. Elliott (1995:155) states "A major part of our task as educators is to know the musical works we intend to teach through and through, in all their musical dimensions". The music educator must also plan other musical activities that demonstrate the concepts selected, to facilitate the understanding of the workings of particular concepts. The educator must develop a repertoire for use in singing, playing, listening and rhythmic activities. Content must be presented in logical sequence.

When planning sequences of subject matter, the educator should start with simple examples and then adapt the subject matter to a more challenging situation. As an example, the educator may decide to include an intricate pattern of notes for performance. The pattern of notes can first be introduced as a rhythmical exercise, requiring the learner to clap or tap the notes or using it as an ostinato pattern to a piece being sung or performed or composed. The pattern may then be introduced as a melodic phrase in a piece of music, or as a listening example and lastly for performance.

Educators must strive to interweave concepts from one aspect of musical learning to another. Learning should not occur in isolation. Activities can overlap from composing to analyzing to performing and so on. The learning of concepts through different musical activities is what is referred to as "simultaneous learning" (Harris and Crozier, 2000:72-76). The learner gains a better understanding of concepts being taught when they are able to link musical concepts through different mediums. Harris and Crozier (2000:76) illustrate the making of these connections as they describe learning a particular concept through sound, notational symbol and physical action. The order may be altered for example, the educator may decide to start with the physical action and then proceed to other ways of experiencing particular concepts.

All music educators in South Africa should **possess knowledge of the basic workings of African music**, particularly South African music. The understanding of concepts such as polyrhythms and call and response are basic to African music. Polyrhythms for example, can be incorporated into music lessons through clapping exercises, through the playing of instruments, body percussion, composing and singing. An example is the "Mandiani"



which is music played by bells and a few types of drums in Western Africa. While some of the drums and bells keep a particular ostinato pattern going, the *djembe* drums display different rhythmic patterns, (Hast, Cowdery and Scott, 1999: 238).

The generalist music educator will not be expected to listen and identify various types of African music, but an in-depth study of particular styles for example, isicathamiya (a choir of male voices who sing in harmony), can be learned over a period of time.

The music educator should strive to play at least one African instrument, the xylophones or drum is a relatively option, as no previous training is needed. As the educator gains confidence and develops competence in his/her playing, other instruments can be explored and learnt. The use of Orff instruments, are ideal in demonstrating different rhythms to create interesting combinations. Examples of African instruments used in South Africa can be found in *Music for Learning* (De Kock, 1989: 213 – 219).

Educators would do well to select fewer musical practices but to do an in-depth study of them. Facilitating successful musical experiences for the children will mean that the educator must acquire knowledge and skills for the teaching of a particular musical practice. The information can be accessed at web-sites and through texts. Practical skills can be learnt from people in the community who are involved in the particular forms of music making. This can take the form of practical demonstrations and workshops.

**A good level of aural perception** is needed for facilitating the teaching of various elements of music. The music educator must be able to listen and describe music with reference to pitch discrimination, dynamics, tempo, texture, melodic and rhythmic patterns, harmony, phrasing and mood. This is necessary for increasing the child's understanding of musical concepts and how they are used. Elliott (1995:155) states "To develop their musicianship, music students need to learn what there is to make and listen for in musical works of various kinds and in the musical works of various practices and cultures". The teacher must be able to aurally identify instruments being played in the

selected piece of music. Being able to relate melodies to notation helps the educator and child to develop their music literacy and aural skills.

The educator should proceed from the listening of the music, telling children very little and leading them to make generalizations about musical reality, then provide them with the musical concepts or terms. The educator must be able to identify specific concepts in a particular piece of music in order to develop learners' listening skills. Concepts can be introduced in different scenarios in order to reinforce what has been learnt. Harrison (*Getting Started In Elementary Music Education*, 1983:213) suggests ways of developing concepts in music, "After a discussion of major and minor, play a tape with a few examples of major and minor phrases". Learners can discuss how the music in each key (major or minor) makes them feel. Then they can progress to what aspects or tones create the specific feelings, for example, in the minor keys the minor third and minor sixth are used.

Music educators must know what makes a major chord different from a minor one. Furthermore the music educator should be able to discuss the emotions experienced for example, when listening to a musical excerpt in a major key as opposed to a minor key.

The educator must be able to identify aurally formal qualities such as the melody that distinguishes a particular style of music. Being able to accomplish this will mean that the educator must carefully research the particular music he or she wishes to introduce to the learners. That is to say, what elements in the music are highlighted and form the basis of a particular type of music. In Marabi music for example, the chord structure consists of I, IV, I, VI and V.

The educator should also be able to compare and contrast musical styles, although this may occur as he/she familiarizes himself/herself to particular styles of music.

#### 4.2.1.5. Eurhythmic skill

Although the *School Music Program* does not include movement as one of its outcomes, the use of movement is extremely useful to music educators in South Africa. Through movement learners are able to express their understanding of concepts.

Lois Harrison in *Getting Started in Elementary Music Education* (1983:188-193) suggests possible ways in which learners can use movement as a medium to express their understanding of particular concepts:

- *Use their bodies to show high and low pitch.*
- *Draw in the air or use the whole body to show melodic direction.*
- *Show interval differences through body response.*
- *Move in one direction until the end of a phrase and reverse direction for the next phrase.*
- *Show form through contrasting movements.*
- *Show repetition and contrast through repeated or varying movement.*
- *Show contrasting dynamics and tempos through bodily response.*
- *Use movement to illustrate the steady beat.*
- *Move to match regular and irregular rhythm patterns.*
- *Show accented beats.*
- *Identify chord changes through physical reactions such as moving only when the tonic is heard.*
- *Respond only to certain motives heard in the music.*
- *Create body rhythm patterns.*
- *Create body ostinatos and rounds.*
- *Show theme and variations with movement.*
- *Respond physically to timbre differences.*



Harrison (1983:189-193) describes the benefits of movement in the music curriculum:

- 1. They use their bodies to show that they understand musical concepts*
- 2. They learn to become more imaginative when given different scenarios to which they must respond*
- 3. They are able to improvise as suggested by the music*
- 4. They learn the value of musical notation through movement*
- 5. They experience and understand musical form through selected movements for each section*
- 6. Learners may create their own movements to specific sounds*

The use of movement as part of the music programme helps learners to internalise the musical concepts being taught. Movement in music does not require previous training for educators, as they can experiment with different ideas and use recordings to accompany activities. The use of percussion instruments is valuable in facilitating movement to a particular beat. Pupils also learn to be more self-confident as they enjoy experimenting with different movement and sound.

Music educators should try to do the following:

- Provide enough space for activities
- Devise activities for large-body movement, to express thoughts and feelings
- Make available materials that can be used in activities e.g. scarves and hats
- Devise activities for rhythmic movement as a response to music for example walking, skipping, marching, running, trotting, skipping, galloping and jumping

- Demonstrate movements to express the various elements of music, for example high sounds and low sounds, contrast movements for different musical themes
- Devise activities where learners can improvise as the music requires, for example playing a particular phrase, then introduce a different musical phrase/idea where learners have to demonstrate the two ideas differently using their bodies.
- Formulate rhythmic activities to demonstrate the use of form in music for example, ternary form.
- Plan activities for both free and structured movement
- Use different types of accompaniment such as percussion instruments, melodic instruments, various recordings

Educators will be expected to **conduct** the singing and playing of instruments. This involves being able to beat time in different meters with attention to keeping the correct tempo and emphasizing the various dynamic changes required. Facial expressions and hand movements indicate to children what is expected of them. The educator must be able to convey the musical intentions through gestures.

Conducting requires music educators to provide pupils with the correct starting pitch (through an instrument or voice) and to highlight and express musical elements through conducting gestures.

#### 4.2.1.6. Music literacy

The music teacher must be competent in at least one form of musical notation, i.e. staff notation and/or tonic solfa. He/she must be able to discern from what is written, sufficiently for use in selecting material for voices or instruments. Because most music found in books is in the form of staff notation, educators should at least be able to read the notes in the treble clef. Solfa notation is important for general music educators in South Africa because much of South African music is written in terms of solfa notation.

The transcribing of simple melodies is needed where no score is available. This can be achieved through staff notation or tonic solfa. The teacher must be able to notate simple melodic accompaniments for children's singing, as an example for use on instruments such as recorder or xylophone and devise simple rhythmic accompaniment for percussion instruments, through any form of notation.

Staff notation is needed when accompanying music on instruments such as the piano. In this instance, music educators will have to be able to read at least whole, half, quarter, eighth, sixteenth and dotted notes and rests in 2/4/, 3/4/, 4/4 and 6/8 meter signatures.

Sight singing is considered as ideal. This can be developed quickly by a committed teacher and has great advantages for the selecting and learning of songs.

#### **4.2.2. Competence in selecting and using appropriate music education methods and approaches**

Developing capacity in most of the standards relating to practical skills, both on the part of the learner and educators, is well served by established music education methods such as Orff, Eurhythmics, Kodaly, the MMCP (Manhattanville Music Curriculum Program) and Suzuki amongst others. An Intermediate Phase educator must have a working knowledge of these methods/pedagogies so that he or she can utilize them for maximum benefit to learners in accomplishing their goals. Suggestions for how competence in these methods/approaches can be expeditiously acquired, will be provided in the last chapter.

**Teaching music in context** refers to the cultural and social aspects that make a particular musical practice unique. Elliott (1995: 289) states "Central to the success of the musical practicum is the music educator's own commitment to being and becoming a musical mentor who inducts students into cultures by example". The context in which music is learned reveals the conventions and concepts that matter to a particular practice. Educators must identify what musical practices are to be learnt and which musical

material/scores will best reflect the concepts identified as important. This will require the educator to be able to identify elements, devices and structure of music in written scores and aural presentations and know how each aspect of music relate to each other, for example whole-part. Educators should know the musical works that they plan to teach very well. Educators must research the work of composers considered to be influential for a particular musical practice or style.

Subject matter must be learnt in its proper context in order for learners to gain a better understanding of the music and the people for whom the music was intended. This involves the teaching of subject matter holistically, being mindful of the social aspects such as the purposes for which music is used and how it is used to express different cultures.

Educators must be mindful that when facilitating the performing of musical practices in context, certain considerations must be made. Elliott (1995:165) states with regards to performing, “performers convey their understanding of a composition in relation to (a) what the composer must/could/should have intended, (b) what past performers must/could/should have intended, (c) what they believe their audience would expect or enjoy hearing emphasized in a composition, or some combination of the above”.

Taking into consideration that although the ideal listening/experiencing of music in context would be to transport learners to the actual place where music is being played, this is not possible in the school situation. The playing of videos provides a meaningful way in which learners are exposed to music in its proper context. Certain styles of music such as the blues are ideal to this demonstration, expressing the experiences of African American people.

The national curriculum rightly requires that the teaching of African music be given prominence in the South African situation. According to the national curriculum, educators are not only expected to possess formal knowledge of African musical practices, but music teachers must be able to identify and play various types of African

instruments focusing on the differences in pitch and tone colour and to incorporate various drumming techniques into their lessons.

Choosing new practices to be learnt should take into account the type of music practiced in the local and provincial areas and other music of our country. In KwaZulu-Natal (the kingdom of the Zulu) the teaching of Zulu music should be given prominence. Other types of music to be included could be Indian music being mindful of the fact that the majority of Indians in South Africa are found in the province of KwaZulu-Natal. The choosing of new practices must be relevant to the children being taught and must take into account the cultural backgrounds of the learners. Music education can play an important role in increasing the child's knowledge and understanding of the cultures around him/her. As the child learns about different cultures through music making and discussion, he/she is able to interact with children of other cultures with greater understanding.

In *Music Education in Theory & Practice* (1991:63), Plummeridge persuasively argues that "If pupils are to receive a broad and balanced form of music education they will need to follow a curriculum which provides for a range of practical experience and exposure to different styles and genres." He goes on to say that music is not meant only for a select few, but rather for everyone who will begin to experience music as a form of life.

Educators must therefore take cognizance and cater for all race groups and cultures. This can be achieved by **adopting a multicultural approach to teaching music**. Music educators must be cognizant of and teach musical practices in his or her area of situatedness (local, provincial and country). Abeles et al. in *Foundations of Music Education* (1984: 324) argues that "Music educators need to demonstrate at least a minimum knowledge of and competence to teach in all musics, and cannot be restricted in their training to the styles represented by a few hundred years of Western art music. The enormous task of becoming competent to function within the whole spectrum of music dictates the need for a new set of tools".

Pupils should be inducted into the social and cultural contexts of the music selected. Through the teaching of different musical practices in context, educators must strive to foster a sense of respect toward other cultures. Not only is it necessary to learn more about those around us, but it is essential to learn subject matter in its proper context so as to give meaning to activities and experiences. Teaching music in this way, allows learners to enter into what Elliott (1995:198) refers to as 'mini-worlds' in which they experience music in its proper setting with its own rules.

Education authorities in many countries of the world have realized the necessity of including indigenous music in the curriculum. In New Zealand, the music of the Maori people features prominently in the curriculum. In South Africa, African music has noticeably been given prominence in the national curriculum. With schools continually becoming racially integrated, learners belonging to different race groups and religions should be able to learn more about their own culture and those around them.

Educators must necessarily have a thorough knowledge of the musical practice that they are going to teach. One may not have knowledge of all practices selected for the music programme, therefore music educators will be required to research practices to be learnt and gradually learn new practices over a period of time. The music educator must prepare thoroughly before introducing any subject matter. He/she must constantly be involved in acquiring knowledge of different cultures and their music.

According to the International Society for Music Education (ISME) (Volk, 1998:15), the guiding principles of multicultural music education are that:

1. *There are many different and equally valid music systems in the world.*
2. *All music exists within its cultural context.*
3. *Music education should reflect the inherently multicultural nature of music.*
4. *Given that the American population is made up of many diverse cultures, music education should also reflect the diverse musics of the American population.*
5. *Authenticity is determined by the people within the music culture.*



Obviously, in the South African context, music should focus on the music of the people in this country. Educators should be mindful of the styles and traditions and belief systems of different cultures. Respect for people of other cultures can be taught through learning about different musical practices. Through studying the social aspects of music making, educators will be able to facilitate the understanding of the significance of music, in the lives of people in each musical practice studied.

Music education should offer much more than the accumulation of skills and knowledge. It is the means through which learners internalise positive attitudes, co-operation with others, respect for differences and the building of confidence and self-esteem.

Kabelevsky in his article on "Ideological Principles of Music Education in the Soviet Union" (1974:31) asserts that "the chief aim of mass music training in general education schools is not so much the teaching of music for its own sake as influencing through music the children's inner world and, above all, their moral character".

The educator must utilize strategies that develop in students self motivation and self-discipline. Pupils learn to be responsible and self-disciplined through consistently striving to improve performing tasks. Educators must show pupils how to develop practice skills, learning how to isolate problem areas, learning what to focus on and how to practice. Educators must themselves be able to perform and model what is expected of learners. The educator must provide continuous feedback as to the improvements being made and guide the learner through providing suggestions as to areas that need attention.

Harris and Crozier in *The Music Teacher's Companion* (2000:95) provide ideas for encouraging practicing:

*The 'carrot' approach* – by setting a short-term goal, the learner has something to work towards for example performing for a school concert.

*Setting specific tasks* – the educator sets specific tasks that must be accomplished

*Form filling* – learners must fill in details as to what they have practiced and for how long.

*The pupil-centred method* – ask the pupil what he or she would like to practice, what he or she should be practicing and the reasons for it.

*Practice as internal challenge* – encourage pupils who are motivated to work.

*Pleasing the teacher* – praise and encourage pupils but encourage them to practice to improve for their own fulfillment.

*The enjoyment factor* – Try to find musical pieces that will appeal to children so that they enjoy practicing.

*Parents* – Parents may reward children when they are doing well and may support the child's endeavors. Encourage parents to be a positive influence in their child's musical endeavors.

#### **4.2.3. Competence in using music educational technology**

Music educators have for many years been able to use recording equipment such as tape recorders, CD players, video recorders to enhance their music lessons. Recording equipment has been particularly useful in recording and evaluating student compositions and performances. Students too can utilize recording equipment to create their own compositions as with the *The Manhattanville Music Curriculum Program* (MMCP). In this instance, educators would be able to guide students in composing music without the children requiring the theoretical background that has been necessary in the past.



Technological advancements with regards to music equipment and programmes have provided the music educator with a much quicker way of enabling students to accomplish tasks set. Take the *Band in a Box* programme<sup>42</sup> for example, accompaniments to students' performances can easily be created. By entering the chords of a particular piece of music and the style in which it will be played, the programme immediately produces an accompaniment in five parts. All this can be achieved with the touch of a few buttons. This enables the educator to facilitate learning or playing of instruments hands free, so that he or she can focus on the child rather than on both accompaniment and child. The educator can transpose the piece into another key by the touch of a button, if needs be. Another melody can be superimposed onto the accompaniment if needed.

This programme is extremely beneficial to the student for practicing set pieces or for working on improvisations. Tempos can easily be adjusted to suit the mood and performance of a piece. Students can also use the programme to create accompaniments for melodies they have composed. Composition thus becomes much more easily achievable to the student. Music programmes such as these are beneficial to the music educator because they can be used to motivate children to achieve goals that might have previously seemed difficult. Students can also achieve goals while practicing on their own and at their own pace.

The more sophisticated keyboards have on-board sequencers that make it possible for someone with minimal keyboard skill to sequence effective accompaniments ahead of time. Keyboards such as these can be used to sequence recordings where individual musical parts need to be isolated. As students practice they are able to listen to the specific parts that will be played. Students can also use these recordings as accompaniments as they practice their own part that is removed from the recording, e.g. the vocals.

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<sup>42</sup> Information on the "Educational Applications of Band In A Box," programme and other music programmes can be found at <http://kellysmusic.mb.ca/why.asp>, date accessed 2 May 2003.

Sequenced accompaniments can be instantly modified according to circumstances and need, for example, taking out the melody or any other 'track', changing parameters such as key, tempo, volume and timbre (using different instrumental sounds). Music can be easily altered for example, the key can be changed, which enables the students to sing in a key that is more comfortable for their voice range. The educational possibilities that such instruments offer in relation to other forms of musicing such as composing, arranging and improvising are many and can be taken up in relation to the relevant content standards.

The Internet provides a vast range of teaching material suitable for use in I.P. music education. Much information can be gathered for use in lessons. The philosophies of leaders in the field can be researched. Methods and approaches to learning can be found. Music lyrics and songs can be downloaded and CD's can be cut. Both educators and students can use the internet for researching information necessary for their self improvement.

#### **4.2.4. Ability to discern the extra-musical significance of musical works and infer possibilities for interdisciplinary learning activity**

The music educator must be able to link music education with other subjects offered in the school curriculum<sup>43</sup>. This will show students that each subject can be interrelated and share common features. There are various ways in which music education can be integrated with other disciplines. Teachers may link music with other subjects through studying social history, through finding common elements or concepts in different subjects or through theme work.

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<sup>43</sup> D. De Kock provides examples on how to integrate music with other Learning areas in Music for Learning, (Cape Town: Maskew Miller Longman Inc., 1989), 130-196.

“Arts Education Ideas”<sup>44</sup> recommends the utilizing of theme work as an effective means of integrating music with other disciplines because “the integrity of each intelligence or discipline is maintained. Application of ideas from one discipline to another is encouraged, leading students to deeper understanding and critical thinking through comparing and contrasting of ideas”.

Theme work requires teachers to work collaboratively, especially teachers within a particular grade. When planning a theme for the grade, important or “big” questions have to be asked, in order to prepare a programme of study that is meaningful.<sup>45</sup> These include:

*a) Is this important for the students? Why?*

*What is important for students to know at the end of this unit that will inform them for the rest of their lives?*

*b) What is there about this question [theme] that can be explained or explored through this discipline?*

*c) What is there about this discipline [music education] that can be explained or explored or elaborated through this question [theme]?*

*d) In what ways can/should/will the students demonstrate their answers to the big questions?*

*e) What criteria will be used to measure success?*

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<sup>44</sup> Ideas on how to integrate music with other disciplines in the curriculum can be found at “Integrated curriculum in the making,” Integrate with Integrity: Music across the curriculum, located at <http://www.acideas.com/integratearticle2.html>, date accessed 6 September 2002.

<sup>45</sup> Information on determining the important questions to consider when planning a theme can be found at “Creating Thematic Units: Asking the right questions,” Integrate with Integrity: Music across the curriculum, located at <http://www.acideas.com/integratearticle3.html>, date accessed 6 September 2002.

#### **4.2.5. A personal philosophy of music education**

A personal philosophy of music education is needed, for music educators to be able to implement a music programme with conviction. In order to sincerely facilitate a programme of substance, important decisions have to be made. The personal philosophy of the educator will influence decisions with regards to the content of the music programme, the aspects of the programme to be focused on and the level at which the child will experience music making.

In developing a personal philosophy for music education, the educator must seek to answer several important questions. These include why music education is valuable and necessary to the growth of the child. Answers to this question will aid the teacher in sincerely believing in the justification for a music education programme to be included in the general curriculum of the school, not as a secondary subject, but as an essential part of the child's curriculum. Having determined why music is needed and essential in the development of the child, the music educator must then determine what skills are to be developed and through what means and methods they will best be served. The methods used must be suitable for the students' particular circumstance.

Decisions regarding what subject matter will be taught and what aspects of the curriculum to focus on must then be made by the music educator, taking into consideration the stage of development of the students, the skills of the music educator, the equipment available and the circumstance or situation of the community. A personal philosophy of music education enables the educator to take initiatives in the subject and to implement a programme of substance that is meaningful to the students.

In music education, there is currently constant debate regarding the aesthetic philosophy of Bennet Reimer and the more recent praxial philosophy of David Elliott. While Reimer's philosophy centres around developing the aesthetic sensitivities of students focusing on activities such as listening, Elliott's praxial philosophy focuses on music as

something in which people are practically involved. Arguments made by Reimer<sup>46</sup> opposing Elliott's philosophy and Elliott's rebuttal<sup>47</sup> thereof provides for thought provoking reading and discussion. Educators need not choose one or the other. They can take from each what is beneficial and use it to develop their own philosophy for their particular situations, bearing in mind that situations are constantly changing therefore their philosophy should constantly be evolving to suit the needs of their circumstance.

### **4.3. Conclusion**

For music educators, musicianship and educatorship are interdependent. Both general and specific characteristics are vital to the implementing of an effective music programme. Elliott (1995: 309) states "An excellent music curriculum, I have said, is largely an excellent music teacher in action. I might add that an excellent school music program reflects the dedication of one or more teachers who are musically, pedagogically, philosophically, psychologically savvy". A competent and knowledgeable music educator will be able to provide an in-depth and insightful experience for his/her learners. Armed with the skills needed, he/she will be able to properly explain and demonstrate knowledge learnt. On the other hand, a music educator who is not properly equipped to facilitate a music programme can only teach according to what he/she knows. In this instance, learners may experience music superficially as the educator lacks the expertise required to facilitate the necessary outcomes competently. The music educator must be competent enough to be able to lead his/her students confidently.

He/she must also be a guide or facilitator, allowing the children to discover and create through experimentation and exploration and lastly, he/she must constantly engage in

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<sup>46</sup> B. Reimer, "David Elliott's 'New' Philosophy of Music Education: Music for Performers Only," Bulletin of the Council for Research in Music Education (Spring 1996) 128.

<sup>31</sup> David Elliott's response to Reimer's statements is found in "Continuing Matters: Myths, Realities, Rejoinders," (Canada: University of Toronto).

learning new practices/skills over a period of time. Important to the future of music education, given the current imbalances in the skills and knowledge of music educators in South Africa, is the development of a workforce of educators who know what is required of them and strive towards reaching their goals. Educators must be able to identify their weaknesses with regards to skills and knowledge and continually strive to improve themselves.

## **Chapter Five: Intermediate Phase music education in South Africa: Recommendations for a more optimal exploitation of music education's capacity to achieve the outcomes identified in the study**

### **5.1. Introduction**

Preceding chapters attempted to profile an Intermediate Phase music educator firstly by identifying the competencies required in terms of educatorship, then in the following chapter more specifically, in terms of musicianship. One of the real problems facing the future of music education in South Africa, is that this discipline will be taught by the general educator who will not have sufficient training in the field. Faced with limitations such as little formal knowledge, lack of resources, limited time and large numbers in classes, educators will rely on the enrichment programmes offered by teacher associations such as Association of Professional Educators of Kwa-Zulu Natal (APEK) or in-service training to upgrade their knowledge and skills. Because the South African national curriculum has only been implemented recently in schools, much training in all learning areas is required.

Achieving the competencies described as relevant to South Africa also has certain implications for tertiary institutions and in-service training programmes. Training programmes must adequately develop music educators in the areas identified (educatorship and musicianship), in order for music to be effectively taught. The fact that the School Music Program standards are 'voluntary' is significant because they represent ideals of what should be achieved in music education. The reality in South Africa is that many of the music educators, both generalist and specialists, lack competence in some of the forms of musicing that the *School Music Program* document cites as key to the definition of what it means to be musically educated.

In the case of the generalist educator teaching music, the level of musicianship is most likely much lower than the specialist. This does not imply that the School Music Program standards are inappropriate, but that it is unrealistic to expect that they will be achievable by many I.P students in South Africa until such time as the dispensation for music education has been radically improved. Improvement is required both in terms of time allocation and the level of musicianship of the generalist I.P. music educator. The level of achievement of the content standards will thus be lower than what the *School Music Program* establishes for the particular grade and will depend on several factors including:

- Student's prior knowledge and existing knowledge/skills
- Teacher's competencies in respect of the kinds of activities involved
- The availability of equipment
- The time allocated to music education and the class size

The discussion that follows provides suggestions as to the way forward.

## **5.2. Implications for teacher training institutions**

The focus here is on teacher training programmes, as opposed to specialist music courses such as the Bachelor of Music degree, that are offered at tertiary institutions because the vast majority of educators entering schools will receive their training through teacher training institutions. Teacher training institutions and programme directors/trainers need to take the following into consideration when planning for future generalist music educators:

**Practical skills** must be developed to whatever level possible. One should not assume that student teachers will possess any previous musical training. Students may not possess the necessary musical vocabulary required of them. Tertiary institutions should focus on developing the educator's practical knowledge through the playing of instruments and singing. The increasing of a student's musical vocabulary can be acquired gradually,



during practical activities such as listening and playing of instruments, through discussion.

Music educators must be able to play at least one instrument, bearing in mind that the use of the instrument will be mainly to accompany the learners' performance. The voice is an ideal instrument to learn as no special equipment is needed. There should be a much greater emphasis on **Eurhythmics** which requires musicality and creativity, but not an extensive musical knowledge or instrumental skill. This will provide music educators with an effective way of experiencing music without emphasis on previous formal training. As the educator progresses, he/she may be able to learn to play an instrument for the purposes of accompaniment.

Literacy can be developed with **Kodaly methods** rather than the standard 'music theory' which is typical of most music syllabi in tertiary institutions. Music educators must be familiar with relevant pedagogies for music education, such as that of **Orff**, **Dalcroze** and **Suzuki**. They must gain practical knowledge of how to use various methods and learn to adapt it to suit their specific circumstances. Methods such as that of Kodaly are useful because the educator does not need previous knowledge of Western classical notation. There are texts containing explanations and examples of the use of the Kodaly method available. It would be of great benefit to educators, if teacher bodies would conduct courses through people with the necessary expertise in such methods. Educators should take an active role in improving their knowledge and skills.

Student teachers must be **inducted into musical practices** specifically those indigenous to South Africa. They should be advised as to how to plan and prepare for teaching a musical practice in context. Guidance must be given as to how to go about selecting music material relevant to the musical practice concerned. Students must be able to identify and analyze musical concepts in the material chosen, which are significant to the practice selected. Being inducted into musical practices allows educators to experience music according to a particular musical culture. This is important in placing music subject matter into context and demonstrating and explaining to learners about a

particular musical culture through practical activities. A deeper understanding of musical subject matter is experienced when it is learned according to a particular musical practice.

Students of music education must learn how to **plan** learning experiences for particular grades, that progress in logical sequential steps and must be age appropriate. Student teachers must formulate various means of assessing student performances. They must also develop ways of evaluating their own teaching practice.

Student teachers must **develop their own philosophy of music education** being informed by the philosophies of leaders in the field of music education.

### **5.3. Implications for in-service training (INSET)**

In-service training programmes are those that are geared towards improving the teaching practice of educators already in the field. Because they generally occur within a limited time period in the form of workshops, key issues and problems need to be addressed.

In-service programmes for music educators in particular must take into consideration the fact that general music educators may lack the skills and knowledge of music education specialists in the field. Programmes should therefore focus on the development and improvement of music teaching given these setbacks. Workshops should focus on aspects that have been neglected in their training in colleges. These may include aspects such as the development of the ability to improvise, to compose and learning how to arrange music for ensemble activities. It is essential that educators attend in-service training to keep themselves up to date with what is expected in the implementing of the new national curriculum and also to address any problem issues or areas.

The following are considered to be vital to the upliftment and improvement of the current situation:

### **5.3.1. Music educators need to know what is expected of them**

To avoid confusion as to what the curriculum requires of them, music educators need clarity on the outcomes for music and what they mean. They need to know how these outcomes translate into teaching, in other words, what is involved in achieving the outcomes. Music educators will need to know what competencies are required of them to facilitate the achieving of the outcomes, by their students. They will thus be able to determine where their weaknesses are and seek ways of improving their skills and knowledge.

### **5.3.2. Music educators must possess knowledge of relevant methodologies/pedagogies**

Given their lack of knowledge in the field, music educators must be equipped with methodologies that will strengthen and improve their teaching of music despite their lack of formal knowledge and skills. The following methods are vital to the attainment of outcomes for generalist music educators as they do not require highly developed levels of formal skills.

The use of **Kodaly's method** for teaching music education is significant because it focuses on the development of the inner ear. Pupils' abilities to read and sight read are much improved. Through solfa singing, pupils learn to recognize interval patterns and develop the ability to 'hear' what they should sound like. Educators experiencing difficulty in introducing reading and writing of musical notation can use this method for incorporating literacy into the music programme, without the use of staff notation (refer to Appendix A).

Experiencing music through the use of **Dalcroze Eurhythmics** enables the learner to experience the temporal elements of music such as rhythm and form kinesthetically. Music educators will be able to achieve success in their teaching especially in areas such as improvisation, which can be done through movement. Robinson in "Eurhythmics For South Africa" indicates that what makes Eurhythmics ideal for South Africa is that, "it requires no special equipment or facilities. It can even take place outdoors. Also we have such a wealth of eminently suitable musical and dance material to draw from" (more information can be found in Appendix A).

#### **5.4. Evaluating and improving teaching praxis**

Complementing any INSET programme and increasing educators' capacity to achieve their goals is the use of action research. Action research according to Hughes<sup>48</sup> is a method for collecting or analyzing data with a view to solving a problem or changing a situation.

For educators action research involves constantly being in the process of reflecting and evaluating practices and aspiring to improve teaching methods for maximum benefit to pupils in achieving their goals. Reflective teaching according to Regelski in "Critical Theory and Praxis: Professionalizing Music Education" (1988) involves constant reflection in terms of short and long term goals. Short term goals may include evaluating whether or not lesson plans have achieved their objectives, as observed in the classroom. Long term goals include reflecting as to whether or not the values and goals of the curriculum have been achieved.

Regelski advocates the sharing of results of both short and long term research, with other practitioners/educators so that methods may be adapted and used by others in similar

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<sup>48</sup> I. Hughes, "Action Research," available: <http://casino.cchs.usyd.edu.au/arow//reader/hughes5.htm>, date accessed 12 April 2002.

situations. In this way, methodology utilized is not prescriptive rather it is adapted to the needs of students in their particular situation.

Music educators will need to constantly strive to improve their practical skills and knowledge, but together with this, new methods of achieving greater success in the classroom must be researched.

Formal action research involves the more general aspects of evaluating, such as the suitability of various methodology and what resources are most appropriate. In conducting formal research, the educator must be able to do the following:

- *State or diagnose the problem area.* This would entail examining the ideals or outcomes envisaged and how these outcomes are important and relevant
- *Investigate effective methods for achieving goals* (hypothesising).
- Thirdly to *test* whether the learner is able to achieve successful results in their specific circumstances with the particular method (testing).
- *Critically evaluate* the method in striving to improve the teaching methods for particular circumstances (evaluating).

Regelski maintains that the process of diagnosing, hypothesising, testing and evaluating teaching methods are vital for the improvement of one's own teaching praxis. Action research is necessary for educators to more effectively and efficiently achieve the goals of the curriculum.

Educators are in the unique position of being practically involved in the actual learning process. Although certain teaching methods may work for others, the suitability of particular methods can only be judged through testing and adapting them according to the needs of their situation. Teachers must search for ways of best achieving the goals of the curriculum.

It is necessary for teachers to keep up to date with the latest research findings and methodology and apply them according to the needs of their students. Knowledge available in books and texts should not be thought of as 'fixed' or unchangeable. The educator must rather view knowledge/methods as suggestions that can only be adapted through his or her own experience with it in a particular environment. For music educators, the philosophies of contemporary leaders in the field such as Elliott and Regelski must be studied as to the suitability of adapting their ideas to the South African situation.

Teacher bodies that offer professional courses for educators such as Association of Professional Educators of KwaZulu-Natal (APEK), must use the expertise of leaders in their fields to enlighten and demonstrate to educators what can be achieved using various methods and how to go about it. The knowledge and experience of those in tertiary institutions who are already involved in such programmes will be of great benefit in assisting music educators to reach their goals.

### **5.5. Resources/ Materials needed**

Several texts have been published to assist and guide teachers in implementing the new curriculum<sup>49</sup> and achieving the outcomes in specific learning areas, including the Arts and Culture learning area.

Resource material or guides are however noticeably lacking for music education, emphasizing the need for researching and gathering suitable materials.

Should a guide of this nature be designed, it would need to consider the following:

- The outcomes to be accomplished

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<sup>49</sup> Texts available for educators include M. Fivaz et al., *Arts and Culture: Learner's Book* (Cape Town: Nasou, 1999) and Du Plessis et al., *Arts and Culture: Learner's Book* (Cape Town: Nasou, 2000).

- The level of competencies of the educators
- All material should be graded according to the level of development of the child
- Suitable 'song' material for South African schools (including translations where songs are not in English)
- Suitable material for use in playing of instruments such as the recorders and idiophones such as the xylophones and metallophones
- Rhythmic patterns for different meters, starting from simple to more difficult for use in playing of percussion instruments
- Examples of pieces for various percussion instruments and idiophones
- Suitable material for instruments such as guitar or piano for accompaniment to singing
- Relevant recorded material for listening and analyzing with explanations to guide generalist teachers
- A list of references and web-sites explaining where information on teaching materials, various methodologies, philosophies of leaders in the field can be located

## Conclusion

The past policy of apartheid in South Africa, although now dismantled, has left behind many challenges to be overcome in education. One of the major concerns is the fact that many educators do not have the level of expertise that the new national curriculum requires. In music education, for example, insufficient training of the generalist teacher will mean that educators teach what they know. If their knowledge of subject matter in a specific field is limited, then their teaching will lack depth. Essential to the success of the new curriculum, is intensive in-service training that will provide necessary and ongoing assistance to the educator who will be acquiring knowledge as he/she teaches.

In-service training should also focus on guiding educators on how to plan a programme for the particular learning area for the year. In music education, educators need to know what aspects of study to focus on and what musical outcomes are important in South Africa.

Many schools in South Africa do not have the equipment and facilities needed to enhance teaching of certain subject matter. The onus is on the teacher to find innovative ways of accomplishing tasks with minimal equipment. In South African music education, singing should be of primary importance, not only because many traditional cultures use singing as a means of musical expression, but also because no equipment is needed. Focusing on singing also gives the educator an opportunity to improve the music offered to the standards that are considered necessary for each grade, without having to utilize other instruments until he/she is able. Singing is ideal too because of the large numbers in classes. The absence of texts in certain schools means that the educator will not be guided by the much needed explanations and examples provided. It is up to the educator to research subject matter to be taught and to seek assistance from other educators in the field.

One of the main constraints hindering the accomplishing of the proposed outcomes is the inadequate and unrealistic time allocation for music education in the school timetable. Because the time allocation for music is so little, it may be unrealistic to try to cover all the content standards. It is more profitable for students to achieve significant success with some of the outcomes than insignificant success in all of them. Even in contexts where there is sufficient time to cover all of the content standards or outcomes, it is not the case that all are equal in importance and should receive equal time allocation. Decisions have to be made by the teacher regarding what should get more or less attention, even what should be left out. These decisions can be made on the basis of the following:

- The teacher's own musical strengths and weaknesses
- Student access to musical activity outside the classroom, for example, ensemble activities or practice facilities



- What the students are already capable of and at what level of achievement
- What equipment is available
- The relative importance of the different content standards in relation to the broader goals of the arts and culture learning area.

Given the significance of music education in the child's development, it is vital that outcomes for music education are presented systematically, sequentially and that they are achievable by general music educators. Training institutions have a vital role to play in ensuring that music educators are adequately equipped in terms of educatorship and musicianship, to facilitate the realizing of the outcomes proposed.

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**Appendix A: Relevant methodologies/approaches**

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## **The Kodaly Method**

At the core of Zoltan Kodaly's philosophy is the fact that music is not only for the elite few but for everyone and that music education must be approached through the training of the voice as the main instrument. Kodaly believed that singing should be the foundation upon which children could learn notation, composition, playing an instrument and music appreciation. Kodaly's method for teaching music education is based on numerous sources and not invented by himself, but incorporated into his teaching methods for music education specifically in Hungary.

He felt that music education was not only important for emotional development, but for intellectual development as well. Consequently, he believed that music education should begin with the very young child, through the learning of songs in the child's mother tongue. The music repertoire consists of folk songs inherent in the child's culture. Only when pupils have grasped the fundamentals of the songs such as the motifs (melodic patterns), the intervals of notes, phrasing and the rhythmic patterns, are they introduced to music of other countries (in the form of art music). He believed that only music of the highest artistic value should be used in teaching.

Pupils are taught through the medium of

- a) Relative solfa
- b) Hand signs
- c) Rhythmic duration syllables.

### **a) Relative solfa**

The relative solfa is a system of syllables (do, re, mi, fa, so, la, to, do). Do is considered to be the tonal centre in major keys and la in the minor keys. Using this method enables pupils to sing songs in any key because of the movable do. They learn to identify pitch intervals and sing them in ascending and descending order. Although pupils are trained to sing using the relative solfa system, they later learn to sing the same melodies in terms of

note names (A,B,C). They are thus able to make the connection between the pitch intervals and of the solfa system and the note names required to learn an instrument. Solfa is not only used to learn the various pitches and the interval relationships but also in “expressing melody, modulation, chromaticism, to study intervals and harmony and as an aid to transposition” <http://www.britishkodalyacademy.org/GuidingPrinciples.htm>

Priority is given to the learning of pentatonic melodies because they are easier to sing than those with semi-tones in the early stages. Children learn to sing in parts focussing on rhythmic and melodic patterns.

#### b) Hand signs

Hand signs are used to teach solfa singing. Hand signs help the pupils to remember different pitches and to identify specific signs with particular sounds. Hand signs also assist the child's inner hearing. He or she is able to silently sing pitches as required by the particular signs shown.

Figure 1 indicates the various hand signs for each note of a major scale.

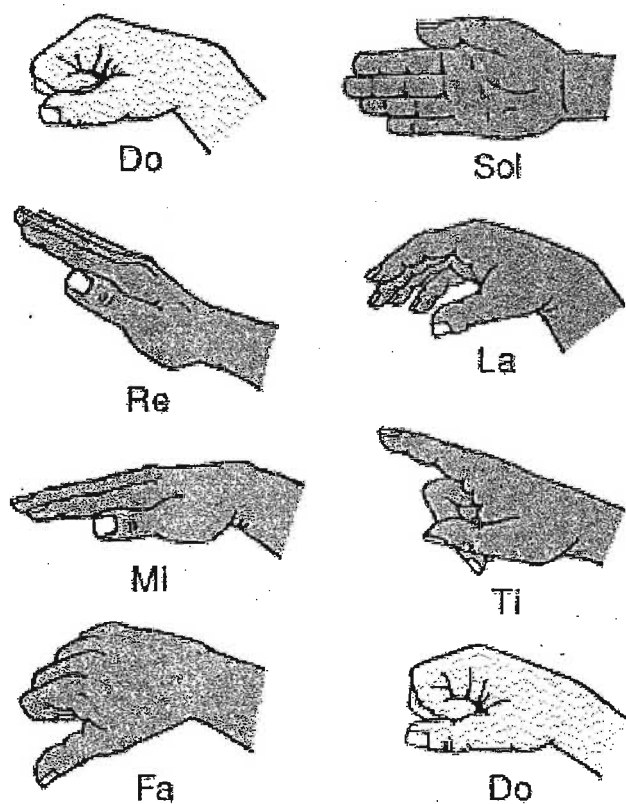


Figure 1

### c) Rhythmic duration syllables

Rhythm is taught through the use of syllables that the pupil associates with a particular length or duration of a note. These are not the note names but help the child to get an idea of the note value. As an example, a crotchet note would be referred to as ta.

The rhythmic syllables are taught as they are learnt in songs as rhythmic patterns. Figure 2 shows a few rhythmic patterns and their relevant syllable, as utilized by Kodaly.



Figure 2

Kodaly's method for learning music is very well structured and the musical elements are sequenced from simple levels to progressively more difficult levels.

### Dalcroze Eurhythmics

Eurhythmics is based on the teaching of all the elements of music through the medium of body movement, the method Dalcroze referred to as Rhythmic. Choksy describes Dalcroze Eurhythmics as an "approach to music education based on the premise that rhythm is the primary element in music, and that the source for all rhythm may be found in the natural rhythms of the human body" (1986:27). This is especially important to the teaching of music education in South Africa because African music is so integrated with



dance and movement. "In most African languages there are no separate words for music and dance, because they are always done simultaneously. In Africa, music and dance are fundamental to numerous rites, for example, those related to birth, puberty, secret initiation and weddings" Music and Dance in South African Schools (Joubert 1998:36).

Although the Dalcroze method is highly suited to the teaching of African music, integrating movement with music need not be exclusively for the teaching of African music alone. Dalcroze noticed that his students were able to accomplish musical performances with technical accuracy but lacked the ability to feel and hear the sounds they were creating. He set about developing ways in which his students would "feel, hear, invent; sense and imagine; connect, remember, read and write; perform and interpret music" (Choksy 1986:28).

Dalcroze realized that the best way in which to learn music was through kinaesthesia. Kinaesthesia refers to the information that is transmitted between body and brain. When the body moves, messages are sent to the brain in the form of feelings. The brain then judges the information received in terms of "direction, weight, force, accent, quality, speed, duration, points of arrival and departure, straight and curved flow paths, placements of limbs, angles of joints, and changes in the center of gravity" (Choksy 1986:33). The brain sends messages back to the body which responds according to what is sensed to be the appropriate response. Dalcroze believed that this kinaesthesia must be developed so that the body responds much quicker. During performing or improvising the pupil is expected to respond musically to what has gone on before.

Dalcroze realized that in order to be able to play an instrument well, one has to first train the body which performs the instrument. He also believed that the best way to train the body was to "engage the mind, ear, and emotions in the learning process".

<http://www.jtimothycaldwell.net/resources/pedagogy/makingsense.htm>

Eurhythmics is based on three underlying propositions:

- All elements of music can be experienced through movement.
- All musical sounds begin with a motion, therefore the body that makes the sounds is the first musical instrument to be trained.
- There is a gesture for every sound, and a sound for every gesture. <http://www.jtimothycaldwell.net/resources/faq.htm>

Dalcroze realized that by using rhythmic exercises, his students would be able to physically internalize the various elements of music and thus be able express them without conscious planning or preparation during a performance. Improvisation is considered to be of great importance even on the simplest of levels.

In Eurhythmics classes, children are learning through rhythmic activities or games. There are no set movements to music, children improvise and express what they are hearing. They learn to make quick decisions as to what is required of them. The educator leads the children through playing on an instrument or singing. The educator is constantly improvising music for rhythmic activities and builds on what the children have learnt previously.

Children are naturally able to do activities such as walk, skip, run and jump. Dalcroze used these as a starting point for experimenting with rhythm and then moved onto more complex activities. Suggestions such as those made in *A Pathway To Dalcroze Eurhythmics* (Nelson 1951:6-20) are useful to the educator wishing to experiment with recommended activities.

One should however be cognizant of the fact that the activities do not exist in isolation for example, learning to clap on the beat. The focus is instead on the entire process, the

method of response and the time and space utilized. The sequence of response is always from preparation, to attack, to prolongation, and then returning to preparation. In a clapping activity the following may serve as the total movement experience:

a) Preparation

Breathe, along with a lifting swing of the arms and shoulders away from the center of the body measuring the tempo (time-space) of the beat (inhaling)

b) attack

The instant of the striking the hands together (exhaling)

c) Prolongation

Pulling the hands apart to feel and measure kinesthetically the full length of the beat

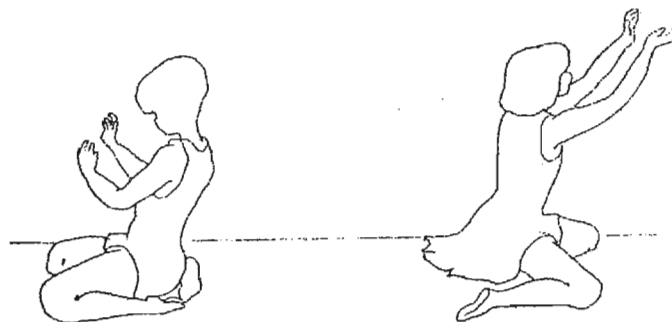
d) Return to preparation

Lifting the arms upward and outward and breathing (inhaling for recycling of energy)

(Choksy 1986:38)

Ethel Driver (1951:6-20) provides ideas that are suitable for learning basic types of beats:

➤ Hand Clapping



*Hand clapping*

Figure 3

Let the children sit tailor-wise on the floor, and by means of clapping test their powers to follow change of speed. They will sense an *accelerando* or *ritardando* quite naturally, and follow it. This can be followed with the clapping and singing to familiar tunes.

Clapping exercises come specially into the musical part of the work, and are most useful for showing height and depth of sound, and for marking accents.

#### ➤ Marching

Each child will have its own speed when marching alone (done in duple time). This can be followed by the teacher using a drum or other percussion instrument that marks the step. Let different leaders set the speed for the class marching, and gradually develop in the children the power of observation. Not only must they show their own ways of marching, but also they must follow others.

#### ➤ Walking

Children can walk across the room at their own speed. Then the teacher can set the tempo while the children follow. As soon as possible put the walk into some sort of order with resting places. Imitating the walk of different types of people to music can follow, such as the soldier, the sailor or the policeman.

#### ➤ Jumping

The children walk freely over the room until they hear the 'jumping' music, when they must jump on the spot. Ask a child to give a jumping rhythm. Tell the children to memorise it. Then tell them to follow the music and listen for the jumping motif.

There are numerous examples and numerous ways of expanding on ideas. The Dalcroze method allows educators to begin with simple exercises such as these and then move onto the more complex.

### **The Orff Approach**

Carl Orff's approach to teaching music evolved from his work with dancers and gymnasts. He believed that rhythm should be the starting point for teaching music, from which other concepts may be discovered. The rhythm found in the spoken word, forms the foundation for learning activities. This is followed by the exploring of natural sounds of the environment, proceeding to melodies.

The Schulwerk (music for children) is based on activities such as singing, chanting rhymes, clapping and dancing. It is particularly useful because the approach can be used for the experiencing of traditional music of any country. In South Africa it can quite easily be adapted for the experiencing of simple African songs. Patterns contained in familiar songs and rhymes are first introduced through singing, clapping, chanting and dancing, then experienced through the playing of instruments.

Body percussion or echo clapping is used to learn particular rhythmic patterns. Children learn through playing percussion instruments such as the drum, tambourine, wood blocks, triangles, cymbals and shakers. Melodic instruments include instruments such as the xylophones, metallophones, glockenspiels and recorders.

Movement is an important aspect of this process. Children explore the qualities of movement, "light, heavy, down, up, in, out, smooth, jagged" Teaching Music in the Twentieth Century (1986:96). Certain movements may reflect particular phrases of music. Sound is first explored through the sounds in the environment, proceeding to organised sounds such as a particular pattern (rhythmic or melodic).

Children learn through observing, imitating, experimenting then improvising. This procedure occurs for every concept that is introduced.

Pupils explore rhythm through practical activities and notation is incorporated into the lesson after the song etc. has been learnt. Notation is initially introduced in its simplest form such as graphic notation and is later developed.

### **The Manhattanville Music Curriculum Program (MMCP)**

The main focus of the MMCP was to develop the following:

- (1) a curriculum guide and related material for a sequential music program;
- (2) a meaningful sequence of basic musical concepts in terms of the students' understanding;
- (3) a spiral curriculum that would help to unify the philosophies and directions of all aspects and levels of the music curriculum; and
- (4) a curriculum for teachers to increase their ability to work with the MMCP

Through the MMCP programme, pupils learn through sounds they create with objects around them and their own sounds such as clapping and clicking to compose musical pieces which are recorded, played, evaluated and improved on.

As they experiment with sounds and evaluate their compositions, they learn to compare, contrast and structure their compositions. As their knowledge increases, they are able to include musical elements such as rhythm and melody (Mark 1978: 113).

Of note, is the use of notation that is devised by the student that can be in the form of charts and graphic notation. Learning activities include composing, performing, evaluating, conducting and listening (Mark 1978:113).

Learning occurs through problem-solving activities and starts with simple activities leading to more challenging ones. Musical activities are centred on the experiencing of the following musical elements: timbre, dynamics, pitch, form and rhythm.

### **Suzuki Talent Education**

Shinichi Suzuki's 'mother-tongue method' or 'talent education' is based on the way children have learnt to speak their own language or mother-tongue. Suzuki was so amazed that children could so easily learn languages and dialects that adults struggled to accomplish. Suzuki realized that if children were so easily able to learn their language, in this case, Japanese, this would mean that they could also gain other intellectual skills, through the same method. The method used by Suzuki consisted of "observation, imitation, repetition and gradually developing intellectual awareness" (Mark 1978:136)

A child who performs badly at arithmetic as Suzuki points out in *Nurtured By Love* (1977:11), may not necessarily have a low level of intelligence. The methods used to teach the child should rather be assessed, especially given that the same child is able to master the speaking of a difficult and complex language.

Suzuki points out that talent is not inherited, but developed. Everyone can therefore achieve success with music. Music educators must be mindful of this fact when they prepare their lessons. Focus should be on the providing of a good music programme for all children, not just for those whose skills are highly developed.

Because the sounds in the child's environment are considered important, recorded music is played often throughout infancy. Children start learning to play the violin at three years of age. Children learn to play the violin through observing their teachers and imitating them just as they had done when learning to speak their language. The child memorizes his music and notation is only introduced in later years, where children match the

melodies they have learnt to the notes that are given. A good tone is not difficult for learners to achieve as they are constantly listening to recorded music.

Children acquire efficiency through repetition and experience "Ease comes with training. We simply have to train and educate our ability, that is to say to do the thing over and over again until it feels natural, simple and easy. That is the secret" (Suzuki 1977:51). Pupils learn by playing the same piece, but each time accomplishing greater skill and mastery in performance. Along with this, learners are exposed to recordings of leading performers. In this way, pupils' ears are trained for correct pitch, technique tone and intonation.

Suzuki states that learning must be fun, enjoyable to the child, before one begins to inculcate skills. He regards the building of a good character as being most important, whilst developing the ability as secondary. His method teaches self-discipline, perseverance and patience.

Parents are actively involved in the learning process. They learn with the child and facilitate practicing at home. Many American schools have introduced Talent Education into their schools, but have adapted the method to their situation i.e. larger classes and less parental involvement.



**Appendix B: Music programmes and materials**

<b><u>The outcomes and Assessment Standards for Intermediate Phase music education of the Revised National Curriculum Statement</u></b>	<b>164</b>
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<b><u>School Music Programme Content and Achievement Standards</u></b>	<b>168</b>
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<b><u>Merle Soodyall's programme for music education</u></b>	<b>176</b>
Used by permission.	

<b><u>The New Zealand music curriculum</u></b>	<b>185</b>
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<b><u>Basic Concepts of Music and chart for music analysis</u></b>	<b>188</b>
(J. Robinson) Used by permission.	

The Assessment Standards for the Intermediate Phase according to the Revised National Curriculum Statement (2002) are listed in the subsequent pages, however they have been arranged in sequence according to each outcome, so that the progression from one level to the next can be more clearly seen:

	GRADE 4	GRADE 5	GRADE 6
<b>Outcome 1</b>  The learner will be able to create, interpret and present work in each of the art forms.	<ul style="list-style-type: none"> <li>-Uses voice, body and found instruments to explore sounds and silence related to walking, running and skipping note values, in order to explore rhythms and to create sound pictures.</li> <li>-Composes and presents a short rhythmic pattern that has crotchets, crotchet rests, minims and minim rests through body percussion.</li> <li>-Makes in various tone colours, a simple wind instrument such as a Kazoo or Tshikona/Dinaka pipes, or percussion instruments such as shakers.</li> <li>- Creates and presents melodies using voice and found natural instruments to demonstrate difference in pitch and note values.</li> </ul>	<ul style="list-style-type: none"> <li>- Demonstrates concentration and accurate listening through recognising, repeating and creating rhythms and poly-rhythms, using movement, body percussion and natural instruments.</li> <li>- Composes and presents a short rhythmic pattern that has crotchets, crotchet rests, minims, minim rests, quavers and quaver rests through body percussion.</li> <li>- Improvises and creates music phrases that use repetition, accent, call and response.</li> <li>- Sings songs in long (3/4) and normal (3/8) triplet.</li> </ul>	<ul style="list-style-type: none"> <li>-Focuses on a variety of South African forms:</li> <li>• Improvises and creates music phrases with voice and/or instruments that explore dynamics, articulation, pitch and rhythmic patterns;</li> <li>• Plays simple rhythmic patterns on a drum or equivalent;</li> <li>• Explores and uses drum hand techniques such as base slap, open slap, muffle;</li> <li>• Reads and sings or plays the scale and simple melodies in C Major.</li> </ul>

<b>Composite</b>	<ul style="list-style-type: none"> <li>- Makes a puppet and uses it to create a puppet show with music and movement</li> </ul>		<p>Illustrates/ interprets African tales through puppetry:</p> <ul style="list-style-type: none"> <li>• Designing and making hand and/or head puppets;</li> <li>• Devising and producing puppet shows;             <ul style="list-style-type: none"> <li>• Choreographing movement for head puppets if used.</li> </ul> </li> </ul> <p>Uses dramatic devices, visual illustrations, movement and sound to tell jokes, tall stories, lies, fantasies or absurd tales to explore realities in South Africa.</p>
<b>Outcome 2</b>  The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.	<ul style="list-style-type: none"> <li>- Recognises crotchet and minim note values and rests in a short melody.</li> <li>- Recognises time signatures as four-four and three-four.</li> <li>- Listens to and identifies musical instruments in terms of appearance, name, how sound is produced, timbre and general pitch classification (high-low).</li> </ul>	<ul style="list-style-type: none"> <li>-Recognises the letter names of notes on lines and in spaces on a treble staff and their difference in pitch.</li> <li>-Recognises crotchet, minim and quaver note values and rests in a short melody.</li> <li>-Recognises and describes the different timbres of voices in choral music.</li> <li>-Listens to a variety of selected songs and identifies the genre (e.g. Blues, Pop, Kwaito, Classical, Traditional, Free-Kiba, Opera, Musicals, Malombo, Kwassa-Kwassa, Techno, Soukous), and offers opinion on the style.</li> </ul>	<ul style="list-style-type: none"> <li>- Listens to and discusses the use of repetition as an organising principle in African music.</li> <li>- Selects a repertoire of songs that are used in various cultural environments, describes what cultural events they are drawn from, explains what the message of the lyrical content is and what the songs are used for.</li> </ul>
	<b>GRADE 4</b>	<b>GRADE 5</b>	<b>GRADE 6</b>

<b>Composite</b>			
<b>Outcome 3</b>  The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.	- Sings and/or plays canons, rounds and two-part songs with other learners, using natural, manufactured and found instruments.  - Plays simple wind instruments such as a Kazoo or Tshikona/Dinaka pipes or percussion instruments such as shakers in harmony with others.	- Sings and/or plays an instrument in a group with appropriate rhythm, pitch and dynamics in any genre of music.  - Combines a number of melorhythm instruments (drums, marimba) to create textural blend.	- Sings and/or plays in a group – canons, rounds and two-part songs from at least three cultural traditions of South Africa.

	<b>GRADE 4</b>	<b>GRADE 5</b>	<b>GRADE 6</b>
<b>Outcome 3 Composite</b>		- Shows spontaneity and creative attitude in art activities.	- Shows respect for and acknowledgement of the work of others.  - Participates in a performance as an audience member.  - Expresses own personal sense of identity and uniqueness in any art form.

<p><b>Outcome 4</b></p> <p>The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.</p>	<ul style="list-style-type: none"> <li>- Uses voice, body, percussion, natural, found or made instruments to accompany stories, dances and songs.</li> <li>- Uses sounds in a free rhythm to build up sound pictures to accompany stories or dances.</li> </ul>	<ul style="list-style-type: none"> <li>- Identifies and sings songs from different societies, cultures and contexts, that seem to communicate the same idea.</li> <li>- Uses own compositions of poetry and song to draw attention to current social and environmental issues.</li> <li>- Communicates a musical intention using the interface of pitch-based harmony (mellophony) instruments.</li> </ul>	<ul style="list-style-type: none"> <li>- Researches, creates and presents music that conveys and suggests the symbolism of ritual.</li> </ul>
<p><b>Composite</b></p>			<p>Finds out about, tries out and explains a song-dance ritual (e.g. snake dance, rain dance, wedding dance, circle dance, reed dance, stick dance), referring to its purpose and structure-patterns, repetition and sequence.</p>

## GRADES K-4

Performing, creating, and responding to music are the fundamental music processes in which humans engage. Students, particularly in grades K-4, learn by doing. Singing, playing instruments, moving to music, and creating music enable them to acquire musical skills and knowledge that can be developed in no other way. Learning to read and notate music gives them a skill with which to explore music independently and with others. Listening to, analyzing, and evaluating music are important building blocks of musical learning. Further, to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond. Because music is a basic expression of human culture, every student should have access to a balanced, comprehensive, and sequential program of study in music.

Terms identified by an asterisk (\*) are explained in the glossary. The standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 4. Students in the earlier grades should engage in developmentally appropriate learning experiences designed to prepare them to achieve these standards at grade 4. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

### *1. Content Standard: Singing, alone and with others, a varied repertoire of music*

#### Achievement Standard:

##### Students

- a. sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo
- b. sing \*expressively, with appropriate dynamics, phrasing, and interpretation
- c. sing from memory a varied repertoire of songs representing \*genres and \*styles from diverse cultures
- d. sing ostinatos, partner songs, and rounds
- e. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

### *2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music*

#### Achievement Standard:

##### Students

- a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo
- b. perform easy rhythmic, melodic, and chordal patterns accurately and independently on

rhythmic, melodic, and harmonic \*classroom instruments

- c. perform expressively a varied repertoire of music representing diverse genres and styles
- d. echo short rhythms and melodic patterns
- e. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- f. perform independent instrumental parts 1 while other students sing or play contrasting parts

### *3. Content Standard: Improvising melodies, variations, and accompaniments*

Achievement Standard:

Students

- a. improvise "answers" in the same style to given rhythmic and melodic phrases
- b. improvise simple rhythmic and melodic ostinato accompaniments
- c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- d. improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means 2

### *4. Content Standard: Composing and arranging music within specified guidelines*

Achievement Standard:

Students

- a. create and arrange music to accompany readings or dramatizations
- b. create and arrange short songs and instrumental pieces within specified guidelines 3
- c. use a variety of sound sources when composing

### *5. Content Standard: Reading and notating music*

Achievement Standard:

Students

- a. read whole, half, dotted half, quarter, and eighth notes and rests in 24 , 34 , and 44 meter signatures
- b. use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys
- c. identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing
- d. use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher



*6. Content Standard: Listening to, analyzing, and describing music*

Achievement Standard:

Students

- a. identify simple music \*forms when presented aurally
- b. demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures
- c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances
- d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices
- e. respond through purposeful movement 4 to selected prominent music characteristics 5 or to specific music events 6 while listening to music

*7. Content Standard: Evaluating music and music performances*

Achievement Standard:

Students

- a. devise criteria for evaluating performances and compositions
- b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles

*8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts*

Achievement Standard:

Students

- a. identify similarities and differences in the meanings of common terms 7 used in the various arts
- b. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music<sup>8</sup>

*9. Content Standard: Understanding music in relation to history and culture*

Achievement Standard:

Students

- a. identify by genre or style aural examples of music from various historical periods and cultures
- b. describe in simple terms how \*elements of music are used in music examples from various cultures of the world 9
- c. identify various uses of music in their daily experiences 10 and describe characteristics that make certain music suitable for each use

- d. identify and describe roles of musicians *11* in various music settings and cultures
- e. demonstrate audience behavior appropriate for the context and style of music performed

Notes:

1. E.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic progressions and chords.
2. E.g., traditional sounds: voices, instruments; nontraditional sounds: paper tearing, pencil tapping; body sounds: hands clapping, fingers snapping; sounds produced by electronic means: personal computers and basic \*MIDI devices, including keyboards, sequencers, synthesizers, and drum machines.
3. E.g., a particular style, form, instrumentation, compositional technique
4. E.g., swaying, skipping, dramatic play
5. E.g., meter, dynamics, tempo
6. E.g., meter changes, dynamic changes, same/different sections
7. E.g., form, line, contrast
8. E.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and meter signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions
9. E.g., Navajo, Arabic, Latin American
10. E.g., celebration of special occasions, background music for television, worship
11. E.g., orchestra conductor, folksinger, church organist

## GRADES 5-8

The period represented by grades 5-8 is especially critical in students' musical development. The music they perform or study often becomes an integral part of their personal musical repertoire. Composing and improvising provide students with unique insight into the form and structure of music and at the same time help them to develop their creativity. Broad experience with a variety of music is necessary if students are to make informed musical judgments. Similarly, this breadth of background enables them to begin to understand the connections and relationships between music and other disciplines. By understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in communities that are increasingly multicultural. The role that music will play in students' lives depends in large measure on the level of skills they achieve in creating, performing, and listening to music.

Terms identified by an asterisk (\*) are explained in the glossary. Except as noted, the standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 8. Students in grades 5-7 should engage in developmentally

appropriate learning experiences to prepare them to achieve these standards at grade 8. These standards presume that the students have achieved the standards specified for grades K-4; they assume that the students will demonstrate higher levels of the expected skills and knowledge, will deal with increasingly complex music, and will provide more sophisticated responses to works of music. Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

*1. Content Standard: Singing, alone and with others, a varied repertoire of music*

Achievement Standard:

Students

- a. sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles
- b. sing with \*expression and \*technical accuracy a repertoire of vocal literature with a \*level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory
- c. sing music representing diverse \*genres and cultures, with expression appropriate for the work being performed
- d. sing music written in two and three parts Students who participate in a choral ensemble
- e. sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory

*2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music*

Achievement Standard:

Students

- a. perform on at least one instrument / accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control
- b. perform with expression and technical accuracy on at least one string, wind, percussion, or \*classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6
- c. perform music representing diverse genres and cultures, with expression appropriate for the work being performed
- d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument

Students who participate in an instrumental ensemble or class

- e. perform with expression and technical accuracy a varied repertoire of instrumental

literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory

### *3. Content Standard: Improvising melodies, variations, and accompaniments*

Achievement Standard:

Students

- a. improvise simple harmonic accompaniments
- b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent \*style, meter, and tonality

### *4. Content Standard: Composing and arranging music within specified guidelines*

Achievement Standard:

Students

- a. compose short pieces within specified guidelines, 2 demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance
- b. arrange simple pieces for voices or instruments other than those for which the pieces were written
- c. use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

### *5. Content Standard: Reading and notating music*

Achievement Standard:

Students

- a. read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4 , 3/4 , 4/4 , 6/8 , 3/8 , and alla breve meter signatures
- b. read at sight simple melodies in both the treble and bass clefs
- c. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression
- d. use standard notation to record their musical ideas and the musical ideas of others

Students who participate in a choral or instrumental ensemble or class

- e. sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6

### *6. Content Standard: Listening to, analyzing, and describing music*

Achievement Standard:



Students

- a. describe specific music events 3 in a given aural example, using appropriate terminology
- b. analyze the uses of \*elements of music in aural examples representing diverse genres and cultures
- c. demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

*7. Content Standard: Evaluating music and music performances*

Achievement Standard:

Students

- a. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing
- b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

*8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts*

Achievement Standard:

Students

- a. compare in two or more arts how the characteristic materials of each art 4 can be used to transform similar events, scenes, emotions, or ideas into works of art
- b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music 5

*9. Content Standard: Understanding music in relation to history and culture*

Achievement Standard:

Students

- a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures 6
- b. classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary
- c. compare, in several cultures of the world, functions music serves, roles of musicians, 7 and conditions under which music is typically performed

Notes:

1. E.g., band or orchestra instrument, keyboard instrument, fretted instrument, electronic instrument
2. E.g., a particular style, form, instrumentation, compositional technique
3. E.g., entry of oboe, change of meter, return of refrain
4. I.e., sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre
5. E.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals, sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works
6. E.g., jazz, mariachi, gamelan
7. E.g., lead guitarist in a rock band, composer of jingles for commercials, singer in Peking opera

# MUSIC PROGRAMME CONTENT

Practice	SINGING	PERFORMING	IMPROVISING	COMPOSING	
REPETOIRE	Nursery Rhymes Popular folk Songs Lullabies / Hymns African Children's Songs Contemporary / Pop Excerpts from Musicals		Major scale Pentatonic Scale Blues Scale	Lyrics Melodies / Accomp. Arranging Multi-media Performances	
THE ELEMENTS OF MUSIC ` MELODY ` RHYTHM` TEXTURE`TIMBRE` DYNAMICS` FORM` STYLE/GENRE` NOTATION					
FOUNDATION	GRADE 1	Group singing Partner songs Rounds / Canon Songs / Games	Echo short rhythms and melodic patterns using classroom instruments	Improvise "answers" to the given rhythmic / melodic phrases in the same style e.g. Jazzy, pop, classical, ethnic.	Uses body percussion e.g. Tapping Clapping Snapping Stamping Whistling
	GRADE 2	Sing in Pitch Sing in Tempo Sing with correct posture	Perform easy melodic and rhythmic patterns using classroom Instruments	Improvise short songs (vocal) and instrumental pieces using a variety of sounds :	Traditional Instrument (Xylophones etc.)
	GRADE 3	Sing expressively (Dynamics, diction, phrasing) Sing from memory Respond to conductors' cues	Perform easy expressively using dynamics and maintaining a steady tempo	Traditional : e.g. instruments voice Non- Traditional : e.g. body percussion environment sounds	Home-made Instruments shakers, Dried calabash etc. (possible link to other subjects available)

# MUSIC PROGRAMME CONTENT

THE ELEMENTS OF MUSIC` MELODY` RHYTHM` TEXTURE` TIMBRE` DYNAMICS` FORM` STYLE/GENRE` NOTATION					
PRACTICE		NOTATING Staff notation	LISTENING Open Repertoire	MUSIC AND / AS CULTURE	MUSIC ACROSS OTHER DISCIPLINES
REPERTOIRE		Non-traditional notational methods (colours, graphs, symbols)	Identify : Tempo : Mood : Instrument : Dynamic : Culture / style : Form		Dance Theatre Visual Arts Science / Technology Computers
FOUNDATION	GRADE 1	<input type="checkbox"/> - ½ beats <input type="radio"/> - 1 beats <input type="radio"/> - 2 beats <input type="radio"/> - 4 beats	Demonstrate perceptual skills by moving. (See movement/dance programme)	Identify obvious representation of American, European, South African Indian Latin	GRADE 1 - 3 * Use other art forms to interpret similar events, scenes, emotions
	GRADE 2	<input type="radio"/> - 3 beats Time signatures 2      3      4 4      4      4 conducting	Describe aural examples of music.  Recognise aurally main instruments of the orchestra.	Functions to music in society. (Church music)	* Identify similar and differences in music dance, visual, arts theatre
	GRADE 3	Treble Clef : Names of lines and spaces Rests and Note values	Recognise vocalist (male, female, solo, group, mixed)  Recognise African, Indian, European, Classical, pop music.	Music as Part of all cultures  Audiences roles in various cultures	Gharba Dancing. (Stick Dance, India)



# MUSIC PROGRAMME CONTENT

THE ELEMENTS OF MUSIC ` MELODY ` RHYTHM` TEXTURE`TIMBRE` DYNAMICS` FORM` STYLE/GENRE` NOTATION					
PRACTICE		NOTATING	LISTENING	MUSIC AND / AS CULTURE	MUSIC ACROSS OTHER DISCIPLINES
		Staff Notating	Open Repertoire		
REPERTOIRE		Non-traditional notational methods (colours, graphs, symbols)	Identify : Tempo : Mood : Instrument : Dynamic : Culture / style : Form		Dance Theatre Visual Arts Science / Technology Computers
FOUNDATION	GRADE 1	<ul style="list-style-type: none"> <li>□ - ½ beats</li> <li>o - 1 beats</li> <li>o - 2 beats</li> <li>o - 4 beats</li> </ul>	Demonstrate perceptual skills by moving. (See movement/dance programme)	Identify obvious representation of American, European, South African Indian Latin	GRADE 1 - 3 * Use other art forms to interpret similar events, scenes, emotions * Identify similar and differences in music dance, visual, arts theatre
	GRADE 2	o - 3 beats  Time signatures 2      3      4 4      4      4 conducting	Describe aural examples of music. Recognise aurally main instruments of the orchestra.	Functions to music in Society (Church music)	
	GRADE 3	Treble Clef : Names of lines and spaces Rests and Note values	Recognise vocalist (male, female, solo, group, mixed) Recognise African, Indian, European, Classical, pop music.	Music as part of all Cultures Audiences roles in various cultures	

# MUSIC PROGRAMME CONTENT

Practice		SINGING	PERFORMING	IMPROVISING	COMPOSING
REPETOIRE		Nursery Rhymes Popular folk Songs Lullabies / Hymns African Children's Songs Contemporary / Pop Excerpts from Musicals		Major scale Pentatonic Scale Blues Scale	Lyrics Melodies / Accomp. Arranging Multi-media Performances
THE ELEMENTS OF MUSIC ` MELODY ` RHYTHM ` TEXTURE ` TIMBRE ` DYNAMICS ` FORM ` STYLE/GENRE ` NOTATION					
INTERMEDIATE	GRADE 4	Sing ostinatoes Sing independently Sing songs from different cultures and different styles Sing easy foreign language songs	Perform Independent parts while other students sing /play a contrasting part Perform alone or in a group with good posture, breadth control, "stick" control.	Improvise rhythmic / melodic ostinato accompaniments Introduction to scatting (vocal jazz improvisation)	Arrange music to Dramatizations Poetry / Literature
	GRADE 5	Sing with good Breadth control in all voice Ranges	control, "stick" control.	Improvise simple melodic and rhythmic variations on tunes (e.g. Nursery Rhymes, African Songs)	Compose using Elements of music (melody, rhythms forms etc. Write lyrics to Blues Melodies
	GRADE 6	Sing in small / large Ensembles Sing solo	Play by ear melodic and rhythmic patterns	Improvise on melodic Instrument (e.g. Xylophone) over accompaniment. (Pentatonic / Blues)	Add music to given Dance, visual, drama, Video clips
	GRADE 7	Sing with expression and technical Accuracy Sing in 2 and / or 3 Parts	Perform music from various cultures	Jazz, Indian music. (Music cultures that use improvisation)	Compose and Arrange Multi-media (slide projection, visual, poetry, choir)

MUSIC PROGRAMME CONTENT

PRACTICE		NOTATING	LISTENING	MUSIC AND / AS CULTURE	MUSIC ACROSS OTHER DISCIPLINES
REPERTOIRE		Staff notation Non-traditional  notational methods (colours, graphs, symbols)	Open Repertoire Identify : Tempo  : Mood : Instrument : Dynamic : Culture / style : Form		Dance Theatre  Visual Arts Science / Technology Computers
THE ELEMENTS OF MUSIC ` MELODY ` RHYTHM ` TEXTURE ` TIMBRE ` DYNAMICS ` FORM ` STYLE/GENRE ` NOTATION					
INTERMEDIATE	GRADE 4	DYNAMICS  forte (f) piano (p) staccato (choppy) legato (smooth) largo (slow) presto (fast)	FORM  AB (binary) AB (ternary) Rondo Form (ABACADAE) Call & Response  Big Band Instruments (trumpet, trombone, double bass, saxophone)  BLUES FORM :	Community Musician role And function in society	Step Dancing : (Irish, (USA)
	GRADE 5	TIME SIGNATURES  3      6      9 8      8      8	Recognise Instruments from World cultures  (Indian, Jazz, African, Latin, European)	Use of Melody and Rhythms and forms in Various cultures.	Haka : (Maori Culture New Zealand)
	GRADE 6	Read at sight and record melodic and rhythmic ideas.		Instrument variations Across cultures. (e.g. Drums, tabla, steel drums, Djembe etc.	Gumboot Dancing :  African Culture, (South Africa)
	GRADE 7	Analyse scores :- Form, Time signatures; etc. Note, Note values			"Stomp Concept (England)

FOUNDATION		LOCOMOTOR & NON-LOCOMOTOR MOVEMENT	CHOREOGRAPHIC PRINCIPLES & COMMUNICATION	DANCE AND CULTURE
		□ELEMENTS OF DANCE / MOVEMENT Action Body Shape Dynamic Relationships Space Duration Force / Energy Repetition Balance Contrast Emphasis Variety		
	GRADE 1	1. Non Locomotor bend          stretch twist        swing  2. Locomotor walk        leap run         jump hop        gallop Skip	Creating sequences (beginning, middle, end) with and without musical accompaniment  Create dance phrases (repeat and change varying time, space, force energy).	Perform simple folk dances from around the world.
	GRADE 2	3. Create shapes at low, Middle and high levels  4. Move along straight Curved "pathways"  5. Move to musical beat (various tempos)  6. Label actions (eg. Skip,D3 gallop)	Create own body warm-up  work alone and with a partner  Demonstrate : copying, leading, following and mirroring.  Compare visual recording of two different dances (e.g. tap dancing and ballet	<u>PROJECT</u>  Learn a dance from a community person / dancer  Why and in what setting did people dance?  What did the dancers look like?  Describe the role of dance in at least two different cultures or time periods
	GRADE 3	7. Move backward, forward, sideward, diagonally and turn.  8. Demonstrate : alignment, balance, movement Initiation, articulation of Individual body parts, elevation, landing, fall and recovery.	Contrast in dance  Form / Structure AB, ABA, narrative, Cannon, call and response	

INTERMEDIATE		LOCOMOTOR & NON-LOCOMOTOR MOVEMENT	CHOREOGRAPHIC PRINCIPLES & COMMUNICATION	DANCE AND CULTURE
		ELEMENTS OF DANCE / MOVEMENT Action Body Shape Dynamic Relationships Space Duration Force / Energy Repetition Balance Contrast Emphasis Variety		
	GRADE 4			
	GRADE 5	Transfer rhythmic pattern from aural to kinesthetic Transfer spatial pattern from visual to kinesthetic (ART LINK)	Dance versus other forms of human movement (Sport, daily gestures) Watch Dance (movie, film, live, video) - Discuss impact Discuss appropriate audience behaviour	<u>PROJECT</u> Reveal similarities and differences between the arts using examples
	GRADE 6	Identify and demonstrate basic dances / patterns from at least 2 different cultures	Dance traditions and costumes Dance and lighting Responding to dance through another discipline (Music, painting) Creating dances that communicates a topic of personal significance	Dance and appropriate health Practices Dance injuries Diet
	GRADE 7			

		ACTING	SCRIPT WRITING	SPEECH AND DRAMA
		ELEMENTS OF THEARTE (DRAMA) VISUAL AURAL KINETIC CONTENT REPERTOIRE FORCE / ENERGY REPETITION BALANCE CONTRAST EMPHASIS VARIETY		
FOUNDATION	GRADE 1	Improvise dialogue to tell Stories Vocal exercises / body warm-Up Create characters, environments and actions Role playing Locomotor / Non-locomotor movement (vary vocal, pitch, tempo, tone)		<u>FOCUS AREAS</u> Theatre Games Story Telling Poetry Reading Mime Show and Tell
	GRADE 2	Demonstrate :  sensory recall Concentration breadth control diction clarity body alignment control of isolated body parts  Visualise settings and construct designs to communicate vocal and mood (visual / aural elements)		Choral Verse Puppetry Rhymes Sight Reading Story telling
	GRADE 3			

		ACTING	SCRIPT WRITING	SPEECH AND DRAMA
		ELEMENTS OF THEATRE (DRAMA) VISUAL AURAL KINETIC CONTENT REPERTOIRE FORCE / ENERGY REPETITION BALANCE CONTRAST EMPHASIS VARIETY		
INTERMEDIATE	GRADE 4		Understand form and structure of a dramatic play  Audience behaviour	
	GRADE 5	Selecting and organising "traditional" materials suggesting scenery, props, lighting, sound, costumes and make-up.	"Theatre reflecting life".  Theatre and Technology	Prepared Public Speaking  Poetry Reading  Choral Verse
	GRADE 6	Use non-traditional visual materials and sound sources  Plan, rehearse, perform scripts. (House Plays, School Plays)	Role of Theatre in every day life Theatre reviews Publicity / Advertising Select movement, visuals and Music to accompany classroom Drama	Puppetry  Scripture Reading  Sight Reading
	GRADE 7			Chain Story  Actual Story Plays

## Music: Levels 1-4: Achievement Objectives

	Level 1	Level 2	Level 3	Level 4
<b>Developing Practical Knowledge in Music</b>	Students will explore and respond to the musical elements of beat, rhythm, pitch, tempo, dynamics, and tone colour.	Students will identify through focused listening, and explore, the musical elements of beat, rhythm, pitch, tempo, dynamics, and tone colour.	Students will identify through focused listening, and experiment with, contrasts within musical elements.	Students will identify through focused listening, and experiment with, a range of patterns, effects, sound qualities, and structural devices.
	Level 1	Level 2	Level 3	Level 4
<b>Developing Ideas in Music</b>	Students will select and organise sounds and express ideas, drawing on personal experience and imagination.	Students will invent and represent musical ideas, drawing on imagination and responding to sources of motivation.	Students will invent and represent musical ideas to express mood, using shape and contrast.	Students will use musical elements, instruments, and technologies to improvise and compose simple musical pieces.
	Level 1	Level 2	Level 3	Level 4
<b>Communicating and Interpreting in Music</b>	Students will share music making with others through informal presentation and respond to live or recorded music.	Students will share music making with others, using basic performance skills and techniques, and respond to live or recorded music.	Students will prepare and present music, using basic performance skills and techniques, and respond to live or recorded music performances.	Students will prepare, rehearse, present, and evaluate brief music performances.
	Level 1	Level 2	Level 3	Level 4
<b>Understanding Music in Context</b>	Students will identify music as part of everyday life and recognise that it serves a variety of purposes.	Students will identify music as part of everyday life and recognise that it serves a variety of purposes.	Students will identify and investigate characteristics of music associated with particular contexts, purposes, and styles in past and present cultures.	Students will identify and investigate characteristics of music associated with particular contexts, purposes, and styles in past and present cultures.



# Music: Levels 5-8: Achievement Objectives

	Level 5	Level 6	Level 7	Level 8
Developing Practical Knowledge in Music	Students will use focused listening to identify, transcribe, and manipulate musical elements and structural devices and will use instruments and technologies to transpose and notate music.	Students will use focused listening, practical activities, instruments, and technologies to explore and describe musical structures and devices and to transcribe, transpose, and notate music in a range of styles.	Students will use focused listening, practical activities, instruments, and technologies to analyse and describe musical structures and devices and to transcribe, transpose, and notate music from a range of styles and genres.	Students will use focused listening, practical activities, instruments, and technologies to manipulate, analyse, and describe musical structures and devices and to transcribe, transpose, notate, describe, and evaluate music from a wide range of styles and genres.
	Level 5	Level 6	Level 7	Level 8
Developing Ideas in Music	Students will use musical elements, instruments, and technologies to create structured compositions and improvisations.	Students will use musical elements, structural devices, instruments, and technologies to improvise, arrange, and compose music for specific purposes.  Students will notate and record original music.	Students will improvise music.  Students will combine musical elements, structural devices, and the use of technologies to compose and arrange music for specific purposes and in particular styles.  Students will notate, edit, and record original compositions and arrangements.	Students will improvise music in performance settings.  Students will compose and arrange music for specific purposes in particular forms, styles, and genres.  Students will notate, edit, record, and direct original compositions and arrangements.
	Level 5	Level 6	Level 7	Level 8
Communicating and Interpreting in Music	Students will prepare, rehearse, present, and evaluate a range of musical pieces for a variety of purposes.	Students will prepare, rehearse, present, record, and evaluate individual and group performances of contrasting pieces, in keeping with the composers'	Students will prepare, rehearse, refine, present, record, and evaluate individual and group performances of a range of pieces in contrasting styles, in keeping with the composers' intentions	Students will prepare, rehearse, refine, present or direct, record, and evaluate individual and group performances of a selection of extended pieces in contrasting styles,

		intentions and in style.	and in style.  Students will analyse and investigate ways in which communications media and technology influence sound and meaning in music.  Students will use critical analysis to inform and evaluate performances.	including a programme of works selected for performance.  Students will use critical analysis to inform and evaluate a wide range of performances.
	<b>Level 5</b>	<b>Level 6</b>	<b>Level 7</b>	<b>Level 8</b>
<b>Understanding Music in Context</b>	Students will identify and compare musical styles and genres in relation to social and historical contexts.	Students will compare and contrast a range of musical styles and genres in relation to past and present contexts.  Students will investigate the purposes and significance of music in contemporary contexts.	Students will describe, analyse, compare, and contrast a range of musical styles and genres in relation to past and present contexts.  Students will investigate the production and performance of music in contemporary contexts.	Students will investigate the purposes and significance of music in society and research a range of styles and genres of music in relation to past and present contexts.  Students will research the ways in which technology mediates between the composer or performer and the audience in contemporary contexts.

## BASIC CONCEPTS OF MUSIC

### The Properties of a Single Musical Sound (i.e. a note)

1. Pitch : how 'high' or 'low' a note is as a result of its frequency.
2. Intensity : the volume or loudness of a note as determined by its amplitude.
3. Duration : the length of a note, usually measured against a pulse or beat.
4. Timbre : the quality of a note as determined by the strength of its different harmonics.
5. Attack : the manner in which the note commences or is 'released'.
6. Decay : how the note ends.

### The Basic Elements of Music and Related Concepts

#### 1. Rhythm : Sound in relation to time

1.1. Pulse : a steady, even division of time; the underlying beat.

1.2. Time Signature : In staff notation, the numbers at the beginning of the music give essential information about the pulse (or beat) of the music. The lower number identifies which type of note (symbol representing sound) is equal to one pulse or beat.

1.3. Tempo : the speed of the pulse. The tempo may : (i) be fast, slow, moderately fast or slow, very fast or slow, etc; (ii) speed up or slow down, i.e. accelerate (*accelerando*) or retard (*ritardando*); (iii) remain constant or may suddenly (*subito*) change; (iv) be specified in terms of numbers of beats per minute.

- 1.4. Accent : the giving of stress (emphasis) to a beat or note. A regularly recurring accent (e.g. on every fourth beat) creates the effect called meter. Such an accent is called a metrical accent. The time interval between primary accents may be punctuated by secondary accents.
- 1.5. Metre : beats set out in groups of two, three, four, or more. In written music these groups of beats are called bars or measures. The upper number in the time signature indicates how many beats are to be found in each bar (measure).
- 1.6. Duration : the length of a sound or silence measured against an underlying beat (pulse). Notes (sounds of definite pitch and duration) may be longer than, shorter than, or equal in duration to the pulse note in a relationship of 1-1, 2-1, 3-1, 4-1, etc.
- 1.7. Rhythmic pattern : a combination of notes of different durations that becomes recognizable when repeated.
- 1.8. Even or uneven rhythm : depending on whether the division of the beat is into equal or unequal parts.
- 1.9. Syncopation : a displacement of an accent so that it does not coincide with the metrical accent.
- 1.10. Diminution : a proportional shortening of each note's duration in a rhythmic pattern. Augmentation : a proportional lengthening of each note's duration in a rhythmic pattern.
2. Melody : A series of notes of different pitch and duration
- 2.1. Tonality & Modality : the organisation of pitch relationships around a particular pitch centre.

- a) Home-note, key centre, or tonic: the pitch to which the notes making up the melody and harmony 'gravitate' (incline toward). In that melody often (though by no means always) ends on this pitch, it is sometimes called the final.
- b) Mode : essentially a synonym for scale, i.e. a succession of notes arranged in stepwise order, either ascending or descending. The size of the steps need not be and usually is not equal, e.g. the so-called major scale consists of whole steps (or tones) and half steps (or semi-tones) in the order W W H W W W H. In the world of music, there are many different types of modes or scales, e.g. major, minor, modal (dorian, phrygian, etc.), pentatonic, chromatic, whole tone, etc.
- c) Atonality : where there is no discernible home-note (tonic). Atonal music is very much the exception in the world of music.

2.2. Pattern : a series of notes which usually is repeated at least once in the course of the melody.

- a) Repetition : the recurrence of a pattern on the same pitches and with the same rhythm (though there may be some variation).
- b) Sequence : the recurrence of a pattern but on pitches that are higher or lower than those of the original.

2.3. Contour (melodic shape) : the movement of the notes up and down as the melody progresses.

2.4. Range (compass) : the interval between the lowest and highest notes in the melody. This can be described generally with terms such as 'wide' or 'narrow', or specifically (e.g. a major sixth).

2.5. Intervallic construction : how the melody is constructed in terms of the intervals between successive melody notes. There are many possibilities, e.g. scale-wise, chord-wise, movement by step, movement by leap, repeated notes, etc. The intervallic construction of the melody determines whether its contour will be smooth or angular.

3. Harmony : The effect of notes of different pitches heard at the same time; the chordal of 'vertical' structure of a musical composition.

3.1. The Harmonic Series : We are able to distinguish different pitch intervals because of the fact that each musical note is actually a combination of different frequencies called harmonics or overtones. The lowest frequency has the greatest intensity (amplitude) and is called the fundamental. It is the frequency by which we identify the note's pitch. All of the other harmonics have frequencies that are exact multiples of the fundamental; e.g. the fifth harmonic has a frequency that is five times that of the fundamental. The ratio between their frequencies is 1:5.

3.2. Consonance : when the harmony is 'sweet' or 'smooth sounding' (these are subjective terms). Consonances occur when the fundamental frequencies of two different notes are in a simple ratio, i.e. 1:1 (unison), 1:2 (octave), 2:3 (perfect fifth), 3:4 (perfect fourth), 4:5 & 5:6 (major & minor thirds), 3:5 & 5:8 (major & minor sixths). The unison, octave, perfect fifth and perfect fourth are called perfect consonances, while the major and minor thirds and sixths are called imperfect consonances.

3.3. Dissonance : when the harmony sounds 'rough' or 'harsh'. Dissonances occur when two different notes are not in a simple ratio, i.e. 8:9 (major second or whole tone), 15:16 (minor second or semi-tone), 9:16 (minor seventh), and 8:15 (major seventh).

- 3.4. Chord : the simultaneous sounding of three or more notes. The notes derive from and in turn suggest one or more scale or mode.
- 3.5. Harmonic movement : In general, dissonance causes a feeling of tension while consonance causes a feeling of relaxation. The creation of patterns of tension and relaxation (or resolution) is an organising principle in many types of music (particularly those of Western musics). Consonant chords may also cause tension depending on what the tonic or home note is; e.g. combining the notes C, E & G produces a consonant chord, but if this occurs in music where the tonic is F, harmonic tension results, i.e. one expects the chord to resolve.
4. Texture : how the rhythmic, harmonic, melodic, and timbral elements of music relate to each other and the overall effect of this.

Texture is described with adjectives such as...

- 4.1. Monophonic : where the music consists of a melody on its own, i.e. unaccompanied. Though no harmony is heard, it may be strongly suggested (and internally 'heard') by the melody.
- 4.2. Homophonic : where the melody notes are supported by harmony notes having the same rhythm (perhaps with a few deviations). This is also called the chordal style. Where monophony and homophony meet is when a single melody is being accompanied by broken chords or arpeggios; where the harmony notes (chord tones) are played one after another.
- 4.3. Polyphonic or Contrapuntal : where each part is melodic line on its own although keeping a clear rhythmic and harmonic relationship with the other(s). One form of this is the canon or round, where the parts are the same but begin at different times.



4.4. Combined and varied : Music can be both polyphonic and homophonic at the same time, e.g. two melodies in counterpoint supported by an arpeggiated chord.

4.5. Density : Texture may also refer to how 'light' or 'heavy' the music sounds as determined by the number and types of instruments used and the number and character of the parts or lines. A part or line may sometimes be identified by its pitch range (compass), e.g. soprano, alto, tenor, bass.

5. Form : the 'plan' or structure of a piece of music, i.e. how it all fits together, how it begins, proceeds and ends, etc.

5.1. Compositional procedures : The shaping or forming process takes place through the use of rhythm, melody, harmony, texture, and tone colour. These elements are the materials with which the composer works. The process begins with some kind of musical idea, i.e. a pattern of some kind, melodic, harmonic and/or rhythmic. There are four basic procedures for transforming the idea into a musical composition : repetition, contrast, variation, and development.

- a) Repetition : the most basic and common procedure; few pieces of music contain no repetition. An idea may be (i) repeated immediately or the repetition may come later (as in a recapitulation); (ii) repeated just once or many times; (iii) exact or altered (varied) in some way. The whole idea may be repeated or only part of it might be.
- b) Contrast : the most obvious way of providing variety is by following one musical idea with another that is different but which fits in a satisfactory way.

The difference can be great and obvious, e.g. a staccato, fast and high section followed by a legato, slow, low section; a homophonic followed by a polyphonic texture; a theme in one key followed by a different theme in another key; a brass tone colour followed by a string tone colour; a sudden shift from loud to soft; etc.



The difference can be slight and subtle, e.g. a theme played first by one violin, then doubled an octave lower by a cello; a small change in tempo; the modulation or transposition of a melody to another key; adding an unobtrusive percussion part; etc.

- c) Variation : an idea is repeated, but with one or more aspects altered, deleted, or replaced; e.g. additional 'ornamental' notes are added; a change in rhythm occurs; a contrapuntal treatment of a melody is followed by a homophonic treatment; the mode changes from major to minor; the melody is harmonised with different chords; etc.
- d) Development : a musical exploration where different treatments of a theme and its parts or motives (one of which is called a motif). Most of the time this is done by first breaking a theme up into parts, which are manipulated separately for a while before being put back together. When the whole theme is heard again, it sounds fresh and more meaningful. The development process involves repetition, contrast, and variation. A motif may, for example, be repeated but with a contracting or expanding of its intervals, or with a doubling or halving of its note lengths (augmentation or diminution), or with a change in the harmonic progression, in the key, dynamic, or register.

**5.2. Compositional Forms :** There are basically five categories of musical forms behind all of which stands the procedure of repetition with one or more of the other procedures – contrast, variation, development - as a major organising device.

Western and Western influenced music is more than often sectional and it is common that the sections are symmetrical. In analysing such music, upper case or capital letters (A,B,C, etc.) are used for the large sections and lower case letters (a,b,c,etc.) for the subdivisions within the large sections. The smallest sub-division is called a phrase. The repetition of a section can be altered (e.g. given a different ending) but still is given the same letter name as long as it maintains the 'character' of the original.

- a) Repetition alone : Few forms are based entirely on repetition as only limited interest can be generated when there is no contrast, variation or development of the idea or theme being repeated. Sometimes it is only the words that are changed while the melody stays the same; this is called strophic form (A, A, A, etc.) and is the form used in most church hymns and popular songs. However, the melody on its own (A) may likely be sectional and have its own form (e.g. a,b or a,b,a or a,a,b,a).
- b) Repetition with contrast : Binary (AB), Ternary (ABA) and Rondo (ABACA...) forms.

**Binary form** : The simplest use of the principle of contrast is to follow a musical idea ('A' or 'a') with a different but related idea (related in that it balances and 'completes' the first idea). When the idea is only a phrase ('a'), the contrasting phrase ('b') is really more of a rounding-off idea. There is really no limit to how large a section may be or how many sub-sections it may consist of. Also there is no rule that says sections must be symetric or that it must be clear when a section ends and another begins.

**Ternary form** : One of the most common Western song forms places the contrasting section (B) between the first section (A) and a repeat of the first section to give the structure ABA. Within this, any of the sections can be repeated without altering the basic outline. The most common example of this is the AABA found in so many popular songs.

**Rondo form** : Repeats of the first section (A) are separated by contrasting sections to produce ABACA... . This can be extended indefinitely. Also, the 'A' section need not be exactly the same each time it reappears; e.g. it could be in a different key, have a different instrument playing the melody or have different accompaniments. The contrasting sections (B,C,D, etc.) can vary greatly or just a little. Also, each section can itself follow a binary or ternary form (ab or aba).

The development procedure can be applied in any of these forms and is often used in transitional passages. Sonata form is basically an extended ternary form in which the 'B'

section is the development section in which the theme(s) of the 'A' section or exposition, are broken up into motives which are then developed before being reconstituted in the recapitulation.

- c) Repetition with variation : Variation form (A,A1,A2 ,A3 ,etc.). The variation procedure has given rise to many forms that composers have found useful. The most common of these is the Theme and Variations.

Theme & Variations : a theme is stated and then restated several times, each time with one or more aspects altered. The theme is usually a complete melody and harmonic sequence in binary or ternary form. The extent to which the theme is varied differs from a slight change to a radical transformation in which the original theme is hardly recognizable.

Continuous variations : The theme is repeated over and over but without any variation. Rather it is the accompanying parts that change. Examples of continuous variations are the passacaglia and the chaconne. In a chaconne, it is the harmonic sequence which is repeated while the melody changes. This is the form most jazz follows where new melodies are improvised over set chord progressions.

Musical Analysis Students name \_\_\_\_\_

Relevant background information \_\_\_\_\_

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Things to listen/look for	Comments and Analysis
<p>Rhythmic Features:</p> <p>Tempo; meter; characteristic patterns; primary-secondary form; syncopation; free rhythm; polyrhythm; augmentation; diminution; etc.</p>	
<p>Melodic Features:</p> <p>Range; contour; intervallic construction; articulation; repetition; sequence; modality; tonality; etc.</p>	
<p>Use of Dynamics:</p> <p>Degrees of loud and soft; crescendo and diminuendo; etc.</p>	
<p>Harmonic Features:</p> <p>Modality (i.e. major-minor); consonance-dissonance; tonality-atonality; modulation; cadences; etc.</p>	
<p>Textural Features:</p> <p>Monophonic-homophonic-polyphonic; thick-thin; textural contrast; etc.</p>	

<p><b>Timbre Qualities:</b></p> <p>Sound sources (i.e. instrumentation); effects (i.e. use of mutes); etc.</p>	
<p><b>Formal Characteristics:</b></p> <p>Repetition-contrast-variation; use of motifs; phrase length; thematic development; specific structures (i.e. binary-ternary-rondo-fugue, etc.)</p>	
<p><b>Stylistic Features:</b></p> <p>Qualities suggesting stylistic period (i.e. Baroque), cultural-national origin, composer</p>	

## **Appendix C: List of useful texts**

E. Boardman and B. Landis - *Exploring Music 4* (Teacher's Edition)

This book is suitable for Grade four children. Helpful hints on how to structure a music lesson, what questions to ask with songs and other activities. Included are the ways of introducing music of other cultures and ideas for demonstrating the relationship between music and the visual arts.

E. Boardman and B. Landis - *Exploring Music 5* (Teacher's Edition)

This book is suitable for Grade 5 pupils. Piano accompaniments included for songs. Many examples of the music of different countries are given. It is very useful for integrating music with the other arts. Details for lesson plans are given.

L. Choksy et al. – *Teaching Music in the Twenty First Century*

For all music educators who wish to improve their knowledge of important innovations, pedagogies/methods for music education.

J. Dobbs, R. Fiske and M.Lane - *Ears and Eyes*

This is a collection of songs and activities for the classroom. Suggestions on how to teach the recorder, classroom instruments and singing, are given. There is information also on how to play the guitar.

D. Gingrich – *Relating the Arts*

The information given is pertinent to any educator teaching in the Arts and Culture learning area. This book provides clear and detailed accounts of how educators can facilitate learning across the arts.

G. Kubik – *Manual for teachers: An introduction to the study of African music*

L.R. Land and M.A. Vaughn - *Music in today's classroom: creating, listening, performing.*

This book includes helpful information on musical terms, the use of musical concepts such as melody, rhythm, harmony, dynamics, timbre and form and how to teach musical skills. There is information provided on the playing of the guitar and the autoharp.

J. Machlis and K. Forney – *The Enjoyment of Music*

This book includes many listening examples of works with explanations. A historical and cultural perspective and also a guide to the use of musical materials and instruments, is given.

M.V. Marsh – *Explore and Discover Music*

A more detailed study of exploring music through the use of classroom instruments, is given. Developing rhythmic patterns, using the pentatonic and modal scales are discussed.

MENC – *The study of music in the elementary school – a conceptual approach*

Listening examples are provided to develop the understanding of musical concepts such as dynamics. Details are provided as to how to present musical concepts. This book is helpful to any music educator in preparing lessons in a sequential manner.

N.J. Mornstow and S. Burdett – *The Silver Burdett Series and Teacher's Manual*

This series includes lesson plans and examples on how to teach the musical elements. As an example, the learning about texture through the analyzing of polyphonic music is given. Information on the different musical styles can be found with examples.

J. Nketia – *A guide for the preparation of primary school African music teaching manuals*



**M. North – *Movement & Dance Education***

Ideas for developing movement in classes are presented. These are suitable for the foundation and intermediate phases in primary schools. Free movement, mime and games are discussed, with the focus on composing through the use of movement.

**Nye and Nye – *Music in the Elementary School***

This book provides a comprehensive guide to developing a good foundation from which to teach music education. Aspects such as the use of various concepts in music making,

**R.F.Nye – *The Essentials of Teaching Elementary School Music***

This book is ideal for the Intermediate phase music educator. This book offers a step by step guide on how to introduce and develop musical concepts. The playing of musical instruments and how to plan and prepare for teaching music are included.

**E. Oerhle - *A New Direction for South African Music Education***

This book provides practical, user-friendly and creative ideas suitable for IP teaching and drawing from musical traditions relevant to the South African context.

**L. Raebeck and L. Wheeler – *New Approaches to Music In The Elementary School***

A detailed look at singing (including part-singing), playing of instruments and listening activities, is given. Hand signals as used by Kodaly are found here. Learning material provided is suitable for all levels at primary school, start with the younger children.

**A. Runkle and M.L. Ericksen – *Music for today's Boys and Girls***

This book will give the primary school music educator an indication of how to go about preparing a sequential learning programme for music in the primary school.

**P. Stuurman – *Creating Music***

Innovative ideas are provided for the making of instruments and creating of compositions. Examples of graphic notation, games and lessons that lend themselves to themework, is given. This is a fun-filled book with exciting lessons for primary schools.



J.L. Zaretti – *Global Encounters*

This book is suitable for the teaching of the music of South Africa. It shows how sounds developed as a result of the political history of South Africa.