AN APPROACH TO MUSIC EDUCATION IN THE FINAL PHASE OF HIGH SCHOOL: POSSIBILITIES SUGGESTED BY THE LEARNING THAT TOOK PLACE IN A STUDENT BAND PLAYING ORIGINAL, POPULAR MUSIC

By

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ABSTRACT

In South Africa, both the paradigm for music education and the music syllabus need to change: music teachers need to correct and compensate for the consequences of the Apartheid system of the past, and they need to meet the challenges of the outcomes-based model of Curriculum 2005, which has been accepted by the National Education Department as the plan which will be followed in the future. This dissertation attempts to contribute to the implementation of Curriculum 2005 by making a case study of a successful student band, Amethyst, all of whose members were almost entirely self-taught in music. After identifying what the members of Amethyst learned and how they learned it, the work finds ways of applying the findings from the case study to the teaching of music in the Further Education and Training phase of Curriculum 2005.

The case study is contextualised by a consideration of the salient characteristics of outcomes-based education as embodied in Curriculum 2005 and by including discussion of similarities between the way learning took place in Amethyst and the informal learning of music that takes place in African and Indian communities within South Africa. These similarities in learning methods are ones that fit well with the perspectives propagated by outcomes-based education. Practical suggestions for the classroom take cognizance of the intercultural ideals of Curriculum 2005, and these suggestions are presented within a framework based on the critical cross-field outcomes and specific outcomes identified in this curriculum. The matters of evaluation and assessment, as well as the content of learning programs are also addressed.

This dissertation is based on qualitative research methods, including interviews with the band members, their parents, some students who were well acquainted with the band,

and two educationists with specialised knowledge concerning the new OBE system. The case study also includes an exploration of the reasons for the boys choosing to teach themselves even though music was available as a subject in their school, an exploration which confirmed that the current music education system has become outdated.

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This entire dissertation is my own original work.

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INTRODUCTION

Motivation for dissertation: the position of music students and teachers in Kwazulu-Natal today

At the moment music teachers and students are in a precarious position in Kwazulu-Natal. Lack of funding in education is causing severe rationalisation of teachers and music posts are done away with in many schools. The Interim Core Syllabus for music of the Department of Education that was implemented in January 1995 in Model C high schools still emphasises western classical music and instruments despite the fact that many changes and reforms that have taken place in teaching approaches in the recent past. The small number of students who choose music in grades 10 to 12 are cited as the reason for the rationalisation of music posts.

During my years as a music teacher of mainly subject music at different high schools in South Africa, I have become increasingly aware of limitations in the music education system. Children choose the subject for matric because they have an inherent love for music and would like to become actively involved in music – even one day become musicians. When they start with formal music education in grade 8, they are from the start confronted with the technical problems associated with learning the piano, the most popular instrument in use in schools.

The strong emphasis placed on technique is seen as shortsighted by music educationists such as Peter Cope and Hugh Smith who say that the many hours required to perfect technique can actually de-motivate many children. They believe that the perfection of technique requires 'a level of commitment which is beyond most pupils' (Cope and Smith 1997:287). They say that in order to make the ability to play music more accessible to everyone, the music curriculum should 'explore techniques which will make that accessibility possible' (287).

Music students in school are not only confronted by the problems associated with developing their technique; they are also expected to learn to read music notation as fast as possible, in order to be able to play the pieces required by the syllabus. The theoretical component of the syllabus is similarly daunting to the would-be musicians. They have to spend many hours doing theory exercises and studying the history and works of western classical composers.

For most children, developing technique, becoming musically literate, and learning music theory are far removed from making music and enjoying the activity, the main reason for the children choosing the subject in the first instance. Consequently, after experiencing two years of formal music education in grades 8 and 9, very few students continue with the subject up to matric.

Another problem related to the syllabus, is that those children who start off as beginners in grade 8 are expected to reach an unrealistic standard in too short a time span. The current syllabus requires theoretical work to be integrated with aural and

practical work, but the reality in the classroom makes the implementation of this ideal difficult, if not altogether impossible. Students who start with music in grades 8 and 9 as musical novices can acquire the theoretical knowledge in a shorter time-span than they can the practical skills. Consequently their theoretical knowledge very quickly surpasses their instrumental capabilities. Students are able to write out all the scales required by the syllabus for instance, long before they can play these scales on their instruments. They can decipher complicated rhythms in theory while on their instruments they still play pieces with only the most elementary rhythms. In practice this leads to an imbalance between students' theoretical knowledge and practical skills, which in turn leads to the system defying its own objective: to develop and nurture musicianship and assist the students to become competent musicians. The state of affairs is further aggravated by the student-teacher ratio having increased tremendously over the last few years. This resulted in less individual tuition time for each student, further slimming the chances of students to reach the goals set by the syllabus.

Authors such as John Blacking, David Elliott and Christopher Small, amongst many others, argue strongly in favour of emphasising a practical approach in music education, with technique and theoretical knowledge following as a natural consequence. Music making should be at the core of all music tuition, which in turn should be available to all children.

John Blacking addresses the concept of musicality as a natural human phenomenon. He argues from the perspective of music as a product of the human mind within a

specific culture and society. Any music tuition should take cognizance of the cultural relevance and function of the endeavour. Blacking opposes the aesthetic approach to music, where both the strong emphasises placed on technical and theoretical aspects of music learning, and the emphasis on the end product of music-making, tends to overshadow the process involved in making music (Blacking 1973: 58). The syllabus under discussion seems to have as its ultimate goal the production of concert players as opposed to developing the musicianship of amateur musicians.

David Elliott underwrites my personal experiences with regard to the current formal music education syllabus and associated paradigm. He says in the preface to *Music Matters*:

> I am discontent with conventional thinking; after studying and teaching the traditional philosophy of music education as aesthetic education for many years, I have become more and more convinced of its logical and practical flaws (Elliott 1995: vii).

Elliott advocates the 'praxial approach' to music education. This approach 'centers on achieving self-growth and musical enjoyment in the thoughtful actions of artistic music making' (1995: 266). He argues that students should discover formal musical knowledge and notation as a by-product of active participation in music making and listening. In this way the knowledge will acquire immediate value and be immediately understood. He further states that listening activities should include listening to all aspects associated with the works of music, such as interpretation, structure, culture involved, representativeness and expression (266). Elliott is of the opinion that students should include listening to their own performances, those of fellow students and recordings of 'relevant musical practices' in their listening

activities (266). According to Elliott a musician's ability to reflect on musical actions develops through music making and observing others making music (64). Elliott feels that a music room should become a 'reflective musical practicum' and he considers the necessary ingredients to be: performing in ensembles, improvising, composing, arranging and conducting (266). With regard to the curriculum, Elliot holds the view that 'curriculum-as-practicum' comes about when teachers create learning experiences that closely resemble true musical practices (266).

Christopher Small writes in *Music, education, society* that the western classical music tradition has developed into an idolisation of the end products of musical activities, the music works, and their creators, the composers of these works. He criticises the 'concert hall' tradition where the audience has become far removed from the actual process of musical creation. Small urges music educators to emphasise the process in music making rather than the end products, and in this way tap into the creativity of their charges.

In 1989 the Scottish music education authorities introduced the practical (or 'praxial' as Elliott refers to it) approach to music education in their schools. James Sloggie and James Ross wrote an article in which they discussed the effects of these changes for Scottish music education. They made a comparison between their past system, similar to the current system still in use in South Africa, and the new system and said:

> Forty years ago, few Scottish pupils entered their music department unless timetabled to do so: few found much enjoyment during timetabled periods (1989: 216).

To illustrate the results of the changed approach, they quoted the comments of a music teacher, Elizabeth Mackie of Auchenharvie Academy in Stevenston. Mackie, a teacher nearing retirement, experienced the 'new ideas, new methods, new equipment, new teaching approaches' as positive and commented on 'the joyous noises that proceed from a practical based music department, where every child plays an active rôle and where discipline is immeasurably easier than it used to be'. Mackie said:

> We rarely have pupils sitting in quiet orderly rows in front of us; they are more likely to be scattered round the department trying to find a corner to pursue their own music making activities. The tolerance of the teacher can be strained as she adjusts to this concept of the role as enabler rather than purveyor of wisdom from above.
>
> There must be a meeting ground where interest and the latent enthusiasm of pupils can be tapped and brought to use. The teacher must find that ground and lead on from there. I believe that at last we have the means to do so (Mackie quoted in Sloggie and Ross 1989: 216).

Taking cognizance of the perspectives of the authors discussed in the previous paragraphs, and the positive feedback from Scotland where the 'curriculum-as-practicum' has been tried and tested, one comes to the conclusion that this approach might point in the direction that South African music education should progress in future.

While acutely aware of the limited scope of this dissertation, I nevertheless aim to make suggestions for curriculum changes by exploring the activities and learning methods of Amethyst, a student band made up of four grade 12 boys. I base my work on the proposition that we need to look beyond traditional subject matter and

methodologies and to find more effective and more appropriate ways of teaching and learning, and I argue from the perspectives of authors such as David Elliott, John Blacking and Christopher Small.

The members of Amethyst are primarily self-taught musicians. They formed their own band and they played together as Amethyst for two years until they graduated from high school. During the time that the band was in existence, they played at a number of school functions and at a number of local clubs in Durban, and they made a compact disk recording of their best numbers. That self-taught students could be this successful suggests that learning can take place in ways that depend far more on self-study and experiential learning than has been acknowledged in the past. My dissertation, then, is a contextualised case study of Amethyst based on the perspectives of authors who advocate a practical approach to music education.

Although I have tried to be objective in all of my work, I am aware that true objectivity is not completely possible for someone like myself, who comes from a white, privileged background. The fact that both my field of specialisation and my experience are totally in the field of Western classical music further complicates any claims that I can make to true objectivity. Nevertheless, I became very aware of the plight of my fellow human beings in South Africa through the course in Intercultural Music Education that I am busy completing -- the plight of those people who have been less fortunate than I under the Apartheid government and who still suffer from the consequences today. This plight strikes one immediately in a photograph depicting a typical rural classroom situation in Kwazulu-Natal which really helped to

open my eyes to the near impossibility of the task that I was attempting when writing

on my chosen topic (Figure 1).
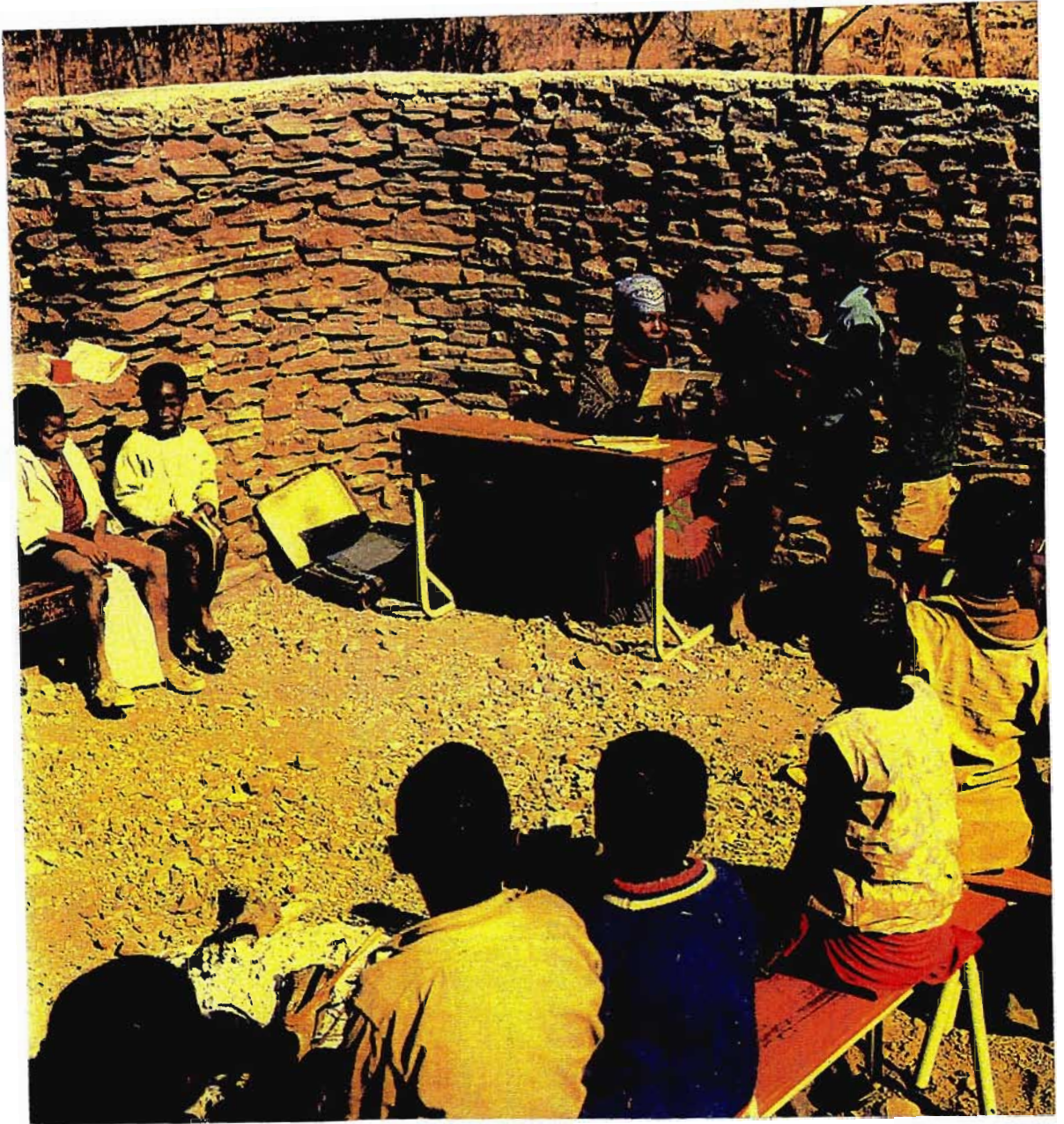
Fig. 1. Scholars at a primary school in Kwazulu-Natal. <u>Natal: province of contrasts</u> (David Steele, Gerald Cubitt, and David Barritt, [Cape Town: Don Nelson, 1981], photograph no 124).

How could someone in my position ever hope to mentally visualise the realities that must exist in some schools in South Africa? Taking all the above into consideration, I still feel an obligation to contribute to the process of searching for possible alternatives to the old and now largely ineffective music education system that is still applied in schools in Kwazulu-Natal today.

The past system of music education

Under the previous South African governments of this century, music and music education were used to enforce racial and class domination. Western classical music was promoted at the expense of all other types of music and was both implicitly and explicitly treated as having more worth than all other types. Music education became elitist -- a token of belonging to the more sophisticated layers of society. Thus it excluded and alienated a large sector of society from the music activities of the education system.

In white schools most students and their parents accepted the situation quite happily. Students started their music education in the then standard 6, most having had privately funded music lessons from a very young age. The prerequisite of passing grade 3 in a practical instrument in the UNISA examination system (or its equivalent), ensured that most students were quite capable of reaching the required level of proficiency by the end of their matriculation year. Schools had enough music teachers to share the workload, and many schools had extra-curricular music centres that were hives of activity. Fair numbers of students chose specialist music as a

subject, but numbers were not as important a factor to the continuation of music

education in schools, as they are now.

The situation in black schools was totally different. Underfunded and with the

absolute minimum of resources available, the education of students and teachers was

in constant turmoil. The political dispensation lead to utmost poverty in these

communities. Further more, 'a lack of music teachers adequately equipped for their

task', as well as an emphasis on western classical music, resulted in music education

being 'tentative and limited' (Mngoma 1986: 116). When musical activities did exist

in black schools, this usually consisted of participation in school choir competitions

where songs were learnt from tonic solfa notation (Mngoma 1986: 117). Although

black choirs often sang choir works by Handel and other western classical composers,

the numerous musical activities of their communities were far removed from the field

of western classical music.

Mngoma wrote an article in <u>Africa Insight</u> in 1987 saying that the emphasis on

Western Classical music in schools inhibits the African student's musical experience.

He says:

> [Western classical music] does not meet, serve, or satisfy the cultural needs
> and criteria of an African student. In fact, it tends to inhibit his musical
> expression, growth and experience – eventually alienating him from his
> society (1987: 199).

Mngoma's critique of the western classical system lies in the argument that this

system produces 'technicians with brilliant manipulative skills – whose experience of

music is limited, to a large extent, to the instrument they play' (1987:202).

In Indian schools a type of constricted study of western classical music was introduced, with an emphasis on theory. Melveen Jackson delivered a paper entitled Music Education and Indian South Africans, at the First National Music Educators' Conference in Durban in 1986. She said:

> Due to the paucity of qualified teachers, the absence of apparatus and teaching material, and the bigoted philosophies of those in authority, music education in Indian schools has travelled a **very** rocky road (Jackson 1986: 126).

The recorder was the only option open to students and was made a compulsory practical instrument in 1971 (Jackson 1986: 125). Consequently Indian students concentrated on Baroque music coupled with minimal exposure to twentieth century music. According to Jackson the introduction of other instruments such as piano, organ, classical guitar and orchestral instruments were approved by authorities in 1983, but in 1986 they were still 'awaiting funds for implementation' (1986: 128).

Change: the projected effects on teachers, students and the community

We are the generation fortunate enough to experience the unlimited opportunities opened up by the new dispensation in South Africa. The new government that came to power in 1994 has committed itself to addressing the inequalities that have existed in the education system of the past. Many innovative changes have started to take place in some schools and especially in tertiary institutions in the Kwazulu-Natal province.

At St Mary's Diocesan School in Kloof, classes are offered in folk guitar, electronic keyboard and a variety of percussion instruments in addition to the traditional menu

of orchestral instruments, piano and singing (Ronel Laidlaw 1999: Personal communication).

The University of Natal has broadened their spectrum of courses to include African Music and Dance, Music Technology and Jazz, in addition to including music from the different cultural groups in the country in their courses. At the University of Durban-Westville students can opt for a traditional instrument of their culture as additional instrument for practical studies. At the University of Zululand music courses include theoretical and practical choral techniques, as well as African music (Univ. of Zululand Calendar 1998: A75-A86).

The education authorities are currently implementing a new outcomes-based education (OBE) system, Curriculum 2005, in the first phase of the school system. With OBE the emphasis will be on the outcomes of all education processes. Learners will have to demonstrate their acquired knowledge and skills in practice, in contrast to the previous education system where textbook learning was central.

Arguing from the perspective of authors such as Blacking, Elliott and Small, this dissertation explores the activities and learning methods of Amethyst, a student band made up of four grade 12 boys.

In the case study of Amethyst it was discovered that, apart from learning through a 'praxial approach' as advocated by Elliott, the members of Amethyst had accomplished a number of the critical outcomes of OBE, as well as some specifically

music-related outcomes. These critical outcomes include the development of social skills and social awareness, and awareness of the social role of music, an awareness and the recognition of a culture different from their own, creative thinking skills, research skills, independent learning skills, and life skills. Specifically music-related outcomes include listening skills, aural skills, instrumental competency as a result of intrinsic motivation, understanding music in relation to history and culture, an awareness of music as part of culture, creativity, composing and improvising accompaniments, analysing and describing music, evaluating music and musical performances.

The members of Amethyst were able to demonstrate the following specific outcomes of the Arts and Culture program of Curriculum 2005:

1. Apply their knowledge, techniques and skills to create and be critically involved in arts and culture process and products.

2. Use the creative processes of arts and culture to develop and apply social and interactive skills.

3. Reflect on and engage critically with arts experience and work.

4. Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts.

5. Use their art skills and cultural expressions to make an economic contribution to themselves (albeit very small) and society.

6. Demonstrate an ability to access creative arts and cultural processes to develop self-esteem.

Based on the conclusions from the case study, possible ideas for the music education curriculum in the Further Education and Training phase of Curriculum 2005, (grades 10 to 12), are addressed in this dissertation. Suggestions are offered for possible applications and outcomes in the classroom, in the context of outcomes-based education. In addition, possible categories of learning programmes and a number of assessment strategies to be used in the practically based classroom will be suggested.

CHAPTER 1

CASE STUDY OF THE BAND AMETHYST IN THE CONTEXT
OF COMMUNITY MUSICAL PRACTICES

At the beginning of 1997, while teaching at Port Natal school, I became aware of the

musical activities of a band consisting of four matric boys. The school children were

constantly discussing the latest activities of the band and on Friday afternoons the

loud music reverberated through the empty school buildings. At first I did not take

much notice, but as the year progressed, I heard of their performances at different

venues from a variety of sources. After observing them myself at a school concert I

realised that these boys were quite capable at what they were doing. None of them

were music students though, and I assumed that they were getting private tuition

elsewhere. After making some inquiries, I learnt that they had had little, or in two

cases no, formal training and that they composed their own, original music. I gave the

matter some thought and realised that these boys were busy accomplishing what most

music students would hardly dream of attempting. After some discussion with

Elizabeth Oehrle, at the time Professor of Music Education at the University of Natal,

I decided to do a case study of the band in order to discover how these musical

'novices' had learned to play their instruments and to compose music. The case study

was conducted by means of qualitative research, through interviews with the band

members, their parents, some of the students who were well acquainted with the band

and their music, and a few other people who were knowledgeable in the field of education.

As far as the band members were concerned, I conducted the interview with Dirk Slabbert and Jason Every at the home of the Slabbert family and the interview with Lötter Kock at his parent's home. The fourth member, Jeandré Bester, was not available for a personal interview and I gained some information about him through a telephone conversation with his mother.

Aware that my position as music teacher of the school could be somewhat daunting to the boys, I took pains to assure a relaxed and informal atmosphere. I invited them to be as frank as they pleased in their responses and decided to take notes instead of recording the interview in order to put them at ease.

The main purpose of the interviews with the band members was to gain background knowledge about the activities of the band and the type of music they were making, to find out what prompted the formation of the band, and to obtain details concerning the musical backgrounds of its members. Furthermore, I tried to establish the way in which the band members had acquired their competency and the methods by which they composed, since none of them were musically literate. This lack of notational literacy did not seem to have prevented them from becoming accomplished musicians. It also seemed valuable to discover their reasons for not studying music formally. Some points of interest that emerged from the interviews link very strongly with the aims of Outcomes Based Education as well as with the teaching and learning

processes that are a part of some of the many different communities in South Africa,

in particular the African and Hindu communities.

The band Amethyst and its music

The band Amethyst was made up of four members: Dirk Slabbert (vocals and rhythm

guitar), Jason Every (rhythm guitar), Lötter Kock (bass guitar) and Jeandré Bester

(drums) (see Figure 2).

Fig. 2. The members of Amethyst. From left: Jeandré Bester,
Lötter Kock, DirkSlabbert, and Jason Every.

At the time I conducted my interviews, the group had been in existence for two years, had made a compact disk recording of their four best songs and had on several occasions been invited to perform as guest artists, both at school and at other venues in town. They thought that their music could best be described as Alternative Rock. Their band activities ended when the four of the boys graduated from high school in the same year.

Alternative Rock, as they described it, is a musical style of the 90s which evolved from the Rock music of the 1950s and which is music for youth made by youth. Referring to the style of rock music from the 'rock revolution' of the fifties and sixties, Christopher Small argues that the 'simplicity of this music was its principal strength but also that it was drawing on new kinds of technical sophistication that were unknown to the conservatoire-trained musician' (1977: 169). The choice of electro-acoustic, popular music instruments used by the band are typical of the popular music culture of the latter part of the twentieth century that is strongly influenced by the media and the accessibility of sound technology.

Formation of the band and its social role

The members of Amethyst stated various reasons for the formation of the band. One reason was to realise a dream that the musicians shared about being able to play in a band. Although each of them had acquired their elementary instrumental skills on an individual basis, they had been learning and playing together from grade 10. When

their individual competencies increased to a level where they could play with others, the formation of the band seemed to its members a natural step.

The musicians of Amethyst had all been exposed to music from an early age but they had had very little, or in the case of Every and Kock, no formal music tuition. Slabbert, the vocalist and rhythm guitarist of the band, had taken piano lessons for a year when he was very young. Thereafter he sang in choirs during his primary school years. Bester, the drummer, took piano lessons for six months when he was eight years old and music as a subject in grade 8 for one year, with piano as his practical instrument. He took drum lessons for two years after that and learnt to read drum notation. He could not read other music notation very well. Further development of his skills took place while playing in the band.

The social aspect of participation in the band was important to the formation and continuation of the band Amethyst. Dirk Slabbert related how a friend's brother, who was a guitarist, was often invited to play and sing at school functions and 'the girls were crazy about him'. They discovered that playing in the band enabled them to gain enormous popularity amongst their peers, especially the girls, and this naturally turned out to be a very rewarding experience. Furthermore, their social status was elevated amongst the other students because they had played at such local Durban clubs as The Station, the Bat Center and Retro's (Figures 3 and 4).

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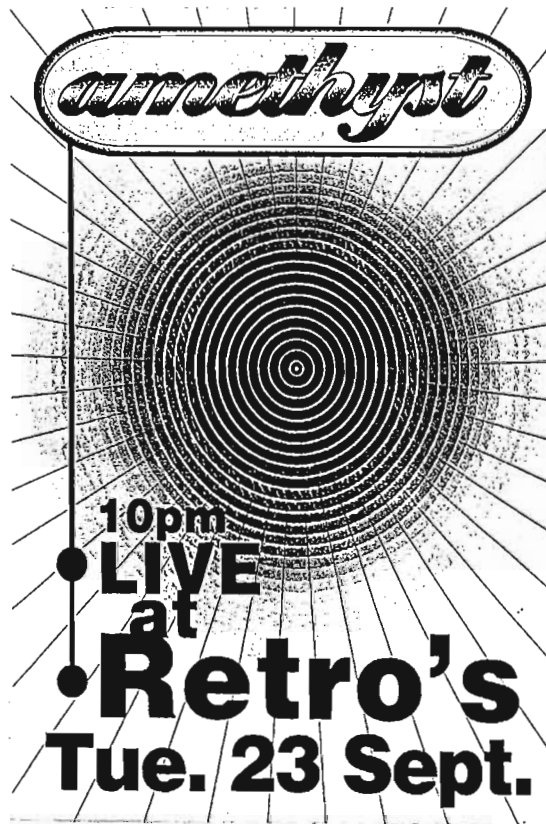
Fig. 3.
Notice of Amethyst's performance in 1997 at Retro's, a club in Durban.

Fig. 4.
An advertisement for The Station in Durban, one of the clubs at which Amethyst performed in 1997.

They lived the dream that existed in many of their friends' fantasies. To share in the image associated with playing in the band made them feel good about themselves and about being a part of it all. The band also offered them the opportunity to prove their individuality. They had a secret fantasy to be 'cool' like their idol, Freddy Mercury, and they discovered that 'they loved to entertain people and to see their enjoyment'. Even their Friday afternoon band practices were social gatherings for the musicians. They enjoyed these thoroughly.

The choice of the name Amethyst for their band had a special social significance. Every explained during the interview: 'An amethyst is a crystal that is supposed to have healing powers'. There is a global awareness of the potential value of natural substances as a 'cure' for the stress-related ailments of our times. In a discussion with my daughter, Carien du Plooy, a friend of Every, I learnt that many people, particularly the youth, believe in the healing powers of crystals. The use of crystals, dream-catchers and music incorporating the sound of water or the sea, is popular at the present time, and both flea markets and shops such as Katmandu in Durban specialise in providing the materials required for these activities. One musical event related to this 'New Age' culture is the Splashy Fen Rock Music Festival held annually in the Natal Drakensberg on a farm between the town of Underberg and Drakensberg Gardens Hotel, about 200 kilometers from Durban.

Every stated in the interview that the boys considered the name Amethyst to be 'catchy' and they thought it would have a social meaning to their potential audience. The band members were conscious of the fact that their musical style would have an

appeal only for a selected audience. They felt that the name and its associations for their peer group were in line with the type of music that they were making and the image that they hoped to portray.

The tendency towards escapism is very much a part of youth culture today. Small touches on this tendency in his discussion of Woodstock rock festivals of the sixties in the United States which would seem to be the inspiration for the Splashy Fen music festivals in South Africa. Small talks about 'the spirit of Woodstock' which he considered to represent 'a new art of community in which anyone could participate' (1977: 170). He relates his own experience of the last of these rock festivals in Britain held at Freshwater on the Isle of Wight, in July 1970:

> For those three days on the Isle of Wight there came into at least partial existence the potential society which lies otherwise beyond our grasp; young people released from the stresses and restrictions of their everyday life were engaging in the celebration of a common myth, a common life-style, which, even if it did not yet exist, they were able to conjure into existence for a while (171).

The social aspect of the music of Amethyst and its role as part of youth culture was as important to the members and their peers as was the enjoyment of their music-making.

One time that the formation of youth music groups came under the academic spotlight was in 1974 when Kurt Blaukopf and Irmgard Bontinck were involved in an international research project about musical behaviour amongst youth. They reported on their findings at the 11th International Conference of the International Society for Music Educators (ISME). According to them there was a tendency amongst those

who were fifteen to nineteen years old and who had access to electro-acoustic

equipment to form music groups even though they had had no formal training:

> This new type of musical activities is characterised by the spontaneous
> gathering of youngsters between about 15 and 19 years, who use instruments
> among which the electro-acoustic equipment plays a dominating role. The
> instrumental skills necessary for playing in these youth music groups are not
> acquired by their members through formal music education, which may either
> mean that they never got such formal training or that this training provides no
> useful basis for their activities (1974: 2).

With regard to the popularity of electro-acoustic equipment in musical activities of the

youth, they said:

> Its [electro-acoustic equipment's] popularity may also be ascribed to some
> extent to the refusal of passivity, and as its availability increases and costs
> decrease, the do-it-yourself aspect of music has become a dominant feature of
> youth culture (1974: 3).

Blaukopf said in a discussion of the youth's choice of instruments: 'With young

people the use of noisy instruments and particularly of electro-acoustic equipment

enhances the sheer joy of being active' (Blaukopf 1981: 15). Slabbert in the case

study unknowingly confirmed Blaukopf's statement when he said during my

interview with him that the band members felt that they derived so much pleasure

from their musical activities that it gave them 'goosebumps'.

According to Blaukopf and Bontinck young people seemed to prefer to be actively

experiencing music as opposed to just being consumers of music:

> The observer of the musical scene in industrialised countries is struck by a
> characteristic change in the active musical patterns of a section of the youth: it
> is the youth's refusal to use music merely as a consumer product -- the
> evolution from a passive attitude of acceptance to an active pattern of making
> music, rather than only being provided with it (Blaukopf and Bontinck 1974:
> 2).

The authors also found that youth preferred to combine action and movement with their musical activities. According to them, a combination of action and movement with musical activity was commonplace in the past, but had gradually become phased out amongst Western civilisations. The authors had the following to say:

> Another trend which seems important, although it is not entirely new, is the tendency shown by young people to combine action, movement and sound, as was common practice some time ago all over the globe. During the past 1500 years Western civilisation has led to what I would like to call the "disembodiment" of music. The recent patterns, which have emerged in industrialised countries, have the character of a revolt against this kind of disembodiment. It is interesting to note that this tendency may contribute to bridging the gulf between behaviour patterns prevalent in developing countries and those in industrially developed regions (1974: 2-3).

The combination of music with action is commonplace amongst black South Africans. In black communities musical activities are inextricably linked with dancing and movement. John Chernoff said in a discussion of different aspects of style in African music:

> In my own experience, whenever I explained that I was learning to play music, I almost invariable received the reply [from an African person], "I hope that you are also trying to learn the dancing". One who "hears" the music "understands" it with a dance (1979: 143).

Numerous examples also exist of songs that are sung to accompany everyday activities. Thus as for the four members of Amethyst, the music is linked with action, and in this way the type of music making done within Amethyst may be able to serve as a link between children from different cultural groups in South African school music classes in the future.

The OBE philosophy propagates a holistic approach to education, with the education of the child as a whole person becoming more important than the accumulation of knowledge for its own sake. In OBE the emphasises is on the practical application of all knowledge and skills. Traditional South African black communities have a holistic approach to music. The function of music is first and foremost a social activity, which serves to assist people with the process of living together.

> The depth of music's integration into almost all the various aspects of African social life is an indication that music helps to provide an appropriate framework through which people may relate to each other when they pursue activities they judge to be important -- or commonplace (Chernoff 1979:154).

Music is used to educate, to reaffirm social norms and values, to chide bad behaviour and commend good conduct, as well as a medium for social interaction. A musical performance practically illustrates the place and role of the individual as part of the community; it strengthens social relations and creates a sense of togetherness within the community. Black South Africans hold the view that all people are music makers, and they utilise music on a broad base in all facets of their lives, rather than focusing only on the end product. The OBE philosophy advocates the same view. The band members brought this philosophy into practice in the way that they never had any concern about their own musical talents when they started learning their instrumental skills. This aspect of their learning was similar to the ideal of OBE.

Musical background of the members of Amethyst

The band members were all primarily self-taught musicians. They had acquired their competency in an aural way by copying others. As the need arose, they requested help from more proficient players or used information available in books. They learned by listening to music extensively and by copying the techniques and styles of the bands that appealed to them. They watched both live performers and video recordings. The vocalist related that he used to sing with the recordings of his idol at the time. They found this method of learning a most intriguing and rewarding activity and they felt extremely proud of their accomplishments. Slabbert mentioned that he taught himself to play the guitar by learning the chords from a book that he managed to obtain and by looking at other players. Every's father could play the guitar, and Every had spent much time watching and listening to his father when he was young. He also learnt the guitar chords from a book and taught himself to play, asking advice from friends as the need arose. Kock had a cousin who could play the guitar, and he used to watch her. He relates that his learning was informal, with the help of friends and through playing by ear.

The learning that was accomplished by the young musicians of Amethyst corroborates the validity of the approach to learning propagated by David Elliott. In his book Music matters: a new philosophy of music education (1995), Elliott refers to this approach as the 'praxial approach'. He explains the meaning of 'praxis' as 'the correct doing-action' (1995:69). Elliott holds the view that music is at its core an activity, 'something that people do', and that a person demonstrates musicianship, the

cornerstone of all musical practices, in and through his or her musical actions within a specific context (39,53-54). Elliott elaborates:

> The musicianship of every musical practice is learned through interactions with musically significant "others" (teachers or the community of practitioners).
>
> Even a person who is largely self-taught inevitably makes use of past and present practitioners directly (through personal advice) and indirectly (through books, concerts, recordings, and videotapes) (1995:161).

The members of Amethyst discovered for themselves the ways in which they could gather knowledge and develop their competencies and musicianship. In this way they confirmed the validity of Elliott's views. In addition, they were intrigued by their activities, and they developed their self-esteem, again corroborating Elliot's views, since he explains that a person develops self-esteem through continuous involvement in meaningful and purposeful activities (180). To the members of Amethyst, their musical activities supplied a new and exciting dimension to their lives during their final years of high school.

While the members of the band preferred to play Alternative Rock, they were interested in other types of popular music such as Heavy Metal as well. At first their interest in these types of music was related to their perception that the music was daring and against the establishment. It was music to which one listened at a friend's house or behind your own tightly closed door at home. The 'culture' associated with the type of music appealed to them more than the music itself. Slabbert related how he became interested in rock music when he was in standard seven. A friend at

school introduced him to the band Nirvana and the singer Kurt Cobain. He had never before heard that type of music and the words of the songs interested him. Through friends he became acquainted with the music of such rock groups as Radiohead, Pearl Jam and Van Halen, and later on with Metallica, a band that played Heavy Metal. A band from the 60s-70s, Led Zepplin, made a big impression on him. He listened to and sang with recordings, especially with recordings of the band Queen. This activity prompted him to try out the guitar himself.

Every who was in standard nine at the time of the formation of the band, was in standard five when he heard the music of the band Guns 'n Roses and found himself immediately interested in their music. He remembered the many hours that he had spent listening to music and reading about the lives of artists like Kurt Cobain, whose death in 1995 had made an impression on him.

Kock learned the guitar by watching a family member who could play the instrument. When the need arose for a bass-guitarist in the band, he borrowed a broken bass-guitar from a friend, fixed it and joined the band. He acquired the necessary competence on this new instrument while playing in the band.

Bester, the drummer, had received some music tuition before, but, like the other boys, he acquired most of his musical competence while playing in the band.

In South Africa the 'do-it-yourself' technique is not at all uncommon in the musical practices of a large part of society. Very few black and Indian musicians can read musical notation but most of them have been exposed to music from their earliest days. At the social gatherings of these communities, young children are always present and participate in the activities freely. They learn by watching the grown-ups and through active participation.

Composing by Amethyst

The band Amethyst composed by working to a preset formula of verse and chorus. One of the boys would get an idea for a new composition and would then demonstrate his idea by playing his part to the others on his instrument. Reference might also be made to a band that played in the particular style that he had in mind or to a song known to all of them. This assisted him in getting his idea across to the others. The others would then add their own parts according to what each one felt was right for his own part, and based on what sounded right to them.

When listening to the four compositions on their CD (cassette recording of CD included) one becomes aware of the impressive level of instrumental proficiency that the members of Amethyst had achieved. They all played their instruments fluently. The guitarist, for instance, was able to play chords as well as melodies with equal ease, and in addition explored techniques such as muting and the use of a multi-pedal. The bass player used a glissando in one of the songs in addition to providing an

adequate bass line throughout all the compositions. The drummer performed fairly complicated rhythms such as 2 against 3, amongst others, with great fluency.

The first song on their CD entitled 'Forever' is in 4/4 time. This song was created around the drum rhythm (D. Slabbert 1999: Personal communication). 'Forever' consists of an introduction and three verses with instrumental interludes (see cassette recording and appendix B for the music and words). Three notes, E F and D, and three major chords, F G flat and E flat, form the basis on which the instrumental sections are built. The introduction consists of a rhythmic pattern played by the guitar on the chords of F major, G flat major and E flat major. The guitar rhythm is echoed on drumsticks after each statement of a chord. After four equal beats played on the drumsticks, the same three chords are repeated for 8-bars to form a guitar ostinato which is accompanied by the drums playing a new rhythm. A crescendo on drums culminates in a vocal shout that introduces a repeat of the ostinato pattern, this time with distortion of the guitar sound achieved by the use of a multi-pedal. When the verse starts, the harmonic pattern changes to the chords of b flat-D flat-A-A flat. The song ends with a long bass guitar note, a ritardando on drums and a cymbal strike. Variety in timbre is effectively created by the use of a multi-pedal to distort the guitar sound.

The second song, 'Dreams', is in 6/8 time and has an instrumental introduction and two verses each followed by a chorus. This song was created by D.Slabbert, who wrote the words and melody for the verses, while Every composed the chorus. The bass guitar and drums were added later. 'Dreams' starts off as a quiet song with a sad

melody in the key of e flat minor. The bass guitar plays a melody on the notes B flat-G flat-F-E flat. Interesting features of this song include the use of a distortion effect of the multi-pedal different from the one used in 'Forever', and a two against three rhythm on drums. The song ends quietly with an instrumental section played on drums, bass and the newly introduced distortion effect of the guitar sound.

'Lethargic' consists of three verses. Contrasting timbres are achieved by using or not using distortion on the guitar, a tremolo on the guitar and a slow descending glissando on the bass guitar.

'Vortex', meaning 'black hole' or 'mass of whirling fluid', is a dramatic song with regular 8-bar patterns (D. Slabbert 1999: Personal communication). This song consists of an instrumental introduction and two verses, each followed by an instrumental interlude. Distortion is again used for contrast, while muting on the guitar is explored towards the end of the song. Vocal screams of 'down' and 'never leave alive' add dramatic interest and realism to the words.

The method of composing as employed by Amethyst demanded keen listening and reflection on the sound resulting from their decisions – two consequences of their composition technique which aided the development of the boys' musicianship. They often made up songs to try out the new techniques that they had learnt. Anyone was free to initiate the process. It could be that the drumbeat came first, or the tune, or the words, but their music always emerged through the contribution of everyone

involved. In this way they managed to accomplish one of the critical cross-field outcomes of OBE, namely for learners to learn to work together towards a common goal.

Lack of musical literacy did not prevent them from composing. None of their music was ever written down. They did however feel the need to preserve some of their efforts. They consequently had a compact disk recording made of their four best pieces at a local recording studio after two years of playing together in the band.

Notational skills have never been a prerequisite for a successful musician or for composing new songs in the African and Indian communities in South Africa. Hardly any of these musicians were musically literate. In the traditions of these communities there is no need for music to be notated because music making is an active process of creation in response to social needs and is aurally and orally transmitted to the younger ones. They make music for enjoyment and to fulfil the present needs of the community. These musicians do not seek immortality with their musical creations. The available symbols used in western notation actually fail to accurately notate the tonal inflections used in the music of many non-western societies. Traditionally black and Hindu South Africans have learnt and taught musical skills aurally, as was the case with the members of Amethyst. Observation and participation were key elements. Music making was first and foremost a group activity, where the musicians were intensely interdependent. Performances developed out of the mutual

contributions of the individuals to the whole, in the same way as the compositions of the band members developed.

The level of musicianship required to compose music as Amethyst did develops through interaction with composers and performers of the relevant musical style. The only way in which Amethyst's musicians could acquire the knowledge of the relevant culture and its associated performance techniques was through observation and participation. These two learning techniques are key elements of all experiential learning. Through many hours of observing and listening to other compositions and performers, as well as by developing a fair level of instrumental competency through the process of active music-making, the boys' musicianship developed to a sufficient level for them to make the necessary artistic decisions required to compose music.

The band members learnt and played only by ear, and composing seemed to follow naturally, whereas compositional creativity does not seem to be an easy feat for students who have studied music formally. Writing about this situation Philip Priest stresses the importance of including 'spontaneous invention of music on an instrument' from the very beginning of a child's musical learning process. Priest blames the lack of 'inventive powers often found in music-teachers' on an education system that emphasised playing from notation to the virtual exclusion of any playing by ear (1989: 187).

The members of Amethyst developed an enthusiasm for music and a positive attitude toward music that teachers find difficult to create amongst formal music students. The parents of the band members thought that this occurred because the boys chose the type of music that they wanted to play. In the process they did learn the instrumental skills necessary to turn them into competent musicians.

School music and the band's needs

The members of Amethyst attended a school where music was offered as a matriculation subject. Nevertheless, none of them chose to study music as a subject. During the interview I questioned them about their reasons for not wanting to study music formally. Some interesting answers emerged:

- Western classical music does not appeal to the youth of today. It is considered to be old-fashioned. Bob Dylan said: 'The times they are a-changing'.

- Slabbert thought that he did not have enough talent.

- Music at school was a lot of 'slog' and not fun at all.

- Music should be enjoyed; it should not feel like work.

- Slabbert said that he did not want to learn about old composers and sit for hours writing down the work that is required for music theory.

- If you studied music at school, your mother would always insist that you had to practice.

- You appreciate it more if it is your own choice to make music.

The type of learning that took place amongst the members of Amethyst contrasts in several respects from the learning that has taken place in schools in the past. Peter Cope and Hugh Smith made an interesting comparison between the type of learning that takes place in the school situation and that which takes place outside school. To illustrate their argument they quote Lauren Resnick who had identified the following differences: in schools the emphasis is on 'individual cognition', while non-formal learning emphasises 'shared cognition'; learning in school is abstract in nature and informal learning usually takes place within a specific context; and in order to teach 'widely applicable principles', school courses are structured towards generalisations, whereas learning outside school concentrate on 'specific competencies' (Resnick quoted in Cope and Smith 1997: 284). Many students who have studied music at school find that they are unable to make use of the knowledge that they had acquired at school in real life situations after school. According to Cope and Smith, the reason for this lies in the fact that the emphasis in school music falls on 'scholastic and high culture aspects of music' (1997: 285). The 'musically gifted pupil' is singled out, fed with a 'classical repertoire' and range of instruments, and taught in a way which emphasises theoretical knowledge. Technical skills are acquired through a 'logical gradation of exercises' and the eventual goal that is implied is that of 'concert player' (285). One only needs to ponder on the small number of our music students who eventually reach that goal to realise the futility of the current system. In contrast the learning outside school characteristically has a 'competent amateur player as goal' as was the case with Amethyst (286).

A further argument of Cope and Smith touches on the decontextualised nature of the learning in school. They argue that ' the classical repertoire is not one which many children would find culturally relevant or familiar and one might expect that this is itself would be responsible for turning many children away from learning an instrument' (285). Not only the classical idiom as a source for study is out of context for most children, but also the emphasis on classical instruments in schools in the past, further alienated the subject from the everyday experiences of most children. Cope and Smith touch on a very relevant argument when they have the following to say of the realities of music students' lives after school:

> Few children who learn instruments of this type are likely to have the opportunity to continue to play after they leave school and so their skill is relevant only to school culture or to an élite classical culture which is unlikely [to] be available to them in later life, at least not as participants (285).

The separation that exists for many students between 'school' music and that which they consider to be 'their' music could be blamed on the education system as well as on educators. Doris Axelsen, writing in an article about the musical behaviour of Swedish adolescents who study music at school, said that 'Young people have two music worlds, totally separated from each other' (Axelsen 1981: 47). If music teachers are to be effective in music education of the youth they need insight into both these worlds:

> Music teachers need to know both worlds if they are to be effective instructors. This means not only knowing what the music students listen to, but also knowing why they love it and how they use it (1981: 47).

The fact that the band could choose their own type of music for study purposes appealed to them. The 'difference' of their music fulfilled an emotional need experienced by them and by many other adolescents to identify and belong to a

special youth culture that was unavailable to adults (see Epstein 1995: xvii). One of the parents, completely unaware actually, confirmed the conception that this music was a music of the youth to the exclusion of adults when he stated that he considered the social value of the band's musical style to the parents' generation to be 'practically zero'. The parents' age group could not associate with the musical style (N.C.P. Kock 1998: Interview). The boys thought of their type of music as being against the establishment. To them it represented freedom and an escape from reality and thereby fulfilled the inherent need of youth for independence from constant adult interference (L. Kock 1998: Interview). Every and Slabbert felt that their music was 'wild', it brought joy and gave them 'goose-bumps'. They enjoyed being able to do what they liked best, without being rule-bound or being forced by an adult. They could be themselves, play a type of music that they could relate to and spend time with their friends while they were learning. Slabbert concluded that after his experience with the band, he could not walk past a guitar without wanting to play, while Kock related how he had to hide the guitar away during exam times because he could not stop playing. Slabbert found that he really listened to music after being exposed to the activities of the band and that he could now analyse everything 'like in a 3-D picture: instruments, style, effects, talent of musicians and technique'. Kock mentioned that he would like to have formal tuition now that he was ready for it.

Enthusiasm is the main motivator for any experiential learning activity. In the case of the band, Amethyst, the members' enthusiasm emerged as a result of both their practical involvement in their musical activities and their choice of a type of music with which they could identify.

The parents of both Kock and Slabbert concluded that music should be available for every child and choices as to the type and style of music should be made as wide as possible. They said that a paradigm change for music education was imperative and that it must lead to a change in the curriculum.

Skills learnt through the band activity

The band members learnt a number of different skills through their participation in the band. While children in the school situation often learn little about business and commerce, the group managed to become commercially viable all on their own.

They became acquainted with electronics and the mixing of sound, something that might not have interested them if they had not developed the band.

The Slabbert parents stated that apart from obvious musical and technical skills, their son learnt to give credit to the other members for their capabilities. The skills in human relations, which are seen as important by the OBE program were consequently some of the skills acquired through the band.

The band members discovered that the group could not work in isolation: they needed to develop musical judgement and the ability to evaluate their own skills by comparing their efforts with those of other bands, and by evaluating their performances by judging the audience's appreciation.

However, they did identify a drawback to their experiences: they agreed that the type of learning that they experienced was very time-consuming. The Kock parents felt that the method of learning in Amethyst might not be suitable for all children, because some might not have the necessary self-motivation and initiative to stay committed long enough to reap the benefits of the learning process.

The parents felt positive about their sons' participation in the band and were convinced that they were not negatively influenced by the experience. The group provided a very enjoyable break from schoolwork and the parents exercised control over the amount of time that their sons spent on the activity. None of the parents felt that their children had neglected their schoolwork as a result of the band.

An element of resistance against the participation of the children in the band and against their performances at clubs emerged from the side of one teacher in a position of power at school. By having to learn to handle this difficult situation, the children learnt to cope with pressure and make decisions. Rather than yield to the pressure from school and abandon their activities, they made certain adjustments to their music such as changing some of the words and turning down the volume at school performances, thus making their performance more compatible with the ideas expressed by this one teacher.

The current changing direction of education was seen in a very positive light by the Slabbert parents. They felt that with OBE each child would have a better chance to excel in his or her own field. Education would address a wider field and be more

practical. There would be more participation by the children themselves and they would be given more choices.

The perspective offered by the Kock parents was that the change was not necessarily good, especially if it were financially motivated and made for the wrong reasons. They feared that children would leave school knowing nothing about many important subjects. Discipline might also suffer, as in the new system the children would not be getting the guidelines that they should have.

As education philosophies change, it is likely that teachers in general, and music teachers in particular, will confront similarly conflicting perspectives amongst the parents of the students, and they will need to learn to handle such differences.

The motivations and achievements of Amethyst in relation to the future of education in South Africa

The children were motivated by their love for the specific type of music they played, by their need to gain acknowledgement, by the social aspect of the band and its performances, and by their practical involvement in the music-making process. Apart from being successful in acquiring musical skills, they also achieved success in that they managed to do what they considered to be important and of value in their personal lives. They performed for audiences on a number of occasions, received a write-up in the Daily News newspaper (Figure 5) and made their CD.

TOMORROW evening sees the launch of the new-look Retros and good news for live-music fans and bands is that the club's sound has been upgraded. The 'Pure Alternative' and live rock evening will move from Tuesday evenings to Wednesdays from October 1. To mark the last of the Tuesday live music evenings, Scooters Union and Amethyst will be performing. Amethyst formed last year and the Tuesday gig is their debut performance. Amethyst are (from left) Lötter (bass), Dirk (vocals/guitar), Jeandre (drums) and Jason (guitar).

Fig. 5. Announcement in the 'Tonight' section of the Daily News, a local newspaper, of Amethyst's first performance outside the school community ("Tonight" section, Daily News, September 1997).

To discover more possible reasons for their choice of experiential learning when music was offered at school, I asked the parents about it as well. One of the reasons given was the way in which the children were being pushed along a set path by the school syllabus. No room is made for children to express their own individuality.

The school also fails to offer them something that really appeals to them. Furthermore, schools do not accommodate the child with average musical abilities. Only those at the top of the talent scale are catered for, while the music of the

entertainment world does not receive any attention. The blame for a lack of motivation in students could also, in some instances, be laid at the door of the teachers who failed to motivate their charges.

When I asked the parents and the boys about the desirability of teachers supporting and utilising the type of activity that Amethyst was involved in, the response from the boys was very positive. The general feeling of the parents was that under the current system such an endeavor was not possible. It would necessitate a paradigm change as well as a different syllabus. Schools could however act as facilitators to assist and guide children with these types of activities, but the parents thought that such activities should be restricted to the extra-curricular time slot. This statement by the parents suggests the need for a paradigm shift on the part of some parents and possibly teachers too if changes to the curriculum are to be successfully implemented in future.

The parents did argue that music education in South Africa today should offer more choices and a variety of types of music, that all children should be exposed to music to enable them to make informed choices, and that music education must become more articulated with economic and community needs.

Contextualisation of the case study

The teaching and learning that took place amongst the members of Amethyst is similar to that which takes place in certain traditional communities in South Africa.

These types of teaching and learning must be taken into account in planning for music

education in the future if we are to address the OBE prerequisite, that a variety of

South African musical traditions be included in the curriculum. Anne-Marie Gray, a

music lecturer at the Durban College of Education (DCE), has produced several

publications on the new dispensation in education. She identified a problem at

College level that might have consequences for music education in the high school.

In response to my research, Gray mentioned that many black student teachers at DCE

were not interested in formal training in music; they thought that they would be able

to cope without any formal training because music was a 'natural phenomenon' for

them (Gray 1998: 1).

To understand the concept of music being a 'natural phenomenon' for black people,

one has to understand the role of music in the traditional African society. Angela

Impey, music lecturer at the University of Natal, stated in the summary of her lectures

on African music for the Intercultural Music Education Course:

> Learning about African music requires a radical departure from the
> assumptions and conceptualisations we have about music if our musical
> background is shaped by western musical principles.
>
> There often exists no word for 'music' in African languages – music is
> referred to in relation to specific songs/music-making which accompany social
> activities – a ritual, work, birth and death etc. Music is an integrated activity
> in Africa; it is utilitarian and it is communal. Many African societies have no
> concept of musician as a role separate from people who are merely present at a
> music-making activity. All people are therefore considered music-makers
> (1997: 1)

Elizabeth Oehrle's perspective may shed more light on the disinterest in formal music

education displayed by the black students at the College of Education. Oehrle

explains that although many African children can be considered competent musicians

'by the age of five', formal music education in the past system proved to be of no benefit to them. According to Oehrle, the past system inhibited talented black children to such an extent that many came to believe that they did not have what it took to become serious music students (1991: 166, 173). However this only partly explains the reluctance of black student teachers at DCE to partake in formal music studies. In rural areas the oral and aural musical tradition of black people had been practiced and passed on for generations without any assistance from formal tuition. To convince students from these communities of the value of formal music tuition, it might prove worthwhile to start from their own perspective and experience. The similarity between the learning that took place in Amethyst and the musical experiences of black children in their communities could serve as a starting point.

Writing in 1985, David Coplan asserts that although new musical genres have been developed by urban black persons, musical activity still has the same strong social function for city-dwellers as for the rural communities from which they have come and where the traditional way of life is more prevalent (92). Almost none of the musicians who played such popular township styles as marabi jazz, pennywhistle kwela and big band African jazz were formally trained, and most could not read music notation. They picked up their skills from live performances, and they listened to recordings, copied the favourite American stars and styles of the time and judged themselves by comparison to these artists. This system of evaluating their own accomplishments seems remarkably similar to that of Amethyst's musicians, and to the extent that children in school need to be assisted in developing evaluation skills,

the evaluation system of the townships and Amethyst can serve as another link between cultures in future education.

Similarities also exist between the way in which the Amethyst members learned and the way learning takes place in the musical traditions of Indians in India and of South African Indians in Natal, in particular the Hindus. In traditional communities in India, music education is entrusted to the guru or teacher. One similarity between the Hindu tradition and the case study concerns the aspect of music literacy. The way in which learning takes place in the Hindu community in India is based on close observation of the guru and on a copy-and-try basis. Through endless repetition under the patient guidance of the guru, the music student acquires the necessary skills. The students in the case study based their learning on the same principles. They spent hours listening to recordings or watching other players and tried to copy the chords, techniques and styles of playing.

Another similarity concerns a positive attitude towards music teaching and learning that is engendered in both the Hindu tradition and in the method unintentionally employed by Amethyst. The methodology of the Hindu guru is different from the Western one in that it engenders a sense of love and patience in the teacher and student. The guru does not pressure the student for perfection or professionalism too soon. In the Hindu community a close relationship built on respect between student and guru is fostered by close personal contact. It is common for students to live with

their guru and perform tasks around the house in return for their tuition (Goodall 1997a: Lecture on Indian music). The social connection between student and guru intensifies the success of the end result of the learning process.

In the learning experience of the case study, the band members felt good about their achievements and this positive feeling inspired them to keep trying and practising. They accepted each other's efforts and were not highly critical of one another. The rewards of their music making kept them so excited about their accomplishments that they would have done nothing to jeopardise the continuation of the activity. The social aspect of the band activity was an important reason for the continuation and success of the learning process. The musical potential of the band members was never an issue. What seemed to count was their ability to work together coupled with an irrefutable enthusiasm for their project. The egalitarian way in which the band was organised further contributed to the group's success.

South African Indians of this century experienced situations quite different from the traditional communities in India. Naresh Veeran found in his study of the orchestral tradition amongst South African Indians in Durban that 'the traditional Indic music education system -- the guru-shishya parampara (the master-disciple relationship) -- was not the institution within which local Indian music flourished'. He relates how the local orchestras became institutions for education. Novices would join the orchestra and start off by playing simple percussion instruments. The new orchestra members would then learn to play other instruments of their choice by listening and close observation of proficient players, whose style they then copied.

They considered themselves to be pupils of well-known players even when they managed only to become friends with the experts and to observe and listen to them playing (Veeran 1996: 89). Two of the band members in the case study had similar experiences. Lötter Kock, the bass player, started off as the rhythm guitarist of Amethyst. When the band needed a bass player, he borrowed a broken guitar from a friend, fixed it and acquired the necessary skills while playing in the band. Dirk Slabbert started off as a guitarist in the band. When the need for a vocalist arose, he tried and succeeded as a vocalist as well.

Education for Indian children was not compulsory earlier in this century in South Africa, and once it was established, Indian schools in South Africa were expected to emphasize Western music in the classroom. A school music program based entirely on Western music became the norm in 1964, and the teaching of all instruments except the recorder, were excluded. Elaborating on the lack of development in music education in Indian and African schools in South Africa, Oehrle blames what she calls 'the narrow-minded philosophies of administrators', as well as insufficient funds (1990: 7).

Apart from formal education in institutions, life-long learning and community upliftment receive much attention in South Africa today. The development of community music programs is currently receiving attention not only in our country but also in the United States and Europe. The 8th biennial meeting of the ISME Commission for Community Music Activity was held in Durban in July 1998. The concluding statement of the commission, entitled 'Many musics – one circle', refers

to community music as a 'vital and dynamic force' that is seen to have the possibility to 'act as a counterbalance and complement to formal music institutions and commercial music concerns'. The nature of community music programs addresses the core of the OBE approach to life-long learning. According to Oehrle the approaches used in community music programs include:

- flexible teaching, learning and facilitation modes (oral, notational, holistic, experiential, analytic)
- excellence/quality in both the processes and products of music-making
- the honouring of origins and intents of specific musical practices (Oehrle 1998: 23).

Music educationists in the formal sector might gain insight by exploring the practices and procedures in use at community music centres, practices and procedures which again show similarities with those employed in the case study. Brian Thusi, a music teacher at a community music center, is, like most members of Amethyst, a self-taught musician who not only has developed into a successful musician but who has established his own program of community music education. At a meeting of the initiators of the Action Research Project of the University of Durban-Westville, Thusi discussed the teaching methods and procedures used at the Siyakhula Community Center, where he is currently ploughing his expertise back into the community. When reading his address I became aware of the similarities between what happens at this center and what happened in the activities of Amethyst, the band of my case study. While not making any claims that the Siyakhula Center is representative of all such centers in South Africa, I nevertheless thought it might prove useful to find out what the methods and philosophies of Thusi are, and to see if any similarities existed between these, the case study and OBE.

As far as his own music tuition went, Thusi received a minimal amount of tuition from his father. He related that his father taught him one scale and that he had to carry on from there on his own initiative. He believes that every single person has the ability to make music and that this ability should be developed. Authors such as Elliott, Blacking, Small, and those who advocate the OBE philosophy propagate the same viewpoint. This viewpoint was demonstrated in practice by Amethyst. Thusi mentions the fact that not all schools in South Africa currently offer music education and that this affects the community in that people are not brought up to appreciate and support the arts and culture. Accordingly, the central theme of his teaching method is to teach children to respect the effort required to study music. He calls this 'musical awareness' (Thusi as reported by Goodall 1997b: 19). The members of Amethyst discovered for themselves the amount of time that was required for them to reach a fair level of instrumental competency. However, the boys in the case study did not experience the investment of time as counter-productive; none of them even mentioned such a possibility in the interviews. It was only the Slabbert parents who said that the learning process was very time-consuming and that this was one of the lessons that the boys had learnt in the course of their experience.

Thusi further sees the need for some musical training in school to prevent the possible frustration of having no musical knowledge or skills, should a student wish to further his musical studies at a tertiary level. He warns against proceeding too fast as this could lead to losing the interest of the student – a parallel can be drawn with the Indian guru. Like the Indian guru, Thusi distinguishes potentially successful music students by their level of commitment (Goodall 1997b: 20).

Thusi believes in the necessity of being able to read music. This, to him, opens the possibility of switching to any style (Goodall 1997b: 22). Although the ability to read music is empowering for a musician, it is not a necessity for musical competence, as was demonstrated in the case study.

Thusi acts as a facilitator in more ways than one: he brings the young musicians into contact with people who are looking for new talent, and he assists students in acquiring knowledge and musical skills in a practical way.

The role of teacher as facilitator will become increasingly important through the OBE program where learners will be expected to discover information for themselves with the teacher facilitating the process by offering suggestions and references for the students' research. Creativity of the teachers becomes as necessary as developing and tapping into the creativity of the students.

Elliott propounds that music teachers must facilitate learners to 'develop their musicianship and musical creativity in the present' and must teach them how to 'continue developing their musicianship in the future' (1995:261). If one accepts Elliott's view that musicianship entails a 'multidimensional form of knowledge' that is demonstrated by 'making music well', one must conclude that practical musicianship should be the central aim of all music teaching and learning (1995:53). Consequently, the teacher who acts as facilitator in the learning process will aim to create progressive challenges whereby the learner can discover information and

knowledge through a process of active involvement. Such a teacher will be informed by the following considerations:

1. To perform music artistically, 'thoughtfully and knowingly', a learner should be aware of relevant standards and traditions of musical practice (Elliott 1995:50).

2. The quality of a learner's performance will be in direct relation to his or her musical knowledge (56).

3. To understand musical performances intelligently, requires a certain 'degree of competence in performances of that kind' (56).

4. By reflecting on the successes or failures of one's own performance and those of others, one's attention is targeted to the practical and formal concepts of knowledge that results in a better understanding of these concepts of music-making (62).

5. To be able to reflect critically on a performance, one has to understand, and make musical judgements, with reference to the context within which the performance is situated (63).

6. All the above mentioned skills can be developed through 'active musical problem solving' in situations that closely resemble the actual and realistic musical practice (63-64).

7. Active music-making and music listening encompasses activities such as performing, improvising, composing, arranging, and conducting (70).

The teacher as facilitator will consequently:

1. Plan and design learning situations that closely resemble actual musical practices.

2. Structure musical challenges in such a way that they have to be solved in the context of carefully selected musical practices.

3. Base problem solving challenges on practical music-making activities such as performing, improvising, composing, arranging and conducting, all of which involve intelligent listening.

4. Structure teaching in such a way that learners can discover problems with relation to musical challenges for themselves.

5. Encourage learners to actively take part in formulating, rather than carrying out, musical projects, such as the choice of works to be performed, and the most appropriate approach to employ for intelligent interpretation of the work, amongst others (Elliott 1995:234).

6. Apply a practical approach to all music education programs in school, incorporating choir, orchestra, ensemble and other group activities.

7. View all children as potential music makers.

8. View the concept of evaluation as measuring not only the learner's understanding of the work that is being performed, but an understanding of the musical practices within which the work features as well (Elliott 1995:72–76).

As a teacher, Thusi is enthusiastic and committed, and he continually moves forward by questioning his own standards, always looking for ways to improve any weaknesses that he may discover in his system (Goodall 1997b: 22). These

characteristics of Thusi's teaching, who combines the role of community musician with that of the teacher as facilitator, are relevant for all teachers anywhere in the world and this was central to the musicians in the case study. Moreover, in South Africa at the present time, I would suggest that such enthusiasm, commitment and continual evaluation and improvement are crucial.

Conclusion: Alternatives to the status quo suggested by the case study.

The case study suggests that:

1. All musical learning should be practically based with an emphasis on active involvement in music-making.

2. Formal knowledge, including notation and reading skills, should be a natural consequence of the music-making process.

3. Group work should be emphasised in all musical learning.

4. Popular musical styles should be considered suitable instruction material.

5. Practical aspects of music-making, such as performing, composing, improvising, arranging and conducting, should be emphasised.

6. Reflective listening, evaluating and describing music and musical performances should be incorporated.

7. Observation and participation, i.e. experiential learning can be utilised effective especially for certain types of music where the aural aspect is emphasised.

8.   Music should be understood in relation to history and culture – within its social context.

9.   Music learning should be relevant to the everyday experiences of students.

10.   Learners should become actively involved in the learning process.

Music teachers should take note of the many similarities that exist between the teaching and learning methods of the band in the case study and the South African Hindu and black communities. These teaching and learning methods can assist teachers to find ways of assuring the survival of music education in future. Notational skills have never been of any consequence for successful music making in the traditions of these communities. Hardly any of the musicians were musically literate. The western notation system is in any case insufficient to accurately notate many of the musics of traditional societies. Traditionally black and Indian South Africans learnt and taught musical skills aurally, as was the case with the members of Amethyst. Observation and participation were key elements. The social aspect of music is highlighted both by the case study, and by the role of music in community life of black and Indian South Africans. The communality of the music-making process is as evident in community life as it was in the activities of Amethyst.

To summarise: the teaching and learning that took place outside the formal education sector amongst the members of the popular high school band, Amethyst, can be seen to be similar in some respects to the teaching and learning of music that has taken place outside the formal sector in other South African communities. It also supports the views expressed by a number of music education specialists. It is my contention

that these similarities can be drawn upon in order to develop suggestions for music classes in the final phase of high school – suggestions which will help to address some of the problems in South African music education at the present time and which will also promote the aims of the OBE paradigm.

CHAPTER 2

AN ALTERNATIVE APPROACH TO MUSIC EDUCATION: AMETHYST SHOWS THE WAY

INTRODUCTION

Moving beyond the traditional paradigm

To make suggestions for a new music curriculum one has to take into account social realities as well as classroom realities. This is no mean feat in South Africa. Geoffrey Chew writes about finding a 'musical canon' that would work in South Africa and is of the opinion that 'South Africa bears an enormous burden of inherited grudges, many of them justified, about deficiencies in fair play and honour in matters of culture and education'. The author feels that 'this will make it extremely difficult to define a workable canon for South Africa, let alone to prescribe a curriculum for South African schools which will be acceptable to the whole population' (Chew 1992/3: 3). Huge disparities still exist between schools in different areas, and although the current government sees the education of the country's youth as a priority, to change the realities of inequality between schools could still take years. The problems that schools face in relation to funding, available resources and adequately qualified teachers make the implementation of a single music education system for all schools in South Africa extremely difficult. Music teachers in South

Africa will have to cut their coats according to their cloth and explore and implement a variety of teaching methods if they are to cope adequately in the future. Manny Brand of Southwest Texas State University advises us, as music educators, to resist the tendency of our profession, to aim towards finding one right approach to what he calls 'awesome problems and responsibilities'. He states that 'we must resist what we have been socialized to accept: the one correct solution'. Different solutions will inevitably be required for the problems experienced by educators in different situations. The inequality that is a legacy from the past still exists to a greater or lesser degree in many communities and schools in our country. Although much has been done since 1994, matters like these inevitably take time. What is of great importance, is that every music educator should become more open-minded in his or her approach to teaching methods.

> The problems involved in the teaching of the arts are far too complex, and
> their solutions too multifaceted, to be effectively solved through insular
> thinking and parochial solutions (Brand 1990: 4).

OBE – its principles and its implementation: implications for music education

The new OBE system that is being introduced in schools in South Africa at the moment is still at a very early stage in its development. It is generally assumed that the full implementation of OBE into all the grades right up to the last year of school will at the earliest only be completed in the year 2005. For that reason the intended curriculum is known as Curriculum 2005.

According to the holistic approach of the OBE philosophy, the eventual outcome of all education should be 'literate, creative and critical citizens leading productive, self-fulfilled lives in a country free of violence, discrimination and prejudice' (Curriculum 2005: 1). The education of the whole person is emphasised. Music education, in the same way as the education of all other subjects, will have to be approached from a totally different perspective than that with which teachers have been familiar in the past. As Kathy Primos has written: 'Clearly it will be necessary to review the 'Paradigm' which has governed Music Education so far and adapt it not only for different cultural groups but to serve the best interests of the South African community as a whole' (1992/3: 61).

In OBE the educational emphasis will move away from an academic, textbook education and towards holistic education. As Jane Davidson and Jonathan Smith say in the concluding paragraph of 'A case study of "newer practices" in music education': 'Crossing boundaries is a fundamental part of holistic educational practice – moving beyond the existing constraints on what it means to be a musician or a music student' (1997: 269).

The implementation of OBE will have an effect on music education in the high school, and the current syllabus will have to be reviewed. In the Arts and Culture learning area of OBE, more emphasis will be placed on demonstrable skills and knowledge, a greater diversity of genres and styles, including the music of all South African cultures, as well as creative skills such as improvisation and composition. Problem-solving and higher-order thinking skills, interdisciplinary teaching and

learning through a holistic approach, and greater and more effective use of current technology will be focussed on as well. The assessment of outcomes will be more reliable and appropriate.

Although in the Senior phase of grades 7 to 9 the learning content will be more area specific than in the preceding Foundation and Intermediate phases, all learners will be included in the teaching of the learning area, and this will consequently lead to generalised teaching. Teachers will not be in a position to work on the specific skills of individual learners with regard to playing an instrument in the school situation. Adequate provision will have to be made for special programs to address the needs of disadvantaged, as well as gifted and talented students. Utilising a practical approach to develop the musicianship of the students will benefit all parties involved.

The primary philosophy of the OBE system is that all can learn and succeed in different ways. Learners must be allowed to develop at varying paces and each learner's talents and skills must be appreciated. A prerequisite of all learning activities in OBE is that these activities should be integrated, holistic and relevant to the lives of learners, and should involve active learning through exploration, groupwork and problem solving techniques. Teachers will no longer give lectures, but will be expected to facilitate the learning process in creative ways.

Music in the FET phase will be incorporated into one of the twelve 'organising fields', the field of 'Culture and Arts' (Green paper on further education and training 1998: 36). Each learning area will have its own: learning area outcomes (broad

critical cross-field outcomes), specific outcomes (related to the specific learning area focus), learning programmes, and assessment strategies, amongst others.

Critical cross-field outcomes refer to 'broad cross-curricular outcomes that focus on the capacity to apply knowledge, skills and attitudes in an integrated way' (Green paper 1998: 103). Learners will be expected to develop an awareness of certain key concepts, such as problem solving skills, attitudes and values through the learning activities in the critical cross-field outcomes. Critical cross-field outcomes of the OBE system include: thinking skills, independent learning skills, research skills, and social skills, such as those required for group work, including communication skills.

Specific outcomes constitute 'contextually demonstrated knowledge, skills and attitudes, reflecting essential [cross-field] outcomes' (Green paper 1998: 105). In the specific outcomes learners will be expected to demonstrate that they can research and document information, appreciate differences, identify, analyse, conceptualise and negotiate, in conjunction with demonstrating their artistic skills. Specific outcomes will be related to the specific learning area and will be organised in core units to be selected by the learners in different combinations and in a variety of modes. Learners will be expected to demonstrate their competence at the end of a learning area in order to be upgraded to the next level.

Learning programmes refer to 'relevant unit standards as well as possible learning materials and methodology by means of which learners can achieve agreed learning outcomes' (104).

Assessment criteria and performance indicators will be specified for each expected outcome of a learning activity. Assessment criteria will include amongst others, the application of appropriate skills in the artistic process and product, an understanding of audience subjectivity, and critical analysis. The integration of learning areas is important in OBE, and integrative points between learning areas will have to be specified by the teachers.

A process of continuous assessment will utilise several assessment strategies. Assessment strategies in group projects will include group assessment, in which learners will be provided with relevant assessment criteria by the teacher. Teacher assessment is measured against a set standard of performance or criteria, such as to what extent a learner can demonstrate effective communication skills. In research projects peer assessment ('each one teach one') will be the norm. For work in small groups, the teacher will play an observer role, or participate in the activity in order to provide a model to be copied by the students. Learners will assess their own work in terms of given criteria as well, and the teacher will moderate these self-assessments. Learners will compile a portfolio containing anecdotal evidence of their learning experiences in the learning program and portfolio assessment will form another assessment strategy.

The effect of OBE and other relevant factors on students entering grade 10
It is realistic to assume that many learners who choose to specialise in music in grade ten in future might have to start off with no previously acquired musical skills.

Specialisation in a practical instrument is not catered for in the learning area of Culture and Arts up to grade nine. Obviously the time limit within which these learners would have to accomplish the musical skills currently required for grade twelve, would be much shorter than in the past, when they could at least have started to specialise in grade eight. The practical and theoretical standard currently required in music by the end of grade twelve will most likely become impossible to reach for most students once the OBE system is fully functional.

The OBE requirement that a variety of South Africa's musics be included in the learning area of music will affect music educators in the future as well. Most music teachers in South Africa today are not prepared by their studies to teach music from different cultures. It becomes important for music teachers to explore other possible options for facilitating the learning of these skills in the future. Teachers and learners can take note of and attend courses, workshops and concerts that are often presented at various venues, sometimes on a regular basis. As many teachers will inevitably be unfamiliar with some of the musics that they will be required to teach, a reversal of roles between teachers and learners, where the learners teach their culture's music to the class, can be useful. Another idea for teachers unfamiliar with the type of music that they are expected to teach through OBE, can be to use video recordings that were made of workshops held at for instance, universities. Schools can organise workshops themselves where they can utilise community musicians and other local musicians to acquaint students with the necessary performance techniques. Teachers can explore South African musical practices that emphasise aural learning techniques such as

mbaqanga (township jazz) which can be taught according to the OBE philosophy of observation and participation.

Several of the tenets of the OBE philosophy have implications for music education. The availability of music teachers and resources for teaching music can become a serious problem with the introduction of OBE. The OBE philosophy sees all children as potentially successful students whose successes will be measured in different ways. This philosophy will be coupled with the inclusion of a variety of musical styles for education purposes. These factors may lead to an increase in the numbers of music students. Although this scenario seems ideal for the future of the subject of music in schools, the current workload of educators may become even worse than it is today. South African schools are even at the present time experiencing a shortage of music educators, funds and resources. If the student numbers were to increase the situation could only be aggravated.

OBE requires that the outcome of all learning should be to prepare learners for 'life after school, i.e. life in the world of work, at institutions for further learning and for adult life in general' (Curriculum 2005 FET phase: 5). Some music-related occupations require tertiary education while others do not. Learners can have a variety of reasons for choosing to specialise in music and according to OBE these needs have to be catered for. Taking cognizance of the financial constraints experienced by the education department that are currently leading to an increase in the student-teacher ratio, diversification in the music department in future can become a major obstacle unless other methods are used.

Preparation with a purpose: instrumental music education in the FET phase (grades 10 to 12)

To devise strategies for instrumental music education in the FET phase, it is necessary to explore the musical background required for music-related occupations, in order to prepare the learners more adequately for future employment options as required by OBE.

Different music-related occupations require different skills and an emphasis on different aspects of musical expertise, and a variety of teaching methods can be utilised for teaching these required skills. Robert Schenck says that 'different musical genres emphasise different objectives and teaching methods' (1989: 20). He goes on to quote David Hargreaves who matched the following skills with specific traditions:

> Formal notational skills [are necessary]…for… tonal music; experimental, aleatory, and electronic musics demand expertise in the technology of sound production and recording…; folk, jazz, and pop music …demand an emphasis on improvisational and aural skills; traditional and ethnic music … need to be set in the historical and social context of music-making (1989: 20).

Occupations that require 'formal notational skills' and emphasise tertiary qualifications in music are most often related to the field of western classical music. Performing artists, music teachers, composers and choir directors in this field need to have a thorough knowledge of the theoretical and historical aspects of music, as well as varying degrees of instrumental skills, and thus tertiary education in music is usually required.

In the entertainment world a number of career options, such as performer, recording engineer, sound engineer, programmer, sound editor, and disk jockey, for instance,

are available. Although many tertiary institutions in South Africa offer courses in popular music, jazz, and music technology, and these courses are very useful to those who complete them, tertiary qualification is not a prerequisite for careers in these fields. Recording studio technicians, whose work revolves around the manipulation of sound, need 'expertise in the technology of sound production and recording' and well-developed aural perception (Schenck 1989: 20). However, since many of these technicians happen to be classically trained musicians, a classical background associated with tertiary education in music seems to be beneficial to the profession (Etzkorn 1981: 84). Radio and television presenters and music programme compilers should have a sound knowledge of the repertoire they are presenting and of the history of different musics and musical styles. In jazz and popular music the practical and aural aspects are of greater importance than theoretical understanding. Artists such as Abdullah Ibrahim and Miriam Makeba, famous names in the South African jazz and popular music history, had no tertiary music education whatsoever. A sufficient knowledge of jazz history can be obtained through private listening to recordings and self-study. Ensemble-playing and improvisation skills, coupled with a degree of instrumental proficiency are prime requirements for these types of music.

For those learners who show an interest in a career option that necessitates tertiary study, the content of beginner courses offered at tertiary institutions should be considered when deciding what subject matter needs to be included in an appropriate curriculum in the FET phase. Tertiary institutions in South Africa today are addressing the disparity that exists in the competency level among their potential music students. Several of these institutions offer bridging courses to bring

underprepared students on a par with better prepared students, and courses are being structured in ways that afford all students an opportunity to succeed. Currently the situation often arises in which first year university students who have passed the matriculation examination with music as a subject find that they have already covered most of the theoretical work required of them in the first year at university. The theoretical portion of the music syllabus in school can be scaled down in some respects and yet still adequately prepare learners for admission to tertiary study.

In conclusion: both the many new career options that have become available in these modern technological times, and the need to take cognizance of the music of other cultures, necessitate an opening up of the traditional paradigm of teaching. Music teachers need to question many aspects of the type of music education that has become the norm in formal education and they need to find new paradigms for teaching music. The case study of Amethyst provides a way to facilitate some new options in this regard. Wayne Bowman argues:

> Instructional method and content should present students both with a range of musical alternatives and with the kind of experiences which develop value bases for making discriminating choices for appropriate reasons (1993: 30).

SUGGESTIONS FOR THE FUTURE BASED ON THE CASE STUDY IN THE CONTEXT OF OBE

The boys in Amethyst accomplished many of the types of learning that are emphasised by OBE. One can therefore look to their learning experiences for guidelines concerning outcomes based education for the future. Their learnings

include both the critical cross-field outcomes identified by OBE and specific music-related outcomes. However, the learning in Amethyst did have certain shortcomings. The boys did not learn to read any music notation and consequently are able to play only music that can be learnt in an aural way, unless they undertake further studies in basic music literacy. They also mentioned that their learning process was very time-consuming. Music teachers can, however, benefit from exploring the positive aspects of the learning methods of Amethyst, and they can view this approach as another way of addressing some of the problems related to the changing situation in music education.

CRITICAL CROSS-FIELD OUTCOMES

The band members in the case study managed to develop social and communication skills to the level that they could liaise successfully with other popular musicians and club managers to secure performance opportunities. They developed social awareness by gaining insight into a musical culture very different from the one in which they were raised both at home and in school. Through learning to solve their own musical and organisational problems, they developed creative thinking skills of a fairly high level. By observation and participation the band members not only developed into competent musicians, but in addition gained a fair amount of knowledge about the Alternative Rock style and its practitioners, and related types of popular music as well. In this way they developed research and independent learning skills. The boys acquired life skills such as an insight into the interdependency of people. All these skills are critical cross-field outcomes of OBE.

In relation to the compositional procedures of Amethyst, a number of creative processes were active:

The boys had to discover a musical style that met their needs, both socially and musically. Processes such as discriminating, discerning, recalling, relating, comparing, anticipating, and distinguishing had to be utilised by the boys in order for them to choose and develop their own original musical style.

To analyse the different musical performances so as to make informed decisions they had to be able to examine, classify, compare, contrast and differentiate.

To make decisions about the value of the music in relation to their needs they had to decide whether: they liked the music, or the performance, or the instrumentation, if they could identify with the style, as well as whether they admired the technical abilities of the performers, to name just a few (Nye & Nye: 1977).

In the case of Amethyst, these creative processes happened through interaction within the group during, for example, their many late night discussions mentioned by D.Slabbert during the interview.

Social skills and social awareness

One of the social skills that the young musicians of Amethyst developed was to communicate effectively. They communicated sufficiently well to function with great success within the milieu associated with their type of music. The boys found that after having completed a few performances successfully at the school, they required exposure outside of the school community. Consequently they had to liaise with musicians from other bands to find out about various venues for performance opportunities. They had to negotiate with local clubs such as The Station, Bat Center, Retro's, and others, that were prepared to give new bands a chance on stage. They managed these negotiations remarkably well and were given several opportunities to perform. They made such a good impression at their first performance at The Station, that they were actually invited to perform at other clubs as well. When they felt the need to make a recording of a few of their musical numbers, they successfully made the arrangements for the recording of their CD themselves. In addition, the boys' musical activities helped them to develop entrepreneurial skills, and this in turn enhanced their self-confidence and promoted their self-image.

Sharing was another social skill that the members of Amethyst learned through their band activities. The boys learned to share their individual knowledge and skills and to acknowledge the abilities of others. They also shared their music making and the joy that the activity brought to them with the school community, as well as with the community outside their own immediate circle of acquaintances. The ability to share is considered to be a desirable social skill and a strategy that can be used in music education. Malcolm Tait said:

> Sharing is perhaps the most profoundly effective strategy a music teacher has available to him for it influences motivation, planning, teaching, and feeling about music. It is a form of social behavior that is wholly desirable because it recognizes and reinforces the uniqueness of the individual in a social arena (Tait quoted in Bannister 1994: 13).

The members of Amethyst further learned to work together in harmony for the benefit of the group. They discovered that their combined efforts in the band produced more valuable results than their individual efforts could have produced. A similar process is mentioned in John Blacking's discussion of 'The role of music in national development programmes' (1981: 13). The members of Amethyst learned consideration for the perspectives of the other members and they learned to appreciate the abilities and contributions of the other members. Through their experiences relating to their performances in public, the boys learned to behave in a way that was acceptable to the community within which they lived and studied. The members of Amethyst developed a social awareness, a feeling that they belonged to a community, and a realization that an individual only acquires significance in the context of others, similar to the symbolism of the interlocking rhythms of African music, as discussed by Blacking (1981: 10,13).

The social role of music for Amethyst

In addition to developing social skills and social awareness in the context of the community, the members of Amethyst discovered that their type of music played a role in their social lives and in the lives of their peers. The main motivating factor behind the formation and success of the band in the case study was the social value

that both the activity and the type of music had for the musicians and their peers. For Slabbert the activity signified an aspect of his process of maturing and gaining independence, as well as satisfying a need to belong to a peer group.

In an article written by Roland Bannister in the <u>Canadian music educators journal</u>, Victor Turner's theory of 'communitas' is used to explain the need of the youth to belong to peer groups. According to Bannister 'communitas' is 'the social phenomenon we recognise as an intense sense of community' (1994:14). A shared feeling of unity and a sense of belonging to a group is experienced when people partake in an activity, either actively as performers, or passively as an audience, through which they discover a basic communality between themselves and others. Bannister refers to the following examples of 'communitas':

> The intense sense of cultural identity [that is] generated by rock groups at youth concerts; the patriotic singing of rugby crowds; the bugle call in military ceremonies [and] the speech day performances by the school choir [amongst others] (1994: 14).

Youth is particularly sensitive to the experience of what Martin identifies as a 'collective identity generated ... by the wearing of particular styles of clothing, by star performers who function as totemic symbols, and especially by the demonstrated allegiance to certain kinds of music' (Martin quoted in Bannister 1994: 14).

Through the activity of their band and through their choice of a musical style, the members of Amethyst experienced a feeling of unity amongst themselves, and with their peer group, with whom they experienced a shared identity. John Blacking argues that 'certain kinds of musical performance are more likely than others to affect

the consciousness of those involved, once they have made the decisions to perform and to perform as well as possible' (1981: 13). According to Blacking the way in which traditional African societies organised and performed music, certain relationships were 'generate[d]' amongst the musicians involved and this in turn resulted in certain 'experiences amongst [the] participants' (13).

The music of Amethyst represented another example of such a musical style. Slabbert related how, in Standard 6, he listened to the Heavy Metal music of bands such as Guns 'n Roses 'behind his tightly closed bedroom door' or 'at a friend's house' (D. Slabbert: 1997). He was excited by the specific musical style of Heavy Metal, because this style helped him to identify with his peer group. As it turned out, this interest in music, which originated on a social level, prompted Slabbert's interest in learning to play a musical instrument.

Society plays a major role in determining people's musical taste. The meaning that music has in the lives of people is also, to a large extent, influenced by society. John Shepherd and others are of the opinion that music acquires meaning because of the social role it plays in people's lives. Shepherd states that 'the meaning of music is somehow located in its function as a social symbol' (1977:7). On the other hand, music can in turn influence society. Bannister argues that 'music is a powerful agent in the development of a sense of community', and that 'communitas' can be 'deliberately generated by musicians and music educators' (1994: 14). For the members of Amethyst, their peers influenced their choice of musical style, and their band activities acquired significance because of the social role of the band in their

lives and the lives of their peers. Musical activities in turn became a 'powerful agent' for developing and generating a 'sense of community' amongst the members themselves, as well as between them and their friends, and even between them and other young people.

The social and political role of music will take on a new prominence in South African education with the introduction of OBE, as opposed to the emphasis placed on aesthetics in the past. It is beginning to be acknowledged that the value of music on a social level can be fruitfully utilised to create a much-needed unity and a feeling of community amongst the various cultural groups in South Africa. In Britain the education authorities were aware of the social role and value of music already in the seventies. In <u>Whose music: a sociology of musical languages</u> Graham Vulliamy referred to the changes that had taken place in the latter half of this century in the sociology of education in Britain. Vulliamy said: 'The prime concerns of the 50s and 60s ... have given way to a more explicit recognition of the social and political nature of education' (1977: 201). That this change in emphasis had positive results in Britain can be seen from the article of James Sloggie and James Ross who comment on the 'happier pupils' and on 'teachers who have ... a new interest in their work' in 1989 (216). In Australia as well, arts policies have undergone change since the late seventies, and both social changes and cultural democracy are now reflected in Australian music education policies (Harrison 1994: 39).

There is a growing awareness worldwide of the need for education to recognise the variety of cultural traditions that are represented within a society, and to become

better articulated with the needs of the community. In the foreword to Anderson and Campbell's <u>Multicultural perspectives in music education</u>, Anthony Seeger says:

> The exposure to a variety of traditions is, however, a central part of education for the twenty-first century, a century certain to be filled with complex cultural choices and increasing international and intercultural interdependence (Anderson and Campbell 1996: x).

Recognition of all cultures important to South Africans

The South African cultural milieu resembles a patchwork quilt with all the different pieces of cultural material sewn together with threads of diversity. The musical style of Amethyst represents only one of the numerous cultural styles that are prevalent in South Africa. This musical style, however, has certain aspects that can be of value for teachers trying to cope with the new educational dispensation. The positive learning experiences of the members of Amethyst through the medium of a popular musical style suggest that music teachers should reconsider the type of music that is studied at school, as well as the way in which music is studied.

The members of Amethyst played a type of music described by themselves as Alternative Rock. Rock music is a powerful social symbol system for young people (Martin quoted in Bannister 1994: 14). Bannister says that 'particular musical styles provide expressions with which youth finds an age-specific solidarity' (14). Young people have free access to the music of the mass media at the present time, and many youngsters also have access to electro-acoustic equipment. Anyone who has contact with young people today will acknowledge that a great deal of their leisure time is spent on listening to music, and that many youngsters often try to copy their favourite

musicians and bands, or to play the theme song of the latest popular film. Elena Ostleitner commented in 1981 on this phenomenon in Sweden when she said that young people's leisure time pursuits are strongly linked with music through mass media and owning electro-acoustic equipment (34). The South African academic, Kathy Primos, takes this statement even further when she says that:

> People…tend to be most familiar with music used commercially through the media and less familiar with the traditional music of their cultural roots, be it European, African, American or Asian (1992/3: 50).

Doris Axelsen found in her study of youth in Sweden that young music students often had different 'music worlds': their own music that they preferred to listen to and the music offered at school. She is of the opinion that teachers should know both these 'worlds'. Axelsen says: 'This means not only knowing what the music students listen to, but knowing why they love it and how they use it' (1981: 47). Ekkehard Jost urges teachers in Sweden to 'engage in activities closer to young people's musical interests'. He adds: 'This of course would also mean that music educators would have to be better equipped to deal with rock, folk and related musics' (Jost 1981: 71)

The concept of experiential learning takes on a new prominence in multicultural music education. Dave Dargie, who made a study of the musical practices of the Xhosa people of the Transkei, and John Blacking, who studied Venda musical traditions, both mention the importance of observation and participation as general principles in music education within these cultures. The success of the experiential learning process of the members of Amethyst confirms the validity of the methodologies of the Xhosa and Venda people as explained in these studies. Elliott's

'praxial approach' centers on the same methodology. When musical learning happens through observing actual performances, the learners will be exposed to the music within its context and in this way acquire knowledge of, and insight into the culture involved, in addition to learning how to perform the music. By participating in the music-making process, the learners will not only know about music but will be able to demonstrate their musicianship in actions. As musicianship is 'practice-specific', or 'context-dependent', observation and participation are of paramount importance, particularly in multicultural music education (Elliott 1995:54).

However, the use of experiential learning is not confined to aurally based musical styles such as, for instance, the Alternative Rock style played by Amethyst, or the musical styles of African people. In Lessons from the world Patricia Shehan Campbell argues that experiential learning can be of benefit too in the teaching of music when written notation is involved in the learning process (1991:115). Campbell holds the view that better results can be obtained by a teacher's demonstration of how a particular musical passage should be performed, and by the students copying the teacher, than by verbally explaining the required technique (105). She states that a practical approach to music learning, including methods such as aural learning and improvisation, are principles of music teaching and learning strategies that should be employed in 'contemporary classrooms' (102). Campbell says:

> Despite the diversity of functions and styles present in the world's art and folk music genres, however, components of the oral transmission process are identified with both (1991:114).

According to Campbell learning by observation and participation (or copying a model), is a natural learning method that has its origin in the way all young children learn everyday skills (116).

In South Africa western classical music and the associated teaching methodologies have been emphasised in the past, but these emphases have become obsolete since it is not relevant either to multicultural classrooms or to the new perspectives propagated by OBE. The amount of time required to master the theoretical and practical aspects of classical music is realistic only in the case of very few, very dedicated students. The musical interests of a majority of children lie outside of the classical music field. Primos says: 'Although the paradigm of Classical music is rich, complex and rewarding, it clearly lies outside the mainstream musical activity of society in South Africa' (1992/3: 49). Primos argues that most musical activity at this point in time is connected to the music industry and that most music which is produced by the industry is contemporary popular music (49). Most South Africans are city-dwellers who have become far removed from the traditional cultures of their roots. They are exposed to the musical styles of the music industry more often than to their traditional cultural practices. Music education has to recognise the way in which technology and the mass-media culture have changed the musical interests of the people of South Africa. The types of music that children are exposed to every day should be incorporated at school, in addition to gaining knowledge of the multitude of musical practices of the different cultures in South Africa.

Social skills and social awareness in relation to the diversity of South African cultures and in the context of OBE: applications in the classroom.

The social and human relations skills learnt by the young musicians of Amethyst can be applied in the classroom and at the same time address the diversity of cultures represented in the South African society. According to OBE, learners will be expected to learn through active exploration and to take responsibility for their own knowledge acquisition. OBE also expects learners to learn to work together in a group.

Suggestions for the development of social skills, based on the case study in the context of OBE include the following:

- Learners could be given the option to choose their own type of music to study. This suggestion assumes that learners would have been exposed to a variety of musical styles in the previous senior learning phase (grades 7 to 9) and that they would at this stage be able to make informed choices.

- Learners could be given numerous opportunities to develop their musical skills within group situations so as to develop social skills.

- Learners could utilise musical experts outside the formal framework of the school to provide them with instrumental instruction in various musical styles. In this way learners will be exposed to and learn to communicate with musicians who might come from a different social background than their own, an experience which will help them become aware of the concepts of commonality and diversity.

- Learners could teach each other the methods that they themselves had used successfully to overcome instrumental technique problems. Learners could also hold group discussions about the performances of fellow learners and other

- musicians in a similar way to that of the members of Amethyst, who molded each other's skills through numerous group discussions which included comparisons between themselves and other bands.

- Learners could conduct interviews with community musicians, families of classmates and prominent local musicians to whom they have access, as a method of acquiring knowledge. In this way they would not only develop social skills and social awareness, but they would develop communication skills as well. This method is likely to be particularly beneficial as a way of gaining knowledge about the social conditions of the early South African black musicians, many of whom are still alive today. By investigating the social conditions of the musicians the learners will develop an understanding of the music within its context, as well as the social role of music in different cultures. In this way music history, for instance, can be made alive and relevant to the learners' lives and facilitate a better understanding of other cultures as required by OBE. The members of Amethyst came into contact with members of other bands at the various venues where they performed. This added to their understanding of the type of music in which they were involved, as well as their understanding of other categories of popular music and of the associated cultures.

- Informal concerts can be organised by the learners themselves. At these concerts learners can perform some of their own compositions in a variety of styles, as Amethyst did at school performances.

- Learners can select music from their own cultures, as well as from other musical cultures of their preference, to demonstrate, analyse and discuss in class. In this way learners will develop an understanding of different types of music in the way that Amethyst did, while in addition becoming culture bearers of the music of their own cultures.

Creative thinking skills

The members of Amethyst used creative thinking to discover methods by which they could acquire and develop their instrumental skills. They located relevant instruction manuals, and they composed new music in which they could apply their newly acquired skills. These creative activities of the band members in the case study emerged as a direct result of the availability and influence of media music and electro-acoustic instruments. Primos says that most performers and composers of contemporary popular music 'learn their art through experience, experimenting on their own and in bands, and through the development of their aural and creative faculties' (1992/3: 49).

Philip Priest reported on a case study done by him in 1989 in Britain entitled 'Playing by ear: its nature, and application to instrumental learning'. Priest interviewed ten musicians who played by ear to discover how their practice of playing by ear came about. Five of these musicians were music teachers, one was involved with folk music, two others were teachers outside the field of music, and one was an optician. Priest gives no information on the tenth player. A variety of musical styles and

instruments were represented in the experiences of the musicians. Priest found that the musicians in his case 'learned by playing music they identified with, including some of their own invention, by setting themselves challenges and by seeking their own solutions to problems' (186). The musicians in Priest's case study had explored and developed their thinking skills in a way that was similar to that of the members of Amethyst.

Suggestions for the classroom derived from the experiences of Amethyst with regard to thinking skills include:

- The teacher can help develop the learners' creativity by stimulating them to discover alternative ways in which they can acquire instrumental skills. Learners can devise strategies by utilising suggestions of the teacher and other learners, by using books and instruction manuals and by observing more skilled performers and then learning by copying them.

- Learners can have class discussions in which they compare the positive and negative aspects of different learning methods that they have discovered, as well as discussions about their own accomplishments and problems with different methods. In this way they can develop critical analysing skills as well as thinking skills.

- Learners can improvise suitable music for practicing specific instrumental skills, an activity that can lead to learners composing their own music, as was the case with Amethyst.

Research skills and independent learning

By using the case study as an example, one can find ways of encouraging learners to develop their research skills and their ability to learn independently, two more critical outcomes of OBE.

The members of Amethyst had a fair knowledge of different types of popular music such as Heavy Metal, Rap, Rock and Alternative Rock to name but a few. Slabbert and Every mentioned during the interviews that the following bands and musicians had played a role in their musical development: The Beachboys, Vanilla Ice, M C Hammer, Eric Clapton, Queen, Joe Cocker, Guns 'n Roses (identified by Slabbert as Heavy Metal), AC/DC (described as 'the ultimate evil band' with Every and Slabbert able to identify the number 'Highway to Hell' as belonging to this band), Nirvana (the lead singer, Kurt Cobain, being mentioned), Radiohead, Pearl Jam, Van Halen, Metallica (the music of this band being identified as Heavy Metal), Alice in Chains, Aero Smith, Led Zepplin (referred to as 'a band from the 60s – 70s', and the song, 'Stairway to Heaven', identified as a number by this band). The boys had gained knowledge of the different musical instruments that were used by these musicians and were able to identify these instruments. They had developed insight into the different musical styles to the extent that they could explain the musical style and also its social connotations to the other band members when they had an idea for a new composition.

Without being aware they were doing so, the members of Amethyst had developed research skills through a process of independent learning, as required by OBE,

through which they gained a fair amount of knowledge concerning the types of music of their choice.

These impressive results of the knowledge acquired by Amethyst's members, hold promises for classroom application:

- Learners can be allowed to choose a musical culture, genre or style to research for music history. They can then use a variety of research methods such as interviewing, observing, and participating, as well as reading books and magazines to collect information. They can do verbal reports in class, and the class can then critically evaluate the information gathered.

- Learners can be given history projects with the aim of comparing and analysing the different ways in which instrumentation, or rhythm, for instance, is used in different types of music. They can also research the function or role of music in different cultures.

- Learners can research the career options related to various types of music and share their information with other learners in class. This information can assist learners to develop realistic expectations concerning their future as well as teaching them research and communication skills.

- Learners can collect information about different aspects of various musics by searching in newspapers and magazines, and by exploring community sources. They can then display their findings on a notice board in the music room.

- Learners can discover for themselves the harmonic progressions typical of various pop music genres for example, the blues, just as Amethyst discovered the appropriate harmonies related to Alternative Rock music.

- Learners can discover for themselves the rhythmic materials typical of pop music genres, for example, reggae, in the same way that Amethyst discovered the rhythmic materials applicable to the Alternative Rock style.

Life skills

The parents of Slabbert stated in the interview that the boys learnt a sense of responsibility and accountability through their activities with the band. They learnt that they were held accountable for the choice of words in their songs and they had to take on the responsibility of making their songs and the sound level of their music acceptable for the school performances. The boys discovered that, as individuals, they functioned within and were a part of society and that their decisions and actions could affect others. OBE requires in the critical cross-field outcome of life skills that learners develop 'an understanding of the world as a collection of interrelated systems' (Govender 1997: 4). This implies that learners have to become aware that their decisions and actions will produce consequences for which they will be held responsible. The members of Amethyst learned to cope with perceptions and ideas that were in conflict with their own ideas. They became aware that an individual has to consider other members of the community and make adjustments in order to live together in harmony. These life skills that the members of Amethyst learnt, suggest that:

- Learners could become actively involved in, and take responsibility for their own learning process.

- Learners could research the reasons why well-known bands, such as Abba, decided to disband.

- Learners could research the unifying role of music in, for instance, African society in past situations of political upheaval and in the recent history of South Africa, or at sporting events. Learners can be encouraged to come up with more examples of their own, incorporating personal experiences, such as experiences with their own religious communities or social clubs such as Boy Scouts and Girl Guides or experiences within their families.

SPECIFIC OUTCOMES

In addition to achieving some of the critical cross-field outcomes of OBE, the members of Amethyst also achieved some impressive specific music-related outcomes.

Listening skills

The method by which the boys in the case study learnt was based on listening to and copying recordings, videos or other more proficient players. They developed the ability to listen attentively to rhythms, chords, instrumentation, tone colour effects and the techniques used by performers. They were able to interpret what they heard meaningfully within their own context. Slabbert said in the interview: 'I really listen to music now and analise everything like in a 3-D picture: instruments, style, effects, talent of musicians and technique' (D. Slabbert: 1997).

Listening to music is an important component of music learning according to Priest.

When he reports on his interviews with the ten musicians he studied, Priest said:

> Intensive and enthusiastic listening came out prominently in the accounts of the learning of these players, whether to records, to radio or to live music. They 'loved' listening to music, were 'excited' by what they heard and it was this that led them to start to play (1989: 178).

The band members of Amethyst spent much of their free time listening to music. They enjoyed this activity and found themselves excited about the music to which they listened. All the boys in the case study related how they listened to a variety of music from a young age and how their interest in music came about as a result of listening to music.

Listening to music is an important activity for all musicians, whether their interests lie in the field of western classical, jazz or any other type of music. For learning to play jazz, listening to music is particularly important, since the application of different techniques can be distinguished and learnt most effectively in this way. Furthermore, jazz musicians seldom play from sheet music, but rely on their aural abilities. If sheet music is used, it consists of no more than the melody written out in music notation with the corresponding chords added in letters of the alphabet in 'leadsheet' form. Jamey Aebersold says in the introduction to the <u>Charlie Parker Omnibook</u> of jazz tunes in leadsheet form:

> We feel that jazz, being an aural art form, is often times best imitated by listening over and over, and then playing the notes the way you hear it on the record. This might seem like the long way to do it, but experience has proven reliable. After all, who would object to listening anyway? Listening is what music is all about (Aebersold 1978: iv).

Listening to music is an everyday experience for many people today. The recording industry and the mass-production of music have led to music pervading virtually every part of people's ordinary daily activities. A visit to retail outlets where recorded music is sold will confirm that listening to music has become a favourite recreation activity for many people. Background music enhances the shopping experience in shopping complexes, movies are inseparable from their sound tracks, while in radio and television advertisements music is utilised to sell all kinds of products. However, one consequence of the mass-availability of music is that people tend to use music as a backdrop for other activities. More people today than ever before are exposed to music on a regular basis, but very few listen consciously to the music as such. This mass-media cultural habit has resulted in the need for learners to discover how to listen to music attentively.

Another consequence of the mass-availability of music is that people no longer need to make music themselves to listen to music. Charles Hoffer said at the 11th International ISME Conference:

> When one no longer needs to play or sing in order to have music, the type of music education he is given should change somewhat. The skills associated with music making – music reading, good singing methods ... are not as significant as they were previously. Instead listening to music becomes more important (1974: 5).

However, listening to music as part of the mass-media culture differs remarkably from the way in which listening is done in the music profession. In the music profession music is listened to with the aim of analysing, comparing, and critically evaluating specific aspects of the music. The difference between the way that people listen to music as part of their everyday experiences, and the way in which the

professional musician listens to music, makes it necessary to teach children how to listen to music in a reflective way that is appropriate to their objectives, especially if they intend making music their profession. Schenck was also aware of the need to teach listening skills to children. Schenck mentions in an article in the British Journal of music education that children should 'learn more about listening to music' (1989: 19).

The listening skills learnt through Amethyst suggest the following ideas for the classroom:

- Listening to music in a variety of styles should form an important component of music teaching and learning. Learners can discuss possible questions about the music such as musical style, instrumentation, tone colour, use of dynamics, importance of rhythm, harmony or melody, and the use of acoustic or electro-acoustic instruments. The learners can add their own questions on other aspects of the music that interest them. The class can then discover the answers by listening to the music and discussing their answers in class.

- Learners can attend live concerts with the aim of researching previously decided upon aspects of different types of music and of the culture associated with the music.

- Numerous books and recordings are available for teaching American jazz and many recordings of famous South African jazz artists such as Abdullah Ibrahim exist. These can be utilised for developing listening skills. Some of the books have 'play-along' cassettes or CD's that can be utilised to make practicing an instrument more interesting while developing listening skills. Learners can

explore city and university libraries, secondhand bookshops and flea-markets and report back on the availability of suitable material for listening activities.

- Ensemble playing can develop listening skills in addition to developing social skills as discussed under critical cross-field outcomes. The value of this activity is consequently highlighted.

Aural skills

Through their activities in the band, the members of Amethyst not only learnt to listen to music in a meaningful way, they also developed their aural skills. By copying the rhythms, chords, melodies, and instrumental colour effects on the recordings to which they listened, as well as by playing together in a group, the boys improved their own aural abilities relating to keeping the rhythm and playing in time. During the interview it became clear that one of the band members had made progress with regard to aural skills, although the member himself was unaware of this positive result. Slabbert related that he played the glockenspiel in an instrumental ensemble that accompanied the school choir when he was in the primary school. He felt that he was not very successful with this activity, because he had been unable to keep the rhythm. In the interview he related how, after he had acquired a certain competency on the guitar, he wished for an opportunity to play in a group. He offered his services to play in a band that accompanied the singing at church, but found to his dismay that his rhythmic sense was still underdeveloped and he could not cope. However, in the interviews no mention was made that any band member of Amethyst could not 'keep the rhythm well enough'. In fact, rhythm formed an important component of their

Alternative Rock compositions. From the interviews and the success that Amethyst had achieved, it can be deducted that playing together in the band had developed the aural faculties of its members. Slabbert, who had problems relating to rhythm, managed to overcome his problems and could fulfil his life dream of playing with others in a band.

All the learning and composing in Amethyst was based on an aural approach. The way in which they composed consisted of one member starting to play his part and the others adding their respective parts by ear. They kept trying and changing until it 'felt' right (Every 1997: Interview). In this way they developed the ability to distinguish between sounds and sound effects that were appropriate and those that did not enhance or belong to the musical style.

In the type of music played by Amethyst, a strong emphasis is placed on aural skills. Music education can benefit from incorporating an aural approach in instrumental tuition, as well as from including popular music styles as study material. These styles tend to emphasise aural skills since they are usually played without notation. The members of Amethyst played their instruments with a great deal of confidence and their enjoyment was obvious to all who observed them.

Two authors who advocate the advantages of starting instrumental tuition through playing by ear are Priest and Schenck. Priest found in his study of musicians who played by ear that they 'learned to listen and became aware of the nuances of musical expression. They played with freedom and vitality in situations where it mattered and

where it was enjoyed' (1989: 185). Schenck also argues strongly in favour of learning to play by ear. In an article entitled 'Above all learning an instrument must be fun!' Schenck says:

> The intuitive experience and enjoyment of music should come first, such that the latter acquisition of formal musical skills occurs inductively, that is, as an integral growth of the child's experience (1989: 16).

Schenck mentions other authors such as Rousseau, Jacques-Dalcroze and Paynter who all agree with him that 'the mastery of techniques should be subservient to experiencing the music itself' (16). Priest argues: 'The aural experience is the central core of musicianship. If musicianship is the central aim of instrumental teaching, then teaching methods should be aurally based and other activities be made subservient to this' (1989: 177).

The musicians in Priest's case study were of the opinion that the inclusion of ear-playing should receive recognition in music education 'because of the value of the process and the attitude it tends to develop towards music and towards learning' (1989: 186). The members of Amethyst related in their interviews that they had developed positive attitudes towards the learning experience provided by the band. Kock mentioned that he could not walk past a guitar without wanting to play (L. Kock: Interview).

The case study suggests that:

- Instrumental tuition should start with an aural approach with notation skills added as and when needed. Learners will be empowered musically and acquire

enthusiasm for and a positive attitude towards learning, and towards the subject, while developing their aural skills.

- Learners should be encouraged to play by ear even though they have learnt their pieces from notation.

- Learners should be encouraged to improvise on their instruments from the beginning of the instrumental learning process and in this way develop their aural skills as well as their creativity.

- Learners should be given ample opportunity to play and sing in groups, as well as with recordings. When playing or singing with others, aural skills become as important as performative ones. Learning to listen to oneself in relation to other performers can develop aural skills such as rhythm and intonation.

- Learners can create their own compositions in a group through the mutual contribution of everyone in the group. The compositions can incorporate creative use of instrumental sounds, as well as new sounds that learners can discover such as finger clapping, feet stamping, and running the fingers down a window blind (Oehrle 1988: 35-38). These efforts can be recorded, analysed and evaluated in class.

- Learners can play well-known pieces in creative new ways by distributing the melody notes amongst different players and on different instruments. Each player has to play only certain previously chosen notes so that the melody will emerge correctly only if each player plays the correct notes and at the correct time. To accomplish this, learners have to listen attentively to the other players' parts. The learners can record their efforts and discuss and evaluate the results.

Instrumental competency – processes capitalising on intrinsic motivation

The members of Amethyst managed to become competent instrumentalists through independent learning processes and through participation in the band. One of the members, Kock, learnt to play more than one instrument on his own in this way. He became proficient with rhythm guitar as well as bass guitar. The boys acquired their instrumental skills through methods that can be considered unconventional to the traditional paradigm of music education as currently applied in schools. Most of the 'practicing' done by these young musicians consisted of 'jamming' together, or what the musicians in Priest's case study called 'messing about'. Priest reports, however, that the musicians in his case study saw their activity in retrospect as 'creative practicing' (1989: 183).

The band members in the case study were actively involved in the process of learning. They experienced the joy of music-making from the beginning. They related how their practice sessions on Friday afternoons and on other occasions were enjoyable social experiences. The way in which they learnt their instrumental skills was informal, through a process of trial and error. The process of learning developed self-motivation and enthusiasm for music-making in the band members and they found that practicing their instrumental skills became a compelling activity. Christopher Small says that 'anyone who wants badly enough to do something will discipline himself to do it, and in fact will scarcely think in terms of discipline at all' (1977: 212). Every instrumental music teacher in the current system knows from experience how difficult it is to motivate students to practice for the amount of time that is necessary to perfect instrumental technique and become competent instrumentalists.

The members of Amethyst became competent musicians without encouragement from an external source.

The boys' motivation resulted not only from their active involvement in the process of music-making, but also from the choice they had in determining their own process and rate of learning. Small is of the opinion that the motivation of students should not suggest a manipulation of 'the pupil's desires so that he will wish to learn what we wish to teach', but that teachers should rather make 'sure that what we wish to teach is what the pupil wishes to learn' (212). Trevor Wye said in 1987: 'Practice the flute only because you want to; if you don't want to – don't!' (Wye quoted in Schenck 1989: 20).

Another motivating factor for the members of Amethyst was the choice they had concerning the musical style in which they learned. Schenck argues in favour of exposing learners to 'different musical genres'. Schenck refers to David Hargreaves who commented on teachers in Britain. Hargreaves said in this regard that 'many British music teachers fail to capitalise upon the intrinsic motivation that is involved in learning to play and appreciate pop music because their own training and background is usually restricted to the classical tradition' (Hargreaves quoted in Schenck 1989: 20). Priest aptly summarises one of the motivating factors behind the musicians of Amethyst when he refers to a statement made by one of the musicians in his interview, who said: 'It is much easier to work to play a tune that you *want* to play' (Priest 1989: 181).

Their involvement in the process of creating their own music was another motivating factor for the members of Amethyst. Derek Bailey said: '*Spontaneous invention* of music on an instrument is said to involve one "as nothing else can" in the art of music-making' (Bailey quoted in Priest 1989: 187).

Another factor that contributed to the success of the learning process of Amethyst was the communality of the group experience, as well as the way in which they functioned within the group. Decisions about and contributions to all aspects of their musical activities were made on an egalitarian basis and the boys consequently developed an immense pride in their own accomplishments. Priest is of the opinion that 'learning may take place more naturally, more enjoyably and more valuably when responsibility for leadership, co-operation and decision-making is the pupils' own' (1989: 188).

When children use their own methods for acquiring instrumental competency the possibility exists that bad instrumental technique habits can result. Bad habits on the instrument will be more of a problem in some types of music than in others. In western classical music, for instance, a solid technique is a necessity, whereas in popular music perfect technique is more subservient to instrumental fluency. However, the positive attitude towards music-making that results through the learning process of Amethyst, should create the motivation necessary to work on improving technique, should that be required.

Suggestions for the classroom:

- Incorporate musical styles that capitalise on children's enthusiasm for, and infatuation with popular music for acquiring instrumental skills.

- Make provision for differences in the learning curves of individual learners by allowing different exit points in the learning process. These different exit points can relate to different levels of musical skills required for different career possibilities.

- Encourage learners to create and invent new music and to experiment with musical sound. They can use their own instruments for this purpose, but can also use their creativity to make instruments of their own, or discover ways in which to use everyday objects for the creation of music. These efforts can be recorded and discussed in a group.

- Responsibility for decision-making regarding different aspects of the learning process can be delegated to the learners themselves. Learners can have group discussions concerning the positive and negative aspects of their suggestions and choose a leader to inform the teacher of the outcomes of their discussions. They can evaluate the results of their suggestions on a regular basis.

- Learners can be allowed time for 'creative practicing' sessions in groups, in addition to individual practice sessions. Teachers should be aware that bad instrumental habits can result from creative practicing and they should address these as soon as they become aware of them so as not to inhibit future progress.

- Motivation for instrument practicing should be a result of the enjoyment of the musical activity and the accomplishments, not a result of the input of the educator.

Music literacy

The members of Amethyst managed to cope without, or, in the case of Slabbert, with very little, knowledge of reading music notation. They did not need notational literacy because their musical style was an aurally based style. However, for some other musical styles and careers, music literacy is a useful or even necessary skill. Consequently notation literacy cannot be neglected in the education of learners in high school. The case study does however suggest that notational literacy should not be regarded as a prerequisite for learning to play an instrument. Although Zoltan Kodaly was in favour of teaching music literacy, he agreed with other specialists on music education, such as David Hargreaves and Robert Schenck that 'the "intuitive experience" should precede the formal rules' (Schenck 1989: 17). Schenck says: 'No matter what the future holds for our young pupils, the ability to read music and to sight read is indispensable' (1989: 17).

Suggestions for the classroom:

- Start the instrumental learning process with an emphasis on active involvement in the practical music-making process.

- Assist learners to develop basic theoretical skills in relation to the envisaged outcome of the learning process.

- Encourage learners who are musically literate and who have had private instruction to share their knowledge and skills with other learners.

Music as part of culture -- Music history

The members of Amethyst came to understand the role of music in culture by

developing a certain amount of understanding of the culture that was representative of

the musical style of their choice. The Alternative Rock style was popular with a

certain group of youngsters at the time. Through their choice of the name, Amethyst,

a crystal that supposedly has healing powers, as a name for the band, the boys

demonstrated their awareness of an aspect of the Alternative culture: its belief in the

healing powers of crystals.

The history of music is synonymous with the history of the culture involved.

Therefore learning about African or Indian music for instance, necessarily involves

learning about African and Indian cultures. However, experiencing the music of other

cultures through active participation in the music-making process, provides insight

into the lives of the members of those cultures. As Bannister has generalised,

'Through the experience of the music of others we come to know something of what

it is like to be them' (1994: 15). These two perspectives fit well with the philosophy

of OBE that requires of learners to understand and to develop tolerance for the

diversity of cultures in South Africa.

Stimulated by their awareness of the social connotation of their chosen musical style,

the members of Amethyst developed an understanding of many aspects of the

Alternative Rock culture, a culture alien to the one in which they were raised.

Another spin-off resulted: an interest in music and a desire to learn to play a musical

instrument. Their resulting enthusiasm led to their acquiring sufficient instrumental

technique and enthusiasm to form their own band. These impressive results suggest that this method can be used as a starting point for learners to understand cultures other than their own in addition to kindling an interest in music.

The knowledge of music as part of culture, and the history of the culture involved, as acquired through Amethyst suggests the following applications in the classroom:

- Learners can research the characteristics of the culture associated with the music that they prefer to listen to and engage in and make comparisons to their own culture at the present time.

- Learners can discuss and compare musical concepts such as melody, rhythm, texture, timbre, dynamics and form with respect to music of different cultures (Anderson and Campbell 1989: 5). This can lead them to a better understanding of the value placed on different aspects of music in different cultures and lead them towards developing a tolerance for diversity.

- Learners can discuss the changes that have taken place over time in the culture of the music that they listen to and compare their findings with changes that have taken place in their own and other cultures. They can acquire their information through interviews, by listening to music from different periods, or by utilising reference books. In this way the teacher can facilitate the realisation in learners that all cultures are continuously in a process of change.

- Learners can discover ways in which any culture is influenced by other cultures, as well as by globalisation. They can relate their findings to their own culture as well. In this way they can become aware that all cultures are subject to change.

- Learners can gather cultural artifacts for display in the classroom. They can then do oral presentations concerning their discoveries and make written explanatory cards for display with their artifacts.

- Learners can learn to play pieces from musical styles that they have researched, utilising the learning method associated with the style.

Creativity

Creativity was one of the most important aspects of the activities of Amethyst's members. They used creative ways to learn their instrumental skills, they composed their own music, arranged the recording of their CD themselves and liaised with representatives of local popular music venues to acquire performance opportunities. All these accomplishments were results of their own initiative. For example, Kock borrowed a broken bass guitar from a friend, fixed it and learnt to play the instrument. Another case in point was when Slabbert, who 'could not yet sing' before he became involved in the band, tried out his vocal skills and became the vocalist of Amethyst (Every: Interview). Slabbert and Kock also became members of a prestige vocal ensemble at school, the Port Natal Boys Ensemble. Without even being aware of it, the members of Amethyst were being creative both musically and in handling obstacles that came across their path.

As they were making steady progress with their instrumental skills, they were constantly trying out new techniques. Their newly acquired proficiency necessitated suitable material on which to apply these skills. Again they used their creativity to

'make up' new songs that incorporated the newly learnt techniques. This practice resulted in their composing their own original music.

The creativity of the boys in the case study was stimulated by their involvement in experiencing the music-making process as opposed to concentrating on the end product of their activities. Several authors on the subject of music education consider learning through creative activity important. Small says that education should acknowledge 'the inbuilt creative power of young minds' and release this power 'to find its own solutions, or, more fundamentally, to ask its own questions' (1977: 213). Roger Rideout from the University of Oklahoma underwrites Small's perspective when he says that teachers should 'tap' the inherent creativity of children (1990: 111). Priest said that the musicians he interviewed felt 'that the inherent creativity of children should be tapped in education and that improvisation as a creative activity could be a part of instrumental teaching from the very beginning' (1989: 183).

OBE regards the development of every child's creativity as important and requires that children learn through exploration and active involvement in the learning process. When assessing the creativity displayed by the members of Amethyst, it becomes clear that their method of learning was the ideal medium for the learning process propagated by OBE.

Consider the following specific outcomes in which learners could develop and demonstrate creative skills:

- Learners demonstrate the ability to locate a musical piece in which they can apply a newly learnt instrumental skill by consulting other learners or performers, or by creating their own piece.

- Learners acquire competency on an additional instrument, apart from their main instrument, through their participation in group music-making.

- Learners do simple improvisations on their instruments as soon as they are able to play melodies with a fair amount of fluency.

- Learners compose simple pieces to be played by themselves or other learners at informal gatherings.

ORGANISATION AND ASSESSMENT IN OUTCOMES BASED MUSIC EDUCATION

Learning programmes

The OBE system is not yet implemented in the FET phase in South Africa, but several documents exist that are being used for the introduction and orientation of educators to the system. The National Qualifications Framework (NQF) has been adopted in the 'White paper on Education and Training' of 1995 as one of the 'fundamental steps' towards restructuring the education system. Recently S.P. Govender, the 'Acting Regional Curriculum Co-ordinator, in consultation with North Durban Teaching and Learning Services Personnel' compiled an explanatory document concerning the information contained in the NQF (1997: 16). According to this document's list of OBE terms and definitions, a unit standard 'states what specific outcomes should be

achieved in a particular unit of learning, that is, what a learner should know and be able to do' (Govender 1997: 13). In another document entitled Curriculum 2005, the statement is made that:

> The NQF is based on the principle of integration of education and training and the accumulation of credits across different institutions. These credits could consist of core units and optional units in different combinations, undertaken in a variety of modes (6).

The concept of learning programmes, and the choice that learners will have with reference to accumulating credits consisting of different 'core units and optional units', as well as the principle of 'integration of education and training' is exemplified by the Amethyst example. The variety of different skills that were learnt through Amethyst, as well as the perspectives of a number of well-known authors on the subject of music education, suggest the following possible categories of learning programmes in the FET phase:

- Practical instrumental skills that are acquired through a variety of approaches.

- Musical creativity based on aural and/or theoretical skills.

- Music as part of culture (music history)

- Music technology incorporating computer skills related to musical applications.

- Basic music literacy.

- Music appreciation and critical reflection / analysis.

- Mass media and the popular culture.

- A musician's business economics.

- Career options for the musician.

Evaluation and Assessment

The Continuous Assessment Model (CASS) has been proposed as an assessment

model for the new South African education system. According to the CASS model, a

learner's progress will be measured against a set of assessment criteria as defined by

the NQF. The focus will be on the learner's understanding, as required in a particular

learning situation, as well as on the competence required by the specific outcome, to

be demonstrated by the learner.

The members of Amethyst used different methods of assessing their progress. They

compared themselves to other musicians that they had observed, or they listened to

sound and video recordings. In the interviews they told of their late night discussions

concerning their standard of competence as compared to famous popular music bands.

They unraveled all possible reasons for any problems they were experiencing at the

time and discussed ways of improving their own competencies. In this way they

applied self-assessment, peer assessment, formative assessment[1], diagnostic

assessment, achievement-based assessment and performance assessment. All of these

are assessment methods which are included in the CASS model (University of Natal:

informal information document).

Suggestions for assessment strategies to be used in the classroom:

- Teachers assist learners to develop the relevant assessment criteria for the learning

  activity to be assessed. These can include amongst others: the demonstration of

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[1] Formative assessment is explained in the list of OBE terms and definitions of the NQF as 'assessment which supports the learner developmentally and feeds back into the teaching and learning process'.

relevant knowledge and skills; of a certain level of involvement, commitment, participation and enjoyment; and of confidence and independence.

- Learners demonstrate their critical skills by giving themselves marks for their performances. These marks could then be compared to the teacher's marks and discussed.

- Learners evaluate other learners' performances and discuss the results in a group, supplying reasons for the marks allocated.

- Learners investigate possible reasons for the exceptional progress of peers and other performers.

- Learners have group debates on the positive and negative aspects relating to different learning methods employed by fellow learners and other performers.

- Learners are given assignments that require them to attend performances of musicians representative of a variety of musical styles and do oral reports or letter-writing about their observations.

However, some aspects of the past system should remain, but the approach should be adjusted. For example, it is important to include reading skills in music instruction but doing so should be delayed. Cope and Smith said:

> The advantages of being able to read music are clear. But cognitive apprenticeship approaches would suggest that reading should be delayed so that the progression follows the principle of moving towards the abstract from a clearly situated activity (286).

The strong emphasis placed on technique is seen as 'short-sighted' by Cope and Smith. They feel that the many hours required to perfect their technique can actually de-motivate many children. It requires 'a level of commitment which is beyond most

pupils' (287). The authors feel that in order to make the ability to play music more accessible to everyone, the music curriculum should 'explore techniques which will make that accessibility possible' (287). Learning to play an instrument in the way that the band members of Amethyst did certainly offers an example in this respect.

CHAPTER 3

CONCLUSION

The view is widely held that the primary, all-encompassing issue in music education is the development of musicianship. According to David Elliott musicianship constitute 'procedural knowledge, formal musical knowledge, informal musical knowledge, impressionistic musical knowledge, and supervisory musical knowledge' (1995:53). The way in which Amethyst managed to acquire these different forms of knowledge and to develop genuine musicianship suggests a way forward for music education in South Africa.

From the case study it can be concluded that music teaching and learning should emphasise a 'praxial' approach whereby knowledge is acquired through active involvement in the music-making process. Learning situations should be designed to closely resemble actual musical practices and teachers should take cognizance of the context within which each type of music is performed. Problem-solving challenges should be based on practical music-making activities that include performing, improvising, composing, arranging and conducting. Learners should be actively involved not only in carrying out musical projects, but in formulating them as well. Experiential learning through observation and participation should be considered a

natural and effective learning method, which is integral to all music learning processes.

The theoretical basis that has guided my case study, and the broad curriculum outcomes of OBE, has been the 'praxial' philosophy that Elliott and others expound. The expression 'experiential music education' is another way of formulating what Elliott has said. In Amethyst, in an informal setting, and through their own initiative and love of music, the boys have succeeded in developing genuine musicianship to a degree that surpasses what many formal music students accomplish.

It may be inferred from the case study that music education in the school situation is considered to be unnecessary, but this is not what the dissertation proposes. In the case of Amethyst, the students were very motivated and had an above average aptitude for music. What they accomplished would not have been possible for the average student. Furthermore, even students like those in Amethyst -- those who are motivated, keen and talented -- can benefit from further guidance. This is the facilitating role that music teachers should be playing.

The acquisition of music literacy is an example of learning in which the music teacher can play a valuable role. While it is clear that music literacy is in no way a precondition to learning music, literacy does however serve as a means to accelerate and enhance the development of musicianship, provided that it is taught and learned with the understanding that the main emphasis must fall on the practical music-making process. Literacy must not become an end in itself, as is often the case

currently. The Kodály pedagogy serves as a good example of the learning of music literacy as a means to practical musical ends.

Despite the laudable achievements of Amethyst and the extent to which they developed genuine musicianship, these boys would be able to broaden their musical horizons relating to literacy, technical skills, and outlook, for instance, with appropriate guidance. However, the members of Amethyst considered school music too narrow, and not meaningful and relevant to their lives. School music could not provide them with the skills that would have served their needs.

In my experience, there are still many factors in school music programs which militate against the approaches and strategies proposed by Elliott and others. When the insights gained from the case study are considered, it becomes clear that the continuing demands of the syllabus are clearly not founded on a practical approach. Some of the practical obstacles include the grade 12 examination system. This system, however, will be changed in the near future as it has correctly been identified as no longer valid, especially in the context of outcomes based education and Curriculum 2005.

To have acquired knowledge means to be able to do something. This theory serves the creative intentions of OBE. All learning must have some practical value – so should a student's music education.

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APPENDIX A

DEPARTMENT OF EDUCATION

INTERIM CORE SYLLABUS

FOR

MUSIC

ORDINARY GRADE

STANDARDS 6 AND 7

IMPLEMENTATION DATE: STANDARDS 6 AND 7:   JANUARY 1995

MUSIC
STANDARDS 6-7

INSTRUCTIONAL OFFERING		INSTRUCTIONAL PROGRAMME	
SUBJECT	CODE	STANDARD	CODE
MUSIC OG	030425206	STD 6	606
MUSIC OG	030425307	STD 7	607

S Y L L A B U S

1. GENERAL AIMS

1.1 To broaden and enrich the learners' general music background.

1.2 To help the learners develop music skills and knowledge, by means of integrated knowledge and understanding of music

1.3 To lead the learners to develop an informed appreciation of music.

2. STIPULATIONS

The term 'grade' refers to the current examination levels of the University of South Africa, the Associated Board of the Royal Schools of Music and the Trinity College of Music. Although these differ, they offer an acceptable range for each level of the syllabus.

2.1 Entrance requirements

A learner who chooses the subject, Music Ordinary Grade in Standard 6, must have the potential to reach the required theoretical and practical standard by the end of Standard 7, which is at least comparable with that of Grade III (for Standard Grade) or Grade IV (for Higher Grade).

2.2 Performance

2.2.1 In Standards 6 and 7 the pieces for performance may be played on either ONE or TWO instruments. For examination purposes a maximum of THREE pieces may be presented on the second instrument. The standard of these three pieces may not be more than TWO GRADES lower than the standard indicated for the first instrument in the syllabus. Only one of the pieces

1

presented on the second instrument may be included as one of the four for the examination at the end of the year.

2.2.2   A learner who chooses the Arts Field of Study (Music), [Music Ordinary Grade as well as Music Performance (Second Instrument) Ordinary Grade], must perform all seven pieces on ONE instrument only, and the required number of pieces for the supporting subject, Music Performance (Second Instrument) Ordinary Grade, on the second instrument.

2.2.3   A learner who considers choosing the Arts Field of Study (Music) from Standard 8 onwards, is advised to commence the study of a second instrument already in Standard 6 or earlier.

2.2.4   In cases where accompaniment is required, the school will assist the learner to arrange for an accompanist.

2.3   Choice of instruments

2.3.1   Instruments which may be presented are the following: piano, harpsichord, organ, recorder, classical guitar or any instrument of the standard symphony orchestra or wind band.

2.3.2   A learner presenting the organ as an instrument must have obtained a minimum standard equivalent to Grade IV on the piano. Organ is permitted only if the available instrument has a minimum of two manuals of at least 56 keys each and a pedal board of at least 30 keys.

2.3.3   Learners presenting any non-keyboard instrument as one of their instruments, are strongly advised to offer a keyboard instrument as the other instrument, to enable them to acquire the necessary keyboard skills required for harmony.

2.3.4   The following pairs of instruments will be regarded as ONE INSTRUMENT:

Any C and F recorder; flute and piccolo; clarinet and bass clarinet; bassoon and contra-bassoon; oboe and cor anglais; euphonium and tuba; trumpet and cornet; concert harp and Celtic harp.

2.3.5   All percussion instruments of the symphony orchestra will be regarded as a single instrumental unit.

3. **STRUCTURING IN MODULES**

The content of the syllabuses for each of Standards 6 and 7 is divided into FOUR modules (teaching units).

MODULE 1: PERFORMANCE AND ORAL QUESTIONS

Specific aims

To lead the learner to:

1. develop insight into and understanding of:

- a broad repertoire of music for the chosen instrument(s), embracing different styles, composers and historical periods

  - the physical characteristics of the chosen instrument(s)

  - the techniques necessary for ease of performance and expressive interpretation

  - how to compile a balanced programme for performance.

2. personal musical development through:

  - an understanding and appreciation of the compositional characteristics employed by the composers of the chosen repertoire, quick studies and sight-reading

  - independent searching for information relevant to the music of the chosen repertoire

  - frequent dialogue with the teacher concerning the instrument(s), the music performed and technique to promote both musical insight and ease of verbal communication

  - encouragement to take an increasingly active part in society by making and consuming music.

Learning content

NB   It should be understood that the prescribed repertoire standards represent minimum standards and that all learners should be encouraged and supported to develop their performance standards to the utmost of their ability.

1. Development of repertoire

- At least seven pieces at the level of Grade II (for Standard 6) and Grade III (for Standard 7) must be mastered during the year.

- These pieces must represent various style periods, styles and tempi.

2. Development of technique

- Sight-reading

  Solo works of a standard not more than TWO GRADES below that of the repertoire pieces.

- Quick study

  Quick studies of a lower grade than that of the repertoire pieces.

- Scales and Arpeggios

  As set out for the required Grade.

3. Oral

Oral questions on the repertoire pieces performed, which vary from easy to difficult, and which include questions on the following:

- Historical facts regarding the composer of the particular work

- The structure of the work in question (e.g. pitch, duration, timbre, intensity, melody, harmony, texture, rhythm, form)

- The style of the work

- Compositional techniques.

Approach

The learner should:

1. be encouraged to extend the repertoire and include ensemble works where this is possible

2. have regular practice in sight-reading, quick studies and improvisation

3. be guided towards fluent, musical interpretation in sight-reading and quick studies

4. integrate knowledge, understanding and skills in technique with repertoire study.

Evaluation

1. THREE of the seven pieces should be examined during the year, and FOUR at the end of the year.

2. The learner's progress with regard to repertoire, sight-reading and quick study should be regularly evaluated.

3. A quick study should be made available to the learner for self study not more than sixty minutes before testing/examining.

4. The learner's ability to apply acquired technical skills in the performance of scales, arpeggios and pieces should be regularly evaluated, both informally and by means of testing/examining.

5. The learner's ability to communicate fluently and convincingly about the chosen pieces should be regularly evaluated, both informally and by means of testing/examining.

MODULE 2: AURAL TRAINING

Specific aims

To lead the learner to develop:

1. a good, reliable inner ear

2. the aural faculty through:

   - sight-singing
   - memory skills
   - instrumental and vocal reproduction
   - reproduction through notation.

Learning content

1. Sight-singing

   The singing, humming or whistling at sight of simple diatonic melodies of two to four bars:

   - in major keys within the range of a sixth; the tonic chord will be sounded

   - in the treble clef

   - note values and rests will be limited to

- in simple, duple, triple and quadruple time (2/4, 3/4 and 4/4) for Standard 6 with the addition of compound duple time (6/8) for Standard 7.

2. Dictation

- The notation of simple two-bar diatonic melodies with step-wise movement, in the treble clef.

- Time signatures, note values and rests will be restricted to those mentioned under Sight-singing (paragraph 1).

3. Rhythm and time

The clapping of simple two-bar rhythmic phrases (two to four-bar phrases in Standard 7) and/or diatonic melodies. Time signatures, note values and rests will be restricted to those mentioned in paragraph 1. In Standard 7 semi-quavers should be added.

4. Intervals

A note which is the tonic of a major scale will be sounded. Learners will be required to:

- sing, hum or whistle any degree of the scale above the tonic

- recognise any degree of the scale after the tonic has been sounded

- sing, hum or whistle major and harmonic or melodic minor scales, ascending and descending.

5. Triads

After any major or minor triad has been sounded, in root position or inversion, learners will be required to:

- sing, hum or whistle any one of the three notes

- sing, hum or whistle all three notes, ascending or descending

- distinguish between major and minor triads

- distinguish between root position and inversions (close position).

6. Cadences

The recognition of perfect and imperfect cadences (Standard 6) plus plagal and interrupted cadences (Standard 7) after a simple passage in a major or minor key has been played.

Approach

The learning content of this module should be integrated with music literature and the learner should experience and study this through listening, playing and singing.

Evaluation

The learner's knowledge, comprehension and proficiency with regard to the learning content should be regularly evaluated through written and oral testing/examining.

MODULE 3: THEORY OF MUSIC

Specific aims

To lead the learner to:

1. develop creative music skills through:

    *   melody writing
    *   contrapuntal writing
    *   text setting
    *   a knowledge and application of basic harmony.

2. the application of these skills in analysis of exercises and excerpts from music literature.

Learning content

1. Rudiments

    1.1 Staff notation

        *   F- and G-clefs (bass and treble) for Standard 6 with the addition of the C-clefs (alto and tenor) in Standard 7

        *   all note values and rests, including dotted and double-dotted note values

        *   pitches in the bass and treble clefs, including the use of leger lines; in Standard 7 add the C-clefs

        *   in Standard 7, transcription of a melody between clefs, while retaining the original pitch.

        NB Integrate with Aural Training, Module 2.

    1.2 Time signatures

- all simple and compound time signatures

- correct notation of various basic rhythm patterns, including semi-quaver patterns.

NB   Integrate with Aural Training, Module 2.

1.3 Scales and key signatures

- notation of all major and harmonic or melodic minor scales with or without key signatures

- identification of the keys of given melodies

- in Standard 7, transposition of a melody with or without key signature, from one key to another, and upwards or downwards at a given interval.

NB   Integrate with Aural Training, Module 2.

1.4 Intervals

Visual recognition as well as the notation of all simple intervals and their inversions between any two steps of any major or minor scale, and in the F- and G-clefs. In Standard 7 the visual recognition and notation of compound intervals should be added.

NB   Integrate with Aural Training, Module 2.

1.5 Triads

Visual recognition as well as the notation and playing of major and minor triads in root position and in inversion, in close position on all notes and in the F- and G-clefs. In Standard 7 augmented and diminished triads should be added.

NB   Integrate with Aural Training, Module 2.

2. Music terms and signs

Music terms and signs as experienced in the learner's practical repertoire.

NB   Integrate with Aural Training, Module 2.

Approach

The learning content of this module should be integrated with music literature and the learner should experience and study this through:

1. listening, playing and singing, with or without scores/sheet music

2. analysis of examples from music from the periods studied

3. practising writing techniques.

Evaluation

The learner's knowledge, comprehension and proficiency with regard to the learning content should be regularly evaluated through written and oral testing/examining:

1. aurally with the aid of guided listening

2. aurally and/or visually with the aid of scores/sheet music.

MODULE 4: HISTORY OF MUSIC AND FORM

Specific aims

To lead the learner to gain knowledge and insight into historical, structural and stylistic features of music through a study of:

- genres
- composers
- works
- trends
- compositional procedures and structures
- different time periods.

Learning content

1. History of music

   - The structural materials, elements and styles as these appear in the music of the Baroque and Classical periods (Standard 6) and the Romantic and Modern periods (Standard 7).

   - The experience of the above in representative instrumental and vocal works of the following composers:

Standard 6	Standard 7
JS Bach	F Schubert
A Vivaldi	F Chopin
GF Handel	PI Tchaikovsky
J Haydn	CA Debussy
WA Mozart	B Bartok
L van Beethoven	SS Prokofiev
	K Stockhausen

2. Form

The following concepts and forms, as well as their representation with the relevant symbols must be studied with the aid of simple works by the above-mentioned composers:

- phrase, cadence, period, section
- binary and ternary form (in Standard 7, add rondo form).

NB   Integrate with Aural Training, Module 2.

3. Knowledge of instruments

3.1 In Standard 6:

- a basic knowledge of the four main groups of the Classical symphony orchestra as found in musical scores

- the recognition and identification of the timbre of the instruments within these four groups.

3.2 In Standard 7, a basic knowledge of the principles of sound production of the instruments of the Classical symphony orchestra.

4. Supervised individual assignment

A short biography of ONE of the composers mentioned in paragraph 1 above.

Approach

1. The various components of this module should be experienced by the learner in an integrated manner through listening and practical experience.

2. Listening may include:

- aural experience and recognition with the aid of listening guides

- aural and visual experience and recognition/ identification with the aid of scores/sheet music.

3. Practical experience may include:

- singing or playing the main theme(s) of a work or part of a work

- sight-reading or quick study of a simple work studied in form analysis.

4. The learner should be made aware of the unique way in which:

- the elements/structural materials (pitch, duration, timbre and intensity) combine in music

- the particular combination of melody, rhythm, harmony, texture and tempo results in the distinctive style of the music from the periods studied.

5. A learner should be able to describe the elements and styles of music briefly (not more than a paragraph).

6. The learner should be constantly encouraged to critically evaluate works according to acknowledged criteria for performance, which are related to the elements of music, and to formulate the results of such evaluation meaningfully.

Evaluation

The learner's knowledge, comprehension and proficiency with regard to the learning content should be regularly evaluated through written and oral testing/examining:

1. aurally with the aid of guided listening

2. aurally and/or visually with the aid of scores/sheet music.

4. TEACHING MEDIA

As far as possible, teachers should make use of the following:

- keyboard and other instruments
- reliable sound apparatus
- records/cassettes/compact discs
- scores and sheet music
- overhead projector and transparencies
- study guides
- text books.

5. ALLOCATION OF MARKS

5.1 Practical work

COMPONENT	MODULES	
	1	2

	MODULES	
Performance—repertoire and development of technique	120	-
Aural training	-	30
TOTAL	120	30

5.2 Written work

COMPONENT	MODULES	
	3	4
Theory of music—rudiments	90	-
History of music, form and knowledge of instruments	-	60
TOTAL	90	60

5.3 Résumé

	MODULES				TOTALS
	1	2	3	4	
Practical work	120	30	-	-	150
Written work	-	-	90	60	150
GRAND TOTAL: 300/3 = 100 %					

7. TEACHING MEDIA

Teachers should make use of study guides.

8. ALLOCATION OF MARKS

Piece 1 (end of year)	Performance	20	Oral questions	5
Piece 2 (end of year)	Performance	20	Oral questions	5
Piece 3 (end of year)	Performance	20	Oral questions	5
Piece 4 (end of year)	Performance	20	Oral questions	5
Piece 5 (mid-year)	Performance	16	Oral questions	4
Piece 6 (mid-year)	Performance	16	Oral questions	4
Piece 7 (mid-year)	Performance	16	Oral questions	4
SUBTOTALS	Performance	128	Oral questions	32

Sight-reading		20
Quick study		20
TOTAL		200

FINAL PERCENTAGE = 200/2 = 100 %

DEPARTMENT OF EDUCATION

INTERIM CORE SYLLABUS

FOR

MUSIC

HIGHER AND STANDARD GRADE

STANDARDS 8, 9 AND 10

IMPLEMENTATION DATE: STANDARDS 8, 9 and 10: JANUARY 1995

MUSIC
STANDARDS 8-10

INSTRUCTIONAL OFFERING			INSTRUCTIONAL PROGRAMME	
SUBJECT		CODE	STANDARD	CODE
MUSIC	HG	036124008	STD 8	608
MUSIC	HG	036124109	STD 9	609
MUSIC	HG	036124210	STD 10	610
MUSIC	SG	036224308	STD 8	608
MUSIC	SG	036224409	STD 9	609
MUSIC	SG	036224510	STD 10	610

S Y L L A B U S

1. GENERAL AIMS

1.1 To further broaden and enrich the learners' general music background

1.2 To help the learners develop more advanced music skills and knowledge, by means of integrated knowledge and understanding of music

1.3 To lead the learners to deepen their informed appreciation of music.

2. STIPULATIONS

The term 'grade' refers to the current examination levels of the University of South Africa, the Associated Board of the Royal Schools of Music and the Trinity College of Music. Although these differ, they offer an acceptable range for each level of the syllabus.

2.1 Entrance requirements

A learner who wishes to continue with the subject, Music standard Grade or Higher Grade in Standard 8, must, by the end of Standard 7, have reached a theoretical and practical standard which is at least comparable with that of Grade III (Standard Grade) and Grade IV (Higher Grade).

1

2.2 Performance

2.2.1 The pieces may be performed on ONE or TWO instruments. For examination purposes a maximum of THREE of the SEVEN pieces may be played on the second instrument in Standards 8 and 9, and in Standard 10, only ONE of the pieces. This piece may not substitute one of the pieces mentioned in paragraph 1.2.1 and 1.2.2 of Module 1 in Standard 10. The standard of the pieces played on the second instrument must comply with the required standard for Music Performance (Second Instrument or Singing) Standard Grade. Only ONE of the pieces presented on a second instrument may be included for the examination at the end of the year.

2.2.2 A learner who chooses the Arts Field of Study (Music), [Music Standard Grade as well as Music Performance (Second Instrument or Singing) Standard Grade], must perform all pieces on ONE instrument only, and the required number of pieces for the supporting subject, Music Performance (Second Instrument or Singing) Standard Grade, on the second instrument.

NB   Music Performance (Second Instrument or Singing) Standard Grade may only be presented in combination with Music Standard Grade/Higher Grade.

2.2.3 As the choice of pieces for performance is optional, a repertoire list of the order in which the pieces will be performed, as well as copies of the pieces, must be submitted to the examiner before the examination commences.

2.2.4 In cases where accompaniment is required, the school will assist the learner to arrange for an accompanist.

2.3 Choice of instruments

2.3.1 Instruments which may be presented are the following: piano, harpsichord, organ, recorder, classical guitar or any instrument of the standard symphony orchestra or wind band. Singing will also be accepted as a second instrument, but this will be subject to the approval of the Education Department concerned.

2.3.2 A learner presenting the organ from Standard 8 or ards must have obtained a minimum standard equivalent to Grade IV on the piano. Organ is permitted only if the available instrument has a minimum of two manuals of at least 56 keys each and a pedal board of at least 30 keys.

2.3.3   Learners presenting any non-keyboard instrument as one of their instruments, are strongly advised to offer a keyboard instrument as the other instrument, to enable them to acquire the necessary keyboard skills required for harmony.

2.3.4   The following pairs of instruments will be regarded as ONE INSTRUMENT:

Any C and F recorder; flute and piccolo; clarinet and bass clarinet; bassoon and contra-bassoon; oboe and cor anglais; euphonium and tuba; trumpet and cornet; concert harp and Celtic harp.

2.3.5   All percussion instruments of the symphony orchestra will be regarded as a single instrumental unit.

3.   STRUCTURING IN MODULES

The content of the syllabuses for each of Standards 8, 9 and 10 is divided into FOUR modules (teaching units). The four modules in all three standards are compulsory and are to be presented concurrently and in an integrated manner.

MODULE 1: PERFORMANCE AND ORAL QUESTIONS

Specific aims

To lead the learner to:

1.   develop and increase insight into and understanding of:

- a broad repertoire of music for the chosen instrument(s), embracing different styles, composers and historical periods

- the physical characteristics of the chosen instrument(s)

- the techniques necessary for ease of performance and expressive interpretation

- how to compile a balanced programme for performance.

2.   increase personal musical development through:

- an understanding and appreciation of the compositional characteristics employed by the composers of the chosen repertoire, quick studies and sight-reading

- independent searching for information relevant to the music of the chosen repertoire

- frequent dialogue with the teacher concerning the instrument(s), the music performed and technique to promote both musical insight and ease of verbal communication

- encouragement to take an increasingly active part in society by making and consuming music.

Learning content

NB   It should be understood that the prescribed repertoire standards represent minimum standards and that all learners should be encouraged and supported to develop their performance standards to the utmost of their ability.

1.   Development of repertoire

    1.1   In Standards 8 and 9:

- At least seven thoroughly prepared pieces must be mastered during the year:

	SG	HG
Standard 8	Grade IV	Grade V
Standard 9	Grade V	Grade VI

- These pieces must represent various style periods, styles and tempi.

    1.2   In Standard 10:

- FOUR thoroughly prepared pieces of Grade VI level (Standard Grade) or Grade VII (Higher Grade) must be mastered during the year.

- The pieces must represent at least three different style periods, styles and tempi. Where the instrument allows for it, the pieces must, amongst others, include:

      o   a Fugue from the Baroque period
                or
         a three-part invention
                or
         two contrasting sections of a suite from the Baroque period as ONE work

      o   one movement/work in Sonata form.

2.   Development of technique

- Sight-reading

    Solo works of a standard not more than TWO GRADES below that of the repertoire pieces.

4

- Quick study

  Quick studies of a lower grade than that of the repertoire pieces.

- Scales and Arpeggios

  As set out for the required Grade.

3. Oral (Standards 8 and 9)

    Oral questions on the repertoire pieces performed, which vary from easy to difficult, and which include questions on the following:

    - Historical facts regarding the composer of the particular work and the repertoire piece

    - The structure of the work in question (e.g. pitch, duration, timbre, intensity, melody, harmony, texture, rhythm, tempo, mood and form)

    - The style of the work

    - Compositional techniques — integrate with Module 3, Harmonic devices.

Approach

The learner should:

1. be encouraged to extend the repertoire and include ensemble works where this is possible

2. have regular practice in sight-reading, quick studies and improvisation.

3. be guided towards fluent, musical interpretation in sight-reading and quick studies

4. integrate knowledge, understanding and skills in technique with repertoire study.

Evaluation

1. THREE of the seven pieces should be examined during the year, and FOUR at the end of the year.

2. The learner's progress with regard to repertoire, sight-reading and quick study should be regularly evaluated.

3. A quick study should be made available to the learner for self study not more than sixty minutes before testing/examining.

4. The learner's ability to apply acquired technical skills in the performance of scales, arpeggios and pieces should be regularly evaluated, both informally and by means of testing/examining.

5. The learner's ability to communicate fluently and convincingly about the chosen pieces should be regularly evaluated, both informally and by means of testing/ examining.

MODULE 2: AURAL TRAINING

Specific aims

To lead the learner to develop:

1. a good, reliable inner ear

2. the aural faculty through:

- sight-singing
- memory skills
- instrumental and vocal reproduction
- reproduction through notation.

Learning content

1. Sight-singing

   The singing, humming or whistling at sight of simple diatonic melodies of four bars:

   - in major and minor keys within the range of an octave (for Standard 8) and a twelfth (for Standards 9 and 10); the tonic chord will be sounded

   - in the G- or F-clef (treble or bass clef)

   - note values and rests, without the use of syncopation, including (for Standard 8):

   with the addition of

   (for Standard 9 and 10)

6

- the following time signatures will be required: 2/4, 3/4, 4/4 and 6/8.

2. Dictation

- The notation, in the G-clef, of simple four-bar diatonic melodies in major keys (for Standard 8) and major and minor keys (for Standards 9 and 10) within the compass of an octave (for Standards 8 and 9) and a twelfth (for Standard 10).

- Time signatures, note values and rests will be restricted to those mentioned under Sight-singing (paragraph 1).

3. Rhythm and time (for Standards 8 and 9;

The clapping of simple two to four-bar (in Standard 8, four bars in Standard 9) diatonic melodies. Time signatures, note values and rests will be limited to those mentioned in paragraph 1.

4. Intervals (for Standards 8 and 9)

A note which is the tonic of a major or harmonic minor scale will be sounded. Learners will be required to:

- sing, hum or whistle any degree of the scale above or below the tonic

- recognise any degree of the scale after the tonic has been sounded (Standard 8 only)

- sing, hum or whistle ascending and descending major and harmonic or melodic minor scales (Standard 8 only).

5. Triads (close position — Standards 8 and 9)

After any major or minor triad has been sounded, in root position or inversion, learners will be required to:

- sing, hum or whistle any one of the three notes

- sing, hum or whistle all three notes, ascending or descending

- distinguish between major and minor triads in root position, as well as in first and second inversions.

6. Quartads (Standards 9 and 10)

6.1 In Standard 9: sing, hum or whistle dominant sevenths from a given note, in root position only.

6.2 In Standard 10, after a dominant quartad has been sounded, in close position and in root position, learners will be required to:

- sing, hum or whistle any one of the four notes
- sing, hum or whistle all four notes, ascending or descending.

7. Cadences

The recognition of perfect, imperfect, interrupted and plagal cadences after a simple passage in a major or minor key has been played.

8. Chord progressions

8.1 In Standards 8 and 9, the recognition or playing of a progression of at least three chords in major keys with not more than two sharps or flats.

8.2 In Standard 10, the recognition or playing of a progression of four chords in a major or minor key with not more than three sharps or flats.

The chord progressions must be integrated with those in Module 3, Harmonic devices.

9. Modulation (Standards 9 and 10)

Recognition of modulation. Integrate with Module 3, Harmonic devices.

Approach

The learning content of this module should be integrated with music literature and the learner should experience and study this through listening, playing and singing.

Evaluation

The learner's knowledge, comprehension and proficiency with regard to the learning content should be regularly evaluated through written and oral testing/examining.

MODULE 3: THEORY OF MUSIC

Specific aims

To lead the learner to:

1. develop creative music skills through:

- melody writing
- contrapuntal writing

- text setting
- a knowledge and application of basic harmony

2. the application of these skills in analysis of exercises and excerpts from music literature.

Learning content

1. Completion of a melody of which the initial bars are given

    1.1 Standard 8:

    - not more than eight bars
    - in major and minor keys
    - for a singing voice.

    1.2 Standard 9:

    - not more than eight bars
    - in major and minor keys
    - for voice, string or wind instrument of the learner's choice
    - modulations to the dominant or the relative major or minor key (with the same key signature) and back to the tonic key.

    1.3 Standard 10:

    - not more than sixteen bars
    - in major and minor keys
    - for voice, strings or wind instruments (of the learner's choice and in which case the given opening bars may be transposed)
    - modulations to the dominant, sub-dominant or relative major or minor keys (with the same key signature) and back to the tonic key.

2. Setting a poem to music for an unaccompanied solo voice

    2.1 Standards 8 and 9:

    - a poem of four lines and regular metre
    - in major and minor keys
    - melismas may be used
    - modulations as indicated in paragraph 1.2 above (Standard 9).

    2.2 Standard 10:

    - a poem of not more than eight lines
    - in major and minor keys
    - melismas may be used
    - modulations as indicated in paragraph 1.3 above.

3. Two-part work

    3.1 Standard 8, the addition of a second part above a given melody:

    *   in major and minor keys
    *   using simple harmonic devices.

    3.2 Standards 9 and 10, the addition of a second part above or below a given melody:

    *   in major and minor keys
    *   modulations as indicated in paragraph 1.2 (for Standard 9) and 1.3 (for Standard 10) above
    *   using harmonic devices mentioned in paragraph 6 and contrapuntal techniques.

4. Harmonisation

    4.1 Standard 8:

    *   Short fragments consisting of at least three chords to illustrate basic progressions, using harmonic devices as indicated in paragraph 6.

    *   Completion of a four-part chorale of which the soprano and bass parts are given:

        o   figured and unfigured
        o   using the harmonic devices set out in paragraph 6.

    *   Use of unaccented passing notes.

    4.2 Standard 9:

    *   Short fragments consisting of at least three chords to illustrate basic progressions, using harmonic devices as indicated in paragraph 6.

    *   A melody of at least eight bars for four voices (SATB):

        o   in major and minor keys
        o   using the harmonic devices set out in paragraph 6
        o   modulations as indicated in paragraph 1.2 above.

    4.3 Standard 10:

    *   A melody of at least eight bars for four voices (SATB):

        o   in major and minor keys

o   using the harmonic devices set out in paragraph 6

o   modulations as indicated in paragraph 1.3 above.

5. Harmonic analysis (refer paragraph 6)

5.1 Figuring of suitable given four-part harmonic progressions

5.2 Harmonic analysis of the music studied in Module 4 (Standards 8 and 9).

6. Harmonic devices

6.1 Standard 8:

   •   All primary triads in root position and in first inversion

   •   Passing and cadential 6/4 progressions

   •   Dominant approach chords: IV, ii, iib(ii6)

   •   The sub-mediant triad.

6.2 Standard 9:

   •   All primary and secondary triads in root position and inversion

   •   Dominant quartad in root position

   •   Unaccented passing notes and upper and lower auxiliary notes

   •   Modulations to the dominant or relative major or minor keys (with the same key signature).

6.3 Standard 10:

   •   All primary and secondary triads in root position and inversion

   •   Dominant quartad in root position and inversion

   •   Non-chordal notes

   •   Modulations as stated in paragraph 1.3 above.

Approach

The learning content of this module should be integrated with music literature and the learner should experience and study this through:

1. listening, playing and singing, with or without scores/sheet music

2. analysis of examples from music from the periods studied

3. practising writing techniques.

Evaluation

The learner's knowledge, comprehension and proficiency with regard to the learning content should be regularly evaluated through written and oral testing/examining:

1. aurally with the aid of guided listening

2. aurally and/or visually with the aid of scores/sheet music.

MODULE 4: HISTORY OF MUSIC AND FORM

Specific aims

To lead the learner to gain knowledge and insight into historical, structural and stylistic features of music through a study of:

- genres
- composers
- works
- trends
- compositional procedures and structures
- different time periods.

Learning content

1. Standard 8:

   1.1 The development of vocal church music and other sacred vocal music from the 17th to the early 19th century in the works of representative composers

   1.2 The development of keyboard music from the Baroque period to the first half of the nineteenth century in the works of representative composers

   1.3 Supervised self-study

      ... analytic-comparative study of the contribution of TWO composers to the development of ONE of the themes mentioned in paragraph 1 or 2

   1.4 Fc...

      The following forms must, where applicable, be integrated with History:

- Sonata form and modified/abridged sonata form

- Sonata rondo form

- Episodical form

- Fugue.

1.5 Depth of study

- The contribution of the composers to the development of the theme in question should be high-lighted.

- The development of the specific types of works:

  o Motet, Mass, Oratorio, Cantata, Chorale

  o Prelude and Fugue, Sonata, Suite, Solo Concerto, Chorale Prelude, Character Pieces.

- Only the basic structure of the forms and the Fugue must be high-lighted.

2. Standard 9:

2.1 The development of the Solo Song

- Traditional Folk Songs of Europe

- The German Art Song of representative composers of the 19th century

- Other solo songs by representative composers of the 19th and 20th centuries.

2.2 Trends in music in the works of representative composers of the 20th century

- Style types

- Compositional techniques.

2.3 Supervised self-study

An analytic-comparative study of the contribution of ONE South African composer.

2.4 Form

The following types of song to be integrated with History:

- Strophic song

- Varied Strophic song
- Through-composed song
- Declamatory song.

2.5 Depth of study

- The contribution of the composers to the development of the theme in question should be high-lighted

- Trends in music

  o Neo-classicism, Expressionism, Jazz

  o Twelve-tone music, Serialism, Aleatoric music, Electronic music, Micro-tone music, Musique concréte

  o Improvisation, Instrumentation and use of instruments.

3. Standard 10

3.1 Opera

The classical and romantic operas studied through the works of representatvie composers

3.2 Development of Orchestral and Chamber music

- The symphony and symphonic poem from approximately 1720 to the 20th century

- Chamber music from the 18th to the 20th century

3.3 Form

A study of the forms encountered in paragraph 3.2 above.

3.4 Depth of study

- The contribution of the composers to the development of the theme in question should be high-lighted

- Opera: Gluck, Mozart, Weber, Wagner, Donizetti, Verdi

- Symphony and Symphonic poem: Mannheim School, Haydn, Beethoven, Berlioz, Liszt, Richard Strauss, Stravinsky

- Chamber music: Haydn, Beethoven, Schubert, Bartok, Stravinsky.

Approach

1. The various components of this module should be experienced by the learner in an integrated manner through listening and practical experience.

2. Listening may include:

   - aural experience and recognition with the aid of listening guides

   - aural and visual experience and recognition/identification with the aid of scores/sheet music.

3. Practical experience may include:

   - singing or playing the main theme(s) of a work or part of a work

   - sight-reading or quick study of a simple work studied in form analysis.

4. The learner should be made aware of the unique way in which:

   - the elements/structural materials (pitch, duration, timbre and intensity) combine in music

   - the particular combination of melody, rhythm, harmony, texture and tempo results in the distinctive style of the music from the periods studied.

5. A learner should be able to describe the elements and styles of music briefly (not more than a paragraph).

6. The learner should be constantly encouraged to critically evaluate works according to acknowledged criteria for performance, which are related to the elements of music, and to formulate the results of such evaluation meaningfully.

Evaluation

The learner's knowledge, comprehension and proficiency with regard to the learning content should be regularly evaluated through written and oral testing/examining:

1. aurally with the aid of guided listening

2. aurally and/or visually with the aid of scores/sheet music.

4. TEACHING MEDIA

As far as possible, teachers should make use of the following:

- keyboard and other instruments
- reliable sound apparatus
- records/cassettes/compact discs
- scores and sheet music
- overhead projector and transparencies
- study guides
- text books.

5. DIFFERENTIATION BETWEEN STANDARD GRADE AND HIGHER GRADE

The degree of vertical differentiation required between Music Standard Grade and Music Higher Grade at the levels of Standards 8, 9 and 10 can be satisfactorily achieved by means of graded examination questions, covering a spectrum of cognitive abilities. It is not necessary to have separate syllabuses, particularly in the light of the fact that Music class sizes are not usually large. This means that, in any case, the Standard Grade and Higher Grade learners are usually taught in one class.

6. ALLOCATION OF MARKS

6.1 Practical work

COMPONENT	MODULES	
	1	2
Performance — repertoire and development of technique	150	–
Aural training	–	42
TOTAL	150	42

6.2 Written work

COMPONENT	MODULES	
	3	4
Theory of music — rudiments	54	–
History of music, form and knowledge of instruments	–	54
TOTAL	54	54

6.3 Résumé

	MODULES				TOTALS
	1	2	3	4	
Practical work	150	42	–	–	192
Written work	–	–	54	54	108
GRAND TOTAL: 300/3 = 100 %					

100

APPENDIX B

FOREVER

You are the masters of your own gods
Time too can ugly turn on you
You have created mortal gods
While you stay forever dead

Your room is filled with the emptiness
The white walls are dull and grey
Blunt shadows cast by crater walls
Show the lies you've hid away

You're in this grind, these arms, you're mine
Life took an ugly turn on you
You have created mortal gods
While you stay forever dead

Five degrees away from madness!

Meaning of words: 'Mortal gods': money, power.
                           'Five degrees away from madness': Close to madness because the obsession with earthly possessions still leaves one empty inside (D. Slabbert 1999: Personal communication).

DREAMS

There's a valley known to no-one
Surrounded by mountains
Oh, I've been there once too often
When I'm there I am one

Chorus: These are my dreams and my desires
                These are my dreams and I desire, Ah yea
                Just close my eyes and I'll be there (2x)
                Ah yea

There's a valley known to no-one
Fly there by myself
Oh, I've been there in my dreams
Come with me and you'll see

LETHARGIC

I've been walking past you today
A nuclear explosion – you floated away
I am invisible to the naked eye
I live an illusion: you'll never die
Ah yea!

Leaking starlight through roof
Staring wide eye of youth
Shooting stars to make my wish
Weave my dreams through my reality
Ah yea!

Love comes from both sides not vice versa
Am I blind or in state of lethargy
I do think ignorance has spoken
You lie through your eyes
Now I am broken
Ah yea!

VORTEX

Wasting time growing hate
Watch the clock, it's too late
Past times edge through the never
Cursed, alone and sane forever

Children cry, children moan
Children know when to go home
You stand alone, your fears are known
The voices leak, the picture's shown

Down!
Never leave alive!
Down!