

**AN INVESTIGATION INTO THE STATE OF MUSIC EDUCATION IN THE
LEARNING AREA ARTS AND CULTURE IN PRIMARY SCHOOLS OF
THE WESTERN CAPE METROPOLE**

by

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This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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ABSTRACT

This dissertation investigates the state of music in the learning area *Arts and Culture* in Curriculum 2005 in the Primary schools of the Western Cape Metropole. It attempts to identify the problems experienced by the general class teacher in the Foundation and Intermediate phases who are involved with the implementation of this learning area. It does so by exploring the history of music education in the Cape from 1652 to the present and reflects on some of the philosophies involved in music education from Western and African points of view. The main body of the study focuses on a questionnaire completed by general class teachers in the two applicable phases. The questionnaire aimed at identifying the current status of the teacher, their training, their understanding of the learning area *Arts and Culture* within Curriculum 2005 (C2005) and how they implement it. The analysis of these data has enabled the researcher to identify several problems which clearly indicate that the general class teacher is inadequately prepared to implement the revised Outcomes-based curriculum. These problems, inter alia, identify a lack of teacher training, resources, facilities and time that lead to several recommendations which can be implemented to address at least some these problems.

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I wish to dedicate this work to all the general class teachers in the Primary schools of the Western Cape.

Don't hang onto the past, rather, pass on what you have got. Share your knowledge so that another generation does not become disadvantaged.

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CHAPTER ONE

PURPOSE, RESEARCH DESIGN AND LITERATURE REVIEW

Introduction

The teaching of 'class music' prior to the introduction of Curriculum 2005 had been entrenched in the Western tradition and was introduced in South Africa in 1652.¹ At that time the traditional music of the indigenous people was either discouraged or ignored completely.² School children were taught to play western instruments, mostly the piano, and were entered for instrumental examinations run by English music institutions. During the Apartheid era, classroom-based music education class music in black³ schools did not exist and was rarely taught in the coloured schools. The white schools continued to follow the Western traditional system.⁴

The development of Curriculum 2005 (C2005) and its introduction into South African schools in 1996 made significant changes to the teaching of classroom-based music. Founded on the African philosophy of *Ubuntu* (human dignity and togetherness) the curriculum aimed to turn learners from passive listeners to active participants. Lecturers in teacher training institutions had to be re-trained in order to prepare new teachers while teachers already in the schools had to undergo re-training to learn the concepts laid out in the new curriculum.

The researcher, as a music lecturer at the Cape Town College of Education observed student teaching of 'class music' over a period of twenty one years both before and after the 1994 democratic elections. Her perception during the post 1994 years was that the teaching of music in the schools had actually worsened. She also became aware that where once there had been flourishing music departments in many of the primary schools, these had been closed down.

¹ Percival R Kirby, "The Early Years of Music and Musical Education in South Africa" in *The South African Music Teacher*. June, 1959 (pp.5-40)

² John Miller Chernoff, *African Rhythm and African Sensibility*. 1979, (pp.27-28)

³ The terms black, coloured and white are used to identify Apartheid era population groups.

⁴ Sarita Hauptfleisch, *Effective Music Education in South Africa: HSRC Main Report*. 1993

It was clear that there was a need to test these perceptions scientifically, determining the state of music education as well as finding reasons for the perceived state.

1 The perceived problem

In the year 2000 the researcher presented three workshops on Arts and Culture (class music education) for in-service teachers. These were organised by the Western Cape Education Department and were well attended by a multi-cultural group of teachers. These teachers were keen to learn teaching methodology, as well as how to make, and use, resources as aids to the implementation of class music within the learning area *Arts and Culture* in Curriculum 2005.⁵ Many questions concerning the interpretation of the curriculum in use, teaching methodology, how to make and where to find teaching material, came from the teachers who had responded enthusiastically to these workshops. The questions raised during the workshops gave rise to the following concerns:

- Why are general class teachers ill equipped to teach music within the learning area *Arts and Culture*? In other words, What are the reasons for the state of music education?
- What is the profile of the teacher that is teaching Music within the *Arts and Culture* learning area?
- How is Curriculum 2005 being implemented?

These questions led to the formulation of the overarching research question of this study which is,

What is the state of music education in the learning area *Arts and Culture* in the primary schools of the Western Cape Metropole?

This investigation was conducted between 2001 and 2003.

⁵ Curriculum 2005 was revised in 2003 and is known as the Revised National Curriculum Statement.

2 Research into the perceived problem

In order to investigate the state of music in the primary schools, as perceived by practicing teachers, research in a number of areas was undertaken. These areas were:

- The history of classroom-based music education from the latter half of the 17th century to the present, from the elitist, exam centred instrumental tuition to the creative music making envisaged by the National Curriculum Statement and the development of the school curriculum from the Western European Missionary education, through the Christian National Education of the apartheid era, to the development of Outcomes-based Education (OBE) which is the foundation of the National Curriculum Statement.
- Philosophies underpinning music education, both globally and in Africa, in an effort to ascertain what the guiding belief system of C2005 is in terms of educational and African philosophies;
- Teacher Training in the Western Cape;
- The structure of the Revised National Curriculum Statement for schools, and
- The implementation of music education within the *Arts and Culture* learning area in the primary schools of the Western Cape Metropole.

3 Research design

The research design included qualitative and quantitative methods of data collection and analysis. Qualitative methods were used to research the historical background of music education from a Western and African perspective, as well as to determine the philosophical underpinnings of music education. Literature studies, newspaper clippings, telephone interviews, related research completed on music education in South Africa and policy documents formed the backbone of this research endeavour.

A questionnaire survey representing quantitative methods of data collection and analysis was designed and sent to teachers in the Foundation and Intermediate phases of primary schools in the Western Cape Metropole.

Based on these findings this study envisages making recommendations to the Department of Education concerning the state of music education in the primary schools of the Western Cape and the training of general class teachers to teach music within the learning area *Arts and Culture*.

4 Chapter outline

Chapter One introduces the reader to the problems surrounding the teaching of class music in the primary schools and reveals some of the research already done in this area.

Chapter Two relates the history of music education in the Western Cape from the mid sixteen hundreds up to the present day (2003). It also deals with teacher training both prior to and post the 1994 democratic elections and the introduction of the National Curriculum Statement.

Chapter Three deals with the Western and African philosophies surrounding music education and includes the philosophy underpinning the National Curriculum Statement.

Chapter Four is the main crux of the research and covers the history and methodology of the Questionnaire to determine the state of music education within the learning area *Arts and Culture* in the primary schools of the Western Cape Metropole and the findings and interpretation of the questionnaire.

Chapter Five answers the questions posed in Chapter One and, based on the findings of the questionnaire, highlights some of these interpretations and makes recommendations.

5 Previous research and literature review

Over the past twenty years substantial qualitative and quantitative research has been conducted in the area of South African music education. In the last ten years more than 37% of research completed in South Africa dealt with 'Teaching and Learning'. Of this category,

more than three quarters has dealt with general music education.⁶ Research topics have included content of the curriculum and learning programmes, individual instrumental teaching methods, choir training and teacher training both prior to and after 1994. None of these studies surveyed the state of music education in the Western Cape Metropole.

There is only one study that covered the same research area of determining the state of music education in South Africa. This study dealt with the greater Johannesburg area in the late 1980's and early 1990's was completed in 1993. Spearheaded by Sarita Hauptfleisch,⁷ as the commissioned editor, a team of researchers and, a panel of writers was involved in the writing of the four sections used in this thesis. The full six sections cover:

- Main report (Sarita Hauptfleisch)
- Music Education Policy; (Etienne Smit and Sarita Hauptfleisch)
- Class Music Tuition; (JJA van der Walt, M Roets and S Hauptfleisch)
- Teacher education (Elsbeth Hugo and Sarita Hauptfleisch)
- Variables and constants in attitudes towards music education in the greater Johannesburg area (Kathy Primos)
- Questionnaire statistics (Sarita Hauptfleisch)

This research was commissioned by the Committee of Heads of University Music Departments and was undertaken by the Human Sciences Research Council from 1988 - 1992. From the sponsorship of TOTAL SA (Pty) Ltd. the series of reports was finally published in 1993.

From the time the National Curriculum Statement was introduced to the country many researchers have investigated various aspects of music education in different parts of South

⁶ Beverly Parker, "Recent South African Postgraduate Research in Music" in *South African Journal of Musicology*. 21(2001) (p.41)

⁷ Sarita Hauptfleisch (ed), *Effective Music Education in South Africa* 1993.

Africa. Some of this research includes studies by A.C. Delpoort⁸, L. Schoeman,⁹ S.M. van Eeden,¹⁰ B. Ensor-Smith,¹¹ H.M. Potgieter,¹² T.K. Dzorkpey¹³ and K. Primos.¹⁴

With the exception of Dzorkpey (Free State) and Delpoort (Eastern Cape) the research mentioned has been completed in the Gauteng province and is concerned mostly with teacher training, both pre-service teachers (Schoeman, van Eeden and Ensor-Smith) and in-service teachers (Potgieter and Dzorkpey). It should be explained that pre-service teachers are those that are still training to become teachers whilst in-service teachers are those that are already qualified and are operating in the schools.

In an earlier research undertaken in 1991, Potgieter's intention was to provide in-service training for teachers of class music in secondary schools. Based on the assumption that the skills of the teachers were inadequate for the demands of the subject, Potgieter recommended that wide ranging resource material be developed for use by these teachers. In later research, completed in 1997, Potgieter had designed the material earlier envisaged.

The research completed by Van Eeden in 1995 echoed Potgieter's belief that the inadequate training of teachers for class music rendered them ineffective in the classroom. This research targeted the area of teacher training and recommended that a new syllabus for class music methodology be developed for use in the training institutions. A comprehensive course for in-service teachers of class music was designed by Ensor-Smith in her research completed in

⁸ Aletta Gatherine Delpoort, *Multicultural music education in the Junior Primary phase: an Eastern Cape approach*. 1996.

⁹ Louisa Schoeman, *A teacher training programme for Junior Primary music education*. 1994.

¹⁰ Suzette Marie van Eeden, *Teacher Training in Class Music*. 1995.

¹¹ Beverley Ensor-Smith, *In-service training course in Class Music for non-specialist primary school teachers*. 1995.

¹² Hetta Magdalena Potgieter, *In-service training for music educators in South Africa*. 1991.

¹³ Theodore Kwadzo Dzorkpey, *Training music teachers for a multi cultural education in South Africa*. 2000

¹⁴ Kathy Primos, *Music education and the concept of holism in a South African context, with special reference to the Johannesburg region*. 1997

1995 and recommendation was made that further research into in-service training requirements be undertaken.

Dzorkpey's ¹⁵ research completed in 2000, also recommended that the training of teachers of class music be reconstructed to include the requirements of the *Arts and Culture* learning area focusing on the multicultural nature of the curriculum. Dzorkpey observed that attention should be paid to the training of pre-service music teachers because,

no amount of planning for a music curriculum and classroom material can be of any value if the teacher has no knowledge of the subject itself and how to teach it.

The research completed by Schoeman in 1994 investigated teacher training in class music for general class teachers in the Junior Primary sector which equates to the present Foundation phase. While Schoeman's study hints at the multicultural nature of the proposed new curriculum for South Africa, it is still based on the curriculum in use before 1994. This research followed on an earlier research done by Schoeman to investigate the state of class music in the PIII (700-750 learners) and PIV (1200+ learners) schools of the then Transvaal. Schoeman's second study was undertaken because it appeared the teachers of class music were ineffective and, recommendations were made to improve the content of the class music syllabus. Her recommendations in relation to Botswana included that curriculum development should be undertaken, teacher training should receive urgent attention and indigenous music should be collected and documented.

In 1996 research into the development of a core syllabus for class music, for use in the Eastern Cape, was completed by Delport. It focused on the proposed C2005 and included a study into multicultural tuition in the Junior Primary sector. Again, this research was undertaken because of the perceived inadequate training of the teachers.

¹⁵ Theodore Kwadzo Dzorkpey, *Training Music Teachers for Multicultural Education in South Africa*. Masters thesis University of the Orange Free State 2000 (p.251)

The research by Dzorkpey recommended that serious attention be given to the reconstruction of music teacher training curriculum programme that suits the multicultural nature of the South African society, and satisfies the requirements for the Arts and Culture learning area. This programme would provide for the specific needs of multicultural education as envisaged in Outcomes-based Education and reflect the values and principles of democracy. Later in the same year research by de Villiers,¹⁶ contained the statement;

It would appear that music education and the arts are fairly neglected in the schools curriculum. Although some schools stage musicals and revues, systematic music education programme for all learners is often not followed.

The research completed by Primos in 1997 has been included in this study as it highlights the holistic approach to music education encouraged in Curriculum 2005 in contrast to the reductionist approach of the pre-1994 education system.

It is clear from the above that none of these research studies centred on the Western Cape Metropole. While the focus of this investigation is to determine the state of music education in this area at the beginning of the 21st century, the researcher will also reflect on the reasons for this state. Findings will be compared to the findings of researchers in other parts of South Africa.

A summary of recommendations from the cited research highlights:

- general class teachers are inadequately trained to implement the 'class music' component of Arts and Culture;
- in-service training programmes are essential while the new curriculum is being developed;
- there is a lack of teaching material for the present curriculum and many teachers are unaware of the teaching material and resources that are available;
- large classes lead to ineffective implementation of class music as no movement or instrumental work can be achieved;
- there is a general ignorance of the cultures of the different population groups in South Africa and there is a lack of teaching material in this area; and

¹⁶ Althea Cassandra de Villiers, *Teaching Strategies for Multicultural Music Education in the Intermediate Phase*. Masters thesis University of Port Elizabeth 2000 (p.78)

- the Departments of Education both nationally and provincially do not appear to take cognizance of the recommendations made by the researchers in this field of education.

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CHAPTER TWO

A BRIEF HISTORY OF MUSIC EDUCATION IN SOUTH AFRICA

Introduction

The unborn child is capable of interpreting, remembering and responding to its acoustic environment.¹ For the African child, this process of cognitive development continues while the child is carried on the mother's back and progresses through the singing of simple songs, mimicking the adults and other children. This way of learning about music is different from the Western tradition of learning, which usually progresses from theory to instrumental technique to performance and finally the reward, the certificate of excellence, in the form of a degree or diploma.²

Different forms of education exist which could be either community-based, (the oldest form of education), or classroom-based. Although music education in Africa used to be community-based, classroom-based education has rooted itself in modern Africa as result of colonialism. The terms 'formal' and 'informal' or, 'non-formal' are often used to describe different manifestations of education. The researcher deliberately avoids the use of these terms because so-called 'informal' education, such as found in indigenous societies, is also structured and formal in its own way. The differences between community-based and classroom-based education are further explained thus:

- Community-based education is undertaken by communities, ethnic groups, family groups and/or Non-Government organisations (NGO's), and does not adhere to a national curriculum. It includes life-long learning.
- Classroom-based education is undertaken in schools using a curriculum accepted by

¹ Sheila Woodward, "Music Education for the Fetus and Newborn ... A matter of Speculation." James van Tonder (ed), *Proceedings of the Fourth National Music Educators Conference*. 1991 (p.174)

² David Dargie, "African Methods of Music Education: Some reflections." *African Music Journal of the I.L.A.M.* (7/3), 1996. (p.34)

the government of the day. In South Africa, from 1994, the system in use is referred to as Outcomes-based Education.

A brief look at the history of music education in South Africa could provide reasons for the state of music education in the Cape Metropole, and will highlight the dichotomy between indigenous and Western education systems. Therefore, this chapter is structured in three main sections: Indigenous Musical Arts Education, European Music Education in South Africa from the arrival of the first settlers in 1652 to the present day, and teacher training at selected tertiary institutions in the Western Cape.

1 The indigenous people of Africa

According to Kubik,³ *Indigenous African* music refers to music which emanates from the countries making up sub-Saharan Africa. The music of the countries in northern Africa, namely, the Arab states of Morocco, Algeria, Tunisia, Libya and Egypt is influenced by the West Asian modal system,⁴ while the music of Southern Africa (Malawi, Zimbabwe, Botswana, Lesotho, Swaziland, Namibia and South Africa) is heavily influenced by the Western settlers and colonialists. Therefore, it is the music of Kenya, Uganda, Tanzania, Ghana and Nigeria and others in the central 'belt' that is considered, by Kubik, to be the indigenous music of Africa, since there was considerably less colonial influence. However, Agawu⁵ poses the question, 'Who is African?' As he explains, Africans preferred to call themselves by their tribe or country. The term 'African' developed from a need to distinguish oneself from other cultural origins such as Russian, European or Middle-Eastern and, therefore, embraces the continent of Africa. 'Indigenous' derives from the Latin word *indigena* meaning 'a native' and is defined as

³ Gerhard Kubik, *Theory of African Music*. 1974 (p.9)

⁴ J.H. Kwabena Nketia, *The Music of Africa*. 1974 (pp.3-9)

⁵ Kofi Agawu, "Defining and interpreting African music" in A. Herbst, M. Nzewi and K. Agawu (eds), *Musical Arts in Africa theory, practice and education*. 2003 (pp.1-2)

originating or occurring naturally in a place.⁶ Perhaps the term 'Indigenous African Music' should rather be thought of as the traditional music of Africa, that includes other African countries apart from Kubik's notion of central Africa as the only location of truly indigenous music. Several ethnomusicological studies that have been completed in South Africa, for example that by Deirdre Hansen⁷ on Xhosa music and John Blacking⁸ on Venda music are only a few examples of indigenous music that are still being practiced in South Africa. Kubik's claim that Southern Africa has become so colonised as to exclude indigenous music therefore does not hold sway.

There is a thread of commonality in much of African indigenous music, as the colonial powers were not particular about the composition of the indigenous peoples when they drew up territorial boundaries in 1884⁹, and many ethnic groups found themselves divided between two 'new' countries. Populations migrating in search of grazing for their herds also contributed to the interchange and sharing of common cultures and music. According to Addo, Miya and Potgieter,¹⁰

Arts expressions are deeply rooted in culture, thus lending themselves to interdisciplinary connections. This is particularly true in Africa, where the arts are expressed in multiple ways and combinations across and within its cultures.

According to Raymond Williams¹¹ the word *culture* comes from the Latin word *colere* meaning, to inhabit, cultivate, protect, honour and with worship. However, he also defines *culture* as a synonym for civilization or the process of becoming civilised or cultivated. Finally he suggests that cultures, in the plural is the specific and variable cultures of social and economic groups within a nation.

⁶ Catherine Soanes (ed), *South African Pocket Oxford Dictionary* (3rd edition) 2002 (p.457)

⁷ Deirdre Hansen, *The music of the Xhosa-speaking people*.1981.

⁸ John Blacking, *Venda children's songs: a study in ethnomusicological analysis*. 1995.

⁹ J.H.Kwabena Nketia, *The Music of Africa*. 1974. (p.6)

¹⁰ Akosua Obuo Addo, Florence Miya and Hetta Potgieter, "Integrating the Arts" in A.Herbst, M.Nzewi and K Agawu (eds) *Musical Arts in Africa*. 2003 (p.236)

¹¹ Raymond Williams, *Keywords*. 1985. (p.39)

The culture of a country or a nation is grounded in its society, its people, traditions, beliefs, intellect, language, and heritage. However, through the centuries, inter-ethnic wars and marriages along with natural migration have led to a process of acculturation through the borrowing and adaptation of other cultural musical traditions. Williams,¹² states that *tradition*, from the Latin *tradere* means to hand over or deliver, and, in that context, was the process of handing down something with a sense of respect and duty, but nowadays it seems to be linked to a description of habits or beliefs and the original meaning becomes somewhat dismissive in sense. However, Williams warns, it only takes two generations to make an event or custom traditional.

The cultural roots of South Africa are many and contrasting. From the early years of colonisation, the importation of slaves by the Dutch East India Company in 1652¹³ introduced a variety of cultures from Western and Central Africa and Mozambique. Through trade, the indigenous culture of, for example the Khoikhoi, was integrated with that of the Dutch and then the English. Slave labour from Asia, Madagascar, and West Africa entered a process of acculturation with the local population and led to the development of the creole society in Cape Town. This process of acculturation develops when a previously encultured people in a multicultural society share the essential components of their culture with the essential aspects of other cultures in the group. While the main culture will remain dominant the minority cultures still retain their essential qualities. As Martin explains:¹⁴

Slaves with the free blacks and the Khoikhoi, eventually invented a world of their own distinct from their masters. ... (this) world was never cut off from the dominant culture but, on the contrary, kept interacting with it – influencing it and being influenced by it.

The music of the Cape Malay people is firmly based around the special and important religious and social ceremonies such as the birthday of the Prophet Mohammed, and the New Year

¹² Raymond Williams, *Keywords*. 1985.(p.85)

¹³ Denis-Constant Martin, *Coon Carnival. New Year in Cape Town, Past and Present*. 1999

¹⁴ Martin, (p. 53)

festivities. According to Martin¹⁵, it was quite easy for a lover of music in the second half of the nineteenth century, to listen to military marches, opera, and European dance music; sing Christian hymns; and attend a Muslim Khalifa and sing Muslim chants and songs including *Ghoemaliedjies* which are explained by Desai¹⁶ as:

a music style characterised by a succession of alternating tunes, mostly two, which are generally unrelated in terms of music and text. A well-know example is "Daar kom die Alabama".

1.1 Indigenous Musical Arts

Indigenous music requires the total involvement of the individual performers to express themselves through the instruments played, the songs sung and the dances in which they are involved. According to Abrokwa¹⁷,

The most important aspect of the curriculum is improvisation since it forms the heart of indigenous African music. It permits the player/singer to express with unbounded freedom and to explore his/her inner musical sounds and abilities.

Unlike the frequently changing Western curriculum, the indigenous curriculum is founded on their social constancy, the 'three generation family', that focuses on the acquisition of skills and cultural information which will later enable the performer to fit into his, or her, society. According to Blacking,¹⁸ indigenous African music education aims at giving the children and young people of the community socio-cultural knowledge and skills in a holistic way involving real life experiences. Learners acquire this in developmental stages from adults. Blacking continues,

Music can express social attitudes and cognitive processes, but it is useful and effective only when it is heard by the prepared and receptive ears of the people who have shared, or can share in some way, the cultural and individual experiences of its creators.

¹⁵ Denis-Constant Martin, *Coon Carnival. New Year in Cape Town, Past and Present*. 1999 (p.74)

¹⁶ Desmond Desai, *An investigation into the influence of the 'Cape Malay' child's cultural heritage upon his taste in appreciating music*. Unpublished thesis. UCT. 1983 (p.25)

¹⁷ Clemente K Abrokwa, "Indigenous Music Education in Africa" in Semali and Kincheloe *What is Indigenous Knowledge*. 1999 (p.199)

¹⁸ John Blacking, *How Musical is Man?* 2000. (p.54)

Andrew Tracey¹⁹ describes the learning of indigenous music as one of co-operation. He highlights the fact that meaning is closely related to participation, African music representing one form of co-operation. "Everything starts from the feeling of co-operation; the musical sounds come after."

Nzewi²⁰ points out that indigenous music learning has a philosophy and a systematic procedure of teaching or transmission. He explains traditional music education as being holistic, enabling the learner to become both a competent composer, performer, and critic. It is a true praxial form of education based on two principles, the first of which being, that the learner learns through experience. As Tracey and Uzoigwe explain:²¹

The process of learning in ... traditional Africa is one of long exposure, immersion in the totality of its expression and relationships with life, values and morality.

Nzewi continues by defining the second principle as the identification of specialised musicians who will be responsible for the tuition and nurturing of students, as well as being guardians of the music heritage of the people. 'Formal' music education is found in the apprenticeship systems and initiation schools. In African tradition, children are encouraged to make and participate in music activities at any time of the day,²² and are taught to participate in large community music events including those that are intended for adults. By the time they reach the age of initiation into adulthood they should have acquired the necessary skills and musical knowledge to begin formal music training as presented at initiation schools.

¹⁹ Andrew Tracey, "Keywords in African Music" in Christine Lucia (ed), *Proceedings of the First National Music Educators Conference at the University of Natal, Durban*, 1986. (p.31)

²⁰ Meki Nzewi, "Strategies for Music Education in Africa: Towards a Meaningful Progression from Tradition to Modern" in Caroline van Niekerk (ed), *ISME '98 Conference Proceedings* (p.457) also, "Acquiring knowledge of the musical arts in traditional society" in A.Herbst, M. Nzewi and K. Agawu (eds), *Musical Arts in Africa: theory, practice and education*. 2003 (pp.13-30)

²¹ Andrew Tracey and Joshua Uzoigwe. "Ensemble" in A.Herbst, M. Nzewi and K. Agawu (eds), *Musical Arts in Africa: theory, practice and education* 2003 (p.77)

²² Meki Nzewi, "Strategies for Music Education in Africa: Towards a Meaningful Progression from Tradition to Modern" in Caroline van Niekerk (ed), *ISME '98 Conference Proceedings* (p.458)

A newcomer to ensemble playing is given the easiest instrument to play and joins the other players in what Nzewi refers to as the 'Ensemble Phrasing Referent Layer'.²³ This is an unvarying part that is crucial to the rest of the ensemble who are then free to improvise on their parts. These improvisations are variations on the original patterns of the individual parts. The learner not only gains confidence as a player but is free to develop listening skills and understanding of what is being played around him or her. Competitiveness between ensemble groups is motivated by the need to maintain, and constantly improve, standards of both style and performance. Continual critical assessment promotes the development and continuation of the cultural musical heritage.

In a similar vein, Mngoma²⁴ explains 'classical'²⁵ African music as that comprising ceremonial, sacred, and secular forms used to celebrate rituals and festivals. Imbedded in this music are the history and beliefs of the African people. However, he believes that the influence of Western culture is affecting the cultural needs of the African learner, and inhibits their growth, experience, and ability to express themselves in music, thus alienating them from their society.

1.2 Colonisation and the role of the Church

Through the establishment of trade, colonisation and, the introduction of Christianity by European powers, the influence of Europe on Africa was far-reaching. The Church, preaching the importance of Western cultural values, encouraged the introduction of western instruments already played in the church and military bands. This was to the detriment of African cultural practices, especially the ban imposed on drumming and dancing, which were deemed to be pagan activities. According to Chernoff:²⁶

²³ Meki Nzewi, "Strategies for Music Education in Africa: Towards a Meaningful Progression from Tradition to Modern" in *International Journal for Music Education*, No. 33. 1999 (pp.72-86)

²⁴ Khabi Mngoma, "The Teaching of Music in South Africa" in *South African Journal of Musicology*. 1990 (p.122)

²⁵ *Classical* in this context refers to the dictionary meaning; "representing the highest standard within a long-established form" Catherine Soanes (ed), *South African Pocket Oxford Dictionary* (3rd edition) 2002 (p.156) and not to the music that was composed during the period 1750-1830 in Europe.

²⁶ John Miller Chernoff, *African Rhythm and African Sensibility*. 1979 (pp.27-28)

People from Western cultures historically have had a difficult time understanding anything African. Those who dislike African music respond to it in different ways ... they feel threatened that either the monotony or the confusion might take them over and they do their best to ignore it. Less tolerant people have felt their sanity or their morals challenged, and in the past some of them took the truly remarkable step of forbidding Africans to make music.

Because the indigenous people were discouraged from performing their traditional music they learnt to play Western instruments and music. Western hymns such as Bach Chorales, were translated into African languages to make them easier to understand by those converting to Christianity. The Associated Board of the Royal Schools of Music (ABRSM) held its first instrumental music examinations in South Africa²⁷ and Ghana²⁸ in 1894 and 1933 respectively. According to Nketia,²⁹ the Organization of African Unity was established to promote unity throughout the continent of Africa. Through this organization Pan African festivals were organised to promote inter-territorial co-operation in the arts, the purpose being to foster greater cultural integration throughout the continent. Thirty years have passed since Nketia made this observation. The Pan African Society of Musical Arts Education (PASMAE) has only started to address this contentious issue since its formation in 2000.³⁰

2 European music education in South Africa

This section traces the growth and development of Western music in the Cape Province prior to the Nationalist Party government in 1948. School music during the time of apartheid rule, as well as during the initial years of the African National Congress (ANC) government from 1994, will be discussed.

²⁷ Percival R. Kirby, "The Early Years of Music and Musical Education in South Africa" in *The South African Music Teacher*, June, 1959 (pp.5-40)

²⁸ J.H.Kwabena Nketia, *The Music of Africa*.1974 (p.15)

²⁹ Nketia, (pp. 14-15)

³⁰ Caroline van Niekerk (ed), *Back page of PASMEC2001: Selected Conference Proceedings from the Conference held in Lusaka, Zambia 2001*. PASMAE 2002

2.1 The growth of European music in South Africa: 1652 - 1948

According to Kirby³¹, the origins of Western European music in South Africa can be traced back to the governorship of Jan van Riebeeck in the Cape of Good Hope. Under him the education model used in the Netherlands and the Dutch East Indies was developed.³² The implementation of this system of education was left in the hands of the Dutch Reformed Church who had a strong education tradition. Kirby³³ mentions the finding of a copy of Descartes' treatise, 'the art of song' dated 1661, at a market on the Grand Parade in Cape Town. During van Riebeeck's time military music was played in the Castle, and the development of the 'tiekie-draai', a type of dance, took place within the slaves' quarters. At the end of the eighteenth century, during Lady Ann Barnard's time in the Cape, concerts were given in her house where, it is believed, the symphonies of JC Bach were performed.

By the early 1800s colonial rule was firmly established in parts of Africa, such as the Cape, where British rule from 1806 heavily influenced education. School children were taught English as the official language to the detriment of the indigenous peoples and the Dutch settlers. During the British occupation of the Cape, military band concerts were given in the government gardens in Cape Town. By 1811, Cape Town boasted an amateur orchestra where the string players were mostly Dutchmen and the brass and woodwinds were members of the British regiments. According to Nketia,³⁴

The need for providing Western musical entertainment for colonial officials and traders was met subsequently by the army and police bands, to which Africans were recruited and trained by Western band conductors. Before the attainment of independence, it was these bands that entertained people at the European clubs and played for garden parties held by governors of the colonies.

³¹ Percival R Kirby, "The Early Years and Musical Education in South Africa" in *The South African Music Teacher*. June 1959 (p. 5)

³² M.C.J. Mphahlele and S.P.P Mminele, *Education Through the Ages*. 1997 (p.1)

³³ Kirby, (p.6)

³⁴ J.H. Kwabena Nketia, *The Music of Africa*. 1974 (p. 16)

Kirby³⁵ adds that operas were performed in a building/theatre in van Riebeeck Square. This is probably the Afrikaansche Schouwburg on the Boerenplein identified by Bouws,³⁶ which later became van Riebeeck Square. Bouws³⁷ also mentions that French *opéra comique* by such composers as François Joseph Gossec and André Grétry were very popular in the early 1800s with four operas being performed in 1803 alone.

In 1826 E.K. Green, a young organ-builder came to the Cape and, along with his regular organ playing duties, opened a music shop and started a school of music where he taught the daughters of the local elite. He was joined in this venture by Frederick Logier, a piano and harmony teacher. It was Logier who had developed a method of teaching piano to groups of young people. During his long life he instituted the first music examinations for his pupils where the public were invited to attend.³⁸

Soon opera, and other musical performances were, regularly performed and were enriched by visits from crew members and passengers of ships visiting the Cape en route to further destinations, such as Mauritius. Bouws³⁹ remarks that a notable highlight was a performance by the British company of Weber's *Der Freischütz* in 1831.

The inauguration of a state system of education came about in 1839 with the introduction of a central Department of Education. This new system classified schools as Government, State-aided or Private, and they were either fully or partially financed by the State. In the beginning of the 19th century the education of the black population became the domain of the mission schools which were totally independent from the State as the missionaries financed, maintained, and administered their ventures or projects through their churches. Education was strictly

³⁵ Kirby, "The Early Years and Musical Education in South Africa" in *The South African Music Teacher*. June 1959 (p. 6)

³⁶ Jan Bouws, *Solank daar musiek is...*, 1982 (p.24)

³⁷ Bouws, (p.24)

³⁸ Percival R Kirby, "The Early Years and Musical Education in South Africa" in *The South African Music Teacher*. June 1959 (p. 39)

³⁹ Bouws, (p.85)

evangelical in nature as the work of the various missions was to convert the African people to Christianity. The music in these schools was therefore of a religious nature, and children learnt hymns and songs that had been transcribed into the Tonic Sol-fa system of notation established in London in 1841 by the Reverend John Curwen.⁴⁰

In 1892 the Zuid-Afrikaanse Republiek allocated one-and-a-half hours per week for singing in all the primary schools.⁴¹ The syllabus consisted mainly of national and religious songs. By 1894 both the Associated Board of the Royal Schools of Music and Trinity College in London were conducting examinations in the performance of a variety of Western instruments. This led to the standardisation of levels of achievement. At about the same time, annual eisteddfodau were held in several centres throughout the country. However, this was not necessarily a positive development as it led to students having very restricted repertoires, a result of time spent learning and practising set pieces for competitions and examinations. Scholarships for South African students to attend universities and music colleges in Europe became available and a steady flow of students and teachers traveled the North-South route.⁴²

Jackson⁴³ explains that in the early days of the Indian immigrants in Natal (c. 1860s), informal education was conducted in the mother tongue of the various religious and linguistic groups through reading, writing, poetry, music, and drama. The history of informal education in the Indian schools started in 1869 when a missionary teacher, the Reverend Ralph Stott, started a school for the male children of indentured Indians in Natal. By 1872, when the Natal Education Department took over Indian education, there were four similar schools. At this stage, education was strongly Western as the colonialists believed the Indians should become acculturated and exposed to Western "civilization". This informal system remained until 1884 when the Natal

⁴⁰ Kathy Primos, "Africa" in David J. Hargreaves and Adrian C. North (eds) *Musical Development and Learning*. 2001 (p.3)

⁴¹ J.J.A. van der Walt, M. Roets and Sarita Hauptfleisch, *Effective Music Education in South Africa (Class Music Tuition)*. 1993 (p.18)

⁴² Percival R. Kirby, "The Early Years of Music and Musical Education in South Africa" in *The South African Music Teacher*. June, 1959 (p.40)

⁴³ Melveen Jackson, "Music Education and Indian South Africans." Panel discussion in Christine Lucia (ed) (pp. 122 - 128)

Education Department formally took over the education of the Indians. In 1925 the Natal Education Department appointed Cyril Wright to be the first Music organiser. Two years later, based on Wright's recommendations, directions for the teaching of music in the classrooms were laid down. However, this was to be exclusively Western music as, according to Wright, the melodic, ornamental, non-harmonic, drone, and raga-based characteristics of Indian music were unsuitable!

2.2 School Music Education: 1948-1994

From 1948 the school curriculum was one of Christian National Education introduced by the National Party. The philosophy underpinning this system was one of Calvinist fundamentalist doctrine.⁴⁴ It was a divisive and unequal system of education which led to the introduction of separate education systems for Africans, Coloureds, Indians and Whites, seen by the National Party government as a "God-ordained task, predestined by God."⁴⁵ These different systems were the responsibility of the House of Assembly (whites), House of Representatives (coloureds), House of Delegates (indians) and the Department of Education and Training (blacks). Under the Apartheid government, South Africa had nineteen different educational departments separated by race, geographical locality, and ideology.⁴⁶

By 1955, education was no longer in the hands of the mission schools and had passed to the various provincial education departments. In the primary schools the sub-standards (the present Grades 1 and 2) had fifteen to twenty minutes a day for class music. Standard One had one-and three-quarter-hours per week but Standards Three to Five only received one hour a week. In the 1930s the syllabus content had increased a little to include more class music but no further time was allocated. The curriculum for black primary schools included singing (national and religious songs) but no other form of class music education.

⁴⁴ M.C.J Mphahlele and S.P.P. Mminele. *Education Through the Ages*. 1997 (p.86)

⁴⁵ I. Wilkins as quoted by M.C.J Mphahlele and S.P.P. Mminele, (p.88)

⁴⁶ Department of Education, *Revised National Curriculum Statement Grades R-9 (Schools)* May 2002 (p.4)

In the Cape Province class music was allocated one fifteen- to twenty-minute period per day in the sub-standards while the standards ranged from one-and-three-quarter-hours per week in Standard One, to one hour per week in Standards Three to Five.

It can be safely assumed that probably worse circumstances in the schools of other education departments have existed for many years. A music teacher corps has thus struggled through the past some fifty years to do justice to extended Class Music syllabi within totally inadequate timetable allocations.⁴⁷

During the period between the 1960s and 1970s, in the schools administered by the Department of Education and Training (black schools), the combining of classes (e.g. all Standard Three classes together), for class music tuition led to music teachers leading mass singing sessions. In the majority of coloured and black schools class, music periods were utilised for other subjects or activities.

Edward Albertyn became the Inspector of school music in Natal in 1964. He systemised the programme of school music and introduced the theory of music and, later, the recorder into classes in primary schools. However, he was puritanical in his belief that any music that contained elements of Rock or Jazz, African, Indian, or Dance music was decadent and, therefore, unsuitable for school children. In the 1970s the official designation of Indian music was the general belief that Eastern music should be learnt at home, and Western music should be learnt in the schools. It was only in 1983 that an Indian folk song with traditional Indian instrumental accompaniment was prescribed for the Department of Internal Affairs Festival. As Jackson pointed out, although the situation was improving;

How positive can such changes be when they are based on such racist colour lines? Indian music for the Indians! ... Could it be that we might more effectively teach all musics to all South Africans under an integrated, comprehensive, and just education system?⁴⁸

⁴⁷ J. J. A. van der Walt, M. Roets and Sarita Hauptfleisch, "Class Music Tuition" in *Effective Music Education in South Africa*. (pp. 17-18)

⁴⁸ Melveen Jackson, "Music Education and Indian South Africans" in Christine Lucia (ed) *Proceedings of the First National Music Educators Conference at the University of Natal, Durban*. 1986. (pp. 122-129)

The situation appeared to be no different in the black schools. Mngoma⁴⁹ describes a basic music education syllabus consisting of theory of music and singing. The theory syllabus was more advanced than the singing syllabus but, without practical application of any sort, it had little relevance for the pupils. In the high schools the syllabus was very similar to that in the primary school. Pupils were taught to read music and were encouraged to listen and learn about Western composers. Again, the heavy bias on Western music is very noticeable and, as Mngoma points out, African music was virtually excluded. The system of choral contests organised by the African Teachers Association of South Africa was explained by Mngoma who noted that these countrywide contests were responsible for keeping music literacy alive in the schools.

Songs are created from vernacular texts describing political, historical, and social events, and many of these have been transcribed into Tonic Sol-fa for use by school, Church, and community choirs. However, Mngoma refers to music education in South African schools as being largely classical Western music to the exclusion of indigenous music. Even though the Department of Education and Training had started a programme of integrated, multicultural music education in the black schools, it was not recognised by the Joint Matriculation Board for entrance into any university because it lacked the required instrumental component, and by this the Board meant piano, or any orchestral instrument. Thus music education in the Department of Education and Training (DET) schools did not cater for the needs of African students who had entered the universities via the Western music route. According to Mngoma,⁵⁰

The Western monogenic music education programme has therefore proved disastrous for blacks. Not only has it limited the scope of their understanding and enjoyment of music in daily life; but it has resulted in disorientation, alienation and isolation. Such students are regarded as oddities in their own society; but on the other hand, have not been accepted in white society either. Naturally this has led to them being utterly frustrated as performers, as teachers, or as any other exponent of music in African society.

Mngoma advocated the use of the basics of African music – invention and creativity – in the teaching of Western music by explaining these basics as:

⁴⁹ Khabi Mngoma, "Music in African Education" in Christine Lucia (ed) *Proceedings of the First National Music Educators Conference at the University of Natal, Durban*. 1986. (p.115)

⁵⁰ Khabi Mngoma, "The Teaching of Music in South Africa" in *SAMUS* 10: 1990 (p.122)

- a structure based on repetition but incorporating improvised variations for each verse;
- alternation between a leader and a chorus – similar to call and response;
- use of percussive and wind instruments, each playing a single note but forming melodies as a whole. This is an early contrapuntal device known as "hocketting" where two vocal parts sing alternating notes and rests. The notes in the one part, coincide with the rests in the other part. This develops the learners' aural skills.⁵¹

In the 1980s along with the increasing chaos in education, caused by the unstable political situation, class music education appeared to be in a crisis of its own.⁵² This was due to the fragmented education system with numerous education departments operating throughout the provinces. In some departments structured music programmes existed, while in others there was no music education programme at all. The music syllabus, such as it was, was considered to be too Western orientated and therefore of little relevance to a large proportion of the children throughout the country.⁵³ In many cases music was considered to be an elitist subject for talented children whose parents could afford to pay high tuition fees and, as such, had no place in a general school curriculum. This lack of class music education was attributed to poorly trained music teachers, overlarge classes, and a paucity of teaching resources. This crisis led to the development of a variety of specialist institutions, sponsored by the Government, such as Beau Soleil (1982), the Hugo Lamprechts Music Centres (1986), and the Athlone Academy of Music (1996) in the Cape Town area which cater for children wishing to explore music more fully.⁵⁴

At the National Music Educators conference in 1986,⁵⁵ a panel of music teachers and lecturers from white, coloured and black schools, discussed the 'Current Music Education Situation in

⁵¹ John Owen Ward, (ed), *Concise Oxford Dictionary of Music*, 2nd edition. 1972 (p.272)

⁵² Santa Hauptfleisch, "Main Report" in *Effective Music Education in South Africa*. 1993 (p.3)

⁵³ J.J.A van der Walt et al. (pp.2-3)

⁵⁴ Telephonic confirmation with these institutions on 19th August 2003

⁵⁵ Christine Lucia (ed), *Proceedings of the First National Music Educators Conference at the University of Natal, Durban*. 1986

South Africa' (1986).⁵⁶ In the white schools the syllabus "adhered 'fanatically' to Western traditions"⁵⁷ and totally ignored the intercultural music of South Africa. In the pre-school, music was recognised as being essential during the experiential stage of a child's development but the teacher needed good pianistic skills to implement the "music ring,"⁵⁸ and children were given no opportunity to be creative. Rink said that qualified music teachers were only appointed to primary schools in the Cape Province and the Orange Free State, but that was primarily to give instruction in instruments to individual pupils. Music was therefore seen as an elitist activity and class music of a high standard was rare.

In the coloured schools⁵⁹ music was only considered important for use in festivals and concerts as these activities could bring extra finance and prestige to the school. But the schools' hierarchy showed no commitment to additional music activities. Music was considered to be a subject that could be displaced and the time used for other activities. Hoffman regretted the 1983 closure of Bechet Training College in Natal, leaving the training of coloured student teachers to Hewatt and Bellville Training Colleges, both in the Western Cape.

2.3 General education since 1994

In 1994 the new government of the ANC issued a document calling for a transformation of the existing system of education to one where every individual would have access to education regardless of their race, gender, or beliefs. A further goal was for the reconstruction of a curriculum for schooling, one that would,

rid the education and training system of the legacy of racism, dogmatism and outmoded teaching practices.⁶⁰

⁵⁶ Beverly Parker (chairperson) "Current Music Education Situation in South Africa." Panel discussion in Christine Lucia (ed), (p. 113-144)

⁵⁷ Millicent Rink, "White Music Education in South Africa." Panel discussion in Christine Lucia (ed), (pp.135-136)

⁵⁸ So called because children sit in a ring in front of the teacher who can then see all of them while she is playing the piano.

⁵⁹ Sinclair Hoffman, "Music in Coloured Education." Panel discussion in Christine Lucia (ed), (pp.130-134)

⁶⁰ Hester Geyser, "OBE: A Critical Perspective." in Thobeka Mda and Steward Mthata (eds) *South African Education - After 1994*. (p.22)

In South Africa, the Outcomes-based Education (OBE) system of education, was developed in response to a White Paper on Education and Training published in 1995. This paper emphasised the need for major change in education which would shift away from the traditional Curriculum-based objectives, guided by the curriculum, to an integrated, Outcomes-based approach. The National Qualifications Framework, introduced in the white paper, was to,

provide for the registration of national standards and qualifications, based on learning programmes with clearly stated outcomes – the centre of a new school curriculum.⁶¹

The new education system, to be known as Curriculum 2005 (hereafter C2005), was deemed to be the most significant educational reform in South Africa's history. The goals were to offer education of a high standard that would lead to the betterment of all society. This could only be achieved through the schools by raising the intellectual level of school children and developing their critical and social awareness. The structure of C2005 grew from other models used internationally in the United Kingdom, Canada, New Zealand, and the United States of America with adaptations made to suit the local conditions of the different countries. Central to the curriculum is the balance achieved through integration and progression. C2005 has three distinct areas within its structure which are learner-centered education, Outcomes-based Education, and an integrated and non-disciplinary division of knowledge.⁶²

C2005 for Grade One was piloted in 30 selected schools during the second half of 1997 and to all the schools in 1998. In 2000 a ministerial review was called for and a committee, headed by Linda Chisholm, was set up to review the situation. The committee found that the process had been rushed as the Education Department wanted to be seen to be making extensive changes, and secondly, the finance needed to make such a change was enormous.

Curriculum 2005 consequently emerged as one of a plethora of new activities and policies vying for resources and attention: the restructuring of national and provincial education departments, the finance and governance of education, rationalisation and redeployment of teachers and creation of new legislative frameworks for policy across a wide spectrum of fields. All were considered to be important as the new curriculum for effecting change.⁶³

⁶¹ Hester Geyser, (p.23)

⁶² Curriculum Review Committee (2000) *A South African Curriculum for the Twenty first Century* (p.27)

⁶³ Curriculum Review Committee, (p.3)

The committee also found that the implementation of a brand new curriculum was not without difficulties. Teachers already in the profession, had to undergo intense sessions of re-training as they struggled to come to terms with the language and terminology of the C2005 documents, as well as vague outcomes that did not focus on the academic content. Schools struggled to meet the needs for learning support materials and resources, and there was a perception that OBE favoured schools with extensive resources and smaller classes.

The committee recommended that a revised National Curriculum Statement for schools should be issued. The aim of this statement was to:

- Build on the vision and values of C2005;
- Ensure that constitutional and democratic values are expressed therein, and that values of a democratic state are built into the curriculum;
- Clarify who benefits from the present proposed syllabus;
- Clarify what the curriculum hoped to achieve; and
- Make education for justice and social citizenship a key feature of a curriculum designed for a non-racial, non sexist, and democratic South Africa.⁶⁴

From the initial pilot implementation in 1997 and 1998 to the present time (2003), there have been numerous changes to the structure and design of the curriculum. Attention has been given to making the language and terminology more 'user-friendly'; reducing the overcrowding of content in the General Education and Training band⁶⁵ which led to insufficient time being spent on basic mathematics and reading skills; and finally, the progression from one phase to the next.

Despite all these problems the advantages of OBE are:⁶⁶

- some level of control over the outcomes for curriculum developers and administrators;

⁶⁴ Ministry of Education. (2000) *Revised National Curriculum Statement for Grades R - 9*. (p.10)

⁶⁵ GET - General Education and Training (Grades R - 9)

⁶⁶ Hester Geyser, "OBE: A Critical Perspective" in Thobeka Mda, and Steward Mothata, *Critical Issues in South African Education*. 2000 (pp.38 - 39)

- freedom for teachers to select both content and teaching methodology;
- self-assessment being an important aspect of OBE; (Given the Outcomes Learners should know what the goals are and can monitor their own progress; thus, self- and peer-assessment become an integral part of the learning process)
- the fear of failure is eliminated as learners are given every opportunity to achieve the outcomes;
- learning activities are contextual and rote learning is kept to a minimum;
- learners are more able to deal with real life situations both at school and after they leave school.

However, as Geysler points out,

It should be noted that a curriculum is, after all, only as good as the teacher who implements it.⁶⁷

2.4 'Class music' in the Outcomes-based Education system from 1994

In the Outcomes-based system of education used in South Africa, 'class music' appeared in the learning area *Arts and Culture* along with, Visual Art, Dance, Drama, Craft, Design, Media and Communication, Arts Management, Arts Technology, and Heritage. The general class teacher was expected to be able to implement the four expressive arts disciplines (Music, Art, Dance and Drama) to his/her class and, if possible, include the other components of the *Arts and Culture* learning area as well. In June 1999 the Gauteng Department of Education issued a document of "progress maps" for Visual Arts, Drama, Music and Dance.⁶⁸ These "maps" were supposed to indicate the path learners would follow as they developed competence in the learning area, and were issued as a guide to teachers when planning Programme Organisers or, to explain it more simply, themes. This document proved to be just another source of confusion for the teacher. While these documents emanating from the various departments of education outlined the content learners were expected to master, they did not aid the teacher in implementing this content.

An example of this would be,⁶⁹

⁶⁷ Geysler, (p.40)

⁶⁸ Gauteng Department of Education, *Guidelines Grades 1-9 Progressive Map for the Arts and Culture Learning Area*, June 1999

⁶⁹ Gauteng Department of Education, (p.41)

Learners can demonstrate the understanding of vocabulary and elements of music when they can: identify note patterns, tone quality duration, pulse, rhythm patterns through notation; identify repetition, contrast and transformation; become aware of notational aspects of music.

By 2002 a further document had been drawn up⁷⁰ stating the main purpose of the learning area was to

provide a general education in the arts and culture for all learners. It would cover a variety of African and other classical arts and culture practices – this will expose learners to the integrity of existing traditions and conventions.

Again, this document was vague. Learners in Grade 4 were expected to compose and present short rhythmic patterns, and create and present melodies. This they would do through 'exploring' a variety of note values, and triple and quadruple time signatures. In August 2002 The Revised National Curriculum Statement Grades R-9 (Schools) Arts and Culture was issued. Under the heading 'Implementation' this document emphasises the importance of the interrelatedness of the different art forms, and warns against implementing them as isolated units by saying:⁷¹

implementation must therefore, be grounded in the linking and interweaving of the various components of this Learning Area.

The implications for class music within the *Arts and Culture* learning area in this curriculum will be discussed further in Chapter Four.

3 Teacher Training

It will be seen in this section that teacher training prior to 1994 was different for each race group throughout each province in South Africa.⁷² This section deals with teacher training in the Western Cape although other provinces might be mentioned.

⁷⁰ Department of Education, *Draft document on Arts and Culture Learning Programmes Policy Guidelines*. February 2002 (p.2)

⁷¹ Department of Education, *Revised National Curriculum Statement Grades R-9 (Schools)*. August 2002 (p.8)

⁷² Although migration of teachers from other provinces certainly happened, it is assumed that teacher training within each race group, throughout South Africa did not differ significantly in content and method from that in the Western Cape Metropole.

3.1 Teacher training in the Western Cape in the 1980s and early 1990s

This period has been selected for discussion as it is these teachers who would be teaching in the schools at the time of conducting this research. These teachers are also the group that trained under the old system of education but are now expected to implement the new Revised National Curriculum Statement (2003).

At the First National Music Educators' Conference held in Durban in 1986, lecturers from the University of Cape Town, Bellville College of Education, and the then Cape Town Training College⁷³ sat in a panel discussion entitled "Education in South African Tertiary Institutions" and each outlined the various syllabi at their respective institutions. The University of Cape Town⁷⁴ offered a degree in Music Education where the students received three years of Harmony and Counterpoint, History of Music and other related music subjects as well as Classroom Teaching Methodology. The course also included instrumental skills in a variety of instruments including African instruments. The students were trained to teach from Pre-Primary to Matric, and had experience in practical classroom teaching.

Both Bellville College of Education and the Cape Town Training College trained students to teach in the Junior Primary (Sub A - Std 1)⁷⁵ and Senior Primary (Std 2 - Std 5) classes. The colleges offered diplomas in Education and not degrees. The Bellville College⁷⁶ also had a Practical Specialisation course which the students could enter in their fourth year of training. This course focused on pedagogy, and little time was spent on skills acquisition and teaching experience. At the Cape Town College, music was compulsory for students in the Junior Primary sector and optional for those in the Senior Primary sector. Instrumental skills in piano, guitar, recorder and melodic percussion as well as vocal training were included, and all the

⁷³ Cape Town Teachers College became the Cape Town College of Education and finally changed to the Faculty of Education of the Cape Technikon (Mowbray campus) in January 2000

⁷⁴ Millicent Rink, "Music Education in South African Tertiary Institutions" in Christine Lucia (ed), *Proceedings of the First National Music Educators Conference at the University of Natal, Durban*. 1986. (p.148)

⁷⁵ Changed to Grades: Grade 1 - Grade 3, and Grade 4 - Grade 7 in the 1995 education system.

⁷⁶ Ronald Samaai, Bellville College of Education. Panel discussion in *Music Education in South African Tertiary Institutions* in Christine Lucia (ed.), *First National Music Educators Conference*. University of Natal, Durban. 1996. (p.149)

students built up a repertoire of 120 songs in both English and Afrikaans over the three years of their training.⁷⁷

The colleges of education in the Western Cape did not follow the same syllabi, as some offered two year certificates and others offered three and four year diplomas. In some of the colleges where instrumental resources were few, greater emphasis was laid on the Theory of Music, Western History of Music, and notation which included Tonic Sol-fa.

What needs to be noted is that, at this stage, none of the training college syllabi included training in indigenous African music. They were still firmly attached to the Western system and curriculum. In the HSRC report of 1993⁷⁸ the colleges of education for whites and coloureds had no core syllabi for music education, and constructed their own according to the needs of the schools in their respective departments. The black colleges throughout the country followed a general syllabus brought out by the Department of Education and Training and the two Indian colleges did not present music courses.

During the last decade of the 20th century, the unbanning of political movements, the release of Nelson Mandela, and the re-entry into the country of exiles, heralded the dawn of a new era for all the people of South Africa. In 1997 the then Minister of Education, Prof. Sibusiso Bengu endorsed the National Curriculum Framework document in which was suggested the vision of South Africa as,

a prosperous, truly united, democratic and internationally competitive country with literate, creative and critical citizens leading productive, self-fulfilled lives in a country free of violence, discrimination and prejudice.⁷⁹

Throughout the Apartheid years, teacher training varied considerably according to race. Non-white teachers could start their teacher training if they had a Junior Certificate (Std 8).⁸⁰ For

⁷⁷ Keith Jewell, "Music Education in South African Tertiary Institutions" in Christine Lucia (ed) (p.152)

⁷⁸ Elsbeth Hugo and Santa Hauptfleisch, "Teacher Education" in *Effective Music Education in South Africa*. 1993 (p.55)

⁷⁹ Department of Education, *Curriculum 2005 Discussion Document*, April 1997.

⁸⁰ Interview with Mr Alexander Tabisher in October 2002. He is a retired principal of a primary school in Mitchells Plain.

salary purposes, a teacher with Junior Certificate plus two years of training was rated as the lowest payment category of teacher, that of 'aa'. However, due to economic circumstances many teachers entered the profession with this level of qualification. A teacher with three years of training after they received their Junior Certificate, qualified as a category 'A' teacher. This indicated that s/he had a one year course in a specialised subject which, in those days, was either Art or Needlework. Teachers were only qualified to teach up to Std 1. These teachers had a Diploma in Education (Junior Primary, currently Foundation phase) and this qualification was obtainable from Zonnebloem, Wesley, and Battswood Training Colleges. It becomes apparent that teachers could exit a training college with none of the expressive arts in their qualification. Through amalgamation, these colleges no longer exist.

A teacher with a Matric certificate plus two years of training, otherwise known as M+2 was put into category 'B' while a teacher with a M+3 was placed on category 'C' level. These category 'C' teachers had completed a one year training in a 'special' subject such as Woodwork (for boys only), Needlework (for girls only), Physical Education, and Music. These teachers had a Diploma in Education (Senior Primary), and were qualified to teach up to Std 5 and sometimes Std 6 (currently Grades 7 and 8). These qualifications were obtainable from Hewat, Paarl, and Oudtshoorn Teacher Training Colleges.

Teachers with a university degree plus a Secondary Teaching Diploma (STD) started on category 'D' level and could continue to category 'G' which indicated the teacher had a Doctorate. A three year teaching diploma with an extra one year 'specialist' qualification was not considered to be of the same standard as an undergraduate degree with a one year teaching diploma (STD later changed to HDE). Finances dictated the length of course a student teacher could undergo (there were no department bursaries for non-white student teachers), and many teachers have had to return to training colleges to up-grade their original two or three year diplomas.

The above qualifications only applied to non-white teachers. White students had to have a Matric certificate before embarking on teacher training and government bursaries were easily

accessible. For students in the Junior Primary sector, teaching methodology for 'expressive arts' subjects was embedded in the general training course. Students registered in the Senior Primary sector were allowed to take two 'special' subjects from a wide variety which included Music, Art, Physical Education or Human Movement, and Needlework. When males were allowed to enrol as students at training colleges in the late 1980s, Woodwork was added to the curriculum as a 'special' subject option. Most of the Junior Primary students opted for Music and Art, or Music and Physical Education. They could continue with one of these into the fourth year of training (HDE). From 1979 students with a three year Diploma in Education (DE) could register for a Further Diploma in Education (Art) or FDE Art. These qualifications were obtainable from the Cape Town College of Education and the Teachers Training College in Wellington.

3.2 Teacher training since 1994

In the HSRC report⁸¹ it was noted that the teachers with specialist training in class music could teach it effectively while teachers of Junior Primary classes with two or three years of class music tuition could *possibly* teach class music effectively. Junior Primary teachers with only one year of class music education were not deemed capable of teaching it effectively, and teachers with specialist instrumental training were not considered effective class music teachers. Finally, the report found that teachers with a B.Mus or a BA (Mus) qualification did not receive adequate tuition in class music education. The report recommended that:

wherever possible, the general class teacher should not teach class music to his/her own class.⁸²

The report also recommended continued education for in-service teachers as well as post-diploma courses for teachers in the Senior Primary standards (currently Intermediate phase.)

However, after the introduction of C2005, the training for general teachers changed. In the

⁸¹ Elspeth Hugo and Sarita Hauptfleisch, *Effective Music Education in South Africa (Teacher Education)* 1993 (p.27)

⁸² Elspeth Hugo and Sarita Hauptfleisch, *Effective Music Education in South Africa (Teacher Education)* 1993 (p.29)

Revised National Curriculum Statement, teachers teaching in the Foundation and Intermediate phases, along with the other seven learning areas, are required to provide a general education in Arts and Culture for all learners, namely:⁸³

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

It becomes clear that teachers at the beginning of the twenty-first century are expected to be competent providers in all four of the expressive arts and not just a single 'specialist' one, for which they are not necessarily trained.

In an effort to understand where the problem lies in the training of teachers in the *Arts and Culture* learning area, the researcher compared the courses offered by three tertiary institutions in the Western Cape. This comparison is presented in Addendum A

It would seem therefore that the main problem lies with inadequately trained teachers already in the schools and those about to enter the schools. A disturbing article appeared in May, 2000⁸⁴ entitled "Who will teach the teachers?" stating that qualified teachers already in the schools needed support in the form of further education themselves and more pertinent resources.

A regrettable truth is that universities, technikons and colleges can and will play almost no role in supporting already qualified teachers. These institutions have as their core and dominant function, the provision of initial teacher training, and the rationalisation of teacher education by abolishing the colleges and establishing 25 'providers of teacher training' will not offer teachers in schools greater support.⁸⁵

⁸³ Education Department, *Revised National Curriculum Statement*. May 2002 (p.4)

⁸⁴ Michael Gardiner, "Who will teach the teachers?" in *Mail and Guardian* May 12-18 2000 (p.9)

⁸⁵ Ben Parker, in Michael Gardiner, "Who will teach the teachers?" in *Mail and Guardian* 12-18 2000

The reality of the problem in teacher training goes even further when one realises that every amalgamation of colleges into other institutions, brings another reduction in lecturer numbers. An example of this can be seen at the Mowbray campus of the Cape Technikon. In ten years, during which time the college went through no less than three amalgamations before its final one to the Cape Technikon, the number of lecturers in the Music department dropped from ten to one. It is quite clear that a single lecturer cannot be expected to give the students the full instrumental and class music methodology required for them to become adequate teachers. Added to this, these new teachers will be required to teach visual art, drama, and dance as they are all part of the *Arts and Culture* learning area.

A further report indicating the crisis in music education appeared in December 2002⁸⁶ in which Christi Naude highlighted a number of depressing facts. The general class teachers were fearful of teaching the expressive arts. If they had knowledge of just one of the disciplines they focused on that and ignored the others. In many schools the children only sang songs for school assemblies and the music programmes, such as they were, were still firmly entrenched in the Western tradition. The children were rapidly losing interest in the subject as they were being taught by ignorant and incompetent teachers. Many of the urban teachers had lost touch with their cultural and traditional music. Naude expressed a very real fear that, like Kenya, music will be phased out of the primary schools as there are very few teachers who can teach it effectively. The underlying problem deals with far more than the general teachers' lack of training, it is addressing the cultural identity.

In a study carried out in the 1980's, Primos⁸⁷ identified a cultural identity as being an individual's desire to align with a particular group or 'way of being'.

This alignment may be with a religious, racial, economic, educational, family, locative, labour, political, professional and many other collectives. These alignments spring from personal experiences and aspirations. Every individual therefore chooses to identify with his own mix of collectives, creating a personal sense of belonging. In other words, a cultural identity.

⁸⁶ Christi Naude, "Music Education is under threat in Africa and a new approach is needed to save it in this country", in *Natal Witness*. December 2002

⁸⁷ Kathy Primos, "The Cultural Identity Crisis: a challenge for South African Music Education in the 1990s" in James van Tonder (ed) *Proceedings of the Fourth National Educators Conference*. 1991 (p.130)

Echoing the concerns expressed by Mngoma earlier, in interviews with black students at the University of Witwatersrand in the 1980s, Primos⁸⁸ found the problem was that their participation in Western music and the mode of teaching it was inhibiting the African aspect of musical identity. As one of the students observed:

I like to do music, but not the kind of music that I'm doing now. It's good to know that music, but for me and my people it is irrelevant.

Primos concluded that while there were many traditional indigenous songs abounding in the township of Soweto – what she termed a 'hidden repertoire' – these were not taught in the schools because the teachers themselves did not know them. The students in Primos' group recommended that black schoolchildren should be taught indigenous songs as part of the school music programme.

In an ongoing debate in the *Weekend Argus*,⁸⁹ the Education Department was criticized, by Marlene le Roux, for focusing on sciences and maths at the expense of music and the arts. In reply, the Minister of Education, Prof. Kader Asmal, stated that Arts and Culture was firmly entrenched in the curriculum and was compulsory at primary school level.

Finally, in a letter referring to the previous week's article and response, A. Solomons stated:

the fact is that while Minister Asmal is correct in asserting his department's noble intentions, practically the learning area has not been given the scope to realise these goals. Currently it is still the affluent, well-resourced schools that are able to provide learners with the appropriate tuition in this area. In the black townships many educators who teach arts and culture are not suitably qualified to teach the subject. It is predominantly regarded as a 'filler-subject' a learning area that someone has to teach in order to fill up his/her teaching duties.⁹⁰

It would appear that the crisis in music education noted in the HSRC report of 1993 has worsened in the subsequent ten years.

⁸⁸ Kathy Primos, (p.133-134)

⁸⁹ *Weekend Argus* Letter pages of April 5th, 12th and 19th 2003

⁹⁰ A. Solomons, "It is time for Kader Asmal to initiate an innovative indaba on education," *Weekend Argus* May 19th 2003

4 Summary and conclusion

This brief review shows that the road of class music in South Africa has not been an easy one. In the early years, colonisation by the Western powers, and the growth of Christianity through the Mission schools, all but destroyed the indigenous music and dance. Such music that was allowed, was heavily influenced by Western tradition and the Church. Contrary to the holistic style of learning practiced by African people, school children were formally taught music in a classroom. During the dark years of Apartheid, music for black children was the singing of national and religious songs approved by the government. During the 1960s and 1970s when education in South Africa was in turmoil school music was largely irrelevant to black and coloured school children, and in many schools music lessons were used for other unrelated activities. The lack of a proper programme for the expressive arts in the schools brought about the development of arts institutions where children could continue to develop their knowledge of music, art, dance, and drama. However, these institutions could not possibly cater for the expressive arts needs of all the children in the country.

The lack of traditional African music in the urban communities, as well as the lack of written resources of African music in the schools, is leading to a lack of cultural capital in the primary school children of this country. The damage done to indigenous music by colonialism, the Church and the Apartheid government, is only now being felt in the South African community and the present generation of schoolchildren.

... the music dies when the social function dies.⁹¹

⁹¹ Alvin Petersen, *African Music and its Use in the School: An Investigation*, Unpublished thesis UCT 1981 (p.226)

CHAPTER THREE

PHILOSOPHIES UNDERPINNING MUSIC EDUCATION IN SOUTH AFRICA

Introduction

A philosophy of music education must start with an intimate acquaintance with the field of music education - its history, its problems, its issues, its functions in society and its position within the larger educational enterprise.¹

The origin of the word philosophy² is from the Greek *philo* meaning love and *sophos* meaning wisdom. Bertrand Russell³ understands the word as being the "No Man's Land" between theology and science, with the speculations of theology, and the reason and knowledge of science. Parkinson,⁴ however, refines the definition by translating *sophia* as "knowledge". One might, therefore, argue that knowledge comes before wisdom; that wisdom grows out of knowledge. Nagel⁵ simplifies this explaining that Philosophy is about thought, the asking of questions, and the arguments and exploration of ideas needed to come up with plausible answers.

Everyone who professes to be a teacher should have a set of beliefs or a personal philosophy that connects them to their subject and to their profession. Philosophy has been introduced into this thesis to determine the philosophies underpinning music education in both the Western tradition and the African tradition. These two traditions have been selected, as the Western education systems were influential in South Africa from the mid-sixteen hundreds, when the colonists and settlers arrived in the Cape, to 1994 which marked the birth of democratisation.

¹ Bennet Reimer, "The 'why' of music education" in Sarita Hauptfleisch (ed), *Music Education: Why? What? How?* 1991(p.20)

² R.E. Allen (ed), *The Concise Oxford Dictionary of Current English*. 8th edition. 1991 (p.894)

³ Bertrand Russell, *History of Western Philosophy*. 1991 (p.13)

⁴ G.H.R.Parkinson, "What is Philosophy?" in G.H.R.Parkinson (ed), *The Handbook of Western Philosophy*. 1988 (p.1)

⁵ Thomas Nagel, *What Does It All Mean?* 1987 (p.4)

After the African Nationalist Congress (ANC) was elected, education underwent immense changes and a new curriculum for schools was introduced.

The aim of this chapter is to develop a set of criteria against which the philosophical structure of C2005 may be determined; thus, one might seek to understand what the curriculum expects ideologically from teachers who need to implement this curriculum. It also aims to provide an insight into philosophical issues that underpinned South African classroom-based music education before 1994.

The need for a teacher to have a philosophy will be explained, and various philosophical thoughts involved with music education, most particularly aspects of aesthetic education, realistic education, praxial and pragmatic education will be presented and discussed. Some of the philosophies of Africa will be introduced into the discussion, and it is anticipated that a recommendation will be made whereby education in South Africa can meet and integrate with the traditional West, and United States of America (as the original designer of Outcomes-based Education) to the benefit of all educators and learners.

1 Different philosophical approaches to general education

One of the principle interactions between philosophy and education is that,

philosophy yields a comprehensive understanding of reality, a world view, which when applied to educational practice lends direction and methodology which are likely to be lacking otherwise.⁶

According to Butler there are four main philosophies in contemporary thought which impact on education: Idealism, Naturalism, Realism and Pragmatism. What follows are some liberal interpretations of these philosophies as applied to aspects of education; they are not intended to be definitive interpretations, but rather a general overview.

⁶ J. Donald Butler, *Four Philosophies and their Practice in Education and Religion*, 1957 (p.12)

1.1 Idealism

Idealism is now usually understood in philosophy as the view that mind is the most basic reality and that the physical world exists only as an appearance to, or expression of, mind or as somehow mental in its inner essence.⁷

Sprigge expands on this by explaining that there are two kinds of Idealism namely, ontological and epistemological. In Ontological Idealism, the physical is an expression of the mind, and is then absolutely true. Elements of common sense that are in conflict with the physical, are either wrong or seen as seemingly incompatible. In Epistemological Idealism, the physical is still an expression of the mind; however, it is not so much as to what is true about it in the mind but what sort of truth it is.

Bunge⁸ defines Idealism as,

The family of philosophies that asserts the primacy of ideas or even their independent existence.

He goes on to state that the two types mentioned above can also be explained as 'objective' and 'subjective'. Objective Idealism maintains that ideas exist by themselves that the individual 'discovers'. Subjective Idealism, maintains that it is only the ideas in the individual's mind that really exist. Butler⁹ further explains Idealism as being the opposite of Naturalism in that the individual is naturally inquisitive and evaluates and considers alternatives to his inquiry. If a decision cannot be made concerning the answer, the alternatives must in turn be considered and evaluated and accepted or rejected until final resolution is achieved.

Abeles, Hoffer and Klotman¹⁰ view Idealism in an educational context as one based on thought and getting to the truth. An idealist will plan what learners should know and work towards that goal. Therefore, in this didactic form of education, a learner is expected to acquire knowledge by listening to a teacher and reading about the topic without actually having any practical

⁷ T. L. S. Sprigge, "Idealism" in Edward Craig (ed), *Routledge Encyclopedia of Philosophy* Vol.4 1998 (p.662)

⁸ Mario Bunge, *Dictionary of Philosophy*, 1999 (pp.126)

⁹ J. Donald Butler, *Four Philosophies and their Practice in Education and Religion*, 1957 (p.133)

¹⁰ H.F. Abeles, C.R. Hoffer and R.H. Klotman, *Foundations of Music Education*, 1984 (p.32)

experience of it. Learners are thus expected to accept as the truth that what is in books and what the teachers tell them to learn: they never actively re-enforce the learning in a practical setting.

1.2 Naturalism

According to Benton¹¹ there are various ways in which the term Naturalism can be used and in discussing the varieties of Naturalism, he continues,

A 'naturalistic' approach ... may express the view about nature and limits of our knowledge of the different subject matters, or about the appropriateness of certain methods of enquiry,...

Knowledge was thus characterized by its openness to empirical testing and the clear distinction between value judgements and factual statements.

In the middle 19th century, philosophers such as Fierbach and Buchner suggested,

... that all aspects of human beings are explainable in purely natural terms.¹²

As Post further explains, Darwin's discoveries reinforced this belief and by the end of the 19th century Naturalism was beginning to displace Idealism with many of the major philosophers of the time becoming adherents. He refers to Dewey's early belief in Naturalism, a belief that strongly influenced many American philosophers, and which influenced Dewey's later educational philosophy.¹³

Bunge¹⁴ defines Naturalism as,

The ontology centred on the thesis that the world consists exclusively of natural entities.

¹¹ Ted Benton, "Naturalism in Social Science" in Edward Craig (ed), *Routledge Encyclopedia of Philosophy* Vol.6 1998 (p.717)

¹² John F. Post, "Naturalism" in Robert Audi (ed), *Cambridge Dictionary of Philosophy* 1995 (p.518)

¹³ It is beyond the scope of this thesis to fully explore John Dewey's philosophy in detail and the reader is referred to suggested readings in Addendum F.

¹⁴ Mario Bunge, *Dictionary of Philosophy*. 1999 (pp.190)

Abeles, Hoffer and Klotman¹⁵ in integrating these interpretations of Naturalism in an educational context, describe it as one of the oldest philosophies based on the belief in nature and everything natural. Naturalists believe that a child will learn what interests him or her at any given time. Therefore a prepared curriculum may not be suitable as it pushes the learner into a specified direction, thus producing conformity with other learners and inhibiting the expression of their individuality.

The Montessori system¹⁶ of education, developed by Maria Montessori in the early 20th century, would seem to equate well with this interpretation of Naturalism as it also focuses on the development of individual initiative and self-direction. This style of thinking also hints at the seeds of Outcomes-based Education.

1.3 Realism

The basic idea of realism is that the kinds of thing which exist, and what they are like, are independent of us and the way in which we find out about them.¹⁷

Most people are comfortable with this idea and are happy to accept physical facts. Craig continues with a most appropriate analogy,

... how many planets there are in the solar system does not depend on how many we think there are, or would like there to be, or how we investigate them.

Realism therefore accepts the existence of an autonomous external world, that little is known about it, encourages people to explore and discover more about it and by so doing enrich humankind's fund of factual truths. These factual truths are at the core of realism, but it is not assumed that the absolute truth is always attainable.

Bunge¹⁸ identified to two kinds of Realism: Idealist and Scientific. The former relates to the

¹⁵ H.F. Abeles, C.R Hoffer and R.H. Klotman, *Foundations of Music Education*. 1984 (p.32)

¹⁶ For a more detailed description of the Montessori system the reader is referred to the works of Maria Montessori suggested in Addendum F.

¹⁷ Edward Craig, "Realism and Antirealism" in Edward Craig (ed), *Routledge Encyclopedia of Philosophy* Vol.8 1998. (p.115)

¹⁸ Mario Bunge, *Dictionary of Philosophy*. 1999 (p. 240)

totality of ideas, whilst the latter relates to the collection of all things capable of changing in some way. These changes can be studied and then guide or inspire action.

Abeles, Hoffer and Klotman¹⁹ relate realism to education by stating that things are what they appear to be and not what someone thinks they should be. They will work with what is available to reach a goal and realise that there is more than one way to reach that goal. From an education point of view, realists believe that the best way of learning is to be involved with the topic and to teach through experience, believing it is better to sing a song than just listen to it or read about it.

1.4 Pragmatism

This is arguably the most suitable philosophy related to education. Elements of Naturalism and Realism converge in Pragmatism, which Bunge²⁰ defines as,

the philosophical doctrine according to which praxis (action) is the source, content, measure and goal of all knowledge and value.

However, Rorty²¹ suggests that,

Pragmatism is a philosophical tradition founded by three American philosophers: Charles Sanders Peirce, William James and John Dewey. Starting from Alexander Baines' belief as rule or habit of action, Peirce argued that the function of enquiry is not to represent reality, but rather to enable us to act more effectively.

Pragmatists are described by Abeles, Hoffer and Klotman²² in an educational context as those concerned not so much with the actual information itself but rather with the process of learning and the method of how to access it.

A great exponent of Pragmatism was the American John Dewey who believed learners acquire

¹⁹ H.F. Abeles, C.R Hoffer and R.H. Klotman, *Foundations of Music Education*. 1984 (p.32)

²⁰ Mario Bunge, *Dictionary of Philosophy*. 1999 (pp.219)

²¹ Richard Rorty, "Pragmatism" in Edward Craig (ed), *Routledge Encyclopedia of Philosophy* Vol.7 1998 (p.633)

²² H.F. Abeles et al. (p.32)

knowledge through solving problems and not via dogmatic teaching, what he called 'learning by doing', because it would train them in becoming competent in all fields of human endeavour and therefore able to act more effectively. Butler states that there is an intimate relationship between philosophy and education. In this connection, Dewey believed that philosophy was simply a general theory of education.²³ Butler however argues that if the definition of education is generalised to such an extent, it should be defined as

an activity or endeavour in which the more mature of human society deal with the less mature, in order to achieve a greater maturity in them and contribute thereby to the improvement of human life.²⁴

1.5 Selected aspects of African philosophy

The term 'African' is one that has been used with a variety of meanings by many different people. Kofi Agawu²⁵ points out that there is a singular and pluralist view of the meaning of the term 'African' and explains,

One became an 'African' either in response to pan-Africanist impulses, themselves brought on by a desire to resist Europe's ambition for political and economic control of the continent, or in order to distinguish oneself from people of other cultural origins (Asian, Middle-Eastern, Russian, and so on.)

The researcher takes the stance of the singular meaning of the term and refers to 'African' as meaning the black people of sub-Saharan Africa.

While there is diversity among the indigenes on the continent of Africa, there is also unity that is grounded in our world view, spiritual ecology and cultural/religious practices.²⁶

With regard to African philosophy, Wiredu²⁷ poses the question "What is African philosophy?" In trying to answer this question he engages with several aspects of African language, traditions and writings and concludes,²⁸ that it is useful to distinguish between a traditional (unwritten) and a non-traditional (written) philosophy.

²³ J. Donald Butler, *Four Philosophies And their Practice in Education and Religion*. 1957 (p.11)

²⁴ Butler, (p.12)

²⁵ Kofi Agawu, "Defining and interpreting African music" in Herbst, Anri, Nzewi, Meki and Agawu, Kofi (eds) *Musical arts in Africa: theory, practice and education*. 2003 (p.1)

²⁶ Ivy N Goduka in P.Higgs, N.C.G Vakusa, T.V. Mda, and N. T. Assie-Lumumba, (eds), *African Voices in Education*. 2000 (p. 65)

²⁷ Kwasi Wiredu "On Defining African Philosophy" in Serequeberhan, Tsenay (ed). *African Philosophy*. 1991 (pp.87 - 88)

²⁸ Wiredu, (p.97)

This view is supported by Nkemnkia²⁹, who argues that there are two ways of looking at African philosophy: oral and written. He adds that, of the two, the oral form is more appropriate since it is a more suitable way of getting to the truth than the written word.

Mudimbe³⁰ extends this argument by identifying the emergence of a dichotomy between traditional versus modern; oral versus written and printed; agrarian and customary communities versus urban and industrialized civilizations; subsistence economies versus highly productive economies.

Between these two there is a marginality defined by social and economic events. At the economic level, Mudimbe argues, this has led to the destruction of the traditional realms of agriculture and crafts which has resulted in a loss of identity.

However, Africans are emerging from the constraints of colonial rule and apartheid and are discovering a new awareness of self, or as Nkemnkia³¹ explains,

Africans found a new awareness of personality and worth, once the identity crisis of due to colonial rule was over. As free persons, a new era and a new horizon opened up in front of them.

Hountondji³² describes the criteria of an African philosophy as being that,

the geographical origin of the authors rather than an alleged specificity of content. The effect of this is to broaden the narrow horizons which has hitherto been imposed on African philosophy and to treat it, as now conceived, as a methodical enquiry with the same universal aims as those of any other philosophy in the world.

The recognition of these two schools of thought, oral and written, is still being debated and is not as clearly defined as some of the Western philosophical schools. However, Hountondji³³ concludes that an African philosophy exists, but that it needs to be transformed from a view aimed at non-Africans into an open discussion amongst African philosophers. As he explains, the Western preoccupation with the mythological conception of what is African is thus destroyed

²⁹ Martin Nkafu Nkemnkia, *African Vitalogy*. 1999. (p.30)

³⁰ V.Y.Mudimbe, "The Invention of Africa". (p.4)

³¹ Martin Nkafu Nkemnkia, *African Vitalogy*. 1999 (p.42)

³² Paulin Hountondji, "African Philosophy: Myth and Reality" in Serequeberhan, Tsenay (ed). *African Philosophy*. 1991 (p.123)

³³ Hountondji, (p.127)

and this new confidence restores a belief that Africans have a continental sense of belonging with their own space and being.

According to Nkemnkia³⁴ the experience of the lived life underpins African traditional thinking through which the ultimate foundations of human existence are achieved. He maintains that

in [an] African traditional way of thinking there are no predetermined values. The point of departure is the awareness of one's own existence as well as that of other beings ...

Mudimbe³⁵ argues that the essential being force that manifests itself in all existing beings is *ntu*, and that it is

... a sign of universal similitude. Its presence in beings brings them to life and attests to both their individual value and to the measure of their integration in the dialectic of vital energy.

Ramose³⁶ explains that *ubuntu* is actually two words, *ubu* and *ntu* and invokes the idea of being in general. According to him *ubuntu* is the root of African philosophy. The be-ing of an African in the universe is inseparably anchored upon *ubuntu*.

For the purpose of this dissertation, the *ubuntu* term will be used to indicate that the study is situated in South Africa. "Umuntu ngumuntu ngabantu" which translated means, "a human being is a human being through other human beings", or, more briefly, "I am because you are". It is a spirit of togetherness or humanism.³⁷

As indicated earlier, African philosophy has its roots in a spoken tradition³⁸ and is centred around questions concerning the universe, God, neighbours, community and one's duty to the community. The overriding philosophy among the indigenous people of the sub-continent of

³⁴ Martin Nkafu Nkemnkia, *African Vitalogy*. 1999. (p.31)

³⁵ V. Y. Mudimbe, *The Invention of Africa*, (p.148)

³⁶ Mogobe B Ramose, "The philosophy of *ubuntu* and *ubuntu* as a philosophy" in Coetzee, P.H and Roux, A.P.J (eds.) *Philosophy from Africa*. Second edition. 2002 (p.230)

³⁷ Philip Higgs and Jane Smith *Rethinking our World* 2000 (p.58)

³⁸ Higgs and Smith, (p.55)

Africa and one which unites them throughout the sub-continent is that of *Ubuntu*:³⁹ All people are connected to each other not only by kinship, as in the small family, but also in the greater family of the community.

When discussing the anti-Cartesian construct, "I am because you are", Wilkinson⁴⁰ cites Archbishop Desmond Tutu's understanding of *Ubuntu* as

... the essence of being human, it is part of the gift Africa will give to the world. It embraces hospitality, caring about others, being willing to go the extra mile for the sake of others. We believe a person is a person through another person, that my humanity is caught up, bound up and inextricable in yours. When I dehumanize you, I inexorably dehumanize myself. The solitary human being is a contradiction in terms, and therefore you seek to work for the common good because your humanity comes into its own community, in belonging.

Goduka⁴¹ highlights several aspects found within the overall philosophy of the united indigenous African peoples,

- Personal responsibility for one's inner self;
- A collective responsibility of caring for Mother Earth;
- Nature, the living and non-living creation are the true ground of Spiritual reality;
- Interrelatedness, Interconnectedness and Interdependence among humans, living and non-living creation.

This last aspect is one of the connectedness or relationship of humans to all other things. In other words, nothing exists in isolation but is connected or related to something or someone else. The African family system is explained by Goduka as both vertical and horizontal in that the ancestors and those yet to be born are all connected vertically to the living, while every person in the entire ethnic group is connected horizontally through kinship, spirituality, and work.

³⁹ 'Ubuntu' in Nguni, 'Yobuntu' in Xhosa or 'Botho' in Sotho.

⁴⁰ Jennifer R. Wilkinson, "South African women and the ties that bind" in P.H Coetzee, and A.P.J Roux (eds.), *Philosophy from Africa*, Second edition, 2002 (p. 356)

⁴¹ Ivy N Goduka in P.Higgs, N.C.G Vakusa, T.V. Mda, and N.T. Assie-Lumumba, (eds), *African Voices in Education*. 2000 (p.65)

2 The need for a philosophy in music education

Leonhard and House⁴² state that the primary purpose of music education is “to develop the aesthetic potential, possessed by every human being, to its highest possible level.” To achieve this, they feel that teachers need a philosophical foundation to which they can turn when problems arise, and one which enables them to react rationally to these problems. The purpose of a philosophy of music education is:⁴³

- to inspire and lighten the work of the teacher in order to give the teacher a firm base from which to work;
- to guide and give direction to the efforts of the teacher;
- to help the teacher develop a clear rationale to clarify and explain the importance of music to the listener.

According to Abeles, Hoffer and Klotman,⁴⁴ a philosophy for music education is needed because music teachers must make decisions on a regular basis and act upon them. They need to understand the reason for both the decision and the action, and must be consistent. Abeles, *et al*, also feel that music teachers need to have a clear rationale to justify their existence in the field of music education. These reasons are very similar to those of Leonhard and House already mentioned.

Reimer argues that for music education to be effective, the whole music profession needs a “set of beliefs which can serve to guide the efforts of the group”,⁴⁵ and that each individual within the group should understand the value of their individual endeavors. In terms of the impact that music as a whole can have on society, and the quality that each individual musician offers that can be considered as valuable to society, he feels that unless one has a solidly grounded philosophy to fall back on, the constant need to justify music as an essential part of one’s life becomes insurmountable. In other words, a good philosophy is needed to maintain self-esteem.

⁴² Charles Leonhard and Robert W House, *Foundations and Principles of Music Education*. 1972 (p.3)

⁴³ Leonhard and House, (pp.85-86)

⁴⁴ H.F. Abeles, C.R.Hoffer and R.H.Klotman, *Foundations of Music Education*. 1984 (p.32)

⁴⁵ Bennett Reimer, *A Philosophy of Music Education*. 1989 (p.3)

A strong philosophy must illuminate the deepest level of values in one's field. At this level one can find not only professional fulfillment, but the personal fulfillment which is an outgrowth of being a secure professional.⁴⁶

2.1 Philosophies that guided Western music education

Aestheticism and Realism are the two dominant philosophies most often connected to Western music education. Up to middle of the 20th century in the United States of America and Britain. Reimer and Broudy were the leading scholars in this field, and it was not until the latter half of the century that multiculturalism was discussed as a pragmatic approach to music education by Elliott and Regelski, amongst others.

Reimer suggests an aesthetic education is "the most visible and widely acknowledged"⁴⁷ of the philosophies concerned with music education. By his own admission, defining aesthetic education is not easy. He suggests that aesthetic education is not about laws that have to be obeyed but rather about "guidelines for a process that, by its very nature, must be both ongoing and open-ended."

Many believe that all children should be educated about the broad family including all the arts, and that it is possible to structure a curriculum to provide such an education.⁴⁸

In clarifying the characteristics of the aesthetic experience, Abeles, Hoffer and Klotman⁴⁹ present five points for consideration.

- An aesthetic experience has no practical use whatever. It is valued purely for the pleasure and satisfaction it gives when looking at a work of art or listening to a piece of music;
- An aesthetic experience is an individual's feeling or reaction to the arts;
- An aesthetic experience involves the mind or the intellect which is focusing on the work of art or piece of music presently being considered;
- An aesthetic experience involves concentration and consideration;

⁴⁶ Bennett Reimer, *A Philosophy of Music Education*. 1989 (p.7)

⁴⁷ Bennett Reimer, "Essential and Nonessential Characteristics of Aesthetic Education" in Estelle R.Jorgensen (ed) *Philosopher, Teacher, Musician: Perspectives on Music Education*. 1993 (p.193)

⁴⁸ Reimer. (p.194)

⁴⁹ H.F.Abeles, C.R Hoffer and R.H Klotman, *Foundations of Music Education*. 1984 (pp.62-63)

- An aesthetic experience must be experienced. Looking at a picture of Bach and listening to someone tell you about him is not the same as playing a piece of music by him and experiencing the satisfaction it gives.

In a general curriculum, learners are taught to think objectively, to analyse what they are doing, and to be logical and rational in the decisions they make. However, Abeles et al feel that if students are to appreciate visual objects and aural objectives, with sensitivity, imagination and perception then logic, proof, and correctness are not required.⁵⁰

In discussing a Realistic approach to education, Broudy⁵¹ presents four theories, the first of which is that no two people will hear a piece of music or see a picture in identical ways. Therefore a degree of objectivity is required when discussing these art objects. Secondly, realism also appears to be concerned with whether the qualities of music are *in* the object or are *added* to it by the listener. Broudy argues that if this is a problem, one should not talk about standards for music but rather, standards for listeners. Realists would say that the music has inherent qualities and structures which the listener cannot alter but which can be explored by a musically educated person. Broudy's third theory is that music can only be experienced by human beings, to whom it will convey different feelings of emotion or expression; according to him, animals are incapable of these feelings of expression. Realists have difficulty in understanding why people do not always agree over the judgement of what is 'good' or 'great' music. They believe that only a musically cultivated person can judge the quality of music. Broudy's final point is that while music has aesthetic qualities it also has roots in other fields such as mathematics. Philosophers like Plato and Aristotle saw the mathematical relationship between tones as being similar to the orderliness of the planets. Therefore the music of man was representing the 'perfect' music of the spheres. Philosophers such as Plato saw music as effecting individuals morally, intellectually, and emotionally. Finally:

Plato was adamant on this point; aesthetic experience had to be judged by its effects on the whole life of a person or society as well as by artistic standards alone.⁵²

⁵⁰ H.F. Abeles, C.R. Hoffer and R.H. Klotman, *Foundations of Music Education*. 1984 (p.65)

⁵¹ Harry S. Broudy, "A Realistic Philosophy of Music Education" in Nelson B Henry (ed) *Basic Concepts in Music Education*. 1958 (p. 66)

⁵² Broudy. (p. 66)

Another believer in realism is David Elliott⁵³ who advocates a praxial approach to music education as an activity that people *do*. He argues that one can think of music as involving four different components, the first being the producer, known also as the composer. The second and third components are the product, or the music work itself, and the production or the performance. The last component is the consumer, the listener and/or viewer. In discussing these components that make up music, Elliott looks at the activity and value of making music, the value of listening to music, and the content of the musical work being listened to. The activity of making music involves different deliberate thoughtful actions such as deciding to sing a song, selecting the song, deciding how to perform the song, and self-evaluating that performance. According to Elliott,

Deciding, selecting and judging require a person to conceptualize what counts (and what does not count) in the context of a specific musical practice. In short, the intentional actions involved in any instance of component musical performing (improvising, composing, arranging and conducting) are thought-ful.⁵⁴

Elliott calls this a "thinking - acting" relationship. Being aware of what one is doing makes the relationship a thinking - acting - knowing relationship. The deliberate cognitive involvement in a musical activity adds a new dimension to the philosophy of epistemology in that *knowing* is not confined to words.

In the same way that the activity of being involved in music making involves knowledge, practical skills and understanding, so too does the activity of listening to music. Elliott describes it as a "context - dependent process". Similar to a spoken language being a cognitive skill, is the understanding of music structures and styles needed by the listener to make sense of what he or she hears. According to Elliott,

Music Education ... is the professional practice of inducting learners into selected musical practices through the development of their musicianship in balanced relation to specific musical challenges. The aim of music education overall, and the goal of each and every teaching-learning situation, is the achievement of self-growth and its effective concomitant, musical enjoyment. Such achievement occurs, again by matching the growing musicianship of learners with carefully selected musical challenges.⁵⁵

⁵³ David J. Elliott, *Music Matters*. 1995, (pp.39-40)

⁵⁴ David J. Elliott, "Music Education and the New South Africa" in James van Tonder (ed). *Proceedings of the Fourth National Music Educators' Conference* 1991 (p. 6)

⁵⁵ Elliott. (p. 12)

Another exponent of a praxial approach to music education is Regelski.⁵⁶ He argues that this approach draws from the tenets of existentialism, phenomenology and pragmatism. The individual is the prime being and his/her learning comes through experience.

Knowledge and meaning are not received readymade; rather, they are constructed by each individual. Contrary to traditional aesthetic doctrine, the body is fully implicated because 'mind' and the 'lived body' are not separated and jointly serve as the locus of all experience. ... Learning, valuing and meaning then, are all highly unique products of personal agency.⁵⁷

Regelski argues for a praxial versus an aesthetic approach to music education on the basis that, if learners are 'force fed' information, all self-actualization and independence is stifled and they cannot function without the support of the teacher. School becomes, for learners, a place where learning and teaching is done *to* you and not a place where you can participate *in* the learning process. As noted previously in this chapter, music teachers are constantly having to justify their existence within a school curriculum. Regelski maintains that an aesthetic education cannot be observed or evaluated, whereas music that is performed by learners and shared with the rest of the school or community becomes a social function.

The practice of including students rather than excluding them in the learning process has much more to contribute than has been realized by the traditional 'music appreciation', structure-of-the-discipline curriculum and hence holds the promise of being recognised as far more central to life and schooling than has heretofore been the case.⁵⁸

Alperson argues for both an aesthetic and a praxial approach to music education. He explains an aesthetic education as one consisting of the relationship between several concepts or views, these being, firstly, the formalist aesthetic or aesthetic formalism dealing with a) teaching individuals to create works that are worthy of being labeled an *aesthetic work*, and capable of giving the listener an aesthetic experience, and b) teaching individuals how to react and respond appropriately to such a work. The next two conceptions are that the strict formalist or formalist-aesthetic is a more detailed and structured understanding of music. Finally, Alperson advocates a praxial philosophy where aesthetic experience is only beneficial if the individual knows the origin and history of the work under review. The viewer or listener must be culturally informed.

⁵⁶ Thomas A Regelski, "Implications of Aesthetic versus Praxial Philosophies of Music for Curriculum theory in Music Education" in *Didacta Vana* 2003, 8(1) (pp. 63-92)

⁵⁷ Regelski, (p. 75)

⁵⁸ Regelski, (p.89)

Knowing about the form and structure and having an aesthetic appreciation is only half way to being a musically formed person. As Alperson⁵⁹ points out,

the main justification of music education ends up being the eminently practical functions of the acquisition of knowledge and the improvement of sensibility.

It is really through the acquisition of skills and their practical application that we can begin to understand music. A praxial philosophy of music involves the understanding of how music functions in human society. As Elliott explains,

What music is, essentially, is a diverse human practice consisting in many musical practices or Musics some of which are more closely related than others.⁶⁰

2.2 Philosophies guiding African music education

When making music, everyone has an interactive role to play, be it as part of a group or as a soloist. Each performer makes a personal contribution toward the whole. Ramose⁶¹ explains this connectedness when partaking in music activities as,

... the African attitude and reaction towards the dance of be-ing as ontological and epistemological imperative to be in tune. To dance along with be-ing is to be attuned to be-ing.

Mngoma⁶² explains that music and dance are integrated activities as rhythm is common to both of them. The patterns in visual art and words and movement are all determined by rhythm. In *ubuntu* philosophy every individual lives in a 'person space' that is intellectual, spiritual, and physical, and is shared with the people around him or her as an acknowledgment of their worth as individuals. According to Mngoma⁶³

⁵⁹ Philip Alperson, "What Should One Expect from a Philosophy of Music Education?" in Estelle R Jorgensen (ed), *Philosopher, Teacher, Musician*. 1993 (p. 231)

⁶⁰ David J. Elliott, "Music Education and the New South Africa" in James van Tonder (ed) *Proceedings of the Fourth National Music Educators' Conference*. 1991 (p. 5)

⁶¹ Mogobe B Ramose, "The philosophy of *ubuntu* and *ubuntu* as a philosophy" in P.H Coetzee, and A.P RouxJ (eds), *Philosophy from Africa*. Second edition 2002 (p.235)

⁶² Khabi Mngoma, *Music and Ubuntu* in Caroline van Niekerk (ed), *ISME Conference Proceedings 1998*

⁶³ Mngoma, (p. 427)

Music ... is a factor in determining the human worth of the individual - the extent to which the individual regards, responds to and is involved in Music and Life, as a member of the community - and not necessarily as a specialist practitioner. Even potential for leadership is gauged by the musical capacity of the individual.

Letseka⁶⁴ explains the importance of *community* in the life of the indigenous African people and compares this with the Western liberal philosophers' abstract view of the person. He says the philosophy of *ubuntu* is crucial as it deals with one's attitude and behaviour towards others and that it can be instilled in children by the example of their teachers, family members, and the community in which they live.

However, Walker⁶⁵ believes, music education is an integral part of general education and should not be thought of as a separate entity. Therefore, he argues:

For a theory of music to underpin a philosophy of music education, it must deal in what a culture believes music is and how music functions within the culture.

3 Expectations from a philosophy for music education

So far, the philosophies mentioned have described what can be applied to music education but they have not explained *what we can expect from a philosophy*. Alperson⁶⁶ points out that, as music education constantly has to justify its reason for inclusion in a curriculum, perhaps the provision of a philosophy of music education, emphasizing the goals and values of such an education, would go a long way towards clarifying the subject in the minds of its detractors.

However, Nzewi argues that,

the African child's basic formal music education should rely on the indigenous African models and resources for the theoretical and material content. The method should be strong in practical music experiencing, which should make clear the theoretical explanation.⁶⁷

⁶⁴ M Letseka in P. Higgs, N.C.G. Vakusa, T.V. Mda and N.T. Assie-Lumumba, (eds), *African Voices in Education*. 2000 (p. 179)

⁶⁵ Robert Walker, "The Rise and Fall of Philosophies of Music Education: Looking backwards in order to see ahead" in *Research Studies in Music Education*, No.17. 2001 (p. 13)

⁶⁶ Philip Alperson, "What Should One Expect from a Philosophy of Music Education?" in Estelle R Jorgensen (ed) *Philosopher, Teacher, Musician*, 1993 (pp. 215-237).

⁶⁷ Meki Nzewi, "Music Education in Africa - Mediating the Imposition of Western Music Education with the Imperatives of the Indigenous African Practice" in Caroline van Niekerk (ed), *PASMEC Conference Proceedings*. 2001 (pp. 29-30)

The way to approach music learning should be through African folklore and should start with the music of the child's immediate social and cultural locality. As the child gets older other music cultures and practices may be included. Nzewi maintains music, dance, and drama should be handled as an integrated activity as all the performing arts are considered to be inter-related. In discussing the realities of learning in the greater world of today, he argues for a "philosophical approach such as would enable a culturally secure individual to acquire the integrity of creative intellect as well as a harmony of feelings." He goes on to explain that the philosophy comes from the family and home which are "very central to the African's rationalization of the world and societal systems," and advocates music as a life long education starting with the child as a general concept, and progressing to become more specialised as the child reaches adulthood, when

the mature mind is exposed to relevant world music systems as well as music specialization, with less danger of cultural complexes, inferior or superior.⁶⁸

Amoaku states that musical knowledge can be obtained in two main ways – either formally through an institution, or informally through the 'enculturative' process, which he explains as

holistic and encompass[ing] both the psychological and the intuitive. In this process the child not only develops artistic skills but also acquires a complete knowledge of the community's traditions, norms and life-styles in general.⁶⁹

The integration of all the performance arts is integral to the child's development as an artist and,

through such combinations the child also acquires verbal skills because most of the traditional song texts are couched in proverbial language, and oratorical skills are judged by one's ability to inject proverbs into one's verbal interaction in all instances.⁷⁰

The main component of this philosophy is making music with other people for the satisfaction of all concerned rather than performing music for the satisfaction of other people who are listening and not participating actively.

⁶⁸ Meki Nzewi, "Strategies for Music Education in Africa: Towards a Meaningful Progression from Tradition to Modern" in Caroline van Niekerk (ed) *ISME Conference Proceedings 1998* (pp.469-470)

⁶⁹ William Komla Amoaku, "My world, your world, our world: the sound that binds us all" in ISME Caroline van Niekerk (ed) *Conference Proceedings 1998* (pp. 22-25)

⁷⁰ Amoaku, (pp. 23)

To summarise these philosophies then, Reimer's belief is that an aesthetic response is possible only when the listener understands the expressive qualities of the work. In other words the listener must have internalised all the intricacies involved in a piece of music in order to make an aesthetic response to it. However Abeles, Hoffer and Klotman maintain that an aesthetic experience only has value in the pleasure and satisfaction it gives the listener.

Broudy believes that music should be presented as accurately and as true to life as possible. It is up to the listener to make an individual understanding and no two people will respond in the same way. Performers will colour a piece of music with their own interpretation and the listener will respond to a particular performance at that particular instance.

The praxial approach to music is that making music is an activity of involvement by the composer, the performer, and the listener. As Elliott says, "music making is something worth doing by all students for its own sake."⁷¹

The strength of *ubuntu* philosophy is one of togetherness and connectedness which comes from practical music making with other people. Oehrle⁷² suggests,

It is essential to develop a philosophy emanating from and relevant to southern Africa before developing methodology and curriculum. A sound philosophical basis will enable us to deal with the many deeply rooted concerns such as expressed by the late Prof. Sagatya ... (who) said, "By the time an African child reaches the age of five, he is a fully capable musician. The present system of school music soon knocks this potential out of him."

Another similar approach to music education is the *Mandala* philosophy explained by Carolus⁷³ as an action approach which,

attempts to utilize creative thinking (creativity) as product of the 'self' and starting point of our musical endeavours.

⁷¹ David Elliott, "Music Education and the New South Africa" in James van Tonder (ed), *Proceedings of the Fourth National Music Educators' Conference*. 1991 (p. 14)

⁷² Elizabeth Oehrle, "Towards a Philosophy of Education through Music/Arts for Southern Africa" in Caroline van Niekerk (ed), *PASMEC Selected Conference Proceedings*. 2001(p. 113)

⁷³ Mario Carolus, *The 'Mandala' Philosophy of Music for South African Schools*. Unpublished thesis. UCT. 1998 (p.4)

Carolus describes it as a holistic philosophy⁷⁴ which needs a cultural interaction between different cultures and styles. This would appear to link up with both the *Ubuntu* philosophy already mentioned and the praxial approach to music espoused by Elliott.

Okumu has highlighted the extraordinary changes taking place in the music that people are actively engaged in all over the world. The political, social, economic and cultural changes are largely responsible for this. People are bombarded with a huge variety of musical genres from radio, TV, and many other audio/visual technological media and,

while it is acknowledged that music in traditional African societies was a lived experience and that music was used to accompany all societal activities, the same may not apply to contemporary society.⁷⁵

The majority of consumers of music are the young people who have access to a variety of audio/visual media. A large proportion of this group of consumers are still in the classrooms and will want to learn more about the types of music that surround them daily, for example kwaito, R&B and hip-hop. However, the majority of these young people are consumers, listeners and watchers, but not active participants of music making. In similar vein Walker⁷⁶ argues:

In our contemporary media-dominated world, it appears that cultural traditions are either submerged or subsumed by the electronic universe.

Bearing this in mind, does C2005 meet the needs of the new generation of learners of all cultures learning together?

4 How to build a philosophy for music education

In building a philosophy of education Leonhard and House explore the relationship between an aesthetic experience and an ordinary experience. The perceived chasm between ordinary and aesthetic experiences should be narrowed rather than broadened. Placing the arts on a

⁷⁴ Carolus, *The 'Mandala' Philosophy of Music for South African Schools*. Unpublished thesis. UCT. 1998 (p.113)

⁷⁵ Chrispo Caleb Okumu, "Music Education in Africa: A Media Approach: in Caroline van Niekerk (ed) *PASMEC Selected Conference Proceedings*. 2001 (p. 115)

⁷⁶ Robert Walker, "The Rise and Fall of Philosophies of Music Education: Looking backwards in order to see ahead" in *Research Studies in Music Education* No.17 2001 (p. 15)

pedestal makes them more remote to the average individual who will think of music and visual art as only happening on a concert platform or in an art gallery, and executed by 'special' people. Leonhard and House see a continuum where,⁷⁷

all art experience is closely connected with the qualities of ordinary experience and that ordinary experience can grow naturally and normally into aesthetic experience.

In the ensuing discussion Leonhard and House explore musical experience and responses to music, the debate about what is *good* music and what is *great* music, as well as the 'New Musics', from experimental music to the folk music of Afro-America. In summarising the basic tenets of their philosophy Leonhard and House put forward fifteen points among which are:

- The only basis for music education is the development of the natural responsiveness that all human beings possess.
- The music education program should be primarily aesthetic education.
- Every child must be given the opportunity to develop his aesthetic potential to the highest possible level through expressive experience with music, including vocal and instrumental performance, listening and composition appropriate to this developmental level.
- Music education should be cosmopolitan, employing all kinds of music and giving recognition to the value of all kinds of music.⁷⁸

In discussing the first of Harry S. Broudy's generalizations surrounding an aesthetic education, Reimer makes three points. Politically, for any of the arts to survive on their own in an aesthetic education, is difficult. They need funding, regular time on a school timetable, and skilled teachers. To achieve these requirements curriculum planners have conceived comprehensive arts programmes as being the expedient way of cementing in the minds of the general population that an aesthetic education automatically means arts education. However, he points out that while a comprehensive arts programme stands a better chance of being recognized, supported and funded, he holds the view that each of the arts can be conceived as aesthetic education.

Reimer argues that for a curriculum to be considered as *bona fide*, it should contain all the arts. However, whether the arts are included individually or as a comprehensive whole is debatable.

⁷⁷ Charles Leonhard and Robert W House, *Foundations and Principles of Music Education* . 1972 (p.88)

⁷⁸ Leonhard and House, (pp.116-117)

He maintains that music on its own can "fulfill all dimensions requiring to be addressed in a total curriculum"⁷⁹ and that a comprehensive arts programme is not a pre-requisite for the achievement of an aesthetic education.

If education is to have positive social effects, it can do so more effectively through art than through any other means. For art education to provide a sense of community with other humans, it must be primarily aesthetic education.⁸⁰

For music education to be effective, Reimer suggests that all music used in the teaching process should offer many opportunities for the students to become fully involved in exploration and discovery. Students should be given every opportunity to compose, create, and perform music while the teachers facilitate and guide the students without imposing their ideas on them. Reimer points out that when students are being involved in creating art, they must be involved in making artistic decisions.⁸¹ Teachers who work on the 'Just do as I say' principle ensure the element of creativity is removed and students remain only partially involved with the art.

On a philosophical level, Reimer discusses the debate surrounding the interrelations between the arts. This debate swings between the belief that all the arts are alike with minimal differences, to the belief that all the arts are individual with few and insignificant similarities. Reimer positions himself on the side of arts existing independently from each other each with their own value and meaning but admits to similarities occurring at different levels. However, his essential characteristic of aesthetic education is one that

attempts to address the philosophical issues of the world or culture of music education by seeking helpful, relevant, and intellectually defensible resolutions from whatever sources it can, including, necessarily and importantly, the field of professional aesthetics.⁸²

Music is present in everyday life in a variety of guises. There are songs for most occasions, festivities; work songs, drinking and children's play songs; and there is music for marching, music for courtship and for stirring up patriotic fervor. This being the case, we should not have

⁷⁹ Bennett Reimer, "Essential and Nonessential Characteristics of Aesthetic Education" in Estelle R. Jorgensen (ed) *Philosopher, Teacher, Musician: Perspectives on Music Education*. 1993 (p. 196)

⁸⁰ Bennett Reimer, *A Philosophy of Music Education* . 1989 (p.68)

⁸¹ Reimer, (1989) (p. 68)

⁸² Reimer, (1993) (p. 208)

to justify the inclusion of music into the general curriculum of schools, Broudy defines 'formal' education as that which has been decided is essential for everyone in the community to know but which cannot be fully achieved outside of a school. Taken literally, this could lead to an over-full curriculum but, says Broudy, "it is safer, therefore, to think of general education as the cultivation of *capacities* for realizing value."⁸³ Everyone has the capacity to learn, it is just the level that varies. Some children will take music to a higher level of learning or competence than others, but all children should be given the opportunity to use music as well as words to express themselves. Students should be given the opportunity to develop music skills, the ability to understand and appreciate the qualities of music, and to practise discrimination in their choice of music. For this development to take place the music programme needs to be presented in a systematic and formal fashion.

5 Conclusion

Without entering the debate over different philosophical approaches to music education, whether they be aesthetic (Reimer, Broudy Swarwick and Leonhard and House) or praxial, (Elliott, Regelski and Hargreaves), the following points should be noted. As was mentioned by Okumu and Walker earlier in this chapter, the world has moved beyond the modernist period and into postmodernism, a term that constantly evades definition and elicits contention. Traditionally distinctive musical 'genres' are no longer the sure categories they once were, which effects both music production and consumption. With all the electronic media and digital technology available today, music can be, and is, marketed in numerous different forms, both audio and visual, to attract new consumers. Producers do not have to wait for a concert date to have their compositions performed to a relatively small audience; their music can be flashed around the world instantly. The world has become a 'global village' and, according to Walker,⁸⁴

By the 1990s, however, western society had irrevocably changed through a combination of the effects of several powerful forces, including immigration of many different ethnic

⁸³ Harry S. Broudy, "A Realistic Philosophy of Music Education" in *Basic Concepts in Music Education*. National Society for the Study of Education. Fifty-seventh Yearbook 1958 (p. 74)

⁸⁴ Robert Walker, "The Rise and Fall of Philosophies of Music Education: Looking backwards in order to see ahead." in *Research Studies in Music Education* No.17 2001 (p. 5)

groups from across the world and the rise of a global, as opposed to a nationally based, economy, and several arguments in philosophy and linguistics about the locus of meaning.

By the middle of the 1990s, South Africa too was heading for a democratically elected government and an enormous change to the education system. Schools in South Africa (and as Walker indicates, Western Europe as well) were becoming multicultural and issues were raised about the value, purpose, and practicality of teaching a variety of ethnic groups in a single classroom. Should the curriculum remain solely western or was it time to include aspects of the different cultures involved? These questions were hotly debated by philosophers and educationists alike.

Elliott⁸⁵ argues against the restrictions of an aesthetic approach to music education and points out that,

the aesthetic education philosophy insists that all music everywhere - all music across all cultures - ought to be listened to in the same disconnected, asocial, a-contextual, modernist way.

Elliott's⁸⁶ opposition to an aesthetic approach to education is that it is too analytical, reducing music to its common denominator, the work, where the listener selects bits of a composition in terms of how they can illustrate musical elements. To put it simply, an aesthetic view of music education,

depends on using concepts to organise and 'drive' the curriculum to a point where music is selected merely to illustrate the concepts.

Elliott believes that by treating music this way deprives the student of the multiple layers of meaning involved in the music as a whole. By using a praxial approach to music the learner participates by understanding the social events that caused the music to be written, as well as the musical actions and interactions of the composer, performer and listener.

The Revised National Curriculum Statement encourages learners to develop practical skills in

⁸⁵ David J. Elliott. "Modernity, Postmodernity and Music Education Philosophy" in *Research Studies in Music Education* No. 17 2001 (pp.32-40)

⁸⁶ Elliott, (p.37)

all the arts forms and inculcate a culture of lifelong learning. As we have seen, the African approach to music learning is based on participation at all levels. According to Oehrle and Emeka⁸⁷ the African view of musical arts education did not compartmentalise each of the disciplines (dance, song, instruments etc.) nor did it separate the musical arts from the everyday life and environment of the people.

It was a holistic process that transmitted art for its own sake and all the arts as integral with life, needs and human transactions in the environment. The artist was not only an exponent of the arts but an invaluable member of the society who is able to function in other aspects of life in the given environment.

This seems to imply that a praxial rather than an aesthetic approach to the learning of music would be more pragmatic. Regelski⁸⁸ points out that:

A praxially-based curriculum provides the pragmatic benefits of music for everyday life pointed to by praxial philosophy. All kinds and degrees of musical praxis are thus validated and music teaching itself approaches a professional praxis that is properly and fully committed to inclusiveness of musical meanings and values, not to the kinds of exclusivity promoted by aesthetic orthodoxy.

To return briefly to the quotation at the beginning of this chapter, teachers of class music must, during the course of their training, be made aware of what music is all about and its place in society. The children of today have become voracious consumers of a variety of different music and the teacher needs to understand this. How they deal with this in their classrooms requires them to formulate a personal philosophy based on their knowledge of music, its functions in society and, according to Elliott,⁸⁹

the many possible and actual ways that participation in musical communities, musical-social events, musical actions, musical interactions and musical works can evince and convey multiple layers of meaning.

Both Oehrle and Emeka⁹⁰ believe in encouraging learners to formulate their own personal philosophy and goals in life. By doing this they become active innovators rather than passive participants and consumers. By thinking, reading, questioning, discussing, and writing about

⁸⁷ Elizabeth Oehrle and Lawrence Emeka, "Thought Systems informing the Musical Arts" in Anri Herbst et al, *Musical Arts in Africa* 2003 (p.46)

⁸⁸ Thomas A Regelski, "Implications of Aesthetic versus Praxial Philosophies of Music for Curriculum Theory in Music Education" in *Didacta Varia* 2003, 8 (1) (p.89)

⁸⁹ David J Elliott, "Modernity, Postmodernity and Music Education Philosophy" in *Research Studies in Music Education* No.17 2001 (p.37)

⁹⁰ Oehrle and Emeka, (p.47)

issues involving music and music education, teachers will be able to formulate their personal philosophy.

The philosophy of the Outcomes-based system of education rests firmly in the belief that, given the right environment, all learners can learn successfully and through this success, the learner will be able to develop self esteem and a willingness to strive for further goals. The responsibility for learning is shared by the parents, community, educators, and the learners themselves, and without this partnership the learner will be unable to take his or her rightful place in society. It would appear then, as the education system for the country, the Revised National Curriculum Statement is firmly based on a praxial approach closely linked to the *ubuntu* beliefs of Africa.

CHAPTER FOUR

A QUESTIONNAIRE-BASED SURVEY

Introduction

In 1986 the Committee of Heads of University Music Departments in South Africa instigated extensive research to investigate the perceived crisis in Music Education in this country. In 1993 the research results were published by the Human Sciences Research Council (HSRC) in a series of six reports entitled "Effective Music Education in South Africa" and were edited by Sarita Hauptfleisch.¹

The report on Class Music² tuition was compiled by a large committee chaired by Mr M.S. Oersen, a retired Superintendent of Education (Music). The findings, as stipulated in this report, indicated the subject was ineffectively taught in all the school phases. This situation was more prevalent in the schools falling under the control of the House of Delegates and the Department of Education and Training.³ Hauptfleisch summarised the crisis of the music education 'curriculum -in -use'⁴ at the time of the report, as a crisis of:

- provision of music education due to a lack of periods on the timetable and a lack of properly trained music teachers. The majority of pupils did not receive any music education;
- poor administration of the school timetable in schools where there were no regular periods for music education, or where only parts of the syllabi were taught, as well as periods being used for other activities;

¹ Sarita Hauptfleisch, *Effective Music Education in South Africa*: HSRC Main Report 1993.

² The term 'Class Music' is used throughout this report. The reason for this is twofold; Firstly, it differentiates music that is taught to a class or Grade of children from music that is taught on a one to one basis as in instrumental tuition. Secondly, it is the term with which most teachers are familiar.

³ Prior to 1996, the House of Delegates was responsible for Coloured education and the Department of Education and Training was previously responsible for Bantu education.

⁴ Sarita Hauptfleisch, (p.3).

- the poor standard of instruction in music education due to over-large classes and poorly trained teachers;
- provision of resources for music education where a school lacked facilities, music instruments and teaching materials resulting in children leaving school without any music skills that could be used successfully in the community;
- low music teacher morale due to the perception that music was not an important subject and took place under adverse conditions. Most music teachers were not in line for promotion posts and left the profession.

The research committee also recommended that:⁵

The profession will ... have to find ways of reconciling claims for greater inclusivity of music material with limited time. This will have to lead to the construction of realistic syllabi which do not confront the Class Music teacher with an overload of teaching content.

After the first democratic elections in 1994, the South Africa education system underwent extensive transformation with the introduction of Curriculum 2005. This was developed as the vehicle for the implementation of outcomes-based education in South Africa⁶ and would fundamentally change the education system in use. This suggested transformation was officially announced in the document entitled *A Policy Framework for Education and Training* published by the ANC in 1994.⁷ The document had several goals, amongst which were, that all individuals should have access to lifelong education regardless of their age, gender, race, class or religion, and that the reconstruction and transformation of institutions would be in the interests of everyone and would lead to their social, cultural, economic and political empowerment. The change in the education system was considered essential to:

rid the education and training system of the legacy of racism, dogmatism and outmoded teaching practices.⁸

⁵ J.J.A Van der Walt, M Roets and S Hauptfleisch, *Effective Music Education in South Africa*. Class Music Tuition 1993. (p.134)

⁶ A. C De Villiers, *Teaching Strategies for Multicultural Music Education in the Intermediate Phase*. Unpublished thesis in the Faculty of Education, University of Port Elizabeth. 2000 (p.14)

⁷ T Mda and S Mothata, *Critical Issues in South African Education - After 1994*. 2000 (p.22)

⁸ The ANC document *A policy Framework for Education and Training* (1994) in T Mda and S Mothata, *Critical Issues in South African Education*. 2000 (p. 22)

In the vein of Dewey's progressive school movement, teaching was to become less teacher and more pupil centred.

Despite the high expectation for the improvement of music education in all schools, the subject is still in turmoil.⁹ Ten years after the initial HSRC report, the situation does not seem to have improved and research into the state of music education in the primary schools of the Western Cape Metropole has been undertaken by the researcher in the form of a questionnaire survey. This survey included an investigation into,

- the type of teacher implementing class music - were they a general class teacher or a 'specialist' music teacher;
- the tertiary training of the teacher;
- opportunities to implement the syllabus, and
- the availability of teaching materials and resources.

It is anticipated that the results of this survey will be made available to policy makers and tertiary institutions, and enable them to identify the strengths and weaknesses of music education within the *Arts and Culture* learning area. Based on these findings, problem solving strategies can be developed in the form of further teaching materials, instrumental and technical resources for the benefit of all teachers and learners in South Africa.

1 Questionnaire Survey: Target group and pilot studies

In order to determine the state of music education as perceived by practising teachers, the researcher had several methodological options such as personal interviews, telephonic interviews, visits to all the schools and a mailed questionnaire. This last option was selected as being the most cost effective and suitable in terms of covering a great number of schools within a large area in a reasonably short space of time. The survey was confined to the Western Cape Metropole, where the researcher was familiar with the primary schools, having been in teacher education in this area for over twenty years.

⁹ Refer to Chapter 2.

The Western Cape Education Department covers the following areas: Metropole Central, North, South and East, the Overberg, the Southern Cape/Karoo and the West coast/Wine lands with 1025 listed schools. The demarcated research field included all the 450 Primary schools from the Central, Eastern, Northern and Southern areas of the Western Cape Metropole, which have the greatest concentration of urban state primary schools. Farm schools and private schools were not included in the survey. No sampling took place as the whole population was used for the research.

The selected target group was the general class teachers in the Foundation Phase (Grade R - Grade 3) and Intermediate Phase (Grade 4 to Grade 6). These grades were chosen as they are the ones covered by the teacher training departments in the Wellington and Mowbray campuses of the Cape Technikon as well as the School of Education at the University of Cape Town where students are enrolled for either the Diploma in Education and the Higher Diploma in Education, or the Post Graduate Certificate in Education qualifications.

Several pilot trials were run as the researcher was fortunate to have the opportunity to work with small groups of teachers and lecturers. These pilot versions of the questionnaire were completed by selected groups during workshops and lectures. Each pilot questionnaire was refined as far as possible to ensure a clear and unambiguous measuring instrument that could be administered to the larger target population. Each pilot group was a sample of the final group to whom the questionnaire would be posted.

The **first pilot** questionnaire was administered to a group of 33 Intermediate phase teachers in the Northern Cape, who had attended a five day workshop on integrated studies in Arts and Culture. Responses to certain questions brought to light aspects of ambiguity as well as areas needing further investigation. One notable example was some confusion in the interpretation of the word *Music*. This will be discussed later in Chapter Four.

In the **second pilot** questionnaire, for reasons of confidentiality, all reference to the respondent, i.e name and address of the respondent and their schools was omitted thus giving respondents greater freedom for honesty without the fear of recrimination. This pilot questionnaire was administered to a group of 23 specialist music teachers from local primary schools who attended a two day workshop at the University of Cape Town. This group was used as a control group to ascertain the extent in which the teaching varied between 'specialist' and 'general' teachers teaching class music. Nearly three quarters of these teachers graduated as 'specialist' music teachers. However, they too were unsure of the expectations of the C2005 syllabus.

The same questionnaire was discussed and commented on by lecturers in the fields of music education, ethnomusicology and musicology from eight South African universities, attending a conference on Research Methodologies at the University of Cape Town. Suggestions from these lecturers were incorporated in the fourth and final questionnaire which was completed by 135 Primary school teachers who were studying for the National Professional Diploma in Education.¹⁰ This same questionnaire was also completed at three workshops of in-service teachers at schools in Mitchells Plain, Lentegour and Beacon Valley. Each of these workshops contained 25 to 30 teachers.

Finally, in July 2002 the questionnaire was posted to the 450 targeted schools in the Western Cape Metropole. A satisfactory 51.7% (233/450) return was registered.

2 Objectives and Content of the questionnaire¹¹

As stated earlier, the aim of the questionnaire was to investigate the state of music education within the learning area *Arts and Culture* in the primary schools of the Western Cape

¹⁰ Prior to 2000, in-service teachers could obtain a Higher Diploma in Education (HDE) but this has changed to a National Professional Diploma in Education (NPDE).

¹¹ A copy of the Questionnaire appears in Addenda A

Metropole.¹² In order to achieve this, the content centres around the following three objectives¹³.

2.1 The teachers who implement Music in the *Arts and Culture* Learning area

The purpose of this section of the investigation is to compile a profile of the teacher. Their listening preferences, experience with music both at primary and secondary school level, and tertiary music training either at a university or at a teacher training college.

2.2 The Form that Music Education takes

Curriculum 2005 requires that the learners have experience and skills in a number of music concepts as indicated in the questionnaire. Teachers are expected to integrate music with the other disciplines within the learning area, e.g. drama, dance and visual art, as well as integrate the whole learning area with other learning areas, e.g. Literacy or Numeracy.

2.3 Problems surrounding the implementation of Music Education

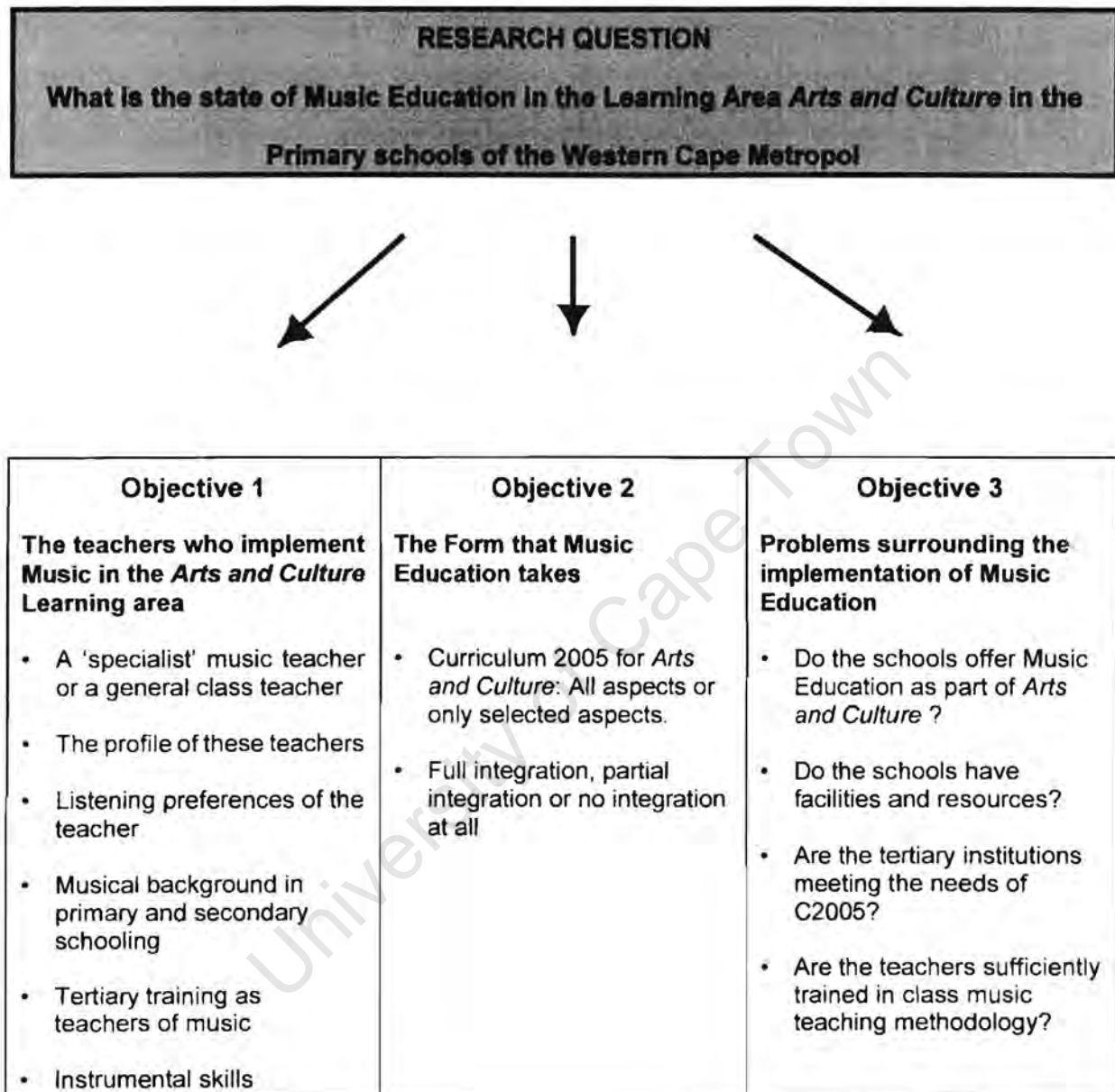
The purpose of these questions is to find out if schools provide the opportunity for the implementation of the expressive arts in the *Arts and Culture* learning area. The teachers' training and availability of teaching resources have also been considered as possible reasons.

These three main objectives are contained in Table 4.1

¹² A summary of the content grouped for analysis and discussion appears in table 4.1

¹³ In response to queries from various teachers completing the first pilot questionnaire the term 'Class Music' was retained in all subsequent copies of the questionnaire.

Table 4.1 Main objectives contained in the questionnaire



3 Analysis of Findings

Before presenting the findings certain decisions concerning terminology and presentation were arrived at. These were:

- to present the information as text, inserting percentages and numbers where necessary
- to present the complete set of findings in Appendix B
- to use the following vocabulary when describing percentages.

Majorities:	
50 - 59%	a little over half
60 - 69%	a little under $\frac{2}{3}$ or a little over $\frac{2}{3}$
70 - 79%	a little under $\frac{3}{4}$ or a little over $\frac{3}{4}$
80 - 89	vast majority
90 - 100%	overwhelming majority
 Minorities:	
50%	half
40 - 49%	a little less than half the minority
30 - 39%	a little under $\frac{1}{3}$ or a little over $\frac{1}{3}$ of the total
20 - 29%	a little under $\frac{1}{4}$ or a little over $\frac{1}{4}$ of the total
10 - 19%	a small minority
0 - 9%	almost zero or negligible
- Valid cases are those that are indicated responses. Missing cases are not included, except in a few questions. Therefore the number of valid responses may change in various questions.

The analysis of Findings and interpretation will be discussed according to the objectives outlined in Table 4.1

3.1 The teachers who implement music in the *Arts and Culture* learning area

3.1.1 The 'specialist' music teacher or the 'general' class teacher

The general class teacher who teaches the music component in the *Arts and Culture* learning area can be divided into two types. Those who have or have not got the 'specialist' music elective in their teaching. These teachers should not be confused with the qualified music teacher who trained in the music faculty of a university.

3.1.2 Profile of the teacher

A profile of the primary school teacher who would be implementing class music was developed from the responses to questions concerning listening preferences, primary and secondary school exposure to music, acquisition of instrumental skills and tertiary teacher training.

Respondents were asked to indicate the types of music they enjoyed listening to. This listening preference is of interest as it could influence or be reflected in their teaching. For the purposes of these findings the great variety of music the respondents indicated they listen to was grouped into ten general categories as shown in Table 4.2

Table 4.2 Listening preferences of respondents

N = 233			
1	Classical: Baroque, Mozart, Opera	174	75%
2	Jazz: Swing, Blues, R+B, Soul, Latin American	111	48%
3	Pop: Rock, Hip hop, Kwaito	86	37%
4	Religious: Gospel and other sacred music	62	27%
5	Traditional: African, Afrikaans "liedjies", English folk songs, Malay, Country and Western, Ballads, World	62	27%
6	Light: Musicals, Shows, Film	53	23%
7	Choral: A Capella, Groups, Choirs	46	20%
8	Instrumental: Solo instruments and Groups	46	20%
9	Contemporary: 60's, 70's, Alternative, Bands	39	17%
10	Vocal: Male and female	30	13%

Note: These categories are *not* mutually exclusive

The categorization in this table is according to how the respondents perceive the music they listen to. In some cases they do not really know how to define the music and they use the classification system adopted by music shops.

3.1.3 School training of the teacher

The respondents' formal and informal experience of a variety of music activities at both primary and secondary school was investigated. The motivation for these questions was to ascertain whether the respondents had a consistent and systematic exposure to music during their school years and tertiary education as it could indicate a level of preparedness to facilitate Music education.

Teachers were asked if they had received class music tuition while they were at school and whether it extended throughout their senior school. Participation in a variety of music activities such as playing in an ensemble or a band which could be African, Pop, Rock or Jazz and singing in the choir was also investigated. The findings are represented in Table 4.3

Table 4.3 Music Education while at school

Years	Attended class music lessons		Played in an ensemble or band e.g. Pop, Jazz		Sang in a choir	
	Primary	Secondary	Primary	Secondary	Primary	Secondary
1	1	5	4	4	6	6
2	7	24	8	9	22	24
3	9	11	4	6	29	13
4	21	7	4	4	33	7
5	26	69	4	11	20	61
6	12	2	2	2	9	4
7	92	-	-	-	16	1
8	2	-	-	-	2	-
N=233	170 (73%)	118 (51%)	26 (11%)	36 (15%)	137 (59%)	116 (50%)

'Class' music:

Sixty six percent (153/233) of the total respondents had four or more years of music at their primary school, and 40% (94/233) did music for seven or eight years which implies the whole of their primary school career. Thirty three percent (78/233) did music for a substantial part of their secondary school.

Ensemble or band experience:

The development of a child's fine motor movements was considered here and the child in Grade Four is considered to have sufficient co-ordination for instrumental playing although there will always be an exception to this general consideration.

Four per cent (10/233) of the respondents played in an ensemble for more than half of their primary school careers.

Ensemble or band experience in the secondary school could also include playing in an orchestra. Seven percent (17/233) of the respondents played in some type of ensemble for a substantial part of their secondary school career.

Singing in a choir:

Thirty four percent (80/233) of the respondents sang in a primary school choir in for more than four years.

Thirty one percent (73/233) of the respondents sang in a choir for a substantial period of their secondary school careers.

Choir festivals and competitions are popular throughout the country and the table shows that half the total number of respondents (116/233) sang in a choir in the secondary schools.

Music as a subject for matric is an indication of a teacher's, theoretical and general music knowledge as well as his/her instrumental skills. Nineteen percent (44/233) of the respondents indicated they had Music as a subject in their matric qualification. By scanning the raw data the researcher noticed that 43 of these respondents also learnt the piano. However, in terms of

Curriculum 2005 it is the ability to read music notation and play an instrument that is most useful to the teacher wishing to teach new songs and accompany them. Teachers were asked what instrumental skills they acquired while at school and these are presented in Table 4.4.

Table 4.4 Number of respondents who learnt an instrument while at school, and the number of years they received tuition

No.of years	Piano	Recorder	Guitar	Strings	Wood-wind	Brass	Melodic Percussion	African (Marimba)
1	13	9	7	1	2	-	7	3
2	5	10	5	-	3	1	2	1
3	6	5	5	2	4	-	6	-
4	9	11	1	2	-	-	4	-
5	12	4	-	-	-	2	2	-
6	11	2	2	-	-	-	1	-
7	9	3	-	1	1	-	2	1
8	7	-	1	-	2	-	-	-
9	16	1	-	1	-	1	-	-
10	13	1	-	-	-	-	1	-
11	9	1	-	1	-	-	-	-
12	12	-	-	-	-	-	-	-
N=233	123 (53%)	47 (20%)	21 (9%)	8 (3%)	12 (5%)	4 (2%)	25 (11%)	5 (2%)

Note: The categories are not mutually exclusive.

Even though some respondents did not do music as a matric subject, many of them learnt an instrument while at school. In a few cases some respondents learnt a second or third instrument. Just over half the respondents 53% (123/233) learnt to play the piano. A fifth of the respondents, 20% (47/233) learnt to play the recorder and 9% (21/233) the guitar. Eleven percent (25/233) of the respondents indicated experience on melodic percussion instruments such as Orff instruments. strings, woodwind, brass and marimba were also indicated by 12% (29/233) of the respondents. Fifteen percent 34/233 of the respondents learnt the piano for ten or more years which indicates a certain proficiency on the instrument. Nine percent (23/233)

learnt the recorder, for four or more years during their school career.

Although not all the respondents learnt a musical instrument while at school, some of them learnt an instrument out of school hours with a tutor or even taught themselves to play. These findings are reflected in Table 4.5.

Table 4.5 Instrumental skills learnt outside school hours

N=233	Instrument	No.	%
	Piano	8	3
	Guitar	34	15
	Recorder	17	7
	Flute	2	1
	Clarinet	4	2
	Organ	3	1
	Keyboards	4	2
	Trumpet	4	2
	Other	15	6

Note: The categories are *not* mutually exclusive

It is worth noting here that the guitar appears to be a popular choice as a versatile classroom instrument for accompanying songs.

3.1.4 Tertiary training of the teacher

Respondents were asked to indicate where and for how long they had undergone their teacher training. These findings are reflected in Table 4.6.

Table 4.6 Years of Tertiary Training

Number of Years	1	2	3	4	5	6	7	8	9	Total	%
University	15	7	7	33	12	7	2	3	1	87	37
Teacher Training College	1	14	74	81	4	1	1	-	-	176	76
Technikon	2	3	-	-	-	-	-	-	-	5	2
Other e.g. Distance	2	1	3	5	-	-	-	-	-	11	5

Note: The categories are *not* mutually exclusive.

Thirty seven percent of the respondents (87/233) indicated they had attended a university for between one and nine years. Seventy six percent of the respondents (176/233) indicated they had been to a teacher training college and 6% (16/233) indicated they had trained at a technikon or through distance education. The recognised period required to obtain an undergraduate degree or a teaching diploma is three years. Three percent (7/233) of the respondents attended university for three years while 75% spent three years at a teacher training college.

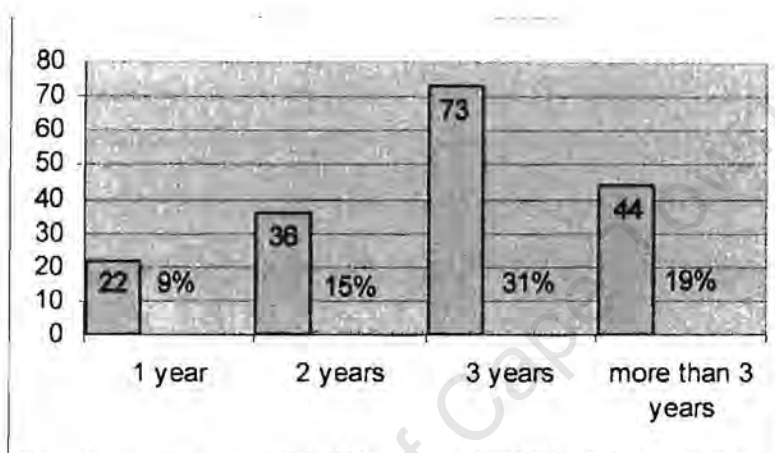
Four years of training would indicate a Higher Diploma in Education (HDE) in the case of those attending a teacher training college and either a postgraduate degree or an HDE for those at a university. Fourteen percent (33/233) spent four years at a university and 35% 82/233 spent four years at a teacher training college. Sixty seven percent (155/233) of the respondents attended a teachers training college for three or four years. Seventeen percent of the respondents spent three or four years at a university.

The implication of distance learning is that these 11 teachers would probably not have had any tuition in instrumental skills during their teacher training. Chapter Two, the section on teacher training before 1994, explains the implications of one to two years of teacher training.

Respondents were asked whether their teacher training included 'class' music teaching methodology and if it did, to indicate the length of the music course.

Seventy five percent (175/233) indicated their training course included class music teaching methodology. Fig 4.1 indicates the number of years of music teaching methodology respondents have had in their teacher training.

Fig. 4.1 Length of Teacher Training music course in years



Nine percent (22/233) of the respondents had only one year of class music teaching methodology in their training; 15% (36/233) had received two years; 31% (73/233) three years, and 19% (44/233) had four years of class music teaching methodology. Teacher training institutions did not all follow the same syllabi therefore the length of various courses differ.

3.1.5 Instrumental skills

In some tertiary institutions instrumental tuition has been included as part of the music course. Both the Onderwyskollege Wellington and the Cape Town College of Education included instrumental tuition in their curricula up until 1999 when they were amalgamated with the Cape Technikon. Respondents were asked to indicate whether they had received instrumental tuition during their teacher training. Some indicated that they had learnt a number of instruments. A list of options was given and the results are shown in Table 4.7

Table 4.7 Number and percentage of respondents learning instruments during their tertiary training

N=233	Instrument	No.	%
	Piano	120	52
	Recorder	83	36
	Guitar	22	9
	Strings	11	5
	Woodwind	14	6
	Brass	6	3
	Melodic Percussion	45	19
	African instruments	17	7
	Steel Band	2	1
	Voice	81	35
	Other	10	4

Note: The categories are *not* mutually exclusive

Fifty eight percent (135/233) of the respondents indicated that their tertiary training included tuition on an instrument. Fifty two percent of the respondents, (120/233) indicated they had received tuition on the piano, 36% (83/233) received tuition on the recorder and 9% (22/233) learnt the guitar. Thirty five percent (81/233) of the respondents had vocal tuition; 19% (45/233) of the respondents, had tuition on melodic percussion and a very small number, seven percent (17/233) had tuition on African instruments. It is worth noting that while viewing the raw data the researcher noted, of the total number of respondents, only 58% (135/233) have received instrumental tuition during their teacher training courses.

Teachers were also asked if they had sung in any choir during their teacher training. This could be a university, training college, their own church or community choir. The responses showed that 49% (115/233) indicated they sang in a choir during their tertiary training.

The ability to read staff notation and/or Tonic Sol-fa is an essential skill for a teacher who wishes to teach her class new songs. Forty five percent of the respondents (105/233) indicated they could read staff notation and 42% (98/233) indicated their ability to read Tonic Sol-fa.

In a school which does not have a 'specialist' music teacher, the general teacher with music as an elective in their qualification is often asked to fulfil certain music functions. If they wish to give their class a rounded music education they need to be able to play simple accompaniments and pieces for movement and listening activities. The teacher's ability to conduct various music activities within the school was assessed. The responses are reflected in Table 4.8 below, with the number of responses in each of the sections shown in brackets in the first column.

The following responses indicate the extent of the teacher's preparedness to facilitate music throughout the school.

Table 4.8 Accompaniment skills of teachers

Teachers readiness to undertake any of the following:	Yes	No	DNA
Accompany a school assembly or stage production	105	34	94
Accompany a class song	151	32	50
Play melodies for movement classes	112	61	60
Play melodies for listening activities	120	59	54
Play in small group ensembles.	98	75	60

Note: The categories are *not* mutually exclusive

Forty five percent (105/233) feel they could accompany a school assembly or stage production and 65% (151/233) feel they can accompany a song in the classroom. There is not much difference in the results indicating playing melodies for movement, 48% (112/233), and playing melodies for listening activities, 51% (120/233). A little under half the respondents, 42% (98/193) felt they could play music to accompany small group ensembles.

Playing the music for an assembly and/or a school production requires a high level of instrumental skills and these respondents are probably those who learnt the piano for most of their school careers.

3.2 The Form that Music Education takes in the schools

3.2.1 Curriculum 2005 for *Arts and Culture*:

Fifty seven respondents followed the instruction to move to Section D as they had already indicated that they did not teach music at all. As teachers in the Foundation and Intermediate phases are expected to teach all the expressive arts these teachers are probably attending in-service courses involving the teaching of class music.

Curriculum 2005 and the Revised National Curriculum Statement requires learners to have experience in a number of music concepts as indicated in the questionnaire. Teachers are expected to be able to teach the full music curriculum , as well as integrating it with the other expressive arts (visual art, drama and dance). They are further expected to be able to integrate the *Arts and Culture* learning area with other learning areas.

A number of Assessment Standards across and within the Learning Outcomes can be addressed at the same time. This will prevent overload. Skills, values, attitudes and knowledge are developed within Arts and Culture in an integrated way.¹⁴

3.2.2 Integration

The questionnaire determines whether teachers practice integration within the learning area and between learning areas by asking respondents to indicate whether or not they covered the content of the music in the *Arts and Culture* curriculum in their class music activities The responses are reflected in Table 4.9

¹⁴ Department of Education 2000, *Revised National Curriculum Statement Grades R-9 (Schools) Arts and Culture* (p 9)

Table 4.9 Music concepts most usually covered by teachers.

N=233	Music Concepts and activities	No.	%
	Singing	151	65
	Instrumental playing in small groups or ensembles	54	23
	Movement	49	21
	Theory of music	31	13
	Listening and General Music Knowledge (GMK)	30	13
	Linking music with other skills in the Arts and Culture LA	29	12
	Linking Arts and Culture with other Learning areas	28	12

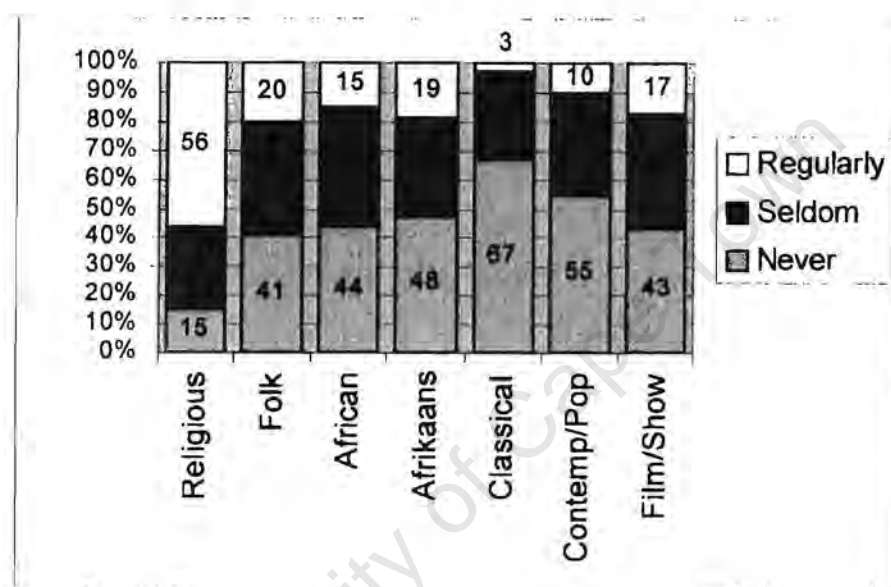
A very small number of the respondents 12% (29/233 and 28/233) integrate music with the other disciplines within the learning area or integrate the learning areas respectively. As many of the teachers in the schools qualified before the introduction of Curriculum 2005 and Outcomes-based Education, they will not have had the necessary training in integration.

Of the other music activities that teachers are expected to teach, *instrumental playing in small groups* is only indicated by 23% (54/233) of the respondents. There are two possible reasons for this, the first being a lack of instruments available in the school, while the second could be the teacher's own lack of instrumental skills.

Nearly two thirds of the respondents, 65% (151/233) indicated they teach singing although it will be seen, twenty five more teachers indicated the types of songs that they teach, thus bringing the total number of respondents who use songs in class to 176/233 or 76%. The findings also confirm that facilitating integration is only attempted by a small minority (12% of the teachers respectively). Teachers who indicated that they taught singing were asked to indicate the types of songs they used. Fig. 4.2 represents the findings of these types of songs. The respondents also indicated how often they used particular types of songs when teaching singing. These findings are reflected in Figure 4.2

As this section deals with types of songs and accompaniments and not the teachers themselves, only the respondents who indicated they do teach songs are considered. Therefore the total number for this section only is 176.

Fig. 4.2 Types of songs used by teachers



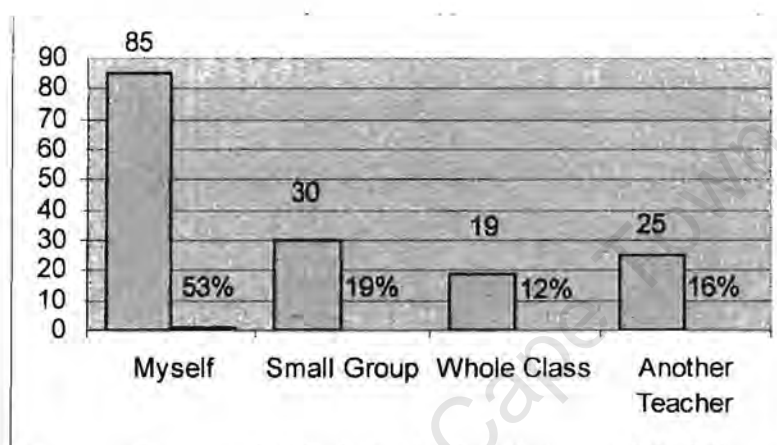
The most popular type of songs taught are religious as shown by 56% (98/176) of the respondents. The least popular type of song to teach are those in the Classical category. The remaining types of songs are taught regularly by 20% or less of the teachers. Traditional African songs are only taught regularly by 15% (26/176) and although the curriculum emphasises the teaching of cultural songs, very few teachers seem to be attempting this.

Teachers were asked how often they taught a new song to their class. Three percent (5/176) indicated they taught a new song every lesson. 42% (74/176) indicated they taught a new song every alternate lesson while 28% (50/176) said they only taught a new song twice a term. Fourteen percent (25/176) indicated they seldom taught a new song.

This question engendered a certain amount of confusion as some teachers who indicated they did not teach singing also indicated the type of songs they teach and the frequency that they taught new ones.

Teachers were also asked if they used accompaniments for songs and 66% (116/176) of the respondents indicated they use accompaniments when they teach songs. They were also asked to indicate who would play these accompaniments. This is reflected in Fig. 4.3

Fig. 4.3 Accompaniment for class singing



Teachers used a variety of methods for accompanying a song but as is clearly shown, most do the accompaniments themselves and/or use a small group of children in the class.

The next question dealt with the type of accompaniment used. The variety of accompanying instruments is indicated in the Table 4.10.

Table 4.10 Instruments used for accompaniments

n=176	Instruments Used	No.	%
	Piano	100	57
	Guitar	28	16
	Recorder	32	18
	Tape recordings or Backing tracks	73	41
	Melodic percussion e.g. xylophone, glockenspiel	30	17
	Untuned percussion e.g. tambourine, djembie drum	41	23
	African e.g. Marimba	7	4
	Other	13	7

Note: The categories are *not* mutually exclusive

Nearly 66% (116/176) of the respondents indicated they did use accompaniments to enhance the songs and these were mostly played by the teacher on the piano, recorder or guitar. However, 41% (73/176) respondents also use audio tapes, CDs or backing tracks as accompaniments. Where songs from films and/or stage shows are sung, this form of accompaniment is particularly popular. If small groups of children or the whole class is used to play the accompaniments and, if the school has instruments, then melodic percussion was used.

Where resources are available, 23% (41/176) use percussion instruments and 17% (30/176) use melodic percussion instruments. 16% (28/176) of respondents use the guitar while only 4% (7/176) make use of African instruments. 7% (13/176) indicated a variety of other instruments ranging from electronic keyboard to homemade instruments.

3.3 Problems surrounding the implementation of Music Education

As all teachers in the foundation and Intermediate phases are expected to implement the *Arts and Culture* learning area, the total number has reverted to 233.

3.3.1 Implementation problems related to teachers

In the curriculum presently in use, arts tuition is compulsory up to Grade 9. Respondents were asked if they taught any form of music to their class. Sixty three percent (147/233) of the respondents indicated they did teach music, while 37% (86/233) said they did not teach any form of music. The reasons given for not teaching music were phrased in five options and the responses are reflected in Table 4.11. Although teachers were asked to indicate only one option, several of them indicated two or more.

Table 4.11 Reasons for not teaching class music

N = 233	A specialist teacher is employed	No provision for Arts and Culture	Teacher not trained to teach music	Not enough confidence to teach music	No resources for music
116 elected not to answer this question	58 (25%)	6 (3%)	21 (9%)	17 (7%)	15 (6%)

Half the respondents elected not to answer this question. Twenty five percent (58/233) of the respondents indicated that a 'specialist' music teacher taught all the music in the school. A very small 3% (6/233) indicated that the school timetable made no provision for Arts and Culture, while nine percent indicated they were not trained to teach music, and a further 7% indicated they did not have enough confidence to teach class music. Finally, 6% indicated there were few resources for music education in their schools.

Teachers were also asked if they taught music to any other class in the school including their own. Twenty six percent (60/233) of the respondents indicated that they teach a combination of classes as well as their own.

The fact that 16% (38/233) of teachers indicated they were either not trained to teach music or did not have the confidence could be added to the number that opted not to answer the question which would bring the total number of respondents who either feel they are not trained or do not have the confidence to teach music to (66%) (154/233) This would appear to be a problem of

the teacher training institutions which will be discussed in section 4 dealing with the interpretation of these findings.

3.3.2 Implementation problems related to the school infrastructure

Teachers were asked to indicate which of the situations stated best described their school's position and infrastructure regarding *Arts and Culture*. The responses are reflected in Table 4.12.

Table 4.12 Provision for Arts and Culture in the schools

N = 233	Infrastructure regarding Arts and Culture	Yes	No	DNA
	Is music education included in the Arts and Culture learning area in your school?	198 (85%)	21 (9%)	14 (6%)
	Does the school timetable provide regular periods per week for Arts and Culture for your class?	211 (91%)	9 (4%)	13 (6%)
	Does the school timetable provide for regular periods of Arts and Culture for all the classes in the school?	203 (87%)	13 (6%)	17 (7%)
	How many periods per week are allotted to your class for Arts and Culture?	0 - 1 69 (30%)	2 - 4 142 (61%)	5 or more 22 (9%)

Music Education, included in the *Arts and Culture* learning area in the schools, was indicated by 85% (198/233) of the respondents, while 9% (21/233) indicated that music education was not offered in their schools. The overwhelming majority (91%) (211/233) indicated that *Arts and Culture* appeared regularly on the school timetable for their classes. Only 4% (9/233) of the respondents indicated *Arts and Culture* was not taught regularly. While 61% (142/233) indicated their school timetable provided for between 2 and 4 periods per week for *Arts and Culture*, 16% (38/233) varied between one and seven periods per week. Fifty three respondents failed to answer this question. The school timetable provided for regular periods of *Arts and Culture* for the whole school was indicated by 87% (203/233) of the respondents. A very small minority of 6%, (13/233) said that *Arts and Culture* was not catered for on the school timetable. Seventeen

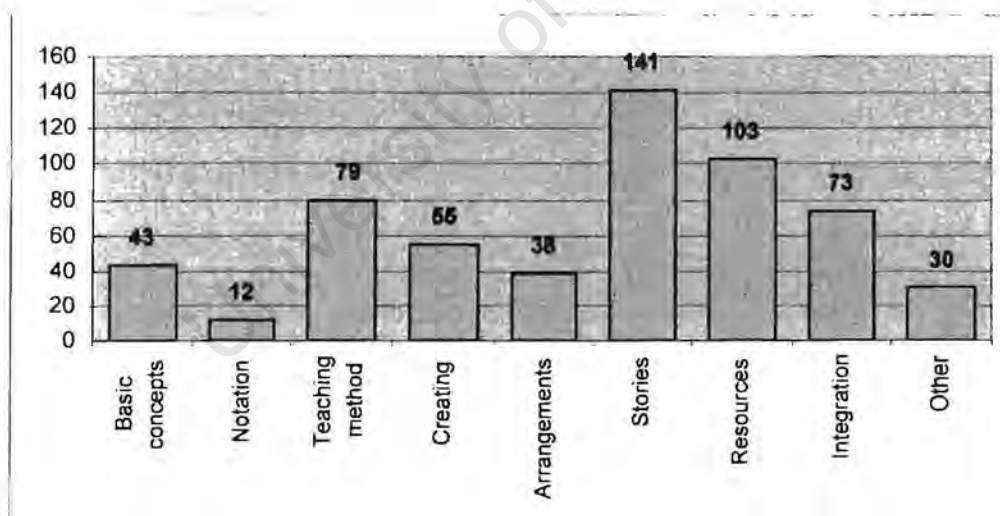
respondents did not answer the question.

3.3.3 Implementation problems related to Resources

Teachers were asked to indicate if the lack of resources and/or facilities in their school contributed to music as part of *Arts and Culture* not being implemented. A very small 6% indicated that this was a factor to be considered, but 218 respondents did not answer this question. This, then cannot be considered as a true reflection of the resources available in the schools.

Teachers' needs for further information and education was also investigated. They were asked to indicate which aspects of music teaching they would like to have presented in a workshop that they could attend. The responses are indicated in the Fig. 4.4

Fig. 4.4 Indication of needs for concept-based workshops



The total number of respondents (233) answered this question. Sixty one percent (141/232) indicated a need for information about putting music with stories, while 44% (103/232) want more resources to work with. Thirty four percent (79/232) indicated a need for more teaching methodology and 31% (73/232) indicated a need for ideas on integration. Twenty four percent (55/232) want to know more about creating accompaniments for songs, while 18% (43/232) want

basic concepts explained. Sixteen percent (38/232) want to know more about arrangements for group ensembles and 5% (12/233) want a workshop on notation. Finally, 13% (30/232) indicated requests ranging from choir training, conducting and African dance to Administration and general guidelines to Outcomes - based Education, *Arts and Culture* and Assessment /Evaluation.

The four significant areas indicated in Figure 4.4 are:

- Stories with music - this links with the *Arts and Culture* requirement that learners know the fables and stories of cultures other than their own;
- Resources - There is not enough variety of teaching material and many teachers do not know where to find such resources as are available;
- Teaching methodology - this would seem to indicate an inadequate training in the learning area *Arts and Culture*;
- Integration - this is part of the same problem, that of inadequate training.

4 Reflection on the Findings

The research into the state of music within the *Arts and Culture* learning area in the primary schools of the Cape Metropole was divided into three main sections which are discussed below.

4.1 Teacher profile

The profile of the general teacher responsible for teaching music within the *Arts and Culture* learning area is influenced by whether this teacher did or did not choose music as an elective when training to be a teacher. It has to be presumed that all the respondents are general teachers in the Foundation and Intermediate phases. Although 17 respondents were considered to be the 'specialist' music teacher in the school this could be interpreted as:

- the respondent is a qualified music teacher (trained at a faculty of music at a university to teach specifically music) and therefore has not been given the training to teach all the subjects that a general class teacher has; or,
- the respondent is a qualified general class teacher with music as an elective 'specialisation' and thus could be seen as the 'specialist' music teacher in the school.

The qualified music teacher trained at a university music faculty is obviously better equipped to teach music but, in the absence of a fully qualified music teacher in a school and, given the requirements of the curriculum in use, the general class teacher is expected to have similar skills and ability.

The training of the teacher as well as their listening preferences could impact on the content of, and method of teaching. Three quarters of the teachers enjoyed Classical music and just under half the respondents enjoyed Jazz, Blues, Rhythm and Blues (R&B), Soul and Latin American music. Religious songs were enjoyed by just over a quarter of the respondents. The least popular were Contemporary and Pop music and vocal soloists. However, the music that the teachers listen to is not always what they teach. The findings showed that a little over half (56%) of the respondents who teach songs, taught Religious songs regularly while only 3% taught classical songs on a regular basis. This teaching preference is inexorably linked to the past historical bias on the side of Western traditional and Mission/Church education of the previous education system which is bound to influence the teachers' choice of content and the teaching methodology they use. As was noted in Chapter Two, due to colonial and missionary influence, the indigenous people of Africa were discouraged from performing their own music and many of them were also converted to Christianity. Hymn books and other religious songs would be readily available in Churches and Sunday school song books used by a large majority of the teachers. Folk songs and Afrikaans *liedjies* appear with equal regularity and these can be found in a variety of song books.¹⁵ Sources of African songs in print are very few and this probably accounts for the small percentage of them being taught.

4.1.1 The teachers' school musical background

Just over half of the respondents attended class music lessons in their secondary school and sang in a choir. About one third of the respondents did class music and similarly, about one third sang in the choir for four or more years which is a substantial period of time. However, 15% of the respondents took part in group instrumental activities. The findings showed that 15% of the

¹⁵ Hugo Gutsche, W.J. du P. Ertank and S.H. Eyssen, F..A..K.. *Volksungbundel vir Suid-Afrika*, and the A&C Black (London) series of publications of songs for children e.g. Sheena Roberts, *Birds and Beasts*.

teachers learnt the piano for ten years or more, which would indicate a high standard of achievement by the end of the teachers' school life. Nine percent of the teachers learnt the recorder for four years or more and just over 2% learnt the guitar for four or more years. This would give the teacher enough skills to accompany a simple classroom song. Respondents also indicated whether they had received tuition in an instrument or instruments outside school hours. The findings show that 15% of the teachers learnt the guitar, 7% learnt the recorder and only three percent took piano lessons. Instruments most commonly used in a school classroom are the piano, guitar, recorder and melodic percussion which explains the preference for guitar tuition in these findings.

The small percentage of teachers having learnt the piano at school could be attributed to Western tradition and elitism. Prior to 1994 children 'taking' music at school would have individual instrumental lessons, usually on the piano, and would be expected to practice their instrument between lessons. As was noted in Chapter Two, this focus on instrumental tuition was due to the influence of the Western tradition of performing instrumental examinations run by the Associated Board of the Royal Schools of Music in London. Only well resourced schools could offer instrumental tuition. However, guitars and recorders are less expensive to own, are easily portable and are gaining in popularity as classroom instruments.

4.1.2 Tertiary training of the teacher

The findings show that two thirds of the respondents attended a Teacher Training College for between three and four years, while 6% of the teachers only attended for two years. (see the section on Teacher training in Chapter Two.) It must be borne in mind that many of the teachers acquired their qualifications before 1994 and the curriculum for teacher training in the Western Cape will provide a background against which to interpret these findings. Teacher training takes place at Universities and Teacher Training Colleges although, as was noted in Chapter Two, since 2000 these colleges have been amalgamated into either Universities or Technikons. The training colleges and/or technikons train teachers for the primary schools while the University trains teachers for both primary and secondary schools. Seventeen percent of the respondents

attended a university for three or four years.

In the 1990s students at the Cape Town College of Education¹⁶ would take a general arts course in their first year of training. In their second year they could opt for three of the four expressive arts offered, (music, visual art, human movement and drama) and would start the teaching methodology course for each of their options. In their third year, students would continue with two of their previous options with a further course in teaching methodology. A student could include music, human movement or drama in their fourth year, training for the Higher Diploma in Education (HDE). This gave them a 'specialist' qualification which should not be confused with a University trained music teacher. Visual art could be continued in the Further Diploma in Education (Art) (FDE Art). The training of the general class teacher, who is now given the responsibility of teaching the children all aspects of the expressive arts, lies firmly in the hands of the tertiary institutions dealing with teacher training.

It should be noted that, prior to 1994 the Senior Primary trained teachers (Std 2 - 5) were only required to teach the subjects in which they had trained. In 1999 new electives were introduced in groups at the Cape Town College of Education.¹⁷ The four groups of elective subjects for the Second year students were music or technology; art or computer studies; human movement or library and media studies; drama. Students were required to choose two subjects from different groups. In the third year, the electives were grouped in two categories. All the *Arts and Culture* subjects were in one group and the Natural Sciences and Social Sciences were in the other. Students could select one from each group or two from the same group. A student could 'escape' the expressive arts completely by choosing computer studies (from group two) and library and media studies (from group three) in their second year and history and environmental education in their third year. With the implementation of C2005 all these teachers are required to teach *all* the learning areas including *Arts and Culture*. It is clear from the above description

¹⁶ With the amalgamation of the Cape Town College of Education and the Cape Technikon in January 2000, this institution is now known as the Mowbray campus of the Cape Technikon.

¹⁷ Combined Curriculum Committees of the Cape Technikon and Cape Town College of Education, (p.26)

that they did not receive the teaching training required by C2005.

It is also worth noting that in research completed in 2002¹⁸ the following observations were made;

- Several teachers indicated that their College music training did not prepare them sufficiently to teach music at school level.
- Teachers were alarmed about the fact that their limited music knowledge handicapped pupils and prevented their excelling in the subject.

Furthermore, according to Anders Breidlid,¹⁹ Curriculum (C2005) is a very ambitious document based on the ideology of the newly elected ANC government. This ideology is reflected in the statement by the Department of Education as one of²⁰

Democracy, Social Justice and Equity, Non-Racism and Non-Sexism, Ubuntu, An open society, Accountability, Respect, The Rule of Law and Reconciliation. These ideals were to reflect the values and principles of the new democracy.

In the Revised National Curriculum Statement, (May 2002), *Arts and Culture* is the sixth of eight listed learning areas. This learning area seeks to cover²¹

a broad spectrum of South African arts and cultural practices. Arts and Culture are an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society. Culture expresses itself through the arts and ways of living, behaviour patterns, heritage, knowledge and belief systems. Cultures are not static - they have histories and contexts, and they change when they are in contact with other cultures.

A complete understanding of the learning area *Arts and Culture* as described above is beyond the realm and training of the general class teacher.

4.1.3 Instrumental skills acquired during tertiary training

The findings show that 52% of the teachers learnt the piano, 36% learnt the recorder and 35% undertook vocal training. Nineteen percent of the teachers had tuition on melodic percussion

¹⁸ Anri Herbst, "In-service Music Programme: Unpublished Quality Assessor's Report" 30 June 2002. This is a programme for in-service teachers run by Benita van Blerk and Denise de Kock and financed by SIDA.

¹⁹ Anders Breidlid, "Ideology, cultural values and education: The case of Curriculum 2005" in *Perspectives in Education*, Vol 21(2) June 2003 (83-102)

²⁰ Department of Education, *Revised national Curriculum Statement Grades R-9 (Schools) May 2002*. (p.7)

²¹ Department of Education, (24)

instruments and nine percent learnt to play the guitar. It is worth noting that of the 18% of the respondents who indicated they had done music for matric, all except for one person had learnt to play the piano. Only 4% indicated they did not teach 'music' although 3% of them indicated they do teach 'singing'. This anomaly is represented in Table 4.13 in the section dealing with teachers of music and teachers of singing. In these cases the school probably employs a full time qualified music teacher, trained by the universities and the general class teachers incorporate songs only as part of integrated activities.

The distinction between university qualified music teacher and training college 'specialist' is further highlighted here by noting that the training college students who started learning an instrument during their training were taught at an introductory level. This means they would only have elementary reading skills and sufficient playing skills to teach classroom songs. They would not have enough skills to teach the instrument to anyone else. However, due to the decrease in the numbers of lecturing staff at the colleges, even this elementary tuition cannot always be offered to the students. Students are taught to use tape recorders and CD players and some teachers (41%) use this type of backing to aid the teaching of contemporary 'pop' songs and songs from film and shows.

4.2 The form that Music Education takes

The teaching of the full Curriculum 2005 or only selected music concepts from the curriculum was also investigated. The present curriculum (see Addenda C for the music component) requires the general class teacher to have a wide range of knowledge and skills and be conversant with all four of the expressive arts (music, visual art, dance and drama). The findings reflected that 45% of the teachers felt they could play for school assemblies and school stage productions and 65% of the teachers felt they would be able to play the accompaniments for their class songs. It should be noted that the question did not specify the instrument or level of skills, and it is suspected that this figure is inflated. From the researcher's experience as a lecturer at a teaching training college, it is possible that teachers could play one or two very simple songs but nothing as complex as a school production. Sight reading or improvisation skills are usually

minimal. Despite 45% of the teaching indicating that they have playing abilities for assembly purposes. Only a small minority practice integration either between the expressive arts or between other learning area.

As clearly stated in Addendum C, the teacher is expected to be fully trained in African and Western genres of music and be skilled in the techniques involved in the playing of a large number of instruments. Closer investigation of the requirement for class music in the Intermediate phase would appear to justify the need for a qualified music teacher and not a general class teacher.

It was found that while many teachers taught singing or used songs in their classes, very few (12%) attempted integration either within the learning area or with other learning areas.

Due to the lack of instruments, many of the under resourced schools concentrate on the singing of songs, often using the Tonic sol-fa system of teaching in the absence of a melodic instrument, and ignore the other aspects of music. School choirs are entered in competitions and festivals regularly. Friedman²² stated that starting in 2000, the Department of Education had attempted to unite previously fragmented school music events countrywide. The choral jewel in the Department of Education's crown is the Tirisano Schools Choral Eisteddfod. This competition, co-ordinated jointly by the Department of Education and Standard Bank, is keenly contested by participating schools. Up to 63 senior and primary schools from all over the Western Cape vie for the right to go forward to the next round which is the national championship. As was noted in Chapter Three, David Elliott advocated a praxial approach to music where learners participate in activities involving composition, performance, listening and viewing and finally, evaluation – an aesthetic appreciation of the work involved. While not decrying the achievements of the Tirisano project, it remains only one aspect of music education. As the curriculum focuses on learner creativity in the Intermediate phase, teachers should facilitate this aspect of music as well. As was highlighted earlier in this section, teachers do not have the skills to improvise or

²² Hazel Friedman, "The poor cousin of the academic family" in *The Teacher* February 2003 (p.4)

compose their own music.

4.3 Problems surrounding implementation of Music Education

4.3.1 The school's capacity for the implementation of *Arts and Culture*

Teachers were asked if their schools offer music education as part of *Arts and Culture*. There are two possible reasons for the lack of proper class music education in the schools. The first one considered was that the schools might have a problem offering music if they, a) do not have the resources or b) do not have a 'specialist' music teacher or a suitably qualified general teacher.

There is a lack of written resources for the teaching of African music. According to Nzewi, "improvisation forms the heart of indigenous music"²³, which would imply that indigenous African music is not written down for preservation but resides in the head of each musician. This being the case, the question arises as to where the teachers of today, who have not been a part of this style of education, are going to find the necessary resources to teach indigenous African music as required by the curriculum. In 1981 Petersen²⁴ recommended that African music be transcribed as a teaching resource for school teachers. If a method of preserving and passing on African music is not forthcoming, music education will enter a 'loop' where inadequately trained teachers will be too scared to teach what little music they have acquired and the children remain musically disadvantaged.

It is worth reiterating Okumu's observation in Chapter Three, that the majority of young people are consumers of music and not performers of music. As was noted earlier, the disastrous effect of colonialism, Christianity and mission schools on indigenous music meant that many children were stopped from learning about traditional African music. Urbanised children now, are more

²³ Meki Nzewi, "Music Education in Africa - Mediating the Imposition of Western Music Education with the Imperatives of the Indigenous African Practice" in Caroline van Niekerk (ed), *PASMEC Proceedings 2001*. (p.21)

²⁴ Alvin Benito Petersen, *African Music and its Use in the School: An Investigation*. Unpublished thesis at UCT, 1981

inclined to listen to music from all over the world on their tape recorders, CD players or MP3 players. Teachers with few instrumental skills will resort to this technology for teaching (41%) and music lessons turn into listening lessons thereby fostering an aesthetic approach to music rather than a praxial one which is the basis of the Ubuntu principle of African philosophy explained by Goduka in Chapter Three.

4.3.2 Tertiary institutions and the needs of the curriculum

The issue of whether the teachers are sufficiently trained in class music methodology for the present curriculum in use and whether the curriculum meets the needs of the learners can be discussed together as they are both dependant on each other. In Chapter Three the following question was posed: Does Curriculum 2005, or the recently introduced Revised National Curriculum Statement, meet the needs of the new generation of learners? The Findings raise the problematic issue of the adequacy of the primary school teachers to implement successfully *Arts and Culture*, especially class music, in their classes? Friedman²⁵ stated that 668 matric students in the Western Cape passed their 2002 matric music exams at both higher and standard grade levels. Although this is very encouraging, it must be borne in mind that these students started school in 1990 and were, therefore, working in the old education syllabus in their primary schools. They did not have to contend with the post 1994 Outcomes-based education system in present use. These students were probably taught by specialist music teachers and probably attended well resourced schools. Therefore, this result cannot be based on Outcomes-based Education although it augers well for the future if some of these achievers train to be general class teachers in a primary school. It is yet to be seen if C2005 will produce the same number and quality of student who qualified with Music as a subject in their Matric certificate. Those students started their 'specialist' option in Grade 7 whereas students in the FET band²⁶ can only choose music as an option in Grade 10 thus losing, in effect, three years of tuition.

As shown in the findings, 84% of the respondents had three or four years of training at either a

²⁵ Hazel Friedman, "The poor cousin of the academic family" in *The Teacher* February 2003 (p.4)

²⁶ Further Education and Training; Grades 10-12.

university or a teachers training college. Findings of the survey show that 9% of the respondents indicated they are not trained to teach class music yet most of them have either university or teacher training qualifications. A further 7% of the respondents indicated they did not feel confident enough to implement music. However, as was pointed out this is not a true reflection as half the total respondents elected not to answer the question.

Many teachers in the early pilot studies indicated they were keen to teach music to their classes but they could not understand the requirements of the curriculum. Therefore, they taught religious songs and hymns with which they were familiar and did not attempt any of the requirements in the new curriculum.

It was shown in the findings that 37% indicated they did not teach *any form* of music to their class yet 65% indicated they taught Singing. This implies a mis-understanding of the meaning of the word *music*. To some it means individual instrumental tuition, to some it means general class music and to others it does not include singing. The following table reflects some of this confusion as noted by the researcher during the processing of the raw data.

Table 4.13 Teachers of music and teachers of singing

See notes below: page 92	Has Matric music (2)	Teaches music	Does not teach music	Teaches Music but not Singing (1)	Teaches singing but not music (1)	Uses accompaniments
Specialist music teacher 17/233 (7%)	11/17 (65%)	12/17 (71%)	3/17 (18%)	1/17 (6%) (3)	3/17 (18%) (3)	16/17 (94%)
Non-specialist 216/233 (93%)	33/216 (15%)	135/216 (63%)	83/216 (38%)	2/216 (1%)	21/69 (30%)	81/154 (53%)
N=233	44/233 (19%)	147/233 (63%)	86/233 (37%)	3/233 (1%)	22/74 (30%)	97/233 (42%)

Notes:

- 1 From the raw data the researcher noticed that some respondents indicated they taught 'music' but not 'singing' and vice versa.
- 2 Those teachers with matric music would have had instrumental tuition which is an advantage when teaching most forms of music. Only one respondent who did music for matric did not learn the piano
- 3 Amongst those who indicated they were the music 'specialist' at their school, 3 teach singing but don't teach music. One respondent indicated she taught music but not singing but she did use accompaniments. This would appear to be a waste of 'specialist' training. In the specialist group, one teacher teaches music but not singing and three teach singing but not music.

This confusion surrounding the terms 'music' and 'singing' is explained by Kofi Agawu:²⁷

As for the term 'music', we might begin by noting that a number of black African languages do not have a ready equivalent for the English word 'music'. There are words for song, sing, drum and play, but 'music' appears to be semantically diffuse.

But, according to Agawu, this does not mean that music does not happen. It happens all the time in a holistic form. But this only part of the argument. Historically, music teaching use to refer to instrumental teaching only. Thus the confusion surrounding the word 'music' could be felt by all the race groups involved in completing the questionnaire.

In an ongoing debate in the media on the Expressive Arts remaining an 'elitist' subject in historically advantaged schools, Marlene le Roux pointed out that:²⁸

By not providing music and arts as freestanding dedicated subjects, especially in these (the disadvantaged) schools, the critically important formative years when music and arts aptitude should be nurtured are sadly squandered. Without the availability of dedicated music and arts teaching in historically disadvantaged schools, instrumental music and the performing and visual arts are set to remain largely elitist.

However, the problem of the non-availability of dedicated music and arts teachers is not solely

²⁷ Kofi Agawu, "Defining and interpreting African music" in Herbst, Nzewi and Agawu (eds) *Musical Arts in Africa* 2003. (pp.1-2)

²⁸ Marlene Le Roux, *Arts will stay elitist until subjects' status are elevated at school level* in *Weekend Argus* May 3, 2003

confined to the historically disadvantaged schools. While monitoring student teachers in some former Model C schools the researcher found that previously flourishing music departments no longer existed. In many cases this was put down to the retrenchment of skilled music teachers who had run these departments. More than half (57%) the respondents did not answer any part of the question relating to the reasons for them not teaching music. A comparison of the curriculum offered by the various institutions involved with Teacher Training might explain some of the short comings that the general class teachers have when it comes to the implementation of Arts and Culture and especially music.

Since 1994 the teacher training colleges have been severely depleted under the Department of Education's rationalisation scheme. Many of the colleges have been closed completely while others have been amalgamated with other tertiary institutions. Where once there were fairly large music departments there now remain one or two lecturers who are expected to implement the entire syllabus. The syllabi offered by the institutions involved with teacher training vary according to the number of lecturers, the number of hours allotted to the subject and the resources available. The syllabi being considered in Addendum D are:

- The Revised National Curriculum Statement for schools - May 2002
- The Post Graduate Certificate in Education implemented by the faculty of education at UCT - March to September 2003
- The B Ed course implemented at the Cape Technikon Faculty of Education - January 2003

The students in the Post Graduate Certificate in Education course all have degrees in specific academic subjects but, because they are intending to teach in a primary school, they are required to have a knowledge of all the learning areas, including *Arts and Culture*. This learning area is implemented by four specialist lecturers in drama, dance, music and visual art. The students usually have very few music skills, if any, and a general twelve week course focusing on the teaching of basic concepts has been designed for them. They are encouraged to teach at least two lessons during their teaching experience periods. This music course in a slightly abbreviated form is also offered to the in-service teachers at the Cape Technikon in two four

hour sessions. The time available in these institutions is totally inadequate for a skills-based course to be implemented effectively and the contents of the syllabi are not fully covered. The implication being that these courses are not really adequate to prepare teachers to teach the full *Arts and Culture* curriculum.

5 Conclusion

To summarise the reflections on the findings, it is clear that:

- There is a big difference between the training of qualified music teachers and general class teachers implementing *Arts and Culture*, especially music, in the primary schools.
- The teacher training is inadequate for the expectations of the present curriculum in use.
- The teachers preference in the music that they listen to is not reflected in the music they teach.
- Many teachers have minimal instrumental skills and some have none at all.
- Reading skills on the whole are reasonable but only when applied to the reading of songs.
- There is little integration of the expressive arts within the *Arts and Culture* learning area or *Arts and Culture* with any other learning area.
- While singing is taught by a large number of teachers the other concepts are largely neglected.
- Although English and Afrikaans songs are taught, songs from other cultures are often neglected.
- Facilities and resources and teaching material, especially in the historically disadvantaged schools, are poor or even non-existent.
- Given the decline in the number of lecturers in the expressive arts in teacher training institutions, these institutions are not producing adequately trained teachers for the *Arts and Culture* learning area.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Summary

The aim of this research study was to investigate the state of music education in the learning area *Arts and Culture* as perceived by the practising teacher in the Foundation and Intermediate phases of the primary schools in the Western Cape Metropole. The researcher's perception that music education at this level was inadequately taught was confirmed by the findings of the Questionnaire survey, which constituted the main thrust of this investigation. The findings were interpreted against the backcloth of historical and philosophical perspectives of music education in South Africa.

1 Answering the research question

In Chapter One the overarching research question was formulated as:

What is the state of music education in the primary schools of the Western Cape Metropole?

In the process of determining the state of music education, further questions were asked:

- How is Curriculum 2005 being implemented?
- What are the reasons for the state of music education?
- What is the profile of the teacher that is teaching music within the *Arts and Culture* learning area?

1.1 What is the state of music education?

The findings of the questionnaire survey indicate that very little effective music education is taking place in the primary schools of the Western Cape Metropole. General class teachers perceive the word 'music' in a variety of contexts. Historically, the teaching of 'class' music was an aesthetic activity where children learnt to read notation, sing songs and listen to 'famous' musical works. Very few instrumental activities were included in these lessons as the perception was that instrument playing was only for the talented children who spent extra time (and money) learning an instrument. The singing of songs was not perceived as 'music' and children learnt songs for all occasions. Historically these were mostly of a religious nature, as indigenous music and festivities had been discouraged, and only music emanating from the Church, or sanctioned by the State, was encouraged. The effect of colonialism was clearly seen in the majority of respondents (56%) who regularly sing religious songs in their classes. Very little attention was paid to African Music (15%) or the music of other cultural groups. Between 21% and 23% of the respondents attempt activities involving Movement and Instrumental playing respectively. The praxial philosophy espoused by Curriculum 2005 requires learners to create and play music on a variety of instruments. Many teachers presently in the schools have not been trained for this and, consequently, the children are deprived of these activities.

1.2 How is Curriculum 2005 being implemented?

The 'crisis' in music education reported by Hauptfleisch ten years ago now manifests itself in the implementation of the *Arts and Culture* learning area by the general teachers. The findings showed that the full content of the music in the *Arts and Culture* learning area in the curriculum presently in use in 2003 is not being fully implemented. Teachers teach singing but very few attempt the other concepts of movement, music theory, and listening and general music knowledge. Little integration, either between the expressive arts within the *Arts and Culture* learning area, or with any other learning area, is being attempted. While monitoring student teaching practice sessions in the

period 2001 to 2003, the researcher observed that, while an effort is made to incorporate language into a 'music' activity or even music into a 'drama' activity, integration is limited. The researcher also observed that classes used for student teaching practice were not sufficiently prepared: students found that before being able to present their prepared lessons, they had to teach basic concepts, such as note values, that should have been taught previously. This observation clearly shows that integration between subjects needs skills from both the teacher and the learner which should be developed prior to integration. It is beyond the scope of this dissertation to comment in detail on the feasibility of the curriculum in use; however, the fact that the findings indicated a lack of integration between subjects is only partly a problem of teacher training as will be discussed in the next section. The revised curriculum needs to be scrutinised for its suitability in a separate study.

1.3 What are the reasons for the state of music education?

The problem of non-effective music education is primarily due to the inadequate teacher training that many of the teachers have received, as well as the expectations of the present curriculum. The findings showed that many teachers felt they were not sufficiently trained to implement the full content of Music in the learning area *Arts and Culture*. Addendum D indicates the contents of the various teacher training programmes presently in operation which do not appear to cover all the necessary concepts required by the curriculum. However, as was noted earlier in this study, the curriculum is very ambitious and puts unrealistic expectations on the general class teacher.

As was seen in Chapter Two the *Arts and Culture* learning area covers far more than just the four expressive arts, and the general class teacher is expected to be conversant with all of them. Clearly this is far too big an expectation and it can only lead to an inadequacy in all the learning programmes in this learning area. Class music as practiced in the pre-1994 education system has been replaced by the learning area *Arts and Culture*. Thus, every general teacher is expected to

be a 'qualified' teacher of music. As was mentioned previously, some general class teachers have music as a 'specialist' elective in their qualification and are considered to be the music teacher in their schools. In this way schools can employ a teacher for another learning area and do away with a full time music teacher. Many of the music teachers with university qualifications find themselves in the unfortunate position of being considered surplus to a school's needs and have become peripatetic. In the present curriculum the realm of the music teacher now includes the general class teacher.

The problem of inadequately trained general class teachers had been addressed before. As was noted in the opening chapter, it was stated that research done by Schoeman (1994), Van Eeden (1995), Ensor-Smith (1995), Potgieter (1997), and Dzorkpey (2000) recommended an investigation into teacher training and/or gave suggested programmes for pre-service and in-service teachers to follow. Many of these teachers probably completed their training prior to the introduction of the Outcomes-based Education and C2005 and, some are presently involved with in-service programmes. In the Western Cape Metropole the Mowbray campus of the Cape Technikon offers extensive in-service teacher training programmes with the aim to upgrade the teachers' present qualification. These programmes are well attended but even so, the time allotted for the expressive arts is only eight hours per discipline. This is totally inadequate for the amount of work that needs to be covered.

Added to this problem of inadequate teacher training, the schools do not have suitable facilities or sufficient resources for the teachers to implement the learning area successfully. In many schools that the researcher has entered, music is implemented in the classroom where there is very little space for movement or instrument playing. Learners sit in pairs at their desks and are not able to be active participants in the learning process. Most of the historically disadvantaged schools do not have percussion band instruments or any other instruments. Thus the children remain instrumentally disadvantaged. Research undertaken by MEUSSA (Music Education Unit Standards

for Southern Africa,¹ introduced a new working model structuring unit standards in an "organised and musically logical way,"² and states,

It (the model) does not attempt to prescribe curricula, syllabi or handbooks or suggest methodology.

Unfortunately, what the general class teachers really need are resources that supply them with ideas on activities and teaching methodology to implement them. Therefore this model will only be of value to the specialised music teacher.

According to Yael Shalem,³ there is a need for an,⁴

analysis of the special kinds of learning opportunities that teachers need in order to sustain the change envisaged through large-scale school reform. ... Until we are sure that we have given our teachers meaningful learning opportunities, the belief in performance-based accountability remains highly problematical.

According to Shalem, meaningful opportunities are essential for all teachers as they move through this period of intensive change in the education system. It would appear that South Africa is not alone in the problem of teacher training. Research investigating outcomes-based assessment completed by Martin Combrinck⁵ compared responses by teachers in Australia, New Zealand and America to a variety of questions, one question being "Did teachers have a formal training in outcomes-based assessment?" The responses from all three countries indicated the teachers were inadequately trained in this area. In the Findings, Combrinck noted,⁶

¹ Petro Grové, Caroline van Niekerk and Heinrich van der Mescht, "Researching a new perspective on music education in Southern Africa" in *Perspectives in Education*, Volume 21(2), June 2003. (pp.57-70)

² Grové et al, (p.63)

³ Yael Shalem, "Do we have a theory of change? Calling change models to account" in *Perspectives in Education*, Volume 21(1), March 2003 (pp.29-49)

⁴ Shalem, (p. 37)

⁵ Martin Combrinck, "An international comparative perspective on outcomes-based assessment: Implications for South Africa" in *Perspectives in Education*, Volume 21(1), March 2003 (pp51-66)

⁶ Combrinck, (p.60)

A major problem in all the three countries was a lack of in-service training for teachers. Teachers, in general, felt that training was inadequate which made them feel incompetent.

2 Recommendations

Following the identification of the main problem areas the following recommendation are suggested in relation to the target group of the survey:

Arts and Culture: The Department of Education should recognise the importance of all the disciplines in all the learning areas and not promote one to the detriment of another. A similar survey to that completed by Hauptfleisch in 1993 should be undertaken throughout all the provinces to fully investigate the state of education since the introduction of Outcomes-based Education into the schools. An audit of the capacity of the education system to implement *Arts and Culture* throughout the country should be carried out.

Curriculum ideology: It is unrealistic to expect a single teacher to be proficient in Music, Art, Dance and Drama as these are all highly specialised subjects in themselves. The area of *Arts and Culture* should be re-visited in terms of what a general class teacher can realistically be expected to achieve effectively.

Teachers: Specialist music teachers train for up to three years at a university Department of Music; General class teachers take class music as one of a number of other subjects. The time allotted for in-service training (8 hours) is totally inadequate. The Department of Education should consider providing for more specialised teachers of music to enter (or remain in) the profession in the primary schools without fear of retrenchment.

Teacher training: The problem of general teachers who are inadequately trained to teach *Arts and Culture* (music) should be addressed by the Department as a matter of urgency. Curriculum developers for both school and teacher training should meet to ensure that the teachers are adequately prepared to implement an effective and realistic programme of the *Arts and Culture*

learning area in the classroom.

In-service Teacher training: It was mentioned by Shalem in her report,⁷ that an institution for In-service teaching be set up and while it is realised that this would be cost prohibitive the suggestion is that this could be attached to an already existing tertiary teacher training institution.

Facilities and resources: For outcomes-based education to be a success more teachers and smaller classes are a pre-requisite. Given the cramped conditions in which many teachers and learners are expected to operate, small group work becomes impossible. General class teachers require resources, both written and practical, instruments, recording equipment, and space to facilitate activities involving movement and dance. Funds should be made available for all primary schools to be equipped sufficiently to allow for the full implementation of the *Arts and Culture* learning area. Resource books in specific disciplines should be developed to supplement the existing general teaching and learner books. There is a need for transcriptions of African music that can be used in the classroom.

Interpreting the Curriculum: As the general class teachers are required to implement the same material as 'specialised' music teachers, the content of the Music component in the *Arts and Culture* learning area should be explained fully and examples of each requirement be inserted as an addendum in the Revised National Curriculum Statement Learning Programmes.

Previous research: The Department of Education is requested to take cognizance of the recommendations proposed in the previous research studies mentioned in this dissertation as well as these recommendations based on a thorough investigation into the state of music education in the primary schools of the Western Cape Metropole.

⁷ Yael Shalem, "Do we have a theory of change? Calling change models to account" in *Perspectives in Education*, Volume 21(1), March 2003 (p.39)

For music education to become a success in the primary schools, it is essential for the lecturers in teacher training institutions to be fully conversant with the Curriculum, the needs of the learners and to prepare the teachers accordingly. It is necessary for the schools to provide suitable facilities and time for the implementation of the whole *Arts and Culture* learning area. It is therefore imperative for the Departments of Education in each province to recognise the full value of the *Arts and Culture* learning area, develop a realistic curriculum and provide facilities, resources and teaching materials for its effective implementation.

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University of Cape Town

ADDENDUM A

**Questionnaire to determine the state of Music Education
within the Learning Area (*Arts and Culture*) in the Primary
schools of the Western Cape Metropole**

Note.

Numbering of the questionnaire remains as it was issued, i.e from p.1 to p.6 within the addenda

Some guidelines for answering this questionnaire

You are **not** required to put your name or the name of your school on this questionnaire and your responses will remain anonymous. After the data in all these sections has been recorded the questionnaires will be destroyed.

There are four sections to this questionnaire. Please read each section through before answering the questions relating to that section. Respond to each question.

Section A: This deals with your own music background - the music you like to listen to and the music activities you took part in as a pupil and a student.

Section B: This section deals with you and the school where you are presently teaching. Please be assured that this information is absolutely confidential and is required to enable me to understand the situation.

Section C: This deals with the aspects of music that you teach.

Section D: This section deals with **your** needs concerning the teaching of the *Arts and Culture* learning area.

Some definitions:

- The term 'class music' is used to distinguish it from instrumental music where a teacher teaches a single student to play an instrument.
- A 'specialist' teacher is one who has been trained to teach only music.
- An 'ensemble' is a small group of instrument players.
- An accompaniment is any form of music that is used to accompany a singer or group of singers or instrumentalists.
- The term 'Music education' used in this questionnaire is that which is included in the *Arts and Culture* Learning Area of Curriculum 2005

Thank you for your help and your time.

Section A: Your Music education background.

A 1	Please list the various types of music that you enjoy listening to:

Please tick (✓) the appropriate box or boxes to indicate your answers.

A 2	As a pupil, did you take part in any musical activities in your school?	Yes	No
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A 3	Did you attend class music lessons at school, and for how many years were you taught?	Primary	Yes Years
		Secondary	No Years

A 4	For how many years at Primary and/or Secondary school did you do any of the following music activities?	Primary	Secondary
5.4.1	Attend class music lessons	... Yrs	... Yrs
5.4.2	Play in an ensemble or band (African, Pop, Rock, Jazz and/or Classical)	... Yrs	... Yrs
5.4.3	Sing in a choir	... Yrs	... Yrs

A 5	Did you take music as a subject for Matric?	Yes	No
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A 5.1	Tick (✓) all the school grades you were in when you were taught any of the following instruments. If you have had no experience (✓) in the last column.													
5.1.1	Piano	1	2	3	4	5	6	7	8	9	10	11	12	None
5.1.2	Recorder	1	2	3	4	5	6	7	8	9	10	11	12	None
5.1.3	Guitar	1	2	3	4	5	6	7	8	9	10	11	12	None
5.1.4	String e.g. violin, cello	1	2	3	4	5	6	7	8	9	10	11	12	None
5.1.5	Woodwind. e.g. flute, clarinet, saxophone	1	2	3	4	5	6	7	8	9	10	11	12	None
5.1.6	Brass. e.g trumpet	1	2	3	4	5	6	7	8	9	10	11	12	None
5.1.7	Xylophone, glockenspiel	1	2	3	4	5	6	7	8	9	10	11	12	None
5.1.8	African. e.g marimba, drumming.	1	2	3	4	5	6	7	8	9	10	11	12	None

A 5.2	Have you taught yourself to play any other instruments?	Yes	No
A 5.2.1	Instrument:	...	Years
A 5.2.2	Instrument:	...	Years

A 6	Please indicate the number of years you attended any of the following:	Years
A 6.1	University	
A 6.2	Teacher Training College	
A 6.3	Technikon	
A 6.4	Any other tertiary institution. Please specify.	

A 7	If you attended one of the above institutions, did your teacher training course include class music teaching method as a subject?	Yes	No
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If you answered 'No' to A7, please tick (✓) in the box and move to Section B



A 7.1	If you answered 'Yes' To A7, please indicate the length of your music course by ticking (✓) the appropriate box.	1 year	2 years	3 years	More
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A 7.2	Did this training include tuition in a practical instrument?	Yes	No
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A 7.3	Did you learn any of these instruments during your teacher training? Please tick (✓) the appropriate box or boxes.
7.3.1	Piano
7.3.2	Recorder
7.3.3	Guitar
7.3.4	Strings, e.g. violin, cello
7.3.5	Woodwind, e.g. flute, oboe, clarinet, bassoon, saxophone
7.3.6	Brass, e.g. trumpet, trombone, tuba, horn
7.3.7	Melodic percussion, e.g. glockenspiel, xylophone
7.3.8	Marimba or any other African instrument
7.3.9	Steel Band
7.3.10	Voice
7.3.11	Other (Please specify)

A 7.4	Did you sing in any choir during your teacher training?	Yes	No
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A 7.5	Are you able to read music notation e.g. music on a five line staff?	Yes	No
	Are you able to read Tonic sol-fa?	Yes	No

A 7.6	Even if you are not required to use your instrumental skills in your present teaching post, could you:		
7.6.1	Accompany a school assembly or stage production	Yes	No
7.6.2	Accompany a class song	Yes	No
7.6.3	Play melodies for movement classes	Yes	No
7.6.4	Play melodies for listening activities	Yes	No
7.6.5	Play in small group ensembles	Yes	No

Section B:

Music activities in your school where you are employed as a teacher. Please (✓) the appropriate box or boxes to indicate your responses.

B 1	In what Phase is the class that you teach?	
B 1.1	Foundation Phase - Grades 1-3	
B 1.2	A combined Foundation and Intermediate class	
B 1.3	Intermediate Phase - Grades 4 - 6	
B 1.4	A combined Intermediate and Senior Phase	
B 1.5	Senior Phase - Grade 7	

B 2	Do you teach any form of music to your class?	Yes	No
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B 3	If you answered 'No', which ONE of these best reflects your situation?	
B 3.1	A specialist teacher is employed to teach all the music in your school	
B 3.2	The school time table makes no provision for Arts and Culture for your class	
B 3.3	You are not trained to teach music to your class	
B 3.4	I do not have enough confidence	
B 3.5	There are few resources for music education in the school	

B 4	Is music education included in the Arts and Culture learning area at your school?	Yes	No
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B 5	With regards to your school time table:		
B 5.1	Does the school time table provide regular periods per week for Arts and Culture for <u>your</u> class?	Yes	No
B 5.2	How many <u>periods</u> per week are allotted to your class for Arts and Culture? Periods per week	
B 5.3	Do <u>you</u> teach music to any class, including your own, in your school? I teach as well as my own class.	Yes	No
B 5.4	Does the school time table provide for regular periods of Arts and Culture for <u>all</u> the classes in the school?	Yes	No

If you answered 'No' to B 5.3, please tick (✓) in the box and move on to Section D over the page



Section C:

Aspects of music covered in the Arts and Culture learning area in your school.

C 1	If you have a regular period for music education in Arts and Culture, which of the following concepts do you usually cover?		
C 1.1	Singing	Yes	No
C 1.2	Instrument playing in small group ensembles, e.g. recorder groups, marimba, drumming, steel band, etc.	Yes	No
C 1.3	Movement	Yes	No
C 1.4	Theory	Yes	No
C 1.5	Listening and general music knowledge	Yes	No
C 1.6	Linking music with other skills, e.g. drama, visual art and dance	Yes	No
C 1.7	Linking Arts and Culture with other learning areas	Yes	No

C 2	If you teach singing, what type of songs do you teach?	Never	Sometimes	Regularly
C 2.1	Religious e.g.			
C 2.2	Folk songs from countries other than South Africa e.g.			
C 2.3	Traditional African songs			
C 2.4	Traditional Afrikaans songs			
C 2.5	Classical e.g. Mozart, Schubert, etc.			
C 2.6	Contemporary 'Pop' e.g.			
C 2.7	Songs from film or stage shows			

C 3	None of the above, but I do teach the following type of songs ...
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C 4	How often do you teach a new song?	Every lesson	Every alternate lesson	Twice a term	Seldom

C 5	Accompaniments refer to the music played with the song while the class sings.
	Do you use accompaniments for the songs you teach?
	Yes
	No

C 6	If you answered 'yes' to C5, who plays these instruments for the accompaniments?
	Myself
	A small group of children
	The whole class
	Another teacher or a pupil

C 7	What instruments do you use for these accompaniments? Please tick (✓) the appropriate box or boxes.
C 7.1	Piano
C 7.2	Guitar
C 7.3	Recorder
C 7.4	Tape recordings or Backing tracks
C 7.5	Melodic Percussion e.g. xylophone, glockenspiel
C 7.6	Untuned percussion e.g. tambourine, djembe drum
C 7.7	African e.g. marimba
C 7.8	Other (Please specify.)

Section D:

This section deals with workshops and what you, as a teacher would like to have more experience in.

D 1	In which aspects of class music would you find a 'workshop' most helpful to you as a teacher? Please tick (✓) the appropriate box or boxes.	
D 1.1	Theory and basic concepts, e.g. rhythm, pitch, etc.	
D 1.2	Staff notation	
D 1.3	Teaching methods	
D 1.4	Creating accompaniments	
D 1.5	Instrumental arrangement	
D 1.6	Stories with music	
D 1.7	Resources and Repertoire, e.g. new songs and pieces	
D 1.8	Guidelines on integrated studies	
D 1.9	Any other aspect (Please specify)	

D 2	Would you be interested in attending 'workshops' based on the topics indicated in D1, for teachers who do not have music teaching skills but would like to be able to teach music to their class?	Yes	No

D 3	Which of these times would you consider most suitable for you to attend a workshop? Please tick (✓) the appropriate box.		
D 3.1	During the week after school	Yes	No
D 3.2	Friday afternoons	Yes	No
D 3.3	Saturday morning and afternoon	Yes	No

Thank you for your help and your time.

ADDENDUM B

FINDINGS OF QUESTIONNAIRE SURVEY

Response rate: 51.7%

Number of responses:[N=233] unless otherwise stated.

Section A: Your Music education background

Question A 1

Please indicate the types of music that you enjoy listening to

For the purpose of these findings the great variety of types of music the respondents listen to was grouped into ten general categories.

Table 4.2 Listening preferences of respondents

1	Classical: Mozart, Baroque, Choral, Opera, a Cappella, Musicals, Light	174	75%
2	Jazz: Swing, Blues, R+B, Soul, Latin American, Dance	111	48%
3	Pop: Hip hop, Kwaito, Rock,	86	37%
4	Religious: Gospel (36/54) Religious/Sacred (18/54)	62	27%
5	Traditional: Country and Western, Malay, Afrikaans liedjies ,New Age, World, Ballads and English folk songs, African,	62	27%
6	Light: Musicals, Shows, Films,	53	23%
7	Choral: A capella, Groups, choirs	46	20%
	Instrumental: Solo instruments and groups	46	20%
9	Contemporary, Hip Hop, Kwaito, Pop, Bands, Alternative, 60's, 70's	39	17%
10	Vocal: both male and female	30	13%

Question A 2

As a pupil, did you take part in any musical activities in your school?

- Yes 91%
- No 9%

Question A 4

For how many years at Primary and/or Secondary school did you do any of the following music activities?

The responses to this question are presented in the following table.

Table 4.3 Music education while at school

4.1 Attended class music lessons			4.2 Played in an ensemble or band e.g. Pop, Jazz		4.3 Sang in a choir	
Years.	Primary	Secondary	Primary	Secondary	Primary	Secondary
1	1	5	4	4	6	6
2	7	24	8	9	22	24
3	9	11	4	6	29	13
4	21	7	4	4	33	7
5	26	69	4	11	20	61
6	12	2	2	2	9	4
7	92	-	-	-	16	1
8	2	-	-	-	2	-
N=233	170 73%	118 51%	26 11%	36 15%	137 59%	116 50%

Question A 5

Did you take music as a subject for Matric?

- Music taken as a subject for Matric 22%
- Music not taken as a subject for Matric 78%

Question A 5.1

Tick all the school grades you were in when you were taught any of the following instruments. If you had no experience, tick the last column.

The findings for this question are presented in a table indicating the number of years a respondent received instrumental tuition.

Table 4.4 Number of respondents who learnt an instrument during their school years, as well as the number of years they received tuition.

No. of years	Piano	Recorder	Guitar	Strings	Wood-wind	Brass	Melodic Percussion	African (Marimba)
1	13	9	7	1	2	-	7	3
2	5	10	5	-	3	1	2	1
3	6	5	5	2	4	-	6	-
4	9	11	1	2	-	-	4	-
5	12	4	-	-	-	2	2	-
6	11	2	2	-	-	-	1	-
7	9	3	-	1	1	-	2	1
8	7	-	1	-	2	-	-	-
9	16	1	-	1	-	1	-	-
10	13	1	-	-	-	-	1	-
11	9	1	-	1	-	-	-	-
12	12	-	-	-	-	-	-	-
N=233	123 (53%)	47 (20%)	21 (9%)	8 (3%)	12 (5%)	4 (2%)	25 (11%)	5 (2%)

Of these 141 respondents, 65 learnt two or more instruments. The most usual combinations are piano with recorder or piano with guitar.

Question 5.2

Have you taught yourself to play any other instruments?

The first instrument indications are represented in the Table below. Thirty four of these respondents indicated they had also learnt a second instrument.

Table 4.5 Instrument Skills learnt outside school hours

Instrument	Ist	%
Piano	8	3
Guitar	34	15
Recorder	17	7
Flute	2	1
Clarinet	4	2
Organ	3	1
Keyboards	4	2
Trumpet	4	2
Other	15	6

Question A 6

Please indicate the number of years you attended any of the following Tertiary Institutions

Table 4.6 Years of Tertiary Training

Number of Years	1	2	3	4	5	6	7	8	9	Total	%
University	15	7	7	33	12	7	2	3	1	87	37
Teacher Training College	1	14	74	81	4	1	1	-	-	176	76
Technikon	2	3	-	-	-	-	-	-	-	5	2
Other	2	1	3	5	-	-	-	-	-	11	5

Twenty-nine respondents indicated they attended both a University and a Teacher Training College. Sixteen respondents underwent distance education after attending either University or a Teacher Training College.

Question A7

If you attended one of the above institutions, did your teacher training course include class music teaching method as a subject?

- Yes. Training course included class music methodology 77%
- No. Training course did not include class music methodology 23%

Question A 7.1

If you answered 'yes' to A7, please indicate the length of your class music teaching method as a subject.

Data for Fig 4.1

Number of Years	Total	%
One year	22	9
Two years	36	15
Three years	73	31
Three or more years	44	19

Question A 7.2

Did this training include tuition in a music instrument?

- Yes. Instrumental tuition was included 80%
- No. Instrumental tuition was not included 20%

Question A 7.3

Did you learn any of these instruments during your teacher training?

- Piano 52%
- Recorder 36%
- Guitar 9%
- Strings 5%
- Woodwind 6%
- Brass 3%
- Melodic Percussion 19%
- African instruments 7%
- Steel Band 1%
- Voice 35%
- Other 4%
- Number of students learning more than one instrument 50%

Question A 7.4

Did you sing in any choir during your teacher training?

- Sang in a choir 60%
- Did not sing in a choir 40%
-

Question A 7.5

Are you able to read music notation e.g. music on a five line stave?

Are you able to read tonic sol-fa?

- Able to read Staff notation 80%
- Able to read Tonic sol-fa 73%
- Unable to read either form 15%

Question A 7.6

Even if you are not required to use your instrumental skills in your present teaching post, could you:

- Accompany a school assembly or stage production? Yes 45%
- Accompany a class song? Yes 65%
- Play melodies for movement classes? Yes 48%
- Play melodies for listening activities? Yes 52%
- Play in small group ensembles? Yes 42%

Section B: Music activities in your school where you are employed as a teacher**Question B 1**

In what phase is the class that you teach?

- Foundation phase 45%
- Intermediate 55%

Question B 2

Do you teach any form of music to your class?

- Yes 63%
- No 37%

Question B 3

If you answered 'no', which one of these best reflect your situation?

The options and responses are presented in the following table.

Table 4.11 Reasons for not teaching class music

A specialist teacher is employed to teach all the music in the school	The school timetable makes no provision for Arts and Culture for your class	You are not trained to teach music to your class	I do not have enough confidence	There are few resources for music education in the school
58 25%	6 3%	21 19%	17 7%	15 6%

Question B 4

Is music education included in the Arts and Culture learning area at your school?

- Yes 85%
- No 9%
- DNA 6%

Question B 5

With regards to your school timetable:

5.1 *Does the school timetable provide regular periods per week for Arts and Culture for your class?*

Yes 91% No 4% Did not answer 6%

5.2 *How many periods per week are allotted to your class for Arts and Culture?*

Five or more 9%

Between two and four periods per week 61%

Less than two periods a week 30%

5.3 *Do you teach music to any class, including your own, in your school?*

Only own class 35/233 15%

A combination of classes 60/233 26%

5.4 *Does the school timetable provide for regular periods of Arts and Culture for all the classes in the school?*

Yes 87% No 6% Did not answer 7%

Section C: Aspects of music covered in the Arts and Culture learning area in your school

Question C 1

If you have a regular period for music education in Arts and Culture, which of the following concepts do you usually cover?

[n=176]¹

The options and responses are presented in the following table.

¹ 57 respondents followed the instruction to MOVE to Section D

Table 4.9 Music Concepts most usually covered by teachers

C1.1	Singing	151	65%
C1.2	Instrumental playing in small groups or ensembles	54	23%
C1.3	Movement	49	21%
C1.4	Theory of music	31	13%
C1.5	Listening and General Music Knowledge (GMK)	30	13%
C1.6	Linking music with other skills in the Arts and Culture Learning Area	29	12%
C1.7	Linking Arts and Culture with other Learning areas	28	12%

Question C 2

If you teach singing, what type of songs do you teach? ²

[n=176]

The options and responses are presented in the following table.

Data for Fig. 4.2 Types of songs most usually taught

Type of Song	Total Number	Never used	Seldom used	Regularly used
Religious	176	26 (15%)	51 (29%)	99 (56%)
Folk song	176	73 (41%)	68 (39%)	35 (20%)
African	176	78 (44%)	72 (41%)	26 (15%)
Afrikaans	176	84 (48%)	59 (34%)	33 (19%)
Classical	176	118 (67%)	52 (30%)	6 (3%)
Contemporary	176	97 (55%)	61 (35%)	18 (10%)
Stage/ Film	176	76 (43%)	70 (40%)	30 (17%)

² Although 7 respondents indicated they did not teach singing they nevertheless, answered QC2 indicating frequency of song types taught. Therefore, [n= 176+7=183]

Question C 3

None of the above, but I do teach the following type of songs ...

Thirteen respondents indicated they also taught Animal, Gospel and Negro Spirituals, Choruses and community songs.

Question C 4

How often do you teach a new song?

- | | | |
|---|------------------------|-----|
| • | Every lesson | 3% |
| • | Every alternate lesson | 48% |
| • | Twice a term | 32% |
| • | Seldom | 16% |

Question C 5

Do you use accompaniments for the songs you teach?

- | | | |
|---|-----|-----|
| • | Yes | 66% |
| • | No | 34% |

Question C 6

Who plays these accompaniments?

- | | | |
|---|-----------------|-----|
| • | Myself | 53% |
| • | A small group | 19% |
| • | The whole class | 12% |
| • | Another teacher | 16% |

Question C 7

What instruments do you use for these accompaniments?

A large variety of instruments were indicated and these are presented in the following table.

Table 4.10 Instruments most often used for accompaniments

n=176	Instruments Used	Number	%
	Piano	100	57%
	Guitar	28	16%
	Recorder	32	18%
	Tape recordings or Backing tracks	73	41%
	Melodic percussion e.g. xylophone, glockenspiel	30	17%
	Untuned percussion e.g. tambourine, djembie drum	41	23%
	African instruments e.g. marimba	7	4%
	Other: ranged from electronic keyboard to home made instruments	13	7%

Section D: Workshops and what you, as a teacher would like to have more experience in

Question D 1

In which aspects of class music would you find a 'workshop' most helpful to you as a teacher? [N=233]

Workshop topic	Yes %
Theory and basic concepts e.g. rhythm, pitch	43 18%
Staff notation	12 5%
Teaching methods	79 34%
Creating accompaniments	55 24%
Instrumental arrangement	38 16%
Stories with music	141 61%
Resources and Repertoire	103 44%
Guidelines on integrated studies	73 31%
Any other aspect	30 13%

Other aspects indicated ranged from choir training, conducting and African dance to Administration, guidelines to OBE, Arts and Culture, assessment and evaluation.

Question D 2

Would you be interested in attending workshops based on the topics indicated in D1, for teachers who do not have music teaching skills but would like to be able to teach music to their class?

- Would like to attend workshops 69%
- Would not like to attend workshops 22%
- No response to the question 9%

Question D 3

Which of these times would you consider most suitable for you to attend a workshop?

Option	Yes	No	No response
3.1 During the week, after school.	60%	8%	32%
3.2 Friday afternoons	9%	21%	70%
3.3 Saturday morning and afternoon.	21%	19%	60%

ADDENDUM C

Revised National Curriculum Statement Grades R - 7 (MUSIC) Foundation Phase and Intermediate Phase plus Grade 7¹

FOUNDATION PHASE:

LEARNING OUTCOMES	GRADE R	GRADE 1	GRADE 2	GRADE 3
<p>1 CREATING, INTERPRETING and PRESENTING.</p> <p>The learner will be able to create, interpret and present work in each of the art forms.</p>	<p>Organising Principle: <i>The learner will be able to use play, fantasy and imagination to develop the skills and knowledge for creating and presenting the Arts.</i></p> <p>Sings and moves creatively to children's rhymes available in own environment.</p> <p>Responds in movement to a variety of rhythms and changes in tempo in sounds, songs and stories.</p>	<p>Organising Principle: <i>The learner will be able to develop skills and knowledge through exploring and experiencing art based upon self and own environment</i></p> <p>Claps and stamps number rhythms and rhymes in tempo.</p> <p>Keeps a steady pulse while accompanying a song.</p> <p>Sings number and letter songs and rhymes.</p> <p>Sings tunes rhythmically and at varying tempi and loudness.</p>	<p>Organising Principle: <i>The learner will be able to develop skills and knowledge to create and present arts activities based upon ideas drawn from immediate environment.</i></p> <p>Demonstrates fundamental pulse and echoes rhythms from the immediate environment using body percussion, instrumental percussion and movement.</p> <p>Sings songs found in the immediate environment.</p>	<p>Organising Principle: <i>The learner will be able to develop skills and knowledge to express ideas, feeling and moods through creating and presenting artworks.</i></p> <p>Demonstrates the difference between running, walking and skipping note, and ascending and descending order of notes.</p> <p>Sings songs and makes music to express a variety of ideas, feelings and moods.</p>

¹ Although Gr 7 is in the senior phase, it has been included here as many teachers are asked to teach this grade as well

LEARNING OUTCOMES	GRADE R	GRADE 1	GRADE 2	GRADE 3
<p>2 REFLECTING.</p> <p>The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.</p>	<p>Organising Principle: <i>The learner will be able to think about and respond to artworks focusing on self and own environment.</i></p> <p>Imitates a variety of natural sounds in own environment.</p> <p>Distinguishes between a talking voice and a singing voice.</p>	<p>Organising Principle: <i>The learner will be able to think about and respond to art and culture activities designed to stimulate awareness of own creativity, imagination and possibilities.</i></p> <p>Experiments with different sounds to accompany fables and stories as sound effects.</p> <p>Differentiates between high and low, long and short, loud and soft sounds.</p>	<p>Organising Principle: <i>The learner will be able to reflect on and respond to art and cultural activities in the immediate environment using appropriate terms.</i></p> <p>Identifies and sings songs from different situations and talks about them (e.g. working, skipping, game songs).</p> <p>Listens to and responds in movement to walking, running and hopping notes in songs from the immediate environment.</p>	<p>Organising Principle: <i>The learner will be able to recognise and reflect on art processes and how artworks express and suggest ideas, feelings and moods.</i></p> <p>Explains how tempo, duration and dynamics have been used in songs and music to express feelings and moods.</p> <p>Listens to and graphically represents walking, running and hopping notes in terms of low, middle and high pitch.</p>

LEARNING OUTCOMES	GRADE R	GRADE 1	GRADE 2	GRADE 3
<p>3 PARTICIPATING AND COLLABORATING</p> <p>The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.</p>	<p>Organising Principle: <i>The learner will be able to participate and co-operate in arts activities to develop awareness of self and others in own environment.</i></p> <p>Brings songs from home and shares them with others.</p>	<p>Organising Principle: <i>The learner will be able to participate and co-operate imaginatively with others in art activities in a safe environment.</i></p> <p>Participates in musical call and response games and activities.</p> <p>Plays rhythm, clapping, skipping and singing games in pairs.</p>	<p>Organising Principle; <i>The learner will be able to participate and co-operate with others in art and culture activities that focus on the immediate (local) environment.</i></p> <p>Echoes a rhythm by body percussion or by playing on a percussion instrument to accompany songs sung together.</p>	<p>Organising Principle: <i>The learner will be able to participate and collaborate in arts and culture activities, acknowledging feelings, mood and choices.</i></p> <p>Sings songs, rounds and canons in a choir to express feelings and moods.</p> <p>Walks, runs, skips and sways to the pulse of the songs fellow learners are singing and the music they are listening to.</p>

LEARNING OUTCOMES	GRADE R	GRADE 1	GRADE 2	GRADE 3
<p>4 EXPRESSING AND COMMUNICATING</p> <p>The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.</p>	<p>Organising Principle: <i>The learner will be able to explore, express and communicate personal stories and responses to stories and ideas in own environment.</i></p> <p>Listens and moves creatively to music, stories, songs and sounds.</p>	<p>Organising Principle: <i>The learner will be able to use imagination and fantasy to explore, experience and communicate ideas.</i></p> <p>Uses own imagination and fantasy stories to create sounds.</p>	<p>Organising Principle: <i>The learner will be able to explore, express and communicate ideas and concepts from the immediate environment.</i></p> <p>Imitates natural and mechanical sounds to create sound effects.</p>	<p>Organising Principle: <i>The learner will be able to explore and express sensory perception to communicate and interpret ideas, feelings and moods.</i></p> <p>Uses tempo, repetition and dynamics to create mood and evoke feelings through music.</p>

INTERMEDIATE PHASE plus GRADE 7

LEARNING OUTCOMES	GRADE 4	GRADE 5	GRADE 6	GRADE 7
<p>1 CREATING, INTERPRETING AND PRESENTING</p> <p>The learner will be able to create, interpret and present work in each of the art forms.</p>	<p>Organising Principle: <i>The learner will be able to develop the skills and knowledge to create and present arts activities using the body, voice, natural and found resources.</i></p> <p>Uses the voice, body and found or made instruments to explore sounds and silence related to walking, running, and skipping note values, in order to explore rhythms and to create sound pictures.</p> <p>Composes and presents a short rhythmic pattern that has crotchets, crotchet rests, minims and minim rests through body percussion. Makes in various tone colours, a simple wind instrument such as a Kazoo or Tshikona. Dinka pipes, or percussion instruments such as shakers.</p> <p>Creates and presents melodies using voice and found and natural instruments to demonstrate difference in pitch and note values.</p>	<p>Organising Principle: <i>The learner will be able to develop skills and knowledge required to create and present artworks using multiple literacies (visual, spatial, aural, oral, kinaesthetic, dramatic, cultural.)</i></p> <p>Demonstrates concentration and accurate listening through recognising, repeating and creating rhythms and poly-rhythms, using movement, body percussion and natural instruments.</p> <p>Composes and presents a short rhythmic pattern that has crotchets, crotchet rests, minims, minim rests, quavers and quaver rests through body percussion.</p> <p>Improvises and creates music phrases that use repetition, accent, call and response.</p> <p>Sings songs in long (3/4) and normal (3/8) triplet.</p>	<p>Organising Principle: <i>The learner will be able to develop skills and knowledge to create and present artworks based on South Africa's past and present.</i></p> <p>Focuses on music from a variety of South African forms: Improvises and creates music phrases with voice and/or instruments that explore dynamics, articulation, pitch and rhythmic patterns; plays simple rhythmic patterns on a drum or equivalent; explores and uses drum hand techniques e.g. base slap, open slap, muffle; reads and sings or plays the scale and simple melodies in C major.</p>	<p>Organising Principle: <i>The learner will be able to develop the skills and knowledge to create and present artworks that explore human rights in South Africa.</i></p> <p>Forms rhythmic sentences combining and mixing different drumming techniques and percussion patterns.</p> <p>Improvises and creates music phrases using concepts such as mood, form and contrast.</p> <p>Reads and sings or plays the scales and simple melodies in G major.</p> <p>Composes music, songs or jingles about human rights issues or to accompany a performance or presentation about human rights.</p>

LEARNING OUTCOMES	GRADE 4	GRADE 5	GRADE 6	GRADE 7
<p>2 REFLECTING</p> <p>The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.</p>	<p>Organising Principle: <i>The learner will be able to reflect on and respond to Arts and Culture activities using appropriate terms, vocabulary and other resources.</i></p> <p>Recognises crotchet and minim note values and rests in a short melody.</p> <p>Recognises time signatures such as 4/4 and 3/4</p> <p>Listens to and identifies musical instruments in terms of appearance, name, how sound is produced, timbre and general pitch classification (high-low)</p>	<p>Organising Principle: <i>The learner will be able to reflect on and offer opinions on Arts and Culture processes, products and concepts.</i></p> <p>Recognises the letter names of notes on lines and in spaces on a treble staff and their difference in pitch. Recognises and describes the different timbres of voices in choral music. Listens to a variety of selected songs and identifies the genre(Blues, Pop, Kwaito, Classical, Traditional, Free-Kiba, Opera, Musicals, Malombo, Kwassa-Kwassa, Techno, Soukous), and offers opinion on the style.</p>	<p>Organising Principle: <i>The learner will be able to think critically, reflect on and share understanding of the Arts in the historical, social and cultural environment of South Africa.</i></p> <p>Listens to and discusses the use of repetition as an organising principle in African music.</p> <p>Selects a repertoire of songs that are used in various cultural environments, describes what cultural events they are drawn from, explains what the message of the lyrical content is and what the songs are used for.</p>	<p>Organising Principle: <i>The learner will be able to reflect on local examples of natural and cultural heritage.</i></p> <p>Classifies African instruments in terms of ideophones, chordophones, membranophones, aerophones and Western instruments according to strings, woodwinds, brass and percussion.</p> <p>Discusses any of the following instruments in terms of shape, materials used, sound produced, sound production: Drums: wood, gourds, clay, types of skin membranes -cow, goat or donkey; Percussion: rattles, bells, sticks, mbira, kalimba etc.; Stringed: bows, lutes, lyres, harps, zithers, kora, xalam Wind: bamboo/reed/ wood/ clay/ bone flutes, Trumpets: made from animal horns and wood; Clarinets: made of guinea-corn or sorghum stems; flugelhorn: saxophone and guitars</p>

LEARNING OUTCOMES	GRADE 4	GRADE 5	GRADE 6	GRADE 7
<p>3 PARTICIPATING AND COLLABORATING</p> <p>The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in arts and Culture activities.</p>	<p>Organising Principle: <i>The learner will be able to participate and collaborate in Arts activities using a wide variety of natural and physical resources.</i></p> <p>Sings and/or plays canons, rounds and two-part songs with other learners, using natural, manufactured and found instruments.</p> <p>Plays simple wind instruments such as a Kazoo or Tshikona/Dinka pipes or percussion instruments such as shakers in harmony with others.</p>	<p>Organising Principle: <i>The learner will be able to participate and collaborate in devising arts and Culture activities that develop various literacies.</i></p> <p>Sings and/or plays an instrument in a group with appropriate rhythm, pitch and dynamics in any genre of music.</p> <p>Combines a number of melorhythm instruments (drums, marimba) to create textural blend.</p>	<p>Organising Principle: <i>The learner will be able to interact with others, showing adaptability to new ideas or situations, affirming and acknowledging diversity.</i></p> <p>Sings and/or plays in a group - canons, rounds and two-part songs from at least three cultural traditions of South Africa</p>	<p>Organising Principle: <i>The learner will be able to engage collaboratively in arts and Culture activities to develop good social relations and explore ways of promoting nation-building.</i></p> <p>Sings and/or plays South African songs from various cultures with appropriate rhythm, tempo and dynamics.</p> <p>Creates suitable melodic or non-melodic accompaniment for any South African folk song, anthem or melody.</p>

LEARNING OUTCOMES	GRADE 4	GRADE 5	GRADE 6	GRADE 7
<p>4 EXPRESSING AND COMMUNICATING</p> <p>The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture</p>	<p>Organising Principle: <i>The learner will be able to explore, express and communicate using the body, voice, natural, found and manufactured resources.</i></p> <p>Used voices, body, percussion, natural, found or made instruments to accompany stories, dances and songs.</p>	<p>Organising Principle: <i>The learner will be able to use multiple resources to explore and communicate social, cultural and environmental issues through the Arts.</i></p> <p>Identifies and sings songs from different societies, cultures and contexts, that seem to communicate the same idea.</p> <p>Uses own compositions of poetry and song to draw attention to current social and environmental issues.</p> <p>Communicates a musical intention using the interface of pitch-based harmony (melophony) instruments.</p>	<p>Organising Principle: <i>The learner will be able to explore, express and communicate the meaning and form of various historical, social and cultural rituals or practices in South Africa.</i></p> <p>Researches, creates and presents music that conveys and suggests the symbolism of ritual.</p>	<p>Organising Principle: <i>The learner will be able to explore, express and communicate the role of heritage in South African Arts, past and present</i></p> <p>Investigate and explains the purpose, function and role of different instruments used in indigenous, traditional or Western forms of music in South Africa.</p>

ADDENDUM D

Comparison of Syllabi

	National Curriculum Grades R - 7	PGCE ¹ course for non-specialists	Technikon course for Primary school teachers
Length of course	8 years	1 year (12 hours)	3 years (108 hours)
Content: • Theory	<p>Rhythm: Note values ♪♪♪ and rests</p> <p>Recognition of rhythmic patterns and Polyrythms</p> <p>Time: 3/4, 4/4; 5/4; 7/4; 3/8; 12/8</p> <p>Scales: C B♭ E♭ A♭ D♭</p> <p>Dynamics: Loud/soft; Crescendo/decrescendo</p> <p>Pitch: high/low; notes of the treble clef</p>	<p>Rhythm: Note values ♪♪♪♪ rests and dotted note combinations and Polyrythms</p> <p>Time: Simple, Compound; 5/4; 7/4</p> <p>Scales: Structure of Major and Pentatonic</p> <p>Dynamics: Loud/soft; Crescendo/decrescendo</p>	<p>Rhythm: Note values ♪♪♪♪ rests and dotted</p> <p>Time: Musical concepts: Rhythm, Pitch, Dynamics, Tempo and Timbre</p> <p>Pitch: Notes on Treble and Bass clefs.</p> <p>Dynamics: Loud, soft; crescendo, decrescendo</p>
• Singing	Unison, two part, rounds and canons. Game, Number, Call and Response songs and Work songs. Songs from other cultures	Unison and Rounds. Write songs for specific activities.	Collection of song repertoire in English and Afrikaans.
• Movement	React to walking, running, skipping, hopping, swaying. Create movement for certain activities.	Create movement for certain activities. e.g. dances for inclusion in story telling	Form Dances:

¹ PGCE is the Post Graduate Certificate in Education course in the Education department of the Humanities faculty at UCT.

<ul style="list-style-type: none"> Instrumental 	<p>Playing of un-tuned percussion, African drums and marimba, natural and found instruments. Making of simple drums, shakers and pipes. Recognition of orchestral and ethnic instruments by sound and sight.</p>	<p>Playing of tuned, un-tuned and environment/waste material instruments. Making simple scraping, blowing, plucking and striking instruments. Recognition of orchestral and ethnic instruments by sound</p>	<p>Listening to and recognition of sounds of orchestral and ethnic instruments.</p>
<ul style="list-style-type: none"> Listening 	<p>Blues, Classical, Free-kiba, Gospel, Hip hop, Jazz, Kwaito, Kwassa-kwassa Musicals, Opera, Pop, Soukous, Traditional,</p>	<p>Listening quizzes including varieties of Western, ethnic, African -American Jazz, blues, R&B and 'pop' music.</p>	<p>Instruments of the Orchestra; non-orchestral and ethnic instruments;</p> <p>Carnival of the Animals, the 4 Seasons, the Planets, Grand Canyon, Sorcerer's Apprentice, the Moldau.</p> <p>Schubert, Chopin, Liszt, Paganini, Rossini, Mendelssohn, Verdi, Grieg, Tchaikovsky, Prokofiev, Haydn, Mozart, Beethoven, Bach, Handel.</p> <p>20th Century 'classical' and light music.</p> <p>Block & Bernstein, Bart, Berlin, Lerner & Loewe, Rogers and Hammerstein, Bouil and Schonberg, Lloyd-Webber</p>

<ul style="list-style-type: none"> • Integration /creativity/ practical projects 	<p>Compose short rhythmic patterns, melodies and melodic accompaniment, Stories with music, songs, music for dances. Language and Culture - songs</p>	<p>Design two lessons integrating 1 two of the Expressive arts 2 an integration of Arts and Culture with one other Learning area. Final project - teach all four expressive arts to a class over a full morning.</p>	<p>Integrate Music with Biology and Language. Listening assignment on instruments Resource pack for descriptive music. Book on composers Presentation on Musicals</p>
Teaching experience		Five weeks twice a year.	Four weeks in 2 nd and 3 rd years (8 weeks)

ADDENDUM E

Letters

- 1 To the Principal
- 2 To the teachers
- 3 From Dr Frances Wessels - Western Cape Education Department

University of Cape Town

601 Friedheim
Highstead Road
Rondebosch
7700
July 2nd 2002

Dear Principal,

I am a lecturer in the learning area *Arts and Culture* at the School of Education at the University of Cape Town, and am also enrolled for a Master's degree in Music at the same institution.

There is a general perception that the *Arts and Culture* learning is often neglected in many schools and that many teachers are experiencing difficulties with deciphering and implementing the Policy documents of the Outcomes Based Education curriculum in this particular learning area. Obviously there must be reasons for this perception, and the following questionnaire is designed to highlight some of these. In order to alleviate some of these problems, I am endeavouring to create a 'user friendly' music package for teachers who are required to include this learning area in their class curriculum, but lack the confidence to do so. This package will also pay attention to the teaching of integrated lessons in the *Arts and Culture* learning area. The information that I gather from these teachers would be very helpful in designing such a package.

I also hope to run workshops on a regular basis to help teachers generate integrated activities and resources for the Arts and Culture learning area and other learning areas.

I would be very grateful if the teachers in the Foundation and Intermediate phases in your school would participate in this survey and take the time to complete this questionnaire. Please be assured that all information that is returned in the questionnaire will be treated confidentially. Answers will not be evaluated in terms of right and wrong.

Thank you very much.

Yours sincerely,

Susan Rijdsdijk (Mrs)

Tel / Fax 021- 6892244
E mail: suetcase@mweb.co.za

601 Friedheim
Highstead Road
Rondebosch
7700
July 2nd 2002

Dear Teacher,

I am a lecturer in the learning area *Arts and Culture* at the School of Education at the University of Cape Town, and am also enrolled for a Master's degree in Music at the same institution.

There is a general perception that the *Arts and Culture* learning area is often neglected in many schools and that many teachers are experiencing difficulties with deciphering and implementing the Policy documents of the Outcomes Based Education curriculum in this particular learning area. Obviously there must be reasons for this perception, and the following questionnaire is designed to highlight some of these. In order to alleviate some of these problems, I am endeavouring to devise a 'user friendly' music package for teachers who are required to include this learning area in their class curriculum, but lack the confidence to do so. This package will also pay attention to the teaching of integrated lessons in the *Arts and Culture* learning area. The information that I gather from you will be very helpful in designing such a package.

I would be very grateful if you could take the time to complete this questionnaire and return it to me by **August 2nd**. Please be assured that all information that you return in the questionnaire will be treated confidentially. Answers will not be evaluated in terms of right and wrong.

Thank you very much.

Yours sincerely,

Susan Rijdsdijk

Tel / Fax 021- 6892244
E mail: suetcas@rweb.co.za

Navrae
Enquiries
Lelibuzo
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Dr Frances J Wessels

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Ms S Rijdsijk
601 Friedheim
Highstead Road
RONDEBOSCH
7700



Wes-Kaap Onderwysdepartement

Western Cape Education Department

ISEBE IeMfundo IeNtshona Koloni

Re: Research: Class Music in the Intermediate Phase

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Completion of questionnaires are allowed as long as these do not impinge on educators' programmes.
5. The investigation is to be conducted from 25 July 2002 to 30 August 2002.
6. Should you wish to extend the period of your survey at the schools, please contact F Wessels at the contact numbers above.
7. The investigation is not to be conducted during the fourth school term.
8. A photocopy of this letter is submitted to the principal of each school where the intended research is to be conducted.
9. Your research will be limited to the primary schools on the list attached.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

**The Director: Research
Western Cape Education Department
Private Bag 9114
CAPE TOWN
8000**

We wish you success in your research.
Kind regards,

HEAD: EDUCATION
DATE: 2002/07/17

ADDENDUM F**Suggested further readings****JOHN DEWEY:**

- Apple, Michael W. *Cultural politics and Education*. New York: Teachers College Press, 1996.
Series: the John Dewey lecture (Columbia University. Teachers College Press.)
- Cuffaro, Harriet K. *Experimenting with the world: John Dewey and the early childhood classroom*. New York: Teachers College Press, 1995.
- Garrison, Jim (ed). *Studies in philosophy and education* v. 13, nos. 3-4 1994/95. Dordrecht: Kluwer Academic, 1995
- Stuhr, John (ed). *Philosophy and the reconstruction of culture: pragmatic essays after Dewey*. Albany: State University of New York Press, 1993.

MARIA MONTESSORI:

- Montessori, Maria. *Pedagogical anthropology*. New York: Frederick A. Stokes Company, 1913.
- Montessori, Maria. *Dr Montessori's own handbook*. London: Heinemann, 1914.
- Montessori, Maria. "The Montessori method: scientific pedagogy as applied to child education" in *the Children's Houses*. Cambridge, Mass: R Bentley, 1965.
- Montessori, Maria. *The absorbent mind*. New York: Dell, 1984.