

**THE ROLE OF A PROFESSIONAL
TEACHER ORGANISATION IN THE
INTEGRATION OF MUSIC INTO THE
PRIMARY SCHOOL CURRICULUM**

by

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I declare that *The Role Of A Professional Teacher Organisation In The Integration Of Music Into The Primary School Curriculum* is my own work and that all sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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SUMMARY

South African primary school children need to be confronted with music in such a way that they can create, perform, listen and relate to it in a multi-cultural setting.

This can be achieved by integrating music into the primary school curriculum, by means of ideas drawn from Comprehensive Musicianship, the spiral curriculum and outcomes-based education.

Apart from the educational value of an integrated curriculum, the shortage of trained music educators makes it a necessity to involve generalist teachers in this way.

There is thus a need, not being met by SASMT or SAMES, for a professional organisation to examine the goals and objectives of school music, and to equip teachers to put them into practice.

In addition, as music is not specifically protected in Curriculum 2005, a professional organisation dedicated to primary school music is crucial to the survival of music education in South Africa.

CONTENTS

1 INTRODUCTION 10

- 1.1 WHAT IS MUSIC? 10**
 - 1.1.1 Music defined by its parts 11
 - 1.1.2 Music defined by its effects 12
 - 1.1.3 Music defined by its uses 12
 - 1.1.4 Towards a definition of music 13
- 1.2 WHY HAVE MUSIC IN SCHOOLS? 13**
- 1.3 A NEW CURRICULUM FOR SOUTH AFRICA 16**
- 1.4 THE NEED FOR A PROFESSIONAL ORGANISATION 18**

2 MUSIC IN EDUCATION 20

- 2.1 MUSIC, CULTURE AND EDUCATION 20**
 - 2.1.1 The nature of music in a multi-cultural setting 20
 - 2.1.2 The nature of culture in a multi-cultural setting 21
 - 2.1.3 The nature of the multi-cultural society 22
 - 2.1.4 Education in a multi-cultural setting 23
- 2.2 PHILOSOPHICAL VIEWPOINTS 24**
 - 2.2.1 The aesthetic approach to music education 24
 - 2.2.2 The praxial approach to music education 25
 - 2.2.3 A new aesthetic approach 26
- 2.3 SUMMARY 27**

3	MULTI-CULTURAL MUSIC EDUCATION	28
----------	---------------------------------------	-----------

3.1	FEATURES OF MULTI-CULTURAL MUSIC EDUCATION	28
3.2	DIFFERENT MODELS OF MULTI-CULTURAL CURRICULA	30
3.2.1	Assimilationist curriculum	30
3.2.2	Amalgamationist curriculum	30
3.2.3	Open society curriculum	31
3.2.4	Insular curriculum	31
3.2.5	Modified curriculum	31
3.2.6	Dynamic multi-cultural curriculum	31
3.3	SUMMARY	32

4	MUSIC IN THE SCHOOL CURRICULUM	33
----------	---------------------------------------	-----------

4.1	BACKGROUND HISTORY	33
4.1.1	History of School Music in UK	33
4.1.2	History of School Music in USA	35
4.1.3	Lowell Mason's Contribution	35
4.1.4	After Mason	37
4.2	LATTER PART OF THE TWENTIETH CENTURY	37
4.2.1	The Young Composers Project	38
4.2.2	The Contemporary Music Project for Creativity in Music Education	39
4.2.3	The Yale Seminar	40
4.2.4	The Manhattanville Music Curriculum Programme	42
4.2.5	The Ann Arbor Symposium	43
4.2.6	The Tanglewood Symposium	43

4.3	SOME IMPORTANT EDUCATIONAL APPROACHES	43
4.3.1	Émile Jaques-Dalcroze	44
4.3.2	Zoltan Kodály	47
4.3.3	Carl Orff	49
4.3.4	Suzuki Talent Education	52
4.3.5	Murray Schafer	53
4.4	SHARED CHARACTERISTICS	55
4.5	SUMMARY	55
5.	THE WHOLE MUSIC APPROACH	57
5.1	COMPREHENSIVE MUSICIANSHIP	59
5.1.1	Common Elements	60
5.1.2	Musical Functions	64
5.1.3	Educational Strategies	64
5.2	COMPOSING → PERFORMING → LISTENING	65
5.2.1	Composing	66
5.2.2	Performing	67
5.2.3	Listening	69
5.3	PLANNING THE MUSIC CURRICULUM	70
5.4	THE SPIRAL CURRICULUM	71
5.5	A CHILD'S SEQUENTIAL DEVELOPMENT AS A COMPOSER	74
5.5.1	The Spiral and Curriculum Planning	75
5.5.2	Another View of Children's Development as Composers	76
5.6	SUMMARY	77

6	THE INTEGRATED CURRICULUM	78
6.1	THE CURRICULUM	79
6.2	VARIOUS STYLES OF INTEGRATION	81
6.2.1	The Thematic Approach to the Integration of Subject Disciplines	82
6.2.2	Integration of Shared Experience	83
6.2.3	Integration of Elements	83
6.2.4	Comparative, Correlative and Supportive Methods of Integration	84
6.3	MUSIC IN THE SCHOOL CURRICULUM	85
6.3.1	Generalist Teacher vs Music Specialist	86
6.3.2	Cross - Curricular Integration	89
6.3.3	A Case Study - The Integration of Music and Science	92
6.4	THE ADVANTAGES OF INTEGRATING MUSIC INTO THE GENERAL CLASSROOM	93
6.5	INTEGRATED ARTS TEACHING	97
6.6	EXTRA - CURRICULAR MUSIC	99
6.6.1	Extension Music for the Less Talented	100
6.6.2	An Integrated Staff for Music	102
6.7	SUMMARY	103

7	UNIQUE SOUTH AFRICAN CONSIDERATIONS	104
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7.1	1981 SCHUTTE COMMISSION	104
7.2	THE HSRC REPORT	105
7.3	THE NEED FOR REFORM	107
7.4	SOME SOUTH AFRICAN FACTORS	108
7.4.1	Multi-Culturalism, the Majority and the Minority	108
7.4.2	Pop Music and a Changing World	111
7.4.3	Religion	113
7.4.4	Outcomes Based Education	114
7.5	SUMMARY	115

8	A PROFESSIONAL ORGANISATION FOR MUSIC EDUCATION IN SOUTH AFRICA	117
----------	--	------------

8.1	EXAMPLES FROM OVERSEAS	117
8.1.1	The Tanglewood Symposium	117
8.1.2	The GO Project of The MENC	119
8.1.3	England	120
8.1.4	Australia	121
8.2	SOUTH AFRICA	121
8.3	SOUTH AFRICAN SOCIETY OF MUSIC TEACHERS (SASMT)	122
8.3.1	Registration of Music Teachers	123
8.3.2	The SASMT and Individual Tuition	125
8.3.3	The SASMT and Class Music	

8.3.4	Membership for the Class Music Teacher	128
8.3.5	Recent Developments	131
8.4	SOUTH AFRICAN MUSIC EDUCATORS SOCIETY (SAMES)	133
8.4.1	The Formation of a New Society	133
8.4.2	The Music Charter	134
8.5	INTERIM INDEPENDENT FORUM ON MUSIC EDUCATION 1991	136
8.6	SUMMARY	139

9	CONCLUSION	141
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10	REFERENCES	147
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1

INTRODUCTION

... (music education has been) allowed to become a special subject and many music educators today are concerned with only a small percentage of the student body. This is an abdication of the profession's original charge.

(Ernst and Gary 1965, 205)

With the overhaul of the South African education system currently underway, it is necessary to re-examine the place of music education in our schools. This is important for two main reasons. There is a need for the curriculum to reflect our multi-cultural society and, secondly, it is vital that all children experience music as part of their schooling.

To do this, we need to examine various philosophies of music education as well as the nature and function of music in a multi-cultural society. Most importantly, we need to confront children with the *sound* and the excitement of the musical experience in such a way that the class music teacher is no longer seen as a transmitter of preconceived ideas about a particular type of music, but as a facilitator to enable the children to be creative and to relate to music in the classroom in the same way that they relate to it outside the school.

1.1 WHAT IS MUSIC?

It may seem unnecessary to deal with the rather philosophical question 'What is music?' but if we are to deal with issues concerning music education and all of the implications these have for multi-cultural South Africa, it is crucial that we confront questions such as the following:

- When does sound become music?
- Do we have various musical lives - one for school, another for the concert hall, yet another for when we are at a night-club?
- Does a concept of music have an effect on the way it is taught?
- Is music only made intentionally or is, for example, the wind in trees, or the rhythmic clicking of machinery, a type of music?
- Is calling something "musical" the same as calling it "music"?

Philosophers and scientists have long been searching for an inclusive definition of the nature of music, the basic problem being that any definition relies on speech to describe something that is not speech-based. A possible way of defining music is in terms of its parts, its effects on the listener, and its uses (Askew 1993, 8).

1.1.1 MUSIC DEFINED BY ITS PARTS

Music can be broken down into elements such as melody, rhythm, expression and form. These offer one way of defining music, and as they have much application in the field of music education, they will be discussed in great detail in later chapters.

The problem with defining music in this way is that these elements can become too objective or scientific, and miss out on other vital components. Our response to a piece of music is not only that of hearing the elements mentioned above, but also an intuitive, emotional and imaginative response.

In addition, the elemental approach does not take into account the place of music in society and the ways in which we become involved in music, whether it be through composing, playing, listening, improvising, or in numerous other ways. These other activities may not in themselves be music but nevertheless add to our understanding of what music is. An example might be the discovery that the natural series of the harmonic

overtones might be related to the orbits of the planets, or that the mathematical relationship between them is evident in DNA and atomic structures.

This becomes important later on when we discuss the integration of music with other subjects in the curriculum. There is much peripheral knowledge about music, which although not music itself, can broaden and excite musical interest (Askew 1993, 9-10).

1.1.2 MUSIC DEFINED BY ITS EFFECTS

The effects of music can be both physiological and psychological. Sound affects the human body in a measurable way but our response, for example, to a pop concert or to a religious hymn is not due to the music alone. There are numerous non-musical reasons why different people react differently to a piece of music, and in fact why the same person might react differently to the same piece of music heard in different circumstances.

The issue of the effect of music has been the subject of debate from the times when Plato and Pythagoras wrote about the effects of the modes on human behaviour, right up to the present work done by music therapists (Askew 1993, 12-15).

1.1.3 MUSIC DEFINED BY ITS USES

The uses of music are obviously related to the effect that it has on the listener, as mentioned above. These uses are varied and include those related to art, culture, commerce and the media, as well as certain psychological and medical functions. In short, music has the power to provide a form of communication and an experience that is unique and ranges from pure entertainment to religious sublimation (Askew 1993, 15-17).

1.1.4 TOWARDS A DEFINITION OF MUSIC

As mentioned earlier, the reason for attempting to find some sort of definition of music is, that if we are to argue for its inclusion in the school curriculum, we must be able to say what music is and what its unique qualities are.

From the previous discussion it is apparent that there is no easy definition of music. The word itself has different meanings ranging from that describing the printed symbol to that describing the sound. However, these varying definitions of the different attributes of music all add up to our understanding of what it is.

The identification of music solely by looking at its parts is unsatisfactory as it provides only a concept of structure; whereas if we look solely at the effects of music on the listener, we end up merely describing the nature of music. In both cases we have failed to define the real essence of music:

. . . music is a language with some meaning for the immense majority of mankind although only a tiny majority of people are capable of formulating a meaning in it . . . it is the only language with the contradictory attributes of being at once intelligible and untranslatable.

(Levi-Strauss in Boyce Tillman 1996, 44)

1.2 WHY HAVE MUSIC IN SCHOOLS?

It is relatively simple for music educators to justify, to themselves, a place for music in the curriculum. It is not always quite so easy, however, to do the same when it comes to convincing school administrators, parents and pupils to raise the status of music in the schools and to convince them of the value of music.

Swanwick (1992, 20) tackles this problem in two parts. Firstly, he deals with the importance of music in a culture:

There is no need to defend the role of music. It is a valued activity in any culture. We may find it difficult to say why it is valued, but we can certainly demonstrate that it is.

Even if we agree that music is a vital part of culture, this does not necessarily justify it a place in the school curriculum. It could be argued that there is plenty of music in the wider community, and the school is an inappropriate place for musical activities.

Secondly, therefore, we need to look at the role of music education in the school. More often than not there is a preoccupation with the transmission of a cultural heritage. In other words there is a striving for a familiarity with musical masterpieces, an understanding of the history of music, skill in reading music, the instilling of a concert-going or record-buying habit, and (for some) the learning of a musical instrument. This situation can, unfortunately, often be summed up as follows:

As it stands things often go wrong. Many students become alienated from the master-works and appear to collide with the cultural values that the teacher represents. If they acquiesce they may become knowledgeable about composers and their works without commitment to real experience of them . . . and the most powerful musical experiences seem most frequently to occur outside of the constraints of formal education.

(Swanwick 1992, 21-22)

In contrast to the situation described above, music education should be a means of developing imagination and creativity. There should be an emphasis on composition, improvisation, experimentation with sound, and some involvement with contemporary music, whether this is the music of contemporary composers, or pop music. Swanwick, however, warns that this approach is also open to abuse:

Teachers may even abdicate from teaching altogether in the interests of children 'discovering' for themselves, or from a misguided sensitivity to the creative processes of students. The music of the avant-garde is not espoused by many and a good proportion of the students may feel that the school

has no right to institutionalise popular music. The instrumental teacher goes his or her own way and shrugs off the low-level activity of the classroom, preferring to stay with the classical tradition, the rewards of examination passes and public acclaim. Worse still, most students may not seem at all interested in the development of their own personalities through music.

(Swanwick 1992, 22)

If we are to come up with a music curriculum that is valid, therefore, it is important to examine much more carefully the nature of music and how it can contribute to the education of primary school children. This is particularly important in South Africa where there is also the need to provide for a multi-cultural curriculum.

Reimer claims (1991, 16) that we need to examine why humans require music, and what it is about music that reveals to us something important about our nature as human beings.

Firstly, Reimer (1991, 17-18) maintains that we must not justify music in the school by concentrating too much on its extra-musical qualities, such as providing a showcase for sports events, Eisteddfodau, concerts and festivals. If people believe that music exists in school only as entertainment, it will never acquire academic status in their eyes. In addition, music must not be seen to exist merely to provide skills and disciplines for other subject areas. Although music might help provide fluency in maths and reading, this leads to the false perception that music is so lacking in fundamental values of its own, that it is only of worth in situations where it provides a secondary benefit.

Secondly, Reimer (1991, 18-20) says that we must not put too much emphasis on music's role in the preservation of culture, by providing performers, composers and audiences. If schools become too preoccupied with this, they are inevitably attempting to provide a training to the possible 2% of school children who will become professional

musicians, at the expense of the rest who will not relate to a music syllabus that is relevant only to the talented.

Music in schools will only become respected and valid once music educators themselves have tackled these issues and come up with a substantive philosophy of music education that attempts to explain how arts education works.

1.3 A NEW CURRICULUM FOR SOUTH AFRICA

Music has found its way into the educational institutions of many diverse societies. The ancient Greeks (1200-146BC) and the Hebrews, long before Christianity, considered it to be a cornerstone of education and religious service (Choksy 1991, 2).

We need, however, to examine the place of music in the school curriculum of today, in South Africa. Music may have changed, and will continue to do so, but its role in society has probably not altered and it is used to express our feelings in countless ways and for countless reasons.

Choksy proposes the following reasons for the importance of music in the school system (Choksy 1991, 3-5):

- **Music as Entertainment and Recreation**

Some education in music will enable greater enjoyment of music, whether this is merely listening to music as a passive activity or being involved in some way in the producing thereof.

- **Music as a Career**

The school has a responsibility to provide some of the background to the various careers that are available in the music industry. Pupils entering other careers are not expected to

acquire all of the knowledge in private lessons at their own expense, as is often the case with music.

- **Music as Holistic Education**

Left-brain functions include language, science and mathematics, whereas right-brain functions include music, art and dance. It is important, however, to remember that both sides of the brain are used, for example, to do maths and music. This is because these disciplines require both creativity and logic. Educationally, therefore, we need to consider a holistic approach with a balance (which can be provided by music) between cognitive, psychomotor, affective and aesthetic development (Dachs 1987, 33).

- **Music as Socialising Influence**

Innovations in technology have resulted in education becoming increasingly individualised, and in the process many of the important socialising and humanising aspects of the school have been minimised. While some aspects of music can be taught individually and through computers, it is basically a group activity that teaches important social skills.

- **Music as a Spiritual and Uplifting Experience**

Music has the ability to touch people, and is often able to cause feelings that cannot be put into words. An art with this capability needs to be nurtured in the schools.

Although many may disagree as to the workings of the human mind and the importance of the arts, there is general agreement that the arts do enrich life, giving it special meaning and providing a means through which humans express themselves:

It is important that pupils as a part of general education learn to appreciate, to understand

the hand, and the body which give dignity to the person and exalt the spirit of man.

(Bessom 1974, 32)

Due to the present nature of the South African school system and the introduction of Outcomes-based education, the integration of music into the general school curriculum needs to be considered. Approached in the correct way, music education could reveal its true potential as a creative and exciting subject, in addition to being an ideal vehicle for discovering the riches of the different cultures represented in our schools.

1.4 THE NEED FOR A PROFESSIONAL ORGANISATION

It is apparent that music education in South Africa is in a state of change, if not a state of crisis. It is necessary to look at the nature of music in the schools and to examine its purpose if we are to draw up a syllabus that is relevant, multi-cultural and pertinent to the majority of children.

In order to do this effectively, and to take South African music education into a new era, it is proposed that we need a professional organisation of music educators dedicated to music in the primary school.

The need for such an organisation becomes apparent if we remember that until the 1990's our school system was divided along cultural lines, whereas in other parts of the world there has been a move towards the globalisation of music. There is thus a dire need to re-examine the goals of primary school music education.

This task is made even more daunting due to the need for teachers to shift their entire outlook to that of outcomes-based education or, as it is known in South Africa, Curriculum 2005. A feature of this curriculum is the integration of the various learning areas in the primary school, and the consequence that music might increasingly be taught by the general class teacher.

For many children their only exposure to music will be in the primary school classroom and it is vital that a professional organisation takes care of making this experience as meaningful as possible. If general class teachers are to be expected to teach class music within the framework of an integrated curriculum they need the support of a professional organisation dedicated to equipping them for the task.

2

MUSIC IN EDUCATION

It is not possible to discuss the role of music in education, without first of all dealing with the basic questions of music, culture and education. Our understanding of music and its role in society is crucial if we are to argue for the place of music in South African education.

2.1 MUSIC, CULTURE AND EDUCATION

2.1.1 THE NATURE OF MUSIC IN A MULTI-CULTURAL SETTING

Music is bound up in the culture in which it exists, and it is an important way of expressing and organising thinking. In this sense, music does not necessarily unite people, it can also divide them and the cliché of music being a universal language is not entirely true. Music is not necessarily appreciated, understood or even enjoyed by people outside the culture, and we must never assume, particularly in South Africa, that we can define all musics in terms of one tradition. It is, therefore, more accurate to say that while music itself might not be a universal language, it is certainly a universal means of communication through which feelings and aspirations can be expressed (Zurich 1990, 11; Elliott 1991, 12; Le Roux 1992, 46).

The function of music appears to differ in various cultures. Swanwick (1988, 90) calls this *cultural exclusiveness* and claims that it comes about as a result of the way in which we give *value* to music. He goes on to describe how music is used as a *badge* and how our perceptions of it can affect the way we dress, behave and indeed respond to the music itself. The example he gives is of a teenager buying a pop record. By

doing this, he or she is actually buying membership of a particular group of people (Swanwick 1988, 95-98).

All of this serves to illustrate that if music has a particular meaning to a specific group of people, then it can also, by implication, alienate another group of people. Swanwick (1988, 98) says that this occurs when the listener perceives music as sounding strange, threatening, repetitive, confusing or, as he puts it, *seeming to belong to another culture*.

Before we look at the implications of all of this for multi-cultural music education in South Africa, it is also necessary to examine what we mean by culture.

2.1.2 THE NATURE OF CULTURE IN A MULTI-CULTURAL SETTING

Elliott (1988, 12-13) defines culture as that part of the environment which is man-made, and includes things such as customs, tools, beliefs, laws, and values. Culture, therefore, constitutes those products of human existence that are conditioned by historical development (Rowe 1986, 8).

Humans need a symbol system to enable them to organise and express feelings. Music functions as such a symbol system, and is a major means of cultural expression. To a certain extent, therefore, the essential values of a culture are often reflected in the way that music is learnt and taught (Le Roux 1992, 47).

Our attitude towards a piece of music (not necessarily even one of another culture) is shaped by the value which we have ascribed to that piece of music. This value has been determined by all sorts of factors, including religion, advertising, education, peer pressure and the need to conform.

To illustrate this point, Boyce-Tillman considers the acrimony that ensues in a local church when, for example, electric guitars are introduced into a particular religious setting. The strength of feeling involved is an indication that different cultural groups within a single society can be defined by their music, perhaps even more clearly than they are by their language. She also points out that the first export from a developing country is often a performing group, perhaps because people of other countries will be able to relate to this foreign culture more fully through music and dance than through other forms of expression (Boyce-Tillman 1996, 44-45).

This ties in with what Swanwick calls the *value* of music. We do not listen to music with an *innocent ear* but our perceptions of any particular music have been influenced by a number of factors including what he calls cultural labelling, prejudicing and stereotyping (Swanwick 1988, 90-94).

The importance of all of this to multi-cultural education is that we have to have direct acquaintance with music before we can understand it. Without such an understanding, any label or value that we give music, is merely prejudice. Multi-cultural education must, therefore,

. . . . reduce the power of the stereotype by exploring the procedures and phenomena that are relatively independent of cultural ownership.

(Swanwick 1988, 101)

2.1.3 THE NATURE OF THE MULTI-CULTURAL SOCIETY

Now that we have looked at the nature of music and the nature of culture in society, it is necessary to define exactly what we mean by a multi-cultural society.

According to Pratte (1979, 141) for a society to be called multi-cultural, there has to be cultural diversity in different groups, commitment to the values of cultural pluralism, and equal political, economic and educational

opportunity. Clearly South Africa falls into this category and according to Goodey (1989, 477) it comprises one of the most multi-ethnic, multi-racial, and multi-lingual societies in the world!

It is now important to look at how education functions in such a society.

2.1.4 EDUCATION IN A MULTI-CULTURAL SOCIETY

In order to design a curriculum for music in a multi-cultural society, it is necessary to have some idea of multi-cultural education in general.

Public schools must prepare individuals to appreciate, value and function effectively in a diverse society. This recognition has been translated into educational policies and practices which reflect the conviction that individuals must have deeper understanding of their cultural heritages and those of others, that prejudices must be minimised, and that the appreciation of all differences must be maximised. These and other related efforts are called multi-cultural education.

(Tesconi 1985, 21)

In summary, therefore, multi-cultural education enables the child to enrich, refine and take a broader view of his own culture by seeing it from the perspective of the culture of others.

There is obviously more to this than merely integrating schools. In South Africa we have to deal with the legacy of our political history, which has resulted in little contact between different cultures, and in some cases suspicion and fear between them. South Africa's multi-culturalism is unique in the sense that it did not originate from a large influx of refugees or immigrants from one foreign country, but although 'white' culture in South Africa is not homogenous, it has acquired a certain national identity (Le Roux 1992, 36).

We need to do more than merely transmit a particular culture from one generation to the next, but are also required to encourage tolerance and

understanding between all the diverse cultures in the country (Le Roux 1992, 38).

In order to find ways of doing this, we need to look at various concepts of music itself, among them the *aesthetic* and the *praxial*.

2.2 PHILOSOPHICAL VIEWPOINTS

2.2.1 THE AESTHETIC APPROACH TO MUSIC EDUCATION

Very briefly, aesthetic music education is concerned with teaching music in such a way that its fundamental artistic values are emphasised and education of *feeling* is offered (Reimer 1991, 22).

The aesthetic approach views music as an object made up of different elements (melody, harmony, timbre, texture, rhythm, etc.) which need to be listened to with understanding. This perception of the internal workings of music is necessary in order to enjoy the aesthetic experience of listening to music (Elliott 1991, 3-4 and 1989, 12; Reimer 1991, 23).

Historically, the effect of this philosophy has been the broadening of what is considered appropriate music for schools. Reimer (1991, 24) claims that this has resulted in the realisation that all music is valid in schools and that there must not be one standard and acceptable type of music to which all other is compared and found inferior. This obviously has great relevance for a multi-cultural music curriculum in South Africa.

Aesthetic education believes that it is only by enhancing the *musical experience* of the child, that we will be able to put music education at the centre of culture and the school.

2.2.2 THE PRAXIAL APPROACH TO MUSIC EDUCATION

Since the 1950's the aesthetic view of music has declined in popularity, with the realisation that we do not need to listen to music aesthetically in order to appreciate it. On the contrary, music is not a product manufactured by society, but should be regarded as a human *practice* (Elliott 1989, 12).

This idea originated with Aristotle, who saw music as the result of human activity. For this reason, Elliott prefers to replace the words musician and performing with the terms *musicer* and *musicing*, because this emphasises the aspect of music being a *practice* in the same way as we think of lawyers or doctors practising their profession (Elliott 1991, 4-5).

When talking about music as a practice, it is necessary to distinguish between the *process* and the *product*. In multi-cultural education, the process examines the underlying assumptions, values and beliefs behind any form of knowledge, whereas the product refers to the artefacts that characterise an ethnic group (Le Roux 1992, 46).

The implications of this for music education are that *process* emphasises the evolution of each particular personality, which is not susceptible to evaluation, examination or structured teaching; whereas the *product* places the emphasis on what people actually produce, the objects they make and the things that they say. This could be summed up by saying that the process-approach is to do with *how* whereas the product-approach is to do with *about* (Glidden 1990, 3).

Elliott (1991, 7) sums this up by saying that the praxial approach is thinking-in-action; knowing-in-action; and reflecting-on-action.

Children must have the freedom to express their feelings and be given praise and recognition for mastering skills (i.e. the process), without an

over-emphasis on what the teacher thinks the result should be (i.e. the product). While it is important to emphasise the process, it is also necessary to remember that it is the product through which humans connect with each other, and that no arts education would be complete without some attention being paid to both (Le Roux 1992, 46-47).

As was discussed in section 2.1 a primary function of music is that it becomes a symbol or badge of a particular culture. It is important when discussing music education to remember that music is able to divide people as much as it is able to unite them.

Show me how you make music, so that I can make your music as best I can. I would like to be a part of your understanding. And will you, through my music, be a part of mine?

(Gibson 1991, 44)

2.2.3 A NEW AESTHETIC APPROACH

Reimer claims (1991, 25ff) that aesthetic education is entering a new phase that will enable music education to consolidate its position and become more effective. All of this has relevance to ways in which we can integrate music into the general school curriculum, but it is first necessary to look at the history of how these ideas came about.

A very influential set of books called "Taxonomy of Educational Objectives" by Benjamin Bloom maintains that there are three domains of educational involvement, as follows:

- The Cognitive (conceptual reasoning)
- The Affective (attitudes and values)
- The Psychomotor (physical skills)

The implications of this taxonomy have been vast, with education systems all over the world becoming heavily biased in favour of the cognitive

domain. This explains the emphasis that exists on testing, marks, rationality, logic, etc., and the de-emphasis on what is conceived of as the rather vague world of emotion, self-expression and feeling, associated with the arts.

Reimer, however, claims that there is now the realisation that human cognition can operate in several domains, and that there is no single cognitive domain. In other words every domain allows us to think in a way that only that domain can (Reimer 1991, 26 - 27):

Think, for a moment, about what such a conception of cognition, and of education, would do for the quality of life of those educated in such a way as to enhance all their capabilities to gain meaning from the world. Think of the fullness of meaning such an education would develop, and of the humane quality of such a conception of what education should help people to become. It staggers the mind with the realisation of how narrow and constricted and one-sided our present approach to education - and to life - seems to be by contrast.

This new understanding of cognition could be used to justify the status of music in schools and more particularly in the area of integrating the curriculum.

2.3 SUMMARY

Music is not necessarily a universal language, although it is a universal means of organising and communicating thought. It gives identity and meaning to a group of people but by the same token can alienate and exclude those outside the group. Aesthetic music education offers a way of feeling and experiencing the *product* of music, whereas the praxial approach deals more with music as a *process* or practice. These two viewpoints can provide us with ideas for an integrated music curriculum in South Africa, where there is the need for children to explore those characteristics of music that are relatively free of any particular group ownership or prejudice.

3

MULTI-CULTURAL MUSIC EDUCATION

Any integration of music into the general curriculum will have to take into account the type of curriculum that is needed in a multi-cultural school.

3.1 FEATURES OF MULTI-CULTURAL MUSIC EDUCATION

If we accept that music is *labelled* and *valued* in the way described earlier, we need to examine how we can overcome this and cope with teaching class music in South Africa.

Bruner (Swanwick 1988, 104) says that no human language can be shown to be more sophisticated than another, although how the language is actually used may vary in sophistication.

With music, however, we must remember that it travels across cultures, and it may not have the same associations in each of those different places. Only when it has become *culturally non-threatening* can it be assimilated into that new culture (Swanwick 1998, 110-111).

Swanwick (1988, 107) uses the ideas of four different writers (Mead, Bruner, Blacking and Popper) to summarise his vision of what a school should do in a multi-cultural setting:

- Create new human values.
- Organise the tools of thought.
- Promote cultural transcendence.
- Facilitate self-transcendence and stimulate criticism.

He goes on to say that music is ideally placed to do all these things as it creates values, transcends cultures, can be re-used and absorbed, and is not limited to its birth-place but has cultural autonomy (Swanwick 1988, 107).

It is not easy, however, to put all of this into practice. James Standifer (1989, 7-8) says that a multi-cultural education must incorporate different perspectives in a way that recognises the diversities as well as the similarities. As we have already seen, music is *value-laden* and reflects the beliefs, ideas and principles of its culture. The teacher has to be committed to equality and mutual respect and see the cross-cultural encounter as complementary rather than contradictory.

For this reason, Standifer prefers the term inter-cultural to multi-cultural, as it emphasises that there is a sharing of elements and that each culture contributes to the whole. This is not to be confused with the so-called melting pot philosophy. Different cultures are not the same, and they must not end up being compromised in order to produce some sort of uniform, watered down culture (Standifer 1989, 22).

Standifer (1989, 8) quotes the following 1972 statement from the American Association of Colleges for Teacher Education as being, in his opinion, one of the best ever made:

... multi-cultural education recognises cultural diversity as a fact of life in American society, and it affirms that this cultural diversity is a valuable resource that should strive to preserve and enhance cultural pluralism. To endorse cultural pluralism ... is to understand and appreciate the differences that exist among the nation's citizens. It is to see these differences as a positive force in the continuing development of a society which professes a wholesome respect for the intrinsic worth of every individual.

3.2 DIFFERENT MODELS OF MULTI-CULTURAL CURRICULA

It is necessary to make the distinction between the words 'multi-cultural' and 'diverse'. A diverse society is not necessarily a multi-cultural one, and in order for a society (or a music curriculum) to be truly multi-cultural, it must satisfy the following three criteria (Goodey 1989, 482 and Elliott 1989, 14):

- Cultural diversity.
- Equal opportunity.
- Pluralism.

Elliott (1989, 14-18 and 1990, 164) has identified six different models of multi-cultural education. He uses these to make the point that education very often functions *as* its own culture, rather than functioning *in* a culture.

The first three models are characterised as striving to eliminate diversity and attempting to unify culture.

3.2.1 ASSIMILATIONIST CURRICULUM

In this curriculum there is an exclusive concern with the Western European tradition, and the perceived need to educate and elevate pupils to appreciate it. Oberholzer (1989, 522-523) symbolises this type of curriculum as: $A+B+C+D = A$.

3.2.2 AMALGAMATIONIST CURRICULUM

This could be called the melting pot theory. Limited amounts of ethnic or *sub-culture* music such as jazz or gypsy music are introduced. This is considered acceptable because there are many examples of mainstream composers who have incorporated these elements into their music. Oberholzer (1989, 523 and 525) symbolises this type of curriculum as

striving for: $A+B+C+D = E$ whereas in reality the melting pot theory amounts to: $A+B+C+D = 0$.

3.2.3 OPEN SOCIETY CURRICULUM

In this type of curriculum, tradition is scorned and political economics decide what is important. Adherence to one's own cultural heritage is seen as an obstacle to unity, and there is thus an attempt to make everything seem contemporary and popular.

The next three models attempt to preserve cultural diversity:

3.2.4 INSULAR CURRICULUM

One or two cultures (that are present in the community) are included in the curriculum. Elliott calls this *showcasing*.

3.2.5 MODIFIED CURRICULUM

Musics are selected and taught on the basis of regional boundaries, ethnicity, religion, etc. The music is taught and learned as it appears in its own culture. The weakness of this approach is that it relies on the aesthetic principle of teaching musical concepts, and is also limited to using cultures that are available in the host country. Its strengths lie in the fact that it is culturally diverse, with a concern for equality and authenticity.

3.2.6 DYNAMIC MULTI-CULTURAL CURRICULUM

This approach preserves the musical traditions yet goes beyond studying those cultures in isolation. Children learn to function in group activities that include unfamiliar values and procedures. There is a pan-human perspective on world musics and the terminologies used are often

amended or replaced. The widest range of musics is studied, with the emphasis being on music as a practice (Elliott 1989, 18):

. . . (if) music education functions *as* culture, more than it functions *in* a culture, then a dynamic multi-cultural music curriculum offers the possibility of developing appreciations and new behaviour patterns not only in relation to world musics, but also in relation to world peoples.

The task of the educator is not to try to capture a musical tradition as if it were permanent, but to study musical activity as it changes and develops (McAllester 1979, 181-182):

After all our impulses to cherish and protect, we should realise that human culture is not a flower with fragile petals ready to drop at the first frosty touch of a new idea. Culture is more like an irresistible plague, pandemic to humankind. New ideas are the food it feeds on, and these can no more be stopped than the perpetuation of life itself. The musical manifestations of culture are, by their sonorous nature, highly evident. They give public notice of the spread of culture. . . .

What we've been calling musicology and ethnomusicology might better be called mixmusicology: the term would remind us that the process of music making is the process of change and the assimilation of new ideas. And of course most of these new ideas are really old ones retrimmed, re-shaped, recombined, refurbished, represented, reproduced and, finally, réified.

3.3 SUMMARY

In South Africa, as in any country, music reflects the beliefs, ideas and principles of the various cultures it represents. In order for a music curriculum to be truly multi-cultural, therefore, it has to give school children the tools to gain respect for the differences and similarities between the cultures. This can best be done by examining how music functions in society as a human activity or practice.

4

MUSIC IN THE SCHOOL CURRICULUM

According to Choksy (1986, 1) the question *Shall we have music in our schools?* has over the years changed to *How should music be taught in our schools?*

It is by no means certain if such a statement could be made with the same conviction in this country. Before we are in a position to argue for the place of music in South African schools, it is necessary to examine briefly the history of school music in Britain and America, as well as a few established systems of teaching music.

4.1 BACKGROUND HISTORY

Throughout the history of western civilisation, music has played a perpetual, yet varying role. In Ancient Greece, music was integral to education and the young Athenian was taught to play the seven-stringed lyre and make musical settings of the lyric poems. The importance of music was strengthened by the contributions of Pythagoras and Plato. Later, the Romans emphasised the value of music as an aid to oratory and it was recognised as one of the seven liberal arts. Throughout early Christian Europe, music retained its importance as part of the quadrivium, along with geometry, arithmetic and astronomy (Taylor 1979, 3).

4.1.1 HISTORY OF SCHOOL MUSIC IN UK

In England, before the 19th Century, the Church provided elementary instruction in reading and writing of music, and this was furthered by the

establishment of Cathedral and Abbey schools, such as the one at St Michael's, Tenbury:

The object of the college is to prepare a course of training, and to form a model for the Choral Service of the Church in these realms; and for the furtherance of this object, to receive, educate and train boys in such religious, musical and secular knowledge as shall be most conducive thereto.

(Alderson and Colles 1943, 72)

In the Public school, the study of music in the eighteenth and early nineteenth centuries did not feature prominently, until as a consequence of the Industrial Revolution, Church ministers started to promote hymn singing as an inspirational activity. This in turn led to an interest in improving singing and the reading of music. This was the start of the British fervour for sight-singing and the establishment of John Curwen's Tonic Sol-Fa System. It is important to note that Curwen always intended this system to be a means to an end, the ultimate goal being to read staff notation. In spite of its misuse, the system has survived and was, of course, also regenerated through the work of Kodály (Taylor 1979, 4-6).

The Education Code of 1882 established music teaching in the schools, and this was usually undertaken by the class teacher trained in Tonic Sol-Fa. By the end of the century, however, the popularity of teaching sight-singing had started to decline and the availability of cheap mass-produced pianos and violins created a demand for instrumental teachers. This in turn led to the important step in 1876 when Trinity College of Music London initiated the external examination system, followed soon after by similar systems by the Royal Academy and Royal College, which combined for this purpose to form the Associated Board of the Royal Schools of Music (Taylor 1979, 6-7).

At the beginning of the twentieth century other influences started to be felt, in particular the contribution of Cecil Sharp and S Baring-Gould (folk

music), Arnold Dolmetsch (the recorder) and Dalcroze who gave his first demonstration in London in 1912 (Taylor 1979, 7-9).

It was not until 1927, however, that the title *Teaching of Singing* was changed to *Music* and more emphasis started to be placed on music for enjoyment and appreciation. This change was due largely to the efforts of Professor Stewart Macpherson at the Royal Academy of Music, but also shows the influence of developments happening in America (Taylor 1979, 9).

4.1.2 HISTORY OF SCHOOL MUSIC IN USA

The development of school music in the USA can be attributed largely to two men, Horace Mann (1796-1859) and Lowell Mason (1792-1872).

Mann served, among other things, as secretary for the Board of Education in Massachusetts and ensured that in 1838 music became a part of the regular school curriculum (Choksy et al 1986, 4-5).

Mason was a music teacher and a writer about music, who was greatly influenced by the Swiss educational reformer Johann Heinrich Pestalozzi (1746-1827). Pestalozzi rejected the school practices of memorisation and recitation that were then common, and substituted them with observation, experimentation and reasoning. He was the first to attempt to link the educational process to the natural development of the child, believing that the teacher's job was to stimulate and direct the child to self-activity and discovery (Choksy et al 1986, 5-6).

4.1.3 LOWELL MASON'S CONTRIBUTION

Mason applied Pestalozzian principles to the teaching of music and wrote copiously on the subject. His ideas can briefly be summarised as follows (Choksy et al 1986, 7-8):

- The purpose of school music is to create musically intelligent adults rather than to train professional musicians.
- Only music of the highest artistic quality should be used.
- The process of teaching is more important than the product of that teaching.
- Music education must begin with young children as it contributes to their development.
- Practical experience must precede theory, but music literacy is a goal for all to reach.

In Mason's own words this can be summed up as:

. . . sounds before symbols; principles before rules; and practice before theory . . . the thing to be understood is first examined, then taken to pieces, then put together again - the whole being done with interest, thought, understanding.
(Choksy et al 1986, 8)

The practices of Lowell Mason and his collaborators involved the following (Choksy 1986, 9-10):

- Vocal music is the basis of all music education.
- A recognition of the limitation of the child's voice.
- Experience before abstraction.
- A sequential approach to elementary note reading.
- The use of tonic-solfa for melodic reading.
- Rhythm approached using patterns rather than individual notes.
- Beating time and body movement used to teach rhythm.

Between 1837 and 1852 Public school music based on these ideas spread throughout the United States.

4.1.4 AFTER MASON

By the end of the 19th Century, many of the principles of Mason were being misunderstood or ignored. Less emphasis was placed on music reading as a goal and the idea started to form that the class teacher should take charge of the music in the schools. Courses for classroom music were written and songbook series were compiled. The aim started to move more and more towards music for enjoyment and appreciation, with less emphasis being placed on skills and concepts (Choksy et al 1986, 10).

In the 1930's the pendulum started to swing again to an awareness of the three types of music projects - listening, performing and creating. An important step was the introduction of the plastic recorder which enabled melody to be added to percussion instruments in a cheap and widely available form.

In the last fifty years or so, new technology has given us the tape recorder, synthesisers and the computer, and this together with new research methods has ensured that music curricula take into account the nature of learning and how it relates to child development (Choksy et al 1986, 11).

4.2 THE LATTER PART OF THE TWENTIETH CENTURY

Contemporary music education has been influenced by numerous research studies, projects, experiments and ideas. In 1957 the Ford Foundation solicited ideas from leaders in the arts, among them Norman Dello Joio, who had the following to say:

Having lived the precarious life of a composer of serious music, I proposed the idea of putting young men of proven talent to work, doing what they should be doing, which was to write music.

Since there were school situations in the country that offered outlets, such as choruses, bands, orchestras, and related performing groups, it seemed logical that placing someone in this setting to serve their needs and writing for the particular and specific groups would serve to give young men an outlet, bring to the young student a needed exposure to music of our time, stimulate teachers to expand their interests in a fresher repertory, and to make a general community aware of the fact that composers were living beings, functioning right in their midst.

(Mark 1978, 23)

It was this suggestion that resulted in the founding of the Young Composers Project.

4.2.1 THE YOUNG COMPOSERS PROJECT

This was funded by The Ford Foundation in 1959 and administered by the National Music Council. In this project, composers went into the school system with a resulting benefit for both themselves and the education system.

Firstly, the composer's own career was given an impetus, as he was given opportunities to write for different yet specific media with varying degrees of experience and proficiency, with the knowledge that the music would be learned and played.

On the other hand, the schools benefited by having someone on hand to write music tailored for their purposes. It was hoped that the students would develop an appreciation for contemporary music and also come to recognise a composer as someone operating in their midst, not someone outside of their range of experience (Mark 1978, 24).

The success of the project led in turn to the establishment in 1962 of the Contemporary Music Project for Creativity in Music Education (CMP). Once again this was funded by a grant from the Ford Foundation, this time administered by MENC.

4.2.2 THE CONTEMPORARY MUSIC PROJECT FOR CREATIVITY IN MUSIC EDUCATION

The CMP encouraged teachers to use performance, analysis and composition in all aspects of their teaching, as well as to use music from all periods and cultures (Choksy et al 1986, 13).

The Contemporary Music Project had the following goals:

- To increase the emphasis on the creative aspect of music in the public schools.
- To create a solid foundation or environment in the music education profession for the acceptance, through understanding, of the contemporary music idiom.
- To reduce the compartmentalisation that exists between the profession of music composition and music education for the benefit of composers and music educators alike.
- To cultivate taste and discrimination on the part of music educators and students regarding the quality of contemporary music used in schools.
- To discover, where possible, creative talent among students.

(Mark 1978, 25)

One of the important functions of the CMP was to develop and implement means of improving the education of music teachers. To this end a seminar held in 1965 was held at Northwestern University in Illinois to focus on the content and organisation of basic college music courses in theory and history. It was here that the term **Comprehensive Musicianship** became formalised (Choksy et al 1986, 16).

In 1968 the president of MENC summarised the four main issues that to him represented the essence of all CMP programmes.

- The role of the teacher transcends the mere technical training of his students, and encompasses the development of their inner musicality.
- The student should be encouraged to assume responsibility for his own musical growth, and in some cases the best thing for the teacher to do is simply to avoid inhibiting that growth.
- The development of the teacher's musicality must be accomplished in his own schooling, and must continue in his subsequent career as a teacher.
- The bringing together of a variety of musical and educational points of view to formulate the CMP programs is an exemplary technique to be followed in future efforts to improve music education.

(Mark 1978, 29)

4.2.3 THE YALE SEMINAR

This seminar at Yale University in 1963 came about partly as a result of concern that in the emerging school curriculum there was an over-emphasis on science education. It was felt by others that serious study of the arts and humanities would expose students to a view of human experience as seen through the arts, and that this would in turn enhance excellence in science (Mark 1978, 30).

Briefly, the seminar pointed to the inadequacies of the contemporary American system, in particular the fact that the material was often poorly chosen, and that although performance standards were high, there was no real promotion of musical understanding or growth (Choksy 1986, 15).

The panel recommended that the music curriculum from the Kindergarten years through to twelfth grade (K-12) should be examined to discover why school music programmes had not produced a musically literate and

active public. This investigation revealed that two areas needed attention, namely Music Materials and Music Performance.

As far as Music Materials was concerned, the seminar concluded that the music in American schools was of a low quality, representing a very narrow choice of the wide range of music available, and that the music that was being used had been corrupted through mediocre arranging, simplifying and transcribing. They also found that teachers did not select songs for their musical worth, but only chose those ones with suitable words, or that were within their limited technical capabilities (Mark 1978, 30-31).

The conclusion was, therefore, that the school system had failed to introduce art music to children. On the contrary, it was found that they preferred listening to contemporary popular music.

The second major aspect of the Yale Seminar was concerned with musical performance. It appeared that programmes in this regard were of an excellent standard, but it was felt that there was a surplus of performing musicians who could not be lured into the teaching profession. The conclusion was that schools and individuals often produced excellent showcase performances on a large scale but did little to increase the musicality and musical appreciation of individuals (Mark 1978, 32).

The Seminar was valuable in that it contributed to a climate of change in the traditional music curriculum. Some of the changes that it inspired were as follows (Mark 1978, 35-37):

- Musicality was placed at the heart of any music curriculum. This led to the widespread acceptance of the techniques of Kodály, Orff, Suzuki and others.
- The school music repertory, including teaching materials, and audio-visual programmes began to improve towards the end of

the 1960's. An example was the Juilliard Repertory Project which developed a body of authentic music materials for the early grades.

- Performing Arts High Schools were established using the input of many professional performers and composers.
- Efforts were made to train and re-train music teachers.

4.2.4 THE MANHATTANVILLE MUSIC CURRICULUM PROGRAMME

Also in 1965 the Manhattanville Music Curriculum Programme (MMCP) set about to develop a curriculum for a sequential music programme from primary school right through to high school. The project resulted in the development of a comprehensive curriculum in music for Grades 3 to 12 called ***synthesis***, and an early childhood curriculum in music called ***interaction***.

The MMCP encouraged students to experiment with sound as well as the structure and function of the elements of music. The MMCP divided musical concepts into two major categories, inherent and idiomatic:

- Inherent concepts are those which apply to all types of music and include such things as form, melodic direction, timbre, texture, dynamics, harmony and rhythm.
- Idiomatic concepts are those that apply only to the music of a specific historical period or culture.

The MMCP believed that if music education began with the inherent concepts which pertain to all music, then students would not make specific value judgements which apply only to some music, but would be able to consider all music without bias (Choksy 1986, 16-17).

The MMCP uses three types of skills, namely aural (listening), dextrous (performance) and translative (notational) skills, and expects students to

be composers, conductors, performers, listeners and critics in the classroom situation (Choksy 1986, 17).

4.2.5 THE ANN ARBOR SYMPOSIUM

This symposium examined the contribution of psychology to music teaching and learning. In summary, it was concluded that music education must deal with the individual differences between learners and that the teaching of music should be done at several levels of learning at the same time. Students should be able to relate the musical structures of pitch and rhythm, as well as to aural, verbal and symbolic associations. Music must in turn be related to the student's personal and educational environment (Choksy 1986, 22).

4.2.6 THE TANGLEWOOD SYMPOSIUM

This took place in 1967 and was attended by a diverse selection of musicians, sociologists, scientists, labour leaders, educators, representatives of corporations, foundations, communications and government. The purpose was to discuss and define the role of music education in contemporary American society being faced with rapid social, economic and cultural change. This resulted in the Tanglewood Declaration and the GO project of the MENC, which will be dealt with in Chapter 7.

4.3 SOME IMPORTANT EDUCATIONAL APPROACHES

We need to look very briefly at some of the philosophies and methods that have had a significant effect on music teaching in the last fifty years or so. Although there are organisations and teachers who strive to be consistent to one of these systems, in reality most teachers have synthesised some of these ideas with others of their own.

It is necessary, therefore, to look at the basic features of some of these important approaches.

4.3.1 ÉMILE JAQUES-DALCROZE

Émile Jaques-Dalcroze (1865 - 1950) was a Swiss educator and composer, and his system is based on the premise that rhythm is the primary element in music. The source of this is to be found in the natural rhythms of the human body and, in his view, movement easily expresses rhythm and gives meaning to musical form (Choksy et al 1986, 27 and Askew 1993, 23).

The following questions asked by Dalcroze are just as pertinent today, as when they were posed about fifty years ago (Choksy et al 1986, 28-31):

- Why is music notation taught as abstract theory divorced from the sounds, motions and feelings it represents?
- How can we develop musical awareness at the same time as training the ear?
- Does teaching the piano constitute a complete musical education, and if so, why does it not lead to an understanding of harmony?
- Why does the study of harmony not lead to an understanding of style?
- Why does the study of music history not reflect the history of peoples, societies or individuals?
- Why are music textbooks based on technicalities, and not on hearing?
- Why are the artistic qualities of a musician so rarely felt in a music classroom?

To sum up, he attempted to remedy a situation where the study of music can be fragmented to the stage where music students perform without

understanding, read without comprehension, and write without hearing what they have written.

Dalcroze reasoned that music begins when human emotion is translated into musical motion. People sense or feel this in various parts of the body in the form of muscular tension and relaxation, and they convey this to others through gestures and postures. Human movement is the way that inner feeling is translated into musical responsiveness and, in this sense, the body is the first musical instrument on which students should receive instruction (Labuta and Smith 1997, 109).

In Dalcroze's own words, the body is:

... an instrument of incomparable delicacy, susceptible of the noblest and the most artistic expression ... the important thing, as one cannot repeat too often, is that the child should learn to feel music, to absorb it not merely with his ear, but with his whole being.

(Jaques-Dalcroze 1930, 111)

Once students acquire some facility in rhythmic movement, Dalcroze pedagogy seeks to help them internalise how movements feel, look and sound (Labuta and Smith 1997, 109).

Dalcroze used the term eurhythmics to describe the use of movement in music education and although his approach is known by this name, it is only one part of his methodology. The total method consists of three parts, Eurhythmics, *solfege* and improvisation.

Solfege involves such activities as voice-training, ear-training, reading musical scores, identifying intervals and taking musical dictation. Students learn in much the same way as they acquired rhythmic concepts, by associating movement with sound and by responding to it physically. An early solfege activity might involve children walking in a line and

changing direction when the melody goes up or down (Labuta and Smith 1997, 110).

With a fixed doh system, Dalcroze used singing, movement and a set of hand signals (later adopted by Kodály) to establish the relationship between the pitches. He considered traditional notation to be a means of recording and sharing compositions, and therefore not a primary focus of music education (Askew 1993, 24).

The third aspect of Dalcroze's methodology is improvisation. This can be in the medium of speech, story-telling, song, movement or combinations of instruments. Improvisation is given prominence by Dalcroze because of the following attributes:

- People who are improvising do not have to stop and interrupt the flow of musical experience when they make a mistake.
- New musical dimensions can be explored because improvisation takes into account the fact that individuals perceive and respond to sounds differently.
- Theoretical facts are drawn from experiences, which make them more relevant and meaningful.

(Askew 1993, 23)

The method of Jaques-Dalcroze has had a profound effect on music education and education in general. Currently, cognitive psychology is beginning to prove that the three aspects of Jaques-Dalcroze's method are valid and viable in many different fields (Choksy et al 1986, 68-69):

- **Eurhythmics:** The use of imaginative kinaesthesia is now used in the development of a variety of skills.
- **Solfège:** Concepts are best remembered if they are studied in a way that makes them usable.

- **Improvisation:** This assists in developing techniques of problem solving and higher level thinking.

4.3.2 ZOLTAN KODÁLY

The Kodály Method evolved as a comprehensive system of music education in Hungary in the 1940's and 1950's, under the guidance of the composer Zoltan Kodály (1882-1967). Most of the practices involved in this method (e.g. tonic solfa, rhythm symbols, hand-singing, etc.) were taken from other origins, but the unique way in which these techniques are combined into a unified approach supports a viable philosophy of music education (Choksy et al 1986, 70).

Like Dalcroze, Kodály was distressed at the state of music education in his homeland. He found that there were essentially two musical cultures in Hungary at the time, one (for the elite educated) centred on the German/Viennese tradition and the other (for the common people) which focused on Hungarian folk music. His interest in folk music was such that by the 1950's he had, together with Bela Bartok, collected and classified some 100 000 folk songs. Together they shared the vision of a musically literate Hungary, but it was Kodály who evolved the Hungarian way of music education (Labuta and Smith 1997, 110-111).

The philosophy underlying this approach can be summed up as follows (Choksy et al 1986, 72):

- All people that are capable of lingual literacy are also capable of musical literacy.
- Singing is the best foundation for musicianship.
- In order to be effective, music education must begin with the young child.
- Folk songs are the best vehicle for all early instruction.
- Only music of the highest artistic value should be used.

- Music should be a core subject in the curriculum.

The Kodály method always involves active music making. In his words:

It is the richness of both the musical experiences themselves and the memory of them that makes a good musician. Individual singing plus listening to music (by means of active and passive well-arranged experiences) develops the ear to such an extent that one understands music as though one were looking at a score; if necessary - and if time permits - one should be able to reproduce such a score.

This, and certainly no less, is what we expect from a student of a language; and music is a manifestation of the human spirit similar to a language. Its great men have conveyed to mankind things unutterable in any other language. If we do not want such things to remain dead treasures, we must do our utmost to make the greatest number of people understand their secrets.

(Choksy et al 1986, 91)

The sequential nature of the Kodály method stemmed from his philosophies, but as mentioned earlier, the actual techniques of instruction were borrowed from various sources. The method by which students learn to read is called the relative sol-fa and was derived from John Curwen's tonic sol-fa system. Whereas Dalcroze was concerned with the mastery of pitch, Kodály paid more attention to the recognition of the relationships within scales, and used a movable doh (which he called relative doh) with the pitches represented by their initial letter. He also adopted Curwen's system of using hand signals for indicating the degrees of the scale (Labuta and Smith 1997, 111 and Askew 1993, 25-26).

Kodály, like Dalcroze, believed that musical elements need to be experienced before notation is introduced, but in order to depict rhythm he used stems without note heads (except for minims and longer notes) and added to these the rhythmic syllables of Emile Chevè (Labuta and Smith 1997, 111).

Kodály lived to see a more musically literate Hungary, and the acceptance of his ideas internationally, following their initial presentation at the ISME conference in 1958 (Labuta and Smith 1997, 113).

Students who complete several years of the Kodály curriculum are able to sight read with ease . . . they are able to analyse form and harmony . . . most are able to perform the music in an aesthetically satisfying manner. Persons who can do this are musically educated

(Mark 1978, 97)

4.3.3 CARL ORFF

Ironically, Carl Orff (1895-1982) did not set out to write a programme for the education of children, but was concerned more with integrating music and dance in the theatre. He attempted to take the musicians out of the orchestra pit, and unite music and movement by having the dancers play the instruments themselves. As such, his compositions were conceived of in artistic rather than educational terms.

In the early years of his career Orff was influenced by the eurhythmics of Émile Jaques-Dalcroze. In 1924 Orff and the dancer Dorothee Günther founded the Günther Schule, an innovative ensemble of dancers and musicians that developed and trained teachers in new forms of movement and rhythm. Many of these students were preparing to be physical education teachers (Mark 1978, 85).

In due course the Günther school boasted an ensemble of dancers with an orchestra of their own Dancers and players were interchangeable. Suitable instruments (flutes, cymbals, drums, etc.) were integrated in the dance itself. The diverse and varied instruments employed included recorders, xylophones, and metallophones of all ranges, glockenspiels, kettledrums, small drums, tomtoms, gongs, various kinds of cymbals, triangles, tune bells; and sometimes also fiddles, gambas, spinettinos, and portatives.

(Carl Orff, quoted in Mark 1978, 86)

It was this collaboration with Dorothee Günther which would eventually lead to the Orff-Schulwerk published between 1950 and 1954.

Orff, perhaps through the influence of Dalcroze, believed that rhythm was the most important aspect of music, but also that music, speech and movement were inseparable. This became the basis for his theory of musical development which can be described as elemental or recapitulation (Labuta and Smith 1997, 113).

Orff believed that a person's musicality progresses through stages that are comparable to the way that music itself has developed through history, from primal expressions to rudimentary rhythmic music making and then to the more sophisticated and refined music making of today (Labuta and Smith 1997, 113).

Orff, therefore, considered children to be at a primitive stage of development and believed that their music programme should include the natural movements of childhood and the songs common in their local culture. Movement, dance and speech activities should emphasise improvisation and creativity and be based on the child's existing stage of artistic expression. In this respect, Orff's method is very similar to that of Dalcroze (Askew 1993, 27-28).

The basis of Orff's elemental style is that music and dance need to be broken down into their simplest component parts, and then mastered through performance. For him, it was important that students physically experience beat, meter, tempo and rhythm, and that these elements are subsequently expressed in dance and with instruments. In other words *doing* is more important than *learning about* (Choksy et al 1986, 93-94).

Orff began to work specifically for children as a result of being asked to compose music for the opening ceremony of the 1936 Berlin Olympic Games, using six thousand dancing children trained by Günther. This led

directly to the spread of Schulwerk. Orff was aware, however, that singing and speech had so far not been used in his collaborations with dancers:

I was aware that rhythmic training should start in early childhood. The unity of music and movement that young people in Germany have to be taught so laboriously is quite natural to a child. It was also clear to me what 'Schulwerk' had so far lacked; apart from a start, in the Güntherschule we had not allowed the word or the singing voice its fully rightful place. The natural starting point for work with children is the children's rhyme, all the riches of the old, appropriate children's songs. The recognition of this fact gave me the key for the new educational work.

(Orff, *Schulwerk*, vol. 3, 214)

The Orff-Schulwerk can be summarised briefly as follows (Choksy et al 1986, 96 - 103):

- The elements are explored first in their simplest form, and then developed through exploration and experience.
- Children explore the qualities of movement, sound and form. These are then put into diagram form and symbols invented to represent them.
- The role of the teacher is to promote creativity. The children start off by observing and then imitating the teacher, but after a while they become more independently creative.
- Music is made in groups and the individual is most important when contributing to ensemble.
- There is no Orff music-reading method and the material is not presented in a sequential way, because the teachers are trained to allow the children to experiment and improvise with sound.
- Musical instruments are introduced in an exploratory way and are used initially for improvisation. They are not essential to the approach, as it is believed that the child's body and voice are the most important instruments.

- At every step the learners move from imitation to creation; from part to whole; from simple to complex; and from individual to ensemble.

Orff's work as a composer was greatly influenced by his teaching. He felt that not only is rhythm the most basic element, but it is also the basis for melody. He believed that these should both evolve from speech rhythms, with sonority being formed as a result of superimposed layers of rhythm. In his own compositions, such as the frequently performed *Carmina Burana*, traditional harmony is subordinate to the interaction of melody, rhythm, and sonority, just as it is in folk songs (Mark 1978, 87).

Orff's emphasis on rhythm suggested the need for percussion instruments in music education, and working together with instrument makers he developed an ensemble of percussion and stringed instruments, which are designed to create the proper instrumental timbre for the music contained in the *Schulwerk* (Mark 1978, 87 - 88).

In summing up, it can be said that in common with both Dalcroze and Kodály, pupils are expected to experience sound and various musical experiences before they are introduced to notational (Labuta and Smith 1997, 114).

4.3.4 SUZUKI TALENT EDUCATION

All human beings are born with great potentialities, and each individual has within himself, the capacity for developing to a very high level. Although some individuals display a remarkable ability during their lifetime, we are not primarily concerned here with these extraordinary cases. There are many others, born with a high potential, who, through unfavourable conditions, fail in some way to develop their original power, so that their lives end at a comparatively low level . . .

. . . Talent Education has realised that all children in the world show their splendid capacities by speaking and

understanding their mother language, thus displaying the original power of the human mind. Is it not probable that this mother language method holds the key to human development?

(Mark 1978, 135)

These words by Dr Shinichi Suzuki sum up his philosophy of teaching, this being that we should learn in the same way as we learned to speak our mother tongue - firstly by observation, imitation and repetition, and only then by developing intellectual awareness.

Talent education begins with infants listening to recorded music. By the age of three when the child is able to manipulate the violin, he learns to play by rote. The development of technique thus precedes music reading, and when the pupil does see the music (usually after about two years) he associates what he already knows how to play, with what it looks like in print (Mark 1978, 137 - 139).

Most people are impressed by the ability of young children, trained in this way, to play the violin, but the method is often criticised as being ineffective as regards learning to read music later on (Mark 1978, 140).

4.3.5 MURRAY SCHAFER

Music exists so that we may feel the echo of the universe vibrating through us

(Schafer 1979, 5)

These words sum up Murray Schafer's conviction that aural awareness and investigation must not be limited to skill development and the traditional uses of instruments and the voice. His ideas are a reaction against what he perceives as the poor state of music education in North America and the uncreative and the knowledge-based lessons provided by many music teachers.

Consequently his method aims to develop better listeners who are responsive to the sounds of the environment. Like many music educators, he recognises the need to promote the creative potential of children, and finding a place where all the arts meet harmoniously. To achieve this, he considers it essential that music educators are trained musicians. He does, however, acknowledge that this will not happen in the foreseeable future, so he also provides material suitable for use by generalist classroom teachers (Askew 1993, 30).

Central to Schafer's ideas is the role of hearing:

(The ear) . . . unlike some other sense organs, is exposed and vulnerable. The eye can be closed at will; the ear is always open. The eye can be focused and aimed; the ear picks up all sound right back to the acoustic horizon in all directions.

(Schafer 1988, 46)

Unfortunately the vulnerability of the ear has also resulted in the fact that it has become deadened to some of the messages it receives. Schafer suggests a process of 'ear cleaning' as a challenge to develop an awareness of the musical and non-musical soundscape that surrounds us. Sessions that stimulate awareness of sound and a response to it, lead to discussion and experimentation with noise, silence, timbre, amplitude, melody, texture, rhythm and finally music as a whole (Askew 1993, 30 - 31).

It follows from this, that music and other art forms are inseparable from all of life's experiences:

For the child of five art is life and life is art. Experience for a child is a kaleidoscopic and synaesthetic fluid . . . Yet as soon as those children enter school art becomes art and life becomes life. They will then discover that 'music' is something which happens in a little bag on Thursday morning while on Friday afternoon there is another little bag called 'painting'. I suggest that this shattering of the total

sensorium is the most traumatic experience of a young child's life.

(Schafer 1988, 248)

4.4 SHARED CHARACTERISTICS

It is interesting to look for similarities in the various approaches that have been outlined in this chapter. This will be useful later on when we look at ideas for a primary school music curriculum for South Africa.

- Participation in the art of music must be accessible to everyone, not just the talented.
- Music education should begin as early as possible.
- Classroom activity should centre around experience and participation.
- Material familiar to the children should be used, but there must also be plenty of opportunity for creativity and improvisation.
- Teachers must be eager, creative, flexible and non-judgmental participants in the artistic process.
- Responses to music are both inward and outward. It is the outward responses such as singing, movement and sound production, that provide the basis for music education.
- Specialised training in an instrument should not begin too early.
- The curriculum must move from simple to complex, and the material must suit the temperament, interests and abilities of the children at their particular stage of development.

(Askew 1993, 33 - 34)

4.5 SUMMARY

A feature of almost all the views mentioned in this chapter has been that music should not be limited to the talented or any other particular group. It should be accessible to all and taught in such a way that pupils experience it directly. Music educators have an obligation, therefore, to

ensure that pupils are active participants in lessons and that they encounter music as an integrated whole.

5

THE WHOLE MUSIC APPROACH

It is not necessary to neglect one aspect of music to learn another. Traditionally music teachers have taught performing skills and a little bit of information about the music, but not nearly often enough have they drawn attention to the qualities of the music. This is too bad, because aesthetic experiences are the pay-off for being involved in the arts; they are what the arts are all about.

(Hoffer 1982, 44)

In Chapter 6 we will look at the integration of music into the general school curriculum, but before we can do that it is necessary to discuss the integration of the various parts of music with each other. This internal integration is sometimes called 'intragration' and is the topic of this Chapter (Dachs 1987, 4).

While it is obviously true that the various activities associated with music education (such as singing, rhythm, listening, reading, creativity, etc.) have distinct functions, they only achieve true meaning when they operate in relationship to each other. In other words, a pupil's musical experience will not be complete if it is limited to just a few parts of the whole.

It is important, however, that these components are linked in such a way that the children are able to see the connection. Tellstrom (1971, 257) calls this a concept-centred approach, in which one idea or concept leads logically to the next.

There are many occasions in the music classroom when the teaching of a particular skill such as sight-reading is treated separately to, and sometimes to the detriment of, other aspects of music such as movement, singing or listening. It is vital to remember that music-making is more

important than music-information, and although theory can be used to explain what has been experienced, it cannot on its own lead to musical understanding (Dachs 1987, 8 - 10).

Objectives that represent the cognitive domain, through the development of intellectual abilities and skills, remain important, but they must be set in proper balance and perspective.

(Bloom, quoted in Tellstrom 1971, 270)

Askew demonstrates this point by saying that to perceive the 'whole' we need something in addition to technical understanding. He calls this 'intuition' and uses the analogy of eating a piece of fruit. To enjoy the fruit you do not need to know its origin or atomic structure, nor do you need to understand the chemical and electrical occurrences that are triggered in your body as you eat. It is possible to enjoy eating the fruit, merely because you are relating to the **whole** experience, without necessarily having an understanding of the individual **parts** that make up the activity (Askew 1993, 38).

If we put this into musical terms, the teacher must take care to present music as an integrated whole, as it is not sufficient to supply only abstract knowledge about music. On the contrary, children must be provided with an aesthetic experience which will enable them to grasp the essence of music intuitively.

If we compare this to the way that young children learn a language, we see that they are not exposed to ten or so carefully chosen words and only given some more when they have mastered the first few. In reality, children are immersed in a world of meaningful language, and this is only given a theoretical basis much later at school (Dachs 1987, 8).

Many of the features mentioned so far are to be found in two very important approaches to music education, namely Comprehensive Musicianship and the Spiral Curriculum.

5.1 COMPREHENSIVE MUSICIANSHIP

Comprehensive Musicianship believes that music should be taught through first-hand experience and in such a way that all of its facets are integrated and related to each other.

The background to the Young Composers Project and the Contemporary Music Project for Creativity in Music Education (CMP) were dealt with in Chapter 4.2, and out of these projects grew the principles and philosophies of Comprehensive Musicianship. The basis of this approach is probably best summed up in the words of Ronald B Thomas, the project director of the MMCP:

Real education is not a study *about* things; it is experience of *inside* things. If music is an expressive medium, learning involves expressing. If it is a creative art, learning means creating. If music has meaning, personal judgements are fundamental to the learning process. If music is a communicative art, the educational process must involve students in communication. Facts may be taught, but meaning is discovered. There is nothing antecedent to discovering meaning.

(Mark 1978, 107)

In the initial proposal, the Music Educators National Conference (MENC) identified five basic purposes for the Contemporary Music Project:

- To increase the creative aspect of music in the public schools.
- To create a solid foundation for the promotion of contemporary music.
- To reduce the division that exists between music composition and music education.
- To cultivate taste and discrimination regarding the quality of contemporary music used in the schools.
- To discover creative talent in students.

(Choksy et al 1986, 104-106)

Over time these goals changed to become more broad-based and to concern themselves with total music teaching in the schools, or Comprehensive Musicianship. This is based on principles that can be divided into three broad categories:

- Common Elements.
- Musical Functions.
- Educational Strategies.

5.1.1 COMMON ELEMENTS

It seems self-evident to say that all music instruction should start with sound, but class music pupils are often denied the chance of experiencing music first hand. Every music system in the world makes its impact through **sound** and music education must, therefore, use **sound** as the medium of expression and communication (Mngoma 1987, 199).

If music education is approached in this way, we immediately have two important links. Firstly there is a link between the child's own world and that of the classroom. Music starts to be perceived as a means of expression, and children make less distinction between music that takes place in school and that which they enjoy elsewhere (Leonhard and House 1972, 9).

Secondly a link is established between music and the larger curriculum. The emphasis on sound stresses the value of music as a subject that can contribute to emotional and intellectual development in other areas.

The primary aim of music education should, therefore, be to enable children to use and understand sound. Children from **all** backgrounds are able to create, and the emphasis must, therefore, change from imitation and re-creation to creativity. This also means that as each cultural group in the class is encouraged to make and share its music, prejudices about

the relative status of different musics start to fall away (Le Roux 1992, 102).

The common elements approach starts from the premise that all music is sound, and that this sound has various essential properties which help to describe it. These essential properties are called the Common Elements and are the source material that enable us to internalise knowledge about music.

The common elements can be listed in various ways (Trimillos 1972, 91; Land and Vaughan 1978, 114, 145 - 149):

- **Sound / Melody / Pitch**

Is the melody high or low? What is the melodic contour? Does the melody move by skip or step? Are there repeated pitches? Is it conjunct or disjunct? Is use made of melodic sequence? Are there major, minor, pentatonic, modal, chromatic, twelve-tone, whole-tone, micro-tonal, or non-western features, etc.?

- **Rhythm**

Is there a steady beat or pulse? Is use made of interesting features such as accent, irregular or shifting meter, uneven patterns, syncopation? What is the rhythm of the melody as compared to that of the accompaniment? Is there use of polyrhythm? Is use made of rests, etc?

- **Form**

What is the structure of the piece? Does it fit into a recognisable form such as AB, ABA, ABACA, Theme and Variations, Canon, Fugue, etc. Is use made of like and unlike phrases, repetition and contrast, etc?

- **Tempo**

Is the piece fast or slow? Some of the questions asked for 'rhythm' could also apply here.

- **Dynamics**

What use is made of intensity, loud and soft, crescendo and diminuendo, etc?

- **Tone colour**

What are the distinctive sound qualities? Is the piece vocal or instrumental? Are any new instrumental techniques used? Are different effects created by combining new sounds, etc?

- **Texture**

What are the vertical arrangements of the pitches? Is there use of techniques such as chant, drone, ostinato, descant, etc? How are chords constructed? Is use made of major, minor, bitonal, polytonal, atonal or cluster techniques, etc?

Some writers such as Nye (1975, 46) divide the Common Elements into two groups as follows:

- **Expressive Elements** (tone colour, tempo, dynamics)
- **Constituent Elements** (melody, rhythm, texture, form)

A division into three groups as follows also lends a new understanding to the Common Elements:

- **Horizontal organisation** (rhythm and melody)
- **Vertical organisation** (harmony and texture)
- **Expressive qualities** (intensity and timbre).

Comprehensive Musicianship emphasises the process rather than the product, and ties in with what was said earlier about the praxial approach to music education. There is active participation and involvement by the pupils with the music materials (i.e. the process) which is preferable to merely observing and analysing the end-product (Elliott 1990, 153).

This has implications in the multi-cultural setting and Oehrle (1991, 116) sums it up by saying that we must *learn* other musics, not learn *about* them. The outsider must, therefore, learn the music by understanding the social system and listening to the music in the same way as if they were being brought up in that tradition (Zurich 1990, 12-15).

The children thus become familiar with these elements, not through learning about them, but by experiencing and using them. In this way a fundamental knowledge of the music is gained, without one tradition assuming superiority over another. The elements are common to all musics, so each individual culture is approached on its own terms and there is no attempt to define one tradition in terms of another. Children thus come to know and understand the music more completely (Le Roux 1992, 105-106).

A further advantage of this approach is that the child's cognitive, affective and psychomotor skills are developed. As the children participate in the basic experiences of listening to, performing and creating music, they begin to develop their own concepts about music. With more and more exposure to sound, the children's concepts change, expand and become increasingly refined (Du Plessis 1990, 324).

Musical form is thus the organisation of these common elements into a whole, within a particular historical, social and aesthetic context (Choksy et al 1986, 108-109).

It is the emancipation of all component parts and the integration and inter-action of every facet of music that must

be the goal of educating the complete musician, and that is the final goal of the CMP in its endeavour to promote comprehensive musicianship.

Only when this aim is realised throughout the world of music education will men and women be trained and equipped with an ability to comprehend and impart to others the structure of music and the most perfect ways of its interpretation.

(Contemporary Music Project 1971, 73)

5.1.2 MUSICAL FUNCTIONS

Comprehensive musicianship believes that students must be exposed to a balance of experiences in performance, analysis and composition. These three functions are completely interdependent, and although students might be engaged in one activity at a particular time they should always be aware of the supportive role of the other two (Choksy et al 1986, 110).

Music has three purposes. It is a vehicle of communication, it interprets one's environment, and it is a means of creative fulfilment. In order for children to experience this, they must be able to think in the medium of music, and experience music in an unfragmented way. They must be able to compose, perform, conduct, listen and evaluate, or in the words of Ronald Thomas:

(The child) does not simply stand back and observe music with reverence - he uses it as a means of creating, exploring and, in his own way, achieving.

(Mark 1978, 113)

5.1.3 EDUCATIONAL STRATEGIES

In a Comprehensive Musicianship setting, instruction is integrated to show the relationship of one facet of music to the other, and also in turn the relationship of music to other arts. The students are actively involved in the learning process and they experience music of all cultures and time periods. The concepts and skills that they learn through personal

discovery are then applied to creating their own music (Choksy et al 1986, 111-112).

The Comprehensive Musicianship approach has great relevance for many school music programmes. Very often school performance ensembles have no formal curriculum, with the only outcome being the final concert performance, with anything learned about history, style, theory or analysis often purely incidental.

There are few band curricula that take the student through the basics of music theory and history. Instead, scores are selected to meet the requirements of the next performance, and the curriculum is the score. Consequently, the content of the course of study is fortuitous, depending almost entirely upon whether it is football season or concert season. . . . the goal of musical training is to present a polished performance.

(Mercer 1972, 51)

Mark (1978, 193) sums this up by saying that it is 'music-making but not music education' because the participants gain little else other than performance skills.

The answer is to use the music which is being performed as the basis for learning about music. The composition is not only played, it is also studied - this is at the heart of the comprehensive approach.

5.2 COMPOSING → PERFORMING → LISTENING

. . . using the seven elements, . . . through the interrelated processes of creating, listening and performing, is the best way to lead the child to an increasing understanding of music and its aesthetic dimensions. Through experiencing music, the child will be guided to form concepts of tone, rhythm, melody, harmony, tone colour, dynamics and form, so that he or she can more fully feel and understand the aesthetic significance of the music and what it means to him or her personally.

(Le Roux 1992, 116)

Most of the ideas on Comprehensive Musicianship can be summed up effectively using the sequence of Composing→Performing→Listening.

5.2.1 COMPOSING

Composing takes place whenever a person or group devises a piece of music. It may be an opera with full symphony orchestra or the setting of a poem for three chime bars. When teachers refer to a child's creative writing or painting, they are using the same terminology as they do when describing the work of great novelists or painters. The same should apply when dealing with the very first attempts of young children to make music (Mills 1991, 23-24).

Schools have traditionally stressed performing and listening in favour of composing. This is in contrast to children's art lessons where most of the time is given over to creative work. In the school music class composing will take place in a group and there is no question of sitting in front of a pile of manuscript paper waiting for inspiration (Mills 1991, 15).

The children work in groups and put together sounds to form their compositions. These are analysed and discussed by fellow pupils and the teacher. As the pupils develop, rhythm and melody become more refined, and concepts such as form, balance, contrast and the combination of sounds are consolidated.

When pupils get to the stage of wanting to write down their compositions, they may initially develop their own notational system, but as their compositions develop so will the need to learn more conventional notation (Mark 1978, 113). Staff notation is simply a means of recording some types of Western music, and is not something that has to be mastered before purposeful musical activity can take place (Mills 1991, 70):

... (seven-year-olds should have had) musical experiences which should enable them, with varying degrees of skill and

understanding, to . . . associate sounds with symbols; to show a readiness to see the relationship between performed music and various forms of notation (pictorial, graphic and conventional).

(Bolton 1985, 3)

Not only can an over-emphasis on music literacy stifle the creative process, it is also important to remember that systems of Western notation are not always adequate for writing down some of the children's compositions, for example complex African rhythms.

Although the process of music education is one of the best ways of developing creative potential, it is the teaching of music literacy which is still of primary importance for most Western music educators. Children must initially be given the opportunity to make music, and then arises the desire to discover how one reads musical notation in order to play new music or to record one's own.

(Le Roux 1992, 60)

The learning of staff notation must be preceded by extensive experience of composing, performing and listening, and children should not be introduced to notation before the musical need for it has arisen. Just as important is the realisation that even after notational skills have been acquired, creative musical activity must continue in the ways described above (Mills 1991, 71).

Those who show the aptitude to learn recorders, violins and guitars may advantageously begin to play by ear and imitation; however, as and when there is a need for notation it should be made available to them.

(Bolton 1985, 5)

5.2.2 PERFORMING

In the second stage of the sequence Composing→Performing→Listening, Mills deals with what happens when children interpret music that has already been composed (Mills 1991, 53).

Mills makes the point that performing is also a creative process. Even though the performers have received instructions from the composer (through the printed music or in some other form) a lot more than these instructions is necessary if the performance is to be as exciting and interesting as the composer intended it to be. In other words creativity is involved every time music is made (Mills 1991, 53).

Children are thus led through the stages of exploration, creation, performance, conducting, listening, self-evaluation and notation; until they have reached the stage where they are able to aesthetically perceive, perform and create music. They can also be involved in the assessment of their own performances, perhaps with different groups listening to each other (Mills 1991, 74).

So far we have looked at performing as an informal activity taking place within the classroom as part of the Composing→Performing→Listening setting. It is, however, also necessary to look at formal performing for an audience.

The success of a school concert depends largely on its goal. It can be worthwhile, or it can be dull and irrelevant. If the goal is to provide polished performances of difficult music, which tend to show off what the teacher can do, the danger is that the value of the children's contribution is diminished. On the contrary, the most useful performances are those that grow out of the curriculum. They offer a chance for the parents and the rest of the school community to see what would normally be happening anyway in the classroom, but at the same time provide the children with the opportunity and incentive to polish work, and receive recognition for this. Child-centred concerts give the parents an opportunity to see what the music curriculum is achieving and do, incidentally, also reflect well on the teachers (Mills 1991, 75 - 76).

5.2.3 LISTENING

In the final stage of the sequence Composing→Performing→Listening, it is necessary to make the distinction between listening and hearing. Some writers use terms such as active listening, aural perception, or what Swanwick calls 'audition' when referring to anything more than just taking notice of noise (Mills 1991, 77-78).

In the Junior Primary phase auditory perception is extremely important, because children (and others) are exposed to such high levels of sound in everyday life that they hear only superficially and are not necessarily able to discriminate between wanted and unwanted sound. Music education must, therefore, cultivate listening to music in such a way that it becomes an aesthetic experience.

Listening is, of course, something that happens across the curriculum and there are many opportunities other than the music lesson for introducing concepts such as pitch, dynamics, duration and tempo (Mills 1991, 80).

When we say that we find some music easy to listen to, we are really saying that we know how to listen to it. This is because we have learnt to listen to music like it over many years, we know what to expect and we have found structure and pattern in music. The danger is that teachers impose their own tastes onto the pupils before young children have had a chance to build up the same degree of experience (Mills 1991, 81-82).

In South Africa the term 'Music Appreciation' has often been used to describe active listening, but it has been suggested that music appreciation is only one part of Active Listening and that the other component is Aural Stimulation Training. If we lose the aural aspect of music education, the subject might as well be dropped from the curriculum. As we have seen in all the major approaches to music

education, the focal point of all class music teaching must be **sound** (Olivier 1990, vii).

To put all of the above into practice, we need to give some attention to the planning of the curriculum.

5.3 PLANNING THE MUSIC CURRICULUM

A music curriculum cannot just be made up of once-off initiatives, resulting in the children making progress through accident rather than by design, and a curriculum without goals runs the risk of becoming little more than musical entertainment. On the other hand, a step-by step curriculum in which every possible pupil response is specified would be very restrictive, and would reduce the role of the teacher to one of a robot (Mills 1991, 105 - 114).

A curriculum structure is needed to give a sense of direction to teaching without constraining the progress of the children. This is not easy in a subject such as class music, where there is little agreement over what **needs** to be achieved by children, and even less consensus over what **can** be achieved by them.

The role of music in the curriculum is to use the aesthetic experience to develop expression, creativity and an awareness of culture. Music brings the children into touch with patterns and structures that require reflective analysis, and although these things can be gained in other subject areas, there is something about the non-verbal nature of music that offers children a way of making sense of their environment and developing a part of the brain in a certain way. We must not quantify the benefits of music education purely in terms of the number of children that eventually become professional musicians.

In the past school music curricula were made up almost exclusively of the music of composers who shared the characteristic of composing for an audience consisting mainly of people of high socio-economic status. These composers also had in common the fact that they transmitted their ideas through the use of manuscript paper.

In designing a music curriculum today, we need to acknowledge that we live in a multi-cultural world, and that the transmission of a cultural heritage is not the goal of music education. The curriculum must have specific goals, but these need to be suited to all children, regardless of culture, race, religion or gender.

We also need to acknowledge that there is a huge gulf between music in school and music out of school and an approach is needed in which all forms of music and music-making are valued. If we are to learn anything from the music of an unfamiliar idiom we have to make an attempt to listen to it on its own terms and not measured against the yardstick of what we already know (Mills 1991, 110).

To sum up, Mills suggests that the following questions be used as guidelines for planning a lesson (Mills 1991, 115):

- What have the children already achieved?
- What do I want them to achieve this lesson?
- How will I go about enabling them to achieve this?
- How shall I assess whether they have achieved this?
- How shall I avoid limiting children's achievements to what I have set for them?

5.4 THE SPIRAL CURRICULUM

A number of the methods described so far are based, to some extent, on a spiral concept. This term refers to the vertical or sequential progress of

aspects of a curriculum and was probably first used by Jerome Bruner, a participant at the Woods Hole Conference (Labuta and Smith 1997, 59).

The common elements approach, discussed above, can also be implemented by means of a spiral curriculum. In its simplest form, this means that the same seven musical elements appear at each level of study, but as the levels progress, the study of each element becomes more complex (Mark 1978, 107).

The spiral curriculum model took shape during the Manhattanville Music Curriculum Program (MMCP) and encourages children to listen to the sounds of their world and then create their own by clapping, stamping, tapping, snapping, scraping and whistling.

Swanwick and Tillman (1986, 335) claim that a spiral curriculum is the most appropriate for multi-cultural music education, for the following reasons:

- The process is cyclical - it is possible to re-enter the spiral repeatedly at any level. Whatever the pupils' age or developmental stage, they never lose the need to respond to sound.
- The process is cumulative - sensory sensitivity and manipulative control interact with each other, leading later on to a personal expressiveness.
- There is constant interaction between the socially stimulating and the communally responsive.

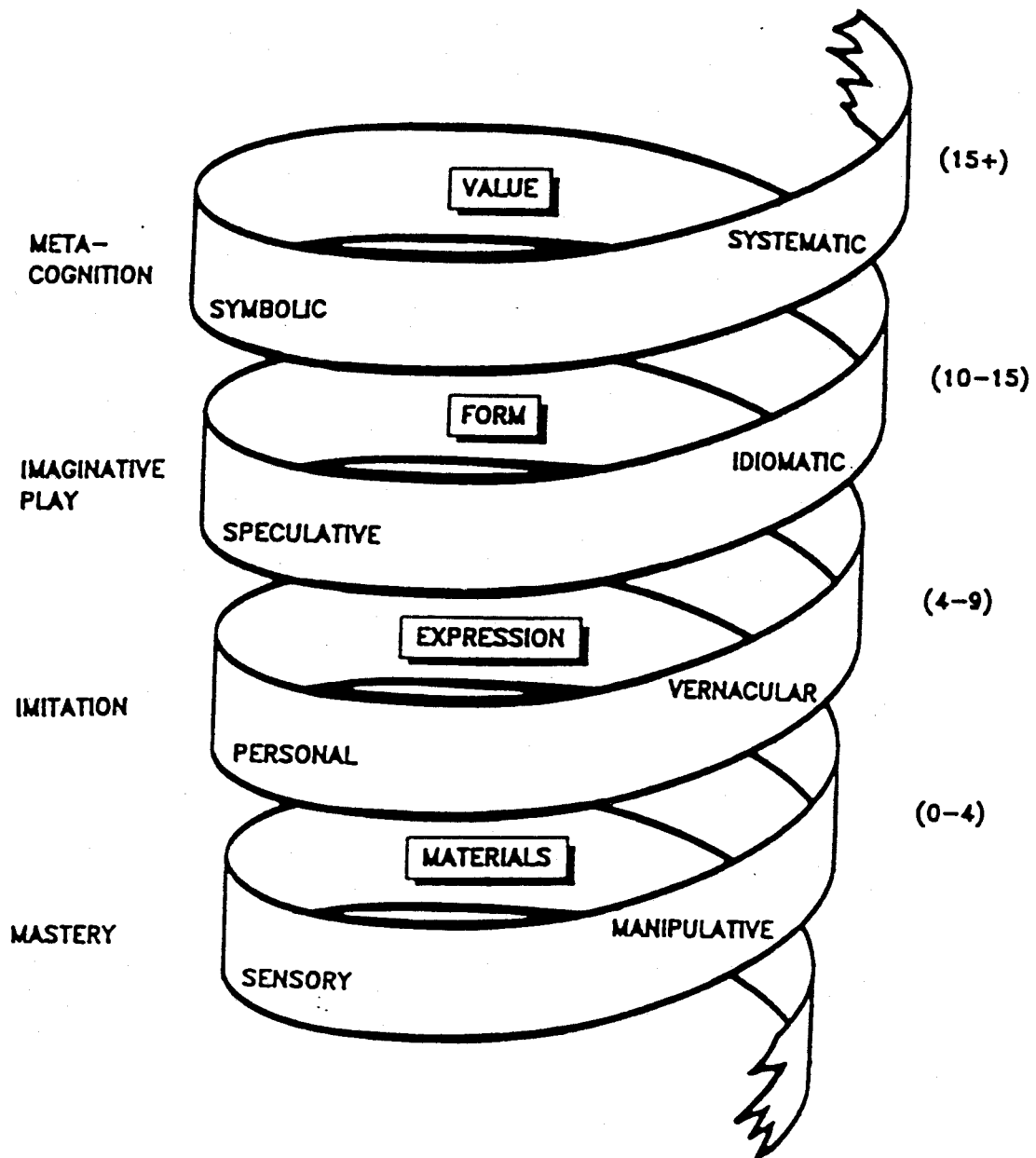
In all of this, Swanwick maintains that the ultimate and general goal of music must be the 'encounter' which he describes as being presented with options and possibilities - a learning experience gained through interaction between pupils, teachers and each other. This takes care of those things that cannot actually be taught, but are acquired through ' . . . a form of

active criticism . . . through encounter and instruction' (Swanwick 1988, 140).

Swanwick and Tillman (1986, 305) developed their model of the stages of musical development by observing the compositions of children.

THE SPIRAL OF MUSICAL DEVELOPMENT

Swanwick and Tillman



5.5 A CHILD'S SEQUENTIAL DEVELOPMENT AS A COMPOSER

The spiral is summarised over a period of about ten years. It moves from the sensory mode with its concern for materials, through to the systematic mode where the concerns are with value, but it is unlikely that more than the first three turns will be encountered in primary school. In order to see how this relates to what is happening in the classroom it is useful to look at the journey of a fictional child called Julie, as described by Tillman (1988, 85 - 86):

TURN ONE - MATERIALS

- **Sensory Mode**

Julie explores the tone colour of instruments and is concerned mainly with the different sounds that she can make.

- **Manipulative Mode**

Julie tries to organise the sounds she makes, and sometimes beats out a steady pulse. Other patterns that she creates, such as a glide up and down a xylophone, seem to be influenced by the instrument's shape.

TURN TWO - EXPRESSION

- **Personal Mode**

Julie starts to show expressive quality in her songs and later in instrumental compositions. This is most clearly evident in changes of dynamic and speed.

- **Vernacular Mode**

Julie starts to use repeated melodies and rhythmic patterns, and her compositions become shorter. They start to rely less on exploration and are more derivative.

TURN THREE - FORM

- **Speculative Mode**

Julie starts to use contrast in her compositions. A repeated rhythm will suddenly change to create an unexpected feeling of surprise. Gradually, her use of contrast becomes more polished.

- **Idiomatic Mode**

Julie works within a particular musical idiom, which may be pop, jazz, or any other style with which she has become familiar.

TURN FOUR - VALUE

- **Symbolic Mode**

Julie starts to investigate a wider range of styles.

- **Systematic Mode**

Julie develops her own personal and distinctive style. To do this she draws on the various idioms in which she has worked, and which she may adapt to suit her needs.

5.5.1 THE SPIRAL AND CURRICULUM PLANNING

A spiral of musical and human development provides a basis on which to build a new curriculum. This starts with sound and the use of the Common Elements in a multi-cultural environment. Children learning in such a setting will find that classroom music is much more relevant to the world they experience outside the school, as well as giving them an understanding of the music and culture of other peoples:

Understanding something of how we develop our capacity to make and respond to art can only illuminate teaching, infuse

quality into curriculum practice and play a part in making assessment valid and reliable.

(Swanwick 1988, 150)

Although the spiral was originally devised by looking at children's compositions, it has also been used to explain other musical behaviour, such as the appreciation of a new piece of music. After a period in the first turn of the spiral, when the music seems meaningless and without shape, we find something that we can hold onto in the second turn. In turn three we start to feel the idiom and become susceptible to surprise.

Although the spiral offers a very useful model, it may not be true in every situation. We do not know, for example, if it makes sense to superimpose spirals of composing, performing and listening on to each other and try to produce a comprehensive spiral of musical development (Mills 1991, 100).

A further criticism relates to assessment and the fact that this cannot be based solely on a child's position on the spiral. If it is necessary to revisit lower turns on the spiral to absorb new musical experiences, then it is not valid to base assessment only in terms of how high up the spiral an individual is (Mills 1991, 100).

5.5.2 ANOTHER VIEW OF CHILDREN'S DEVELOPMENT AS COMPOSERS

Coral Davies has also examined children's compositions (in this case, songs) between the ages of 3 and 13. Whereas Swanwick and Tillman were looking for a pattern of development, Davies was more concerned with the way the children responded to the composition. Mostly the children were not learning composition in a sustained way but producing songs to sing in a play. Usually they wrote the words first then repeated them rhythmically until a song emerged. Mills (1991, 101) draws the following points from the research of Davies:

- **The role of adaptation within composing.**

Many of Davies' composers base their songs on material that they already know. This leads her to suggest that a rich musical experience helps with composing. Adaptation, therefore, seems to take place earlier than suggested on the Swanwick/Tillman spiral, and it is possible that children are more likely to adapt if they are not presented with an alternative model through being taught composing.

- **The differing needs of children as composers.**

Davies argues that it is impossible to produce a single progressive music curriculum that will suit all children. Some children arrive at school already making up songs, while others will still need a rich musical experience and possibly some specific help before they start.

- **The differing ways of assessing progress in composing.**

Davies suggests some additional ways of assessing progress, including such things as looking at greater confidence in handling materials, or an increase in melodic range.

Davies' approach complements that of Swanwick and Tillman, stressing the need for open-mindedness and the avoidance of prescriptive teaching.

5.6 SUMMARY

Music needs to be taught in an integrated way so that pupils encounter the whole experience of music, through a balance of composing, performing and listening. Comprehensive Musicianship, the Common Elements approach and the Spiral Curriculum offer a way of doing this. In South Africa this could be done by means of an integrated school curriculum that includes music, and this is the topic of the next chapter.

6

THE INTEGRATED CURRICULUM

In conventional practice, school subjects are frequently taught as if they were completely unrelated to each other and as if the principal purpose of learning was to pass examinations in specific subjects. Many lose sight of the common ground existing between various disciplines and fear the loss of the uniqueness of their subject and its place in the curriculum. They fail to admit that sometimes concepts can be imparted better through subjects other than theirs. Instead, teachers should seek to acquaint students with the creations of their contemporaries and predecessors, and to interrelate areas of knowledge to form a comprehensive understanding of themselves. An interdisciplinary approach, then, recognises the uniqueness of areas of knowledge and disciplines, while at the same time it seeks to observe the interrelationships between them. It views them as a whole or, in the least, as natural allies.

(Pumerantz 1972, 8)

In this regard there are two factors to consider. Firstly there is the integration of the various parts of music so that the subject comes to be seen as an integrated whole, and secondly there is the integration of music into the curriculum.

The integration of the various parts of music into a whole (intragration) was dealt with in Chapter 5, as well as various other aspects of teaching music in the primary school. The integration of music into the general school curriculum is to be dealt with in this Chapter, and is particularly important in South Africa at the moment as it is concerned with the very survival of music in the schools. By integrating music into the school curriculum in this way, it ties in with the introduction of outcomes-based education and it is hoped that music will be perceived as an important part of education and given equal status with other subjects.

It is first necessary to look at the meaning of the term curriculum itself.

6.1 THE CURRICULUM

There are several ways of understanding the word curriculum. At its simplest it is that which students *do* as part of their schooling. This understanding emphasises the skills that the students acquire, but it is also possible to define the curriculum as that which students *know* as a result of their schooling. This definition draws attention to the knowledge that they have acquired. Finally, a curriculum can be understood as a specific instructional method or philosophy such as that, for example, of Kodály or Orff (Labuta and Smith 1997, 57).

It is also important to realise that in addition to the organised curriculum in a school there is also a hidden curriculum at work. Things such as learning to concentrate, overcoming idleness, dealing with interruptions, criticism or peer pressure, are not explicitly stated in the syllabus, but are picked up by students every moment they are in the presence of their teachers or peers (Labuta and Smith 1997, 59).

According to Choksy a problem arises when teachers dabble in various methods without understanding the principles underlying them. It would be impossible and undesirable for every teacher to use the same method. It is important, however, for teachers to realise that an eclectic mix of different methods is acceptable only if it fulfils specific educational outcomes. Consequently the essential components of a good curriculum are (Choksy et al 1986, 1-2):

- An identifiable underlying philosophy (i.e. principles).
- A unified and unique pedagogy (i.e. practice).
- Goals and objectives worthy of pursuit.
- Integrity (i.e. the aims must not be purely commercial).

Labuta and Smith (1997, 61 - 65) put this in a different way by identifying six methods of organising subject matter into a curriculum:

- **The Systems Approach**

This defines behavioural goals or objectives that students should attain as a result of instruction.

- **The Conceptual Approach**

This exposes students to various experiences, which allow them to formulate an idea or concept about them.

- **The Materials Approach**

In its simplest form this is a selection of texts and other material which teachers follow to achieve the intended outcome. The drawback of this is that while such publications are invaluable for the average student, they do not take into account the specific needs of individuals or groups.

- **The Content Approach**

This advocates the use of established musical compositions to teach music, instead of contrived instructional music. Students learn in the context of solving the technical, musical and interpretative dilemmas posed in performing a particular piece of music.

- **The Activities Approach**

This involves involvement with music through singing, playing an instrument, or reading, writing, creating, moving and listening to music.

- **The Method Approach**

This has many factors in common with various of the approaches mentioned above; but adheres to the content, sequence and strategy of a particular educator such as Orff or Kodály.

6.2 VARIOUS STYLES OF INTEGRATION

If knowledge is perceived as being acquired via a number of separate subjects, then the curriculum will be designed around subjects with clear barriers. Alternatively, if knowledge is perceived as a process invoking enquiry into various areas simultaneously and not dependent on actual in-depth subject understanding, then an integrated curriculum exists.

(Dachs 1987, 68)

The concept of integration is not new and received much research attention in the 1960s. To a large extent this grew out of the fact that school-leavers felt that the curriculum was not preparing them for life. This curriculum irrelevance was attributed at the time largely to the existence of barriers between subjects.

Many schemes for integrated studies have, however, failed but this is often due to the fact that the ideas were imposed from outside, rather than from within the system (Dachs 1987, 61-62).

An example of this is the confusion between epistemological and organisational considerations. Re-organising timetables and other physical factors does not in itself constitute integration, and many schools need to give attention to understanding the significance, meaning and purpose of true curriculum integration (Blenkin and Kelly 1981, 132 - 133).

The only valid reason to integrate the curriculum should be the cognitive development of the pupils, where the subject matter is used as a tool, not

as a body of information that cannot be violated. In this way the children learn to understand and to internalise the logic of a complete *experience*, and not only the logic of particular subject matter (Blenkin and Kelly 1981, 134).

6.2.1 THE THEMATIC APPROACH TO THE INTEGRATION OF SUBJECT DISCIPLINES

It is relatively easy for the primary school teacher to integrate subjects, if all this means is to combine different disciplines in an additive manner. For example, an historical treatment of the French revolution might be tied to a study of Beethoven's Third Symphony and the works of Voltaire and Rousseau. This level of integration may go much deeper, involving creativity and research, but it remains basic theme teaching, and is only the first step in designing an integrated curriculum (Gibson 1991, 175 - 176 and Bessom 1974, 150).

There is, however, some value in this approach and children start to see the inter-relationships between the various disciplines. The danger is that the music, literature or art that is being integrated, is used as little more than an illustrative tool. This might provide enjoyment, but it is not true integration and music used in this manner, achieves no particular aims or objectives.

Another example of false integration, is the use of songs to teach second languages or even multiplication tables by rote (Dachs 1987, 22-23).

Not all activities that pass for music in primary school are, in my terms, music. Drawing a flute is not music, though it might be an appropriate artistic activity for children who have just performed the musical activity of listening to a flute being played. Reading about the life of Mozart is not music, though it could be a useful language exercise for children who have listened to a piece by Mozart, and who want to find out more about his life. Making a musical instrument is not music, though playing it may be.

(Mills 1991, 1)

What is of much more importance is the concept of cross-curricular or inter-disciplinary education. Teachers who are involved in this approach need to co-operate in such a way that each subject is given its full treatment at the same time as contributing to a thematic approach.

6.2.2 INTEGRATION OF SHARED EXPERIENCE

This approach advocates that art forms should never be considered in isolation. They must be integrated in such a way that they are viewed simultaneously in their relationship both to each other and to other forms of human experience (Bessom 1974, 150).

If we apply this to the school curriculum it would mean, for example, teaching Bach in the context of his life and comparing this to Baroque artists and sculptors. In this way his style of music is seen as indicative of the social framework in which he lived and expressed himself (Dachs 1987, 81).

The advantages of this approach are that the children start to see the relationship between art and life in different periods of history, including their own. This has implications also for the use of pop music in the classroom, which will be discussed elsewhere.

6.2.3 INTEGRATION OF ELEMENTS

This is the view that the elements or structures in one art form also occur in some guise in another. For example the line or melody in music can be compared to that concept in poetry. This can lead to problems, but it is nevertheless clear that the common elements of music, as discussed earlier, can occur in other art forms and be used for comparative purposes.

The integration of elements can offer much to the primary school curriculum, as these elements of music are so innate to life itself. Just one example would be to relate the concept of rhythm in music to that of the seasons and tides in Geography (Dachs 1987, 83 and Yardley 1970, 96).

6.2.4 COMPARATIVE, CORRELATIVE AND SUPPORTIVE METHODS OF INTEGRATION

Pumerantz describes various types of integration in slightly different terms, which gives a useful viewpoint to those already discussed (Pumerantz 1972, 32-33):

- **The Comparative Method**

A central idea is chosen within a flexible framework, and units of work pertaining to this central idea are considered both separately and in relation to each other. This differs slightly from the thematic approach where the same theme is studied across subject boundaries. In this approach the topic is chosen and then different aspects are dealt with in a different manner in the various disciplines.

- **The Correlative Method**

Here integration is considered after the different subjects have been taught separately, but with a central concept that ties everything together. Although this appears similar to both the thematic approach and the shared experience approach, the emphasis lies in the thought process leading to the understanding of the idea. Thus a total understanding of the opposites or contrasts will emerge from a combination of different experiences in different disciplines.

- **The Supportive Method**

One subject forms the core of the idea and the other subjects are used to support or emphasise it. The way in which this differs from other approaches already discussed is that a particular subject area stands at the centre of the approach instead of a basic idea. As with the thematic approach, there is always the danger of one subject losing out or being used in a superficial way.

Before attempting any sort of integration of the curriculum it must be established that the schools accept the validity of music in the curriculum. Once this has been done an eclectic approach to integration can be adopted which will suit the needs of all concerned.

6.3 MUSIC IN THE SCHOOL CURRICULUM

Integrating music into the general curriculum can go under various names, among them interdisciplinary, lateral, integrated or theme teaching. At a time in South Africa when the future of class music is uncertain, the teaching of music as part of an integrated curriculum is something that needs careful attention:

(an integrated approach). . . is being followed successfully in Japan, Botswana, Togo and the UK - certainly a strange collection of cultures, with very divergent music heritages. One can therefore surmise that this approach will work in a country such as ours, where there are very mixed influences, and where exposure to the different cultural heritages is crucial to the mutual understanding of the various peoples.

(Surmon 1989a, 13)

If staff cutbacks mean that music is to be taught by the general class teacher, then in order for it to be effective, it needs to join with the other subjects and be part of a planned, integrated curriculum (Glover and Ward 1993b, 164).

Before looking at ways of integrating music into the general school curriculum, it is necessary to examine some of the features of musical learning that might usefully be applied to other subjects, and here it is useful to draw upon the insights gained from psychology.

The classic behaviourist view believes that there is a direct connection between a particular stimulus and the response that it causes. Although this view lost its popularity many years ago in psychology, it remained popular in education a lot longer, its most devastating consequence being the notion that people do not engage in learning mindfully but are rather conditioned into acquiring facts (Reimer 1991, 29 - 30).

If we accept that learning in all subjects is not a response to a stimulus, but a cognitive process, then we can accept music is a fully fledged and autonomous domain, not simply a vague feeling or emotion that cannot be taught or assessed. Only then can we give it the status necessary to integrate it fully into the school curriculum.

It is also necessary to consider if the generalist class teacher is capable of carrying out this task.

6.3.1 GENERALIST TEACHER VS MUSIC SPECIALIST

Quite often the lack of meaningful integration between class music and the general curriculum is due to the fact that the specialist music teacher and the classroom teacher operate independently. It is useful to examine the role of these two teachers in the primary school.

Mills claims that music should be for all teachers and that a specialist teacher is not crucial, or even desirable. She compares this situation to that in other subjects where it is considered advantageous for the same teacher to take the children for everything, on the grounds that intimate

knowledge of the children is worth more than specialist subject expertise (Mills 1991, 1 - 6).

It is often assumed that music requires special skills that can only be taught by a specially trained music teacher. This is true if class music is taught in the same way as if it were choir or orchestra practice, but as we have seen in previous chapters, there are other ways of conducting class music lessons. If we accept that teachers can guide children to write a novel without themselves being authors, then we can imagine the possibility of teaching music without being a trained musician. In this way the links between music and other subjects are established in the whole primary curriculum.

It is important to remember that generalist teachers do not have to perform, and they must not see their music teaching abilities in terms of musical ability, but in terms of their teaching expertise, which they have gained in all their other subjects and experience. While it is true that music teachers use specialised skills to teach, they do so more out of habit or choice, than out of necessity.

Another reason for the lack of meaningful integration is the fact that the music teacher is a specialist and not involved sufficiently in the general education of the child. Generally speaking, university music graduates teach in music centres or secondary schools and very few in the primary school. It is possible to complete a degree in music without any training in music education at all, and these graduates often end up in the music classroom, where they know no better than to fall back on teaching the theory of music. Through lack of training their lessons are often far removed from what should in fact be happening in the class music lesson:

Verbal explanations are to be avoided until the individual has first achieved an initial impression of the object or thing through sensory experience. Therefore a knowledge of music must come from listening and actively participating in the making of it. Bruner's three modes of learning, to include the enactive, iconic and symbolic, only serve to

support Pestalozzi's basic principle of *the thing before the sign*.

(Tellstrom 1971, 261)

Even teachers who have received training in class music often underwent their music education courses totally divorced from their general education courses. The expectations that schools have of such teachers is unrealistic and often includes playing the piano for assembly, training a choir and teaching class music, as well as coping with all sorts of extra events like concerts and musical productions.

The answer lies in using the music teacher more in the role of a consultant. Often the music teachers who are trained in school music tend to do too much themselves, instead of acting as co-ordinators of the music curriculum and assisting generalist teachers to do their own music lessons. Consequently the generalists lack musical confidence and the music specialists do little to help (Mills 1991, 4-6).

Class teachers can be very valuable in organising inter-disciplinary activities or projects that have been started by specialist music teachers. Conversely, the music specialists must make a point of familiarising themselves with the general classroom situation (Dachs 1987, 60).

. . . if education is to embrace music as a part of its structure, music teachers, as ordinary staff members, must accept their appropriate share of responsibility for the whole of education and see their music teaching as an extension of the classroom situation.

(Hale 1974, 12)

The dilemma here is that if we acknowledge that the average student is not being given the skills to teach music as a generalist, is it perhaps not better to have the class music taught by specialists? We are then, however, still left with the problem that if we resort to only training specialists, we would not have nearly enough music teachers. A further

problem under such a system would be that those who do not take music as a subject would have even less training than they do at present.

It seems, therefore, that the answer must lie in teaching music as an integrated part of the curriculum and by giving all those undergoing teacher training a course in music that equips them to teach music alongside their other subjects.

Earlier in this chapter we looked at simple ways of integrating the curriculum that did not do justice to music as a subject in its own right. In light of this and also what has been discussed in this section concerning the generalist teacher, it is now necessary to look at a more effective and meaningful way of integrating music into the primary curriculum.

6.3.2 CROSS-CURRICULAR INTEGRATION

Once we have accepted the value of music as a subject in its own right of equal value to others in the curriculum, we are still faced with the question of how it should be taught. This question needs to be asked regardless of whether a specialist or a generalist is teaching it.

At the outset it is necessary to decide if the subject matter is being used for its own sake or whether it is there as a vehicle for educating the child as a whole. While it is true that the content of each and every subject is important in its own right, it is nevertheless also true that no subject can exist on its own. We need, therefore, to look at how the subjects contribute collectively to the child's education (Dachs 1987, 45-46).

Early childhood learning takes place in a naturally integrated way and it is only at school that subjects are broken up, and divide the unity of the child's world. Learning does not take place in separate compartments but happens across subject barriers, where new knowledge and skills are related to previous experience.

Educationists claim that new knowledge is in fact only assimilated once it has been transferred from one situation or experience to another. There are, of course, certain aspects of subjects that have to be taught initially in isolation, as it is often necessary to understand a basic concept within the framework of its subject before placing it as part of the whole (Yardley 1970, 12; Pluckrose 1979, 52 and 121; Hale 1974, 211; Bessom 1974, 28).

If we accept that education is an ongoing process that equips a person for life, and that the skills and knowledge that form part of this education are acquired in an integrated way, then it follows that we must teach an integrated curriculum. Furthermore, if we accept that music plays an important part in overall education, then we must also accept that music needs to be taught in a way that transcends subject barriers (Dachs 1987, 47).

. . . the child is not a compartmentalised being in whom there are divisions labelled music, language, arts, movement, and social studies. He is a fully integrated person in whom the physical, social, emotional and intellectual interact upon each other and in whom there is not subject matter per se but total experience instead.

(Nye 1975, 109)

Cross-curricular teaching is, therefore, the teaching of a concept or skill with the help of several subject mediums. Very often this implies a student-centred type of learning where skills are transferred between subjects and both disciplines are enriched. An example would be maths and music, in which both subjects incorporate principles such as duration, length and fractions (Gibson 1991, 177).

Dr Jean Houston claims that music is imprinted in the brain in the sensory-motor experience. If it has been grasped in this way, no conscious memory is required to recall it just as no conscious effort is required to walk once the skill has been learned. A skill that has been acquired

through sound is internalised as a neuropathway to the brain, and the child can use this as a pattern for all other disciplines, so that if a similar concept arises in another subject, the child will have no trouble adapting the concept. This can be called the 'Functional-Aesthetic' of music (Gibson 1991, 177-178).

Piaget, Fein, McGill, Brown and others maintain that young children learn physiologically, through images gathered up by the body. At about the age of seven, the child experiences a growth spurt in the skull as the frontal lobes expand in preparation for the formal thinking operations that are required as the child gets older. Teaching models should, however, take into account the learning that takes place in the sensory-motor stage as mentioned above. It is here that the use of music, art and movement need to be used, together with other disciplines, to reinforce particular skills which can in turn help the child in other areas (Gibson 1991, 178-179).

Related to this, Dr J MacLeod has made the point that all experiences and thoughts are made visual through symbols, such as words, numbers, gestures, images and sounds. Schools deal almost exclusively in words and numbers, which means that the symbol systems of the arts (gesture, image and sound) are omitted. The schools have a responsibility to help students develop skills in all areas, something that could be achieved in an integrated curriculum (Choksy 1991, 5).

It is obvious, therefore, that there is much more to the integrating of the curriculum than merely combining the content of different disciplines. True cross-curricular or inter-disciplinary education involves the transference of skills from one discipline to another.

6.3.3 A CASE STUDY - THE INTEGRATION OF MUSIC AND SCIENCE

To begin with it is useful to look for topics that can be used in both subjects. These could include the following:

- Music exists in sound and time.
- We hear music through our ears.
- Music is dependent on materials, and the method by which they are played.
- The perception of music depends on factors such as the sound source and the acoustic.
- Deaf people respond to music.
- Guitar frets get closer together towards the bridge because of the logarithmic relationship between pitch and frequency.
- Perception deteriorates with age or exposure to loud noise.
- Players at the back of the orchestra need to play ahead of the sound that they can hear coming from the instruments at the front of the stage.
- Computers can be used to synthesise instruments by building up harmonics.

All these topics can be taught in a way that is musical or scientific, but the method used will involve skills common to both such as listening and observing. The important point is that the music that overlaps with science is not special music designed for the purpose, just as aspects of music have a scientific basis. One would not, however, pretend to teach music by teaching science, or vice versa. Taught in an integrated way skills are developed to the mutual benefit of both subjects (Mills 1991, 143 - 144).

6.4 THE ADVANTAGES OF INTEGRATING MUSIC INTO THE GENERAL CLASSROOM

In order to sum up it is useful to look at some of the benefits of integrating music into the primary school curriculum. These include the following:

- **Cognitive skills and the teaching of concepts**

Music is an invaluable aid in reinforcing and understanding various processes and concepts as they occur in all subjects. It can be useful in presenting concepts to children in different ways thus giving the children a deeper insight and helping them to relate the ideas not only to their own experience, but also to the other subjects in which they occur (Nye 1975, 2 and 16).

- **Co-operative learning - pupils' and teacher's roles**

The teacher's role in cross-curricular teaching is a dual one with that of the pupils. Music provides opportunities for active involvement and this is ideal in primary school where children need to move or be involved in physical activity in order to release excess energy.

An integrated programme enables children to reflect and sort out their thoughts and feelings as they achieve the ability to convey meaning to another person, and in turn to listen to them (Pluckrose 1971, 22; Yardley 1970, 85 and Surmon 1989a, 14).

Because cross-curricular teaching is directed to self-discovery pupils learn more in this way than they do by simply being given information (Tellstrom 1971, 62 and 283-284; Surmon 1989a, 14 - 15).

- **Psychomotor Skills**

Psychomotor abilities are developed by activities such as singing and movement. Teaching and learning must be more than

simply giving, acquiring and memorising facts. Children need to discover answers for themselves in a stimulating and rewarding way.

Music can help in this respect as it lends itself to creativity. Research shows that if pupils are encouraged to be creative in one subject they will be creative in other areas as well. Musical activities employing psychomotor skills can help to develop a child's problem solving potential in other areas of the curriculum as well, and this in turn helps to develop lateral thinking skills. (Nye 1975, 16 and 150; Surmon 1989a, 14-15).

- **Affective Skills**

The affective goals of music education develop children's ability to interpret music, and determine their preferences and tastes. The power of music to move people physically and emotionally can be seen, for example, in our response to music. This can range from nostalgia, joy, patriotism and religious fervour to the urge to get up and dance. Music in the curriculum allows for immediate and intense self-expression, which is affective, symbolic and conceptual all at the same time (Dachs 1987, 45 and Gibson 1991, 179).

- **Processing Information**

Children learn to process information in ways that will help them to develop a new range of intellectual skills and thinking strategies. This provides a core of understanding around which they can organise new experiences (Surmon 1989a, 14-15).

- **Self Confidence and social skills**

Developing a child's self confidence is an important aim of general education. Music contributes towards the development of a positive attitude towards learning and because the lesson is

child-centred, this helps them make sense of their own world and grow in self-confidence (Gibson 1991, 179).

Lessons taught in this way give children the opportunity to be responsible for some aspects of classroom management, because they are responsible for discovering things for themselves. This in turn develops social skills due to the special interaction that develops between peers and the teacher (Surmon 1989a, 14-15).

- **Listening Skills**

In music, children learn a great many cognitive skills which can later be transferred to other areas of learning. Hearing and identifying the various orchestral instruments, timbres, musical notation, genres, styles and other musical elements, demands very concentrated listening which helps to develop a very keen ear. This skill is invaluable as the benefit of auditory discrimination in education is beyond dispute (Dachs 1987, 34).

- **Small Extracts**

Music is the one art form that can be enjoyed, appreciated, and from which benefit can be drawn, in small sections. One cannot, for example derive as much from reading a third of a poem or looking at half a painting, as one can from listening to a short extract of music. Listening to short extracts and then increasingly longer ones is a way of developing a child's powers of concentration (Dachs 1987, 34).

- **Reward and Incentive**

Music motivates children to learn by bringing fun into the classroom, making learning more enjoyable and relieving tension. Children respond naturally to music and much learning

can take place through musical games (Dachs 1987, 49 - 60 and Nye 1975, 151).

- **Assessment and presentation**

An integrated approach provides an alternative means of assessment to verbal or written presentation of work. In the integrated approach, knowledge is not a pre-requisite and value-judgement is not imposed. There is no pressure to conform as there is not only one correct answer. On the contrary, the children are encouraged to use their intelligence to work through a problem creatively, and topics can be explored from different points of view, and through different mediums (Surmon 1989a, 14 - 15 and Gibson 1991, 179).

- **Status of music in the school**

An overall benefit of integration will be the raising of the status of music as a subject in the school. There will be an increased feeling of teamwork between the teachers and a specialist music teacher, if there is one. It is also important to raise the status of the subject in the eyes of the children, by making it not only relevant (through integration) but also a valuable and memorable experience. It must, however, always be remembered that music is not there simply for pleasure, but as with all the subjects being integrated, it has its own particular aims, objectives and outcomes (Dachs 1987, 57-59).

This point is not without controversy. Some would oppose integrating music with other subjects on the grounds that as a separate subject, music provides a sharp contrast with academic subjects and thereby provides a useful and beneficial contrast in the timetable. This does, however, highlight the difference between academic and non-academic and reinforces the notion that music is of little value other than for relaxation, and

consequently of low status in terms of the curriculum. On the other hand the specialist music teacher might argue that music is minimised when it is integrated (Dachs 1987, 49 - 60).

So far we have looked at the integration of music with the general curriculum, but there is one further curricular possibility to consider, and that is the of teaching of music as part of an integrated Arts curriculum.

6.5 INTEGRATED ARTS TEACHING

At first glance it would appear that the primary school lends itself to inter-arts teaching, because the timetable is usually more flexible than in secondary school and there are normally very few specialist subject teachers.

Grouping the arts together in the curriculum can give them a status they do not always receive, by acknowledging that they are not just optional extras but form an essential component of a balanced education. This grouping should, however, not lead to any loss of the individual arts' identities, but rather promote those elements that they have in common. In much the same way as the integrated curriculum must not detract from the individual outcomes of specific subjects, inter-arts teaching can be defined as that activity which is considered in terms of all of the arts which it represents (Mills 1991, 138 - 139).

There are certain principles that must apply if arts (and music) education is to be artistic and musical.

- **Arts education consists of a balance of two complementary activities : making and appraising**

Understanding and becoming sensitive to the work of others, helps children to make sense of their culture. This also involves observing, reflecting and evaluating. Music education, as an art,

cannot be left to chance, and one cannot simply provide materials and expect children to develop themselves (Mills 1991, 139 - 140).

. . . expressive activity in the arts involves more than expressing whatever subjective state a person happens to be in at the time. Mere expression without reflection and evaluation need not lead to an understanding of the nature of personal feelings nor of the social values and acquired attitudes which influence them. It need carry people no nearer to understanding themselves (Calouste Gulbenkian Foundation 1982, 40)

- **The arts are not interchangeable**

A child who is creative as a composer will, for instance, not necessarily be creative as a painter and vice versa. There is no substitute for being exposed to the different creative areas of art, music, drama, etc (Mills 1991, 140).

- **Individual arts have different timetable requirements**

It needs to be recognised that some activities are best developed in a sustained block of time, whereas many aspects of music work better in short, regular sessions (Mills 1991, 141).

- **Arts education needs proper funding**

High standards of achievement in the arts will be encouraged when children work with media that enhance rather than inhibit their attempts at expression and communication (Calouste Gulbenkian Foundation 1982, 55).

- **Inter arts work is about enrichment not compromise**

Even though inter-arts work can offer pupils a richer experience than they would receive through independently organised

courses in the individual arts, they must not spend any less time in each individual area (Mills 1991, 141).

- **Art forms must retain their integrity**

Inter-arts work is not a hybrid art form, and each art form must be given the same validity (Mills 1991, 142).

- **Use specialist expertise**

Ideally teachers in an inter-arts approach should be experts in one of the fields, but sensitive to the implications of what they are doing as it relates to the other arts (Mills 1991, 142).

- **Inter-arts work occurs in response to a need**

Inter-arts work cannot be contrived or forced. Doing the arts all at once is not necessarily always better, but may serve a particular purpose at a specific time (Mills 1991, 143).

6.6 EXTRA - CURRICULAR MUSIC

So far we have concerned ourselves with discussing music that forms part of the curriculum, but it is also necessary to consider other musical activities that happen in the school such as a choir, band, orchestra, recorder ensemble, or the production of musicals.

Extra-curricular music does have some relevance to a discussion of the integrated curriculum. In previous chapters it has been argued that class music should be for the participation and benefit of all pupils and teachers. If we take this one step further, it could be argued that by the same token, extra-curricular activities should also be available to all. For this reason Mills (1991, 150 - 151) prefers to use the term 'extension music' when describing extra-curricular music. Whether or not one accepts this argument, the important point for our purposes is that the extra-curricular programme should be as beneficial for the school as it is for the pupils.

Voluntary activities such as choir and orchestra are intended to enrich the children according to their needs and interests, but these activities in turn also enrich the school's music as a whole, as the more musically trained children who take part in the choir or band, act as a catalyst in class music activities. In other words the extra-curricular programme must be an addition and not an alternative to the music curriculum, and schools should take care that they don't develop their extra-curricular music activities at the expense of general class music. This is sometimes the fault of the school management or the parents who are impressed with the visible results of a choir or orchestra, and do not fully understand the importance of classroom music. A consequence of this is that the entire curriculum suffers (Mills 1991, 152; Cowden and Klotman 1991, 141).

6.6.1 EXTENSION MUSIC FOR THE LESS TALENTED?

The school's view of extension music will to a large extent determine the way in which the programme is handled. This includes such questions as whether or not auditions are held for the choir or band and whether regular attendance is required.

Most schools no longer have marks or class positions on reports, they have mass participation in non-competitive sport and almost all educational activities have been democratised. It would seem as if the choir is the last outpost of elitism, and we have to question whether the labelling of children as unmusical and excluding them from extension music is good for education as a whole.

If the intended outcome of the school's extension music programme is a polished performance of difficult music, then auditions and regular committed rehearsals are vital, but if the meetings of a choir or instrumental group are seen as an extension of what is going on in class, then a more open approach would be sufficient.

Children need to experience the joys of musical achievement which they will be denied if there is an over-emphasis on auditions and excessive commitment. By the same token leaving the less-talented pupils out the choir denies them the chance to be stimulated and improve, quite apart from labelling them as musically inferior (Mills 1991, 152 - 154).

There is clearly the need for specialised musical training for talented pupils, but it is necessary to consider how we measure success in individual music lessons. Schools need to decide whether they will be looking at the number of pupils that pass exams or go on to become professional musicians; or whether they will look at other ways in which the pupils may have benefited, such as growing in confidence or becoming better audience members (Mills 1991, 154 - 157).

In an ideal situation, the extra-curricular music programme would provide the specialised training necessary for the talented pupils, but at the same time provide enrichment for the entire school by acting as an extension of class music lessons. In all cases, the general class music curriculum should be given the attention it deserves and be at the heart of all music in the school.

Primos (1993, 97 - 98) points out that the following summary of the situation in South African schools is over-simplified, but it is nevertheless useful as it highlights many schools' attitude towards music education.

CLASS MUSIC

- General education
- Universal access
- Recreational subject
- Non-examinable
- Universal
- Primary school

SUBJECT MUSIC

- Talent education
- Selected access
- Knowledge subject
- Examinable
- Specific
- Secondary school

6.6.2 AN INTEGRATED STAFF FOR MUSIC

In closing we might imagine an ideal situation where all the teachers, consultants, generalists, visiting specialists and the principal, are involved in the music programme of the school. This is not impossible if we view it in the light of a music curriculum that is taught as a unified whole and which is integrated, together with the extra-curricular programme, into the primary school curriculum. Perhaps it would then be possible to talk of an integrated staff for music:

One year, a child may be in the class of a teacher who chooses to play and perform a lot of rap. The next year there may be more Ravel. The year after, it may be mainly ragtime. One year, most singing may be unaccompanied. The next year, the piano may be used more. The third year may be the year of the guitar. A teacher who is a visual artist may favour the use of visual stimuli for composing, whereas another teacher may make more extensive use of poetry. The mathematics curriculum leader may place emphasis on pattern in music. The PE specialist may see close links between music and dance. Another teacher may feel more comfortable teaching music as a self-contained subject. Some teachers will have strong personal musical interests which they want to share with children. Others will prefer to start by considering the music that children bring with them from their community, or the musical ideas conveyed by the school or home environment. This range of interest and emphasis is a source of great strength to a school. A staff that is able to pool all this can offer children a music programme much richer than one person could ever supply. Children continually become aware of new dimensions in music, and new emphases within music making. They have first-hand experience of the co-existence of different musical traditions, and plenty of material from which to develop their personal musical taste.

... Music teaching is a co-operative business in which children gain from teachers, and teachers gain from each other.

(Mills 1991, 169 - 170)

6.7 SUMMARY

If music is to be integrated into the curriculum it must maintain its integrity as a subject, and for this reason it is important to consider the generalist class teacher in the primary school. These teachers will be called upon to teach class music, and although there is educational value in using these teachers, it is nevertheless also a necessity given the shortage of specialised music staff in South African schools. Music needs to be taught in such a way that all staff and pupils contribute and benefit. This approach also has relevance to the introduction of outcomes-based education.

7

UNIQUE SOUTH AFRICAN CONSIDERATIONS

Now that we have looked very briefly at some major approaches to music education, we need to acknowledge that we cannot simply take overseas ideas and transplant them into South Africa.

It is necessary to look at the situation in this country and in particular those features that make it unique. This will enable us to attempt to list principles that should be included in a South African curriculum, and in turn the role of a professional organisation in implementing it.

It is useful to begin by looking at the various institutions and organisations that have made recommendations regarding music education policy in South Africa since the 1980s.

7.1 1981 SCHUTTE COMMISSION

In 1981 the Schutte Commission was appointed to report on how to promote the appreciation of the arts among all population groups with special reference to both formal and informal education.

The report was made in 1984 and found that there was no national plan in place to promote and market music, particularly with regard to educating a future audience. It also found that there was a lack of planning and co-ordination among the various role players in music education, and that the whole area of non-formal education needed investigation (Hauptfleisch 1993c, 84 - 87).

In a sense, the report was strongly biased towards Western music and did not really take into account the musical experiences of the indigenous population. It tended to adhere to the belief that music is a universal language and that worthwhile music happens primarily in the concert hall.

Nevertheless, some important recommendations of the Commission were implemented, one of them being the setting up in February 1987 of the Human Sciences Research Council (HSRC) research programme called *Effective Music Education in South Africa* (Hauptfleisch 1993c, 87).

7.2 THE H S R C REPORT

The aim of this was to find ways to enhance the quality of life of all South Africans by promoting effective music education. In order to do this the researchers strove to:

- Explore philosophical consensus and differences between South African music educators.
- Investigate and evaluate the policies of the various education departments.
- Describe and evaluate the state of class music in South African schools.
- Describe and evaluate training for music teachers.
- Devise strategies to optimise the situation.
- Devise ways to implement such strategies.

(Hauptfleisch 1993b, xi)

The initial research proposals were discussed with universities, education departments and other interested parties at the Second National Music Educators Conference in Cape Town in 1987. It was felt by some that the composition of the work committees reflected the status quo in formal music education at that time, and there was some initial difficulty in getting consensus on the research proposal. Perhaps this was, in itself, an

indication of the state of music education at the time (Hauptfleisch 1993b, 11 - 12).

The report defined music education as being in a state of crisis made up of three parts:

- A crisis of coherence.
- A crisis of relevance.
- A crisis of curriculum-in-use.

The crisis of coherence (or consistency) was derived from the fragmentation of the education system during the apartheid era, which was characterised by widely differing resources in terms of money, skills and curriculum development. This applied as much to music education as it did to the education system in general. That era has now passed, but the integration of the previous systems is fraught with problems (Hauptfleisch 1993b, 2).

The crisis of relevance referred to the fact that the music education syllabus was considered by many to be too Western-orientated, and perceived as elitist and irrelevant by the majority of the pupil population. Even if we accept that a greater variety of music must be used in the classroom, we are still left with the major problem of training teachers and providing them with material to use (Hauptfleisch 1993b, 2-3).

The crisis of curriculum-in-use referred to what was actually happening in the classroom, and here a very bleak picture was painted. It was found that music lessons often failed to take place, due either to the lack of a teacher, or facilities, or simply because there was no motivation on the part of the school (Hauptfleisch 1993b, 3 -4).

7.3 THE NEED FOR REFORM

It was proposed to deal with the identified crises in the following ways:

- By placing the aesthetic alongside the praxial.
- By using an inter-cultural approach.
- By providing a balance between making music and listening to it.

It was proposed that children should be provided with:

- Optimal experiences of sound.
- Opportunities to develop innate musical potential.
- The means for lifelong participation in music.
- The ability to apply skills and knowledge to new musical situations.
- An appreciation and insight of different cultures and heritage.

(Hauptfleisch 1993b, 22)

As part of the HSRC study, Primos (1993, 89 - 91) did research into current attitudes towards the place of music in the education system. The majority of those surveyed agreed that music should be included in the curriculum of all schools for the following reasons:

- Music is a basic part of general education.
- Music education will detect and develop talent.
- Music has societal roles.
- Music provides pleasure and relaxation.
- Music provides a contrast to the sciences.
- Music knowledge is important.

Those who supported these views, however, did so for reasons that differed widely. Some believed music should be recreational, whereas others saw it as having a more educational role. Although most believed

that all music instruction should be from a qualified teacher, some saw music as a part of basic education, while others thought it should be only for the talented. Related to this was the issue of whether music should be examined and assessed. It was felt that syllabus guidelines should be laid down, but they should be applied flexibly so that different types of music are used in the classroom (Primos 1993, 89 - 91).

Most of the issues revolve around finding a balance between general class music for all, and specialised tuition for individual pupils. This was discussed in detail in Chapter 6. It is now necessary to look more closely at the situation in South Africa.

7.4 SOME SOUTH AFRICAN FACTORS

As the various reports and commissions have pointed out there are factors that are unique to South Africa, and some of these will be dealt with in the next few sections. They include issues to do with multi-culturalism, the use of pop music, the place of religion, and the introduction of outcomes-based education.

7.4.1 MULTI-CULTURALISM, THE MAJORITY AND THE MINORITY

If an inter-cultural approach is adopted, there will obviously be a wide variety of music represented in the classroom. There needs to be a wide variety of traditional, popular and art music, with no particular tradition being given a particular status. As far as the syllabus is concerned it must not be too prescriptive, with the aims rather than the method being laid down (Hauptfleisch 1993b, 23-24).

Alvin Petersen (1991, 119) argues that it is not always possible to take an American model and use it directly in the South African context. The biggest contradictions here are the use of the terms 'majority' and 'minority'. In America the minority musics are fighting for inclusion in the

syllabus, but in South Africa the music of the minority enjoys, for the most part, domination of the curriculum and the performing arts. He describes his ideas for multi-cultural education as a *cultural mosaic*:

I would argue for an inter-cultural approach to music education which is uniquely South African in context, and which surpasses the level of song (not, for example, teaching pupils from culture 'A' songs from culture 'B'). This approach should influence as many areas of musical instruction as possible . . . or else it should stand accused of being tokenistic.

(Petersen 1991, 121).

Related to this, Standifer (1989, 9-11) claims that a multi-cultural curriculum benefits both the minority and the majority cultures, as pride in one's own culture can only really be developed side by side with an understanding of someone else's. For this to be achieved, the educators, parents and families in a school must reflect the make-up of the community and be involved in the curriculum.

Rommelaere (1989, 14) makes the point that Colonialism imposed European culture onto African soil, disrupting in the process older African musical traditions. With the subsequent establishment of the education system Western musical values became entrenched.

Rommelaere (1989, 14-15) questions how multi-cultural music education can be put into practice:

I have often wondered, for instance, what the reaction of music educators would be if someone proposed to write a manual on how to play the piano and sent it to Semp's Are Are musicians on the Solomon Islands with the promise that if they practised diligently from this manual they would soon be able to interpret Chopin.

I am sure that the educator would protest that this way of teaching is hardly adequate. Even in the Western tradition where the written word holds so much sway, it is accepted that musical skills are too complex to be taught by the written word alone. To do justice to Chopin you need the

guidance of a 'live' musician, of someone who understands the subtleties of Chopin interpretation.

Yet those same educators, both inside and outside universities would not hesitate to approach the ethnomusicologist with the following words: *I want to teach my class to play African music next week. Can you show me what to do?*

. . . . this specific approach strikes me as being a bit of an insult to both the ethnomusicologist and the African musician.

It suggests that the complex skills the musician learnt since childhood in both formal and informal teaching contexts can be taught in no time at all. It also implies that the ethnomusicologist's investigations into the social, linguistic, historical, psychological and musicological frameworks that underly expressive cultures can be reduced to mere essentials and still ring true. . . . Such an approach is reductionist and deals with superficialities.

The reality of the South African situation has been the compartmentalisation in the past of the different cultures in our schools. This meant divergent approaches to the different musical traditions, each with its own strengths and weaknesses.

At this point it is perhaps useful to look at research done by Primos as part of the HSRC study in which she identifies various attitudes among the then segregated Black community in Johannesburg towards music in the schools.

- Although there is a strong traditional function of music in daily life, this tended to differ somewhat in an urban setting.
- There was a perception that school music would help to develop those with musical talent and produce future 'stars'. Teachers complained of students with unrealistic goals in this regard.
- Some Black people could not relate to the idea of studying music, as it is an expression of life that does not need to be studied.

- Black people require that music has meaning - it must function in a context.
- In many cases music was used for political / protest purposes - this ties in with the previous point.
- It was noted that music education in the townships was much more divergent and varied than anything in the rest of Johannesburg.

(Primos 1993, 92 - 95)

7.4.2 POP MUSIC AND A CHANGING WORLD

Gibson (1991, 36-38) argues that in South Africa, multi-cultural music education must take pop music into account, because this reflects the socialisation processes and beliefs of the young, irrespective of their colour, race or creed.

It was pointed out in the introduction that the teacher often clashes with the pupils because they cannot relate to the music presented in class. It is important that teachers remember that the world has changed, and influence of the mass media and the phenomenon of pop music have to be taken into account.

This is borne out in research by van der Merwe (1986, 51 and 88) which shows that classical music is received negatively by school pupils because they feel it to be totally divorced from their world. He goes on to say that most teachers hold similarly uninformed views about pop music and consequently do not use it in the classroom.

This is pertinent in South Africa, where in some urban schools it is possible that Black children might relate to an urban American phenomenon such as Rap music, more easily than they will to ethnic African music, let alone the Western classics.

Pop music may thus provide a starting point for all pupils (whatever their background) before moving on to discover more about other musical cultures.

Music of all periods, styles, forms and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music and the music of other cultures.

(Tanglewood Symposium quoted in Choksy et al 1986, 17)

In defence of this view, Dachs (1987, 16) gives the following educational reasons as to why pop music should be included in the classroom:

- It fulfils the teaching maxim of moving from the known to the unknown.
- Through active listen to pop music in the classroom we could give children the vocabulary and discernment to verbalise their feelings about music to which they relate.
- Educators need to be seen to be receptive to the children's world, so that the children in turn might eventually extend the same courtesy to what they perceive as being the teacher's world.
- Children will probably respond more spontaneously to pop music.
- Pop music can be used to teach concepts which can then be applied to art music.
- Pop music can be used to promote creativity as its performance is not so dependent on accurate interpretation and performance.

It is also important that the teacher's views are not imposed:

... the main thing about a piece of music is not whether you like it or not, but whether you can learn from it.

(Vulliamy and Lee 1982, 110)

It is important, however, not to overuse pop music in the classroom, and it needs to be used with clear aims and objectives so that the curriculum remains balanced. There are also certain drawbacks to using pop music, among them:

- Pop music tends to limit the listener's response to a physical appeal such as a driving rhythm, or an emotional appeal due to the predominance of melody.
- The lyrics of the song tend to predetermine the response, whereas with classical music there is a wider freedom of response.
- Pop songs go out of fashion very quickly, and it is the style, rather than the actual piece that remains fashionable.

(Dachs 1987, 18)

7.4.3 RELIGION

In the South African context, Goodall (1991, 56) makes the point that religion is a strong force in most people's lives. She suggests that the way in which music and religion interact with each other in the African, Hindu and Christian worlds provides the basis on which to build a curriculum.

The African perspective focuses on the importance of the group and the interaction of the performers; the Hindu tradition emphasises the power of music to change thought, as well as the spiritual relationship between the teacher and pupil; and in the Western-Christian world there is the idea of moving forward in time and an emphasis on notation, with responsibility placed on the individual, but in co-operation with each other (Goodall 1991, 56).

7.4.4 OUTCOMES BASED EDUCATION

Any study to do with curriculum in South Africa at this time needs to take into account the impact that outcomes-based education is going to have on our school system.

Up until now most teaching in schools has been geared towards exams, with the emphasis being on recall of content. An outcomes-based approach places the emphasis rather on a **way** of knowing, rather than **what** is known.

Outcomes-based education is of course not a South African invention and has its roots in 1961, when a group of psychologists at Harvard concluded that a further stage of cognition exists after Piaget's stage of *formal thinking*. They called this *Beyond Formal Operations* or *General Systems Thinking*, and it can be summed up very briefly as the union of:

- The Integrated Approach, with its use of additive learning techniques and the merging of content.
- Cross-curricular techniques, that foster the transference of skills from one discipline to another.
- The Multi-cultural approach where the child's experience is expanded through the use of materials from unfamiliar contexts.

(Gibson 1991, 183)

A feature of the integrated approach is the educating of the whole child. Music can play a part here as it caters for both the intellect and the emotions in addition to which it is an ideal vehicle for promoting the ideals of multi-cultural education (Le Roux 1992, 126).

Outcomes-based education is very much related to the concept of life-long education. In this regard, therefore, music educators need to recognise the general educative value of musical experiences, and to place this

aspect of their teaching before activities which promote vocational skills, entertainment or school public relations (Ernst and Gary 1965, 205-206).

In previous chapters we have attempted to redefine the goals of music education. It is now also necessary to do this in terms of specific educational outcomes. These should not be limited to those dealing with listening, creating and performing, but must also be relevant to music-related career opportunities (Hauptfleisch 1993b, 63).

In an article called *The Education of Professional Musicians and The Changing Demands of Society*, Egon Kraus (SAMT 101, 18) makes the point that music education needs to change in order to meet the demands of a new society. Although he is not referring specifically to primary school here, his ideas do have relevance to the outcomes of music education in the primary school. At times in history, people have seen music in purely artistic terms, but we now recognise that it functions in the context of society and has to show itself capable of contributing to all forms of human association and not just a cultural elite (SAMT 101, 18). This obviously has great relevance to us in South Africa where indigenous music functions in a similar way.

He goes on to say that music educational institutions should participate in services to the community such as performances in hospitals and old-aged homes, as well as by offering further education for amateurs in various musical and inter-disciplinary topics. This brings the community and school together in a less formal manner than merely by having the occasional concert (Kraus 1982, 21).

7.5 SUMMARY

Various commissions have reported on the fact that the South African music education system is in need of an overhaul. Apart from those factors mentioned in previous chapters, it is important that we look at

features unique to this country, such as the particular circumstances of our multi-cultural society, the role of religion, the use of pop music in the classroom, and finally the introduction of outcomes-based education.

8

A PROFESSIONAL ORGANISATION FOR MUSIC EDUCATION IN SOUTH AFRICA

In the last Chapter we identified various characteristics that make the music education system in South Africa unique. We now need to look at the role that a professional organisation might play in implementing and sustaining an integrated primary school music curriculum that is relevant to this country.

8.1 EXAMPLES FROM OVERSEAS

It is valuable to look at examples of such organisations in other countries, where innovations in music education have taken place as a result of decisions made at conferences arranged by professional organisations. Some of these, such as the Tanglewood Declaration and the GO project of the MENC in America were dealt with in Chapter 4.

8.1.1 THE TANGLEWOOD SYMPOSIUM

This took place in 1967 and was attended by a diverse selection of people drawn from musicians, sociologists, scientists, labour leaders, educators, as well as representatives of corporations, foundations, communications and government. The purpose was to discuss and define the role of music education in the rapid social, economic and cultural change facing contemporary America.

The symposium tried to define the characteristics and ideologies that are appropriate, as well as desirable, for an emerging post-industrial society.

Music and music education were examined as they relate to each other and also how they relate to society as a whole.

In order to do this, it is useful to look at four role-players in the process of making music - the creators, distributors, consumers and educators. The function of each of these needs to be examined carefully in order to define music's place in the social structure of a country (Mark 1978, 40 - 44).

In the words of the Tanglewood Declaration:

We believe that education must have as major goals the art of living, the building of personal identity and nurturing creativity. Since the study of music can contribute much to these ends, we now call for music to be placed in the core of the school curriculum.

The arts afford a continuity with the aesthetic tradition in man's history. Music and other fine arts, largely non-verbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realisation.

Educators must accept the responsibility for developing opportunities which meet man's individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions and the challenges of a new leisure.

(Mark 1978, 48 and Hauptfleisch 1993c, 100)

The deliberations of the symposium were contained in the Tanglewood Declaration. The following points were considered essential features of a successful music education system (Choksy et al 1986, 17):

- Music must maintain its integrity as an art.
- All styles, forms, cultures and periods must be included.
- Adequate time must be given to music on the timetable.
- The arts must be a part of the senior high school.
- Technology must be used to promote music study and research.

- Greater emphasis must be placed on the individual pupil.
- Music education must address social problems and issues.
- The needs of special interest groups such as the handicapped must be addressed.

As a result of this, the Music Educators National Conference (MENC) established the GO project in 1969.

8.1.2 THE GO PROJECT OF THE MENC

The Music Educators National Conference (MENC) serves as the national voice for music education in the USA. It represents all levels and fields of specialisation within music education and its purpose is the advancement of music education (Hauptfleisch 1993c, 102).

The Goals and Objectives (GO) Project of the MENC began in 1969. It consisted of various subcommittees, and in October 1970 published a list of 35 Goals and Objectives. These were intended to provide music educators with the basis for implementing the findings of the GO report which they hoped would, in summary, help to do the following (Choksy et al 1986, 19 and Mark 1978, 49-52):

- Build a vital musical culture.
- Produce a musically enlightened public.
- Establish a comprehensive music programme in all schools.
- Involve people of all ages in learning music.
- Provide high-quality teacher training.
- Use the most effective techniques and resources for instruction.

In May 1991 a comprehensive Statement of Beliefs was issued reflecting the position of MENC on a variety of topics that concern the profession (Hauptfleisch 1993c, 102 - 103).

8.1.3 ENGLAND

In England, more than 100 associations and agencies cater for the needs of the music teaching profession, or take care of some aspect of music in education (Taylor 1979, 91).

The Incorporated Society of Musicians represents a wide spectrum of the music profession, and its Education section has lobbied for certain educational improvements, including separated 'A' level music exams; the establishing of yardsticks for the primary school music syllabus; and the inclusion of choral and instrumental activities during school hours rather than as an extra-curricular activity (Taylor 1979, 91).

In addition various British Government commissions and reports have drawn attention to weaknesses in the music education system, and how as a creative subject it often lags behind work being done in languages, the visual arts and crafts. In 1964 the School Council for the Curriculum and Examinations, started a series of investigations into the music curriculum, which revealed the following three factors that have a detrimental effect on the arts curriculum (Taylor 1979, 93):

- Misconceptions about the role of the arts in society (and in education) that result in their low social and educational priority.
- The feeling that arts teachers are different, due often to the more varied training background from which they come.
- The lack of consensus on the goals and objectives of arts education.

According to Taylor (1979, 95) the music curriculum in England has been an almost neglected sphere of educational research in terms of government backing. She makes the point that it is only through the efforts of the two Schools Council projects (Music in the Secondary School Curriculum, started in 1973; and The Music Education of Young

Children, started in 1970) that much has been achieved. This opinion was stated much earlier in the Plowden report of 1967:

... progress was, and still is, very slow, mainly because of the neglect of systematic instruction in the grammar schools and colleges of education and the consequent musical illiteracy of the great majority of teachers.

(Taylor 1979, 92)

8.1.4 AUSTRALIA

In 1980 the Queensland Curricular Development Centre included the Arts and Crafts (which includes music) as one of the nine areas of knowledge and experience within the core curriculum. This curriculum was to be built on the following five basic principles (Hauptfleisch 1993c, 103 - 104):

- All students must be provided with sequential educational experiences in the arts through all years of compulsory schooling, and with access to arts experiences in the post-compulsory years.
- All arts education programmes must ensure that students develop the relevant knowledge, understanding and skills across a balanced range of arts activities.
- All students must be afforded the opportunity to extend the quality, depth and scope of their participation in the arts.
- All students must be encouraged to develop confidence and find satisfaction as participants or observers of the arts.
- All students must be encouraged to develop an enthusiastic commitment to their own continued involvement in the arts as an integral part of their schooling and their lives.

<h4>8.2 SOUTH AFRICA</h4>

Before looking at how we would go about establishing a professional organisation for music education in South Africa, we need to look at two

existing bodies that operate in the country, the South African Society of Music Teachers (SASMT) and more recently the Southern African Music Educators Society (SAMES).

8.3 SOUTH AFRICAN SOCIETY OF MUSIC TEACHERS (SASMT)

The SASMT grew out of a small association of music teachers formed on the Rand in 1919 by, amongst others, Harry Garvin, a violinist from Derbyshire. The name was adopted in 1922 after branches had been established in other parts of South Africa (SAMT 109, 17).

The aims and objectives of the SASMT can perhaps best be summed up by looking at various Presidential addresses over the years beginning with this one from Douglas Reid who was President in 1984.

As a united body of teachers we can speak with a composite voice for the improvement of existing conditions of service, give evaluated guidance to pupils, organisational bodies and policy makers, and help create a world of music education that is ongoing and vibrant. The SASMT is the forum for the qualified teacher, and such a person, be he in private practice or attached to an institution, can add his voice and expertise to that of others to advance music education in its broadest sense.

(SAMT 105, 9-10)

The SASMT aims to achieve its goals through:-

- The instigation of National projects such as the National Youth Orchestra, administration of bursaries such as the Reunert and Ellie Marx, and involvement in many music competitions and festivals.
- A forum for communication between the members of the profession, the government, education departments, examining bodies, etc.
- A body to look after the interests of members, whether these be of academic or professional interest or in matters to do with

salary and conditions of service. This is achieved through meetings, workshops and conferences both at a National and a local level.

- The journal of the society, The South African Music Teacher, which also includes a full list of members.

(SAMT 120, 28-29)

An examination of the journal of the SASMT (The South African Music Teacher) as well as the proceedings of the Annual General Meetings and Conferences of the Society, shows that a number of issues have occupied the Society's attention over the years. Foremost among these was probably the issue of the registration of teachers and the recognition of the various qualifications.

8.3.1 REGISTRATION OF MUSIC TEACHERS

This issue seemed to dominate the early years of the society as can be seen from Cyril Wright's Presidential address of 1938:

... a main principle in Registration is to enhance the public status of the whole body of qualified music teachers, and to afford to the public a ready means of distinguishing between those who are accredited members of the teaching profession, and those who are not.

(SAMT 109, 17)

During the 1970's and early 1980's the issue moved to that of the evaluation of music diplomas and degrees for the purposes of employing teachers at schools, and the designation of posts as 'specialist' or 'general'. This is important for our purposes as an examination of this issue reveals the thinking of the SASMT in relation to its role in music education, and as such is important for an understanding of the Society's possible role in the future.

The confusion arose when a music teacher was classified (for purposes of being employed by an Education department) as a specialist in music, by virtue of a qualification in a special branch of music. In other words there were circumstances where a school was allowed to employ a "specialist" teacher in, for example, trumpet, even if that person did not have a general music teaching qualification. Once employed, however, the teacher was seen not as a trumpet specialist but as a music specialist and was then required to teach other aspects of subject music or even other instruments (SAMT 102, 6-7).

This relates to the status of the various licentiates, diplomas and degrees, not just in terms of membership criteria of the society, but also for purposes of the salary scales set by the schools. In the 1981 issue of the SA Music Teacher, the editor deals with this subject in detail, drawing attention to the fact that the whole area is highly complex. He points out that when the SASMT drew up the draft bill for the registration of music teachers between 1941 and 1949 this was thoroughly researched, and is an issue on which the Education Departments should have consulted the SASMT (SAMT 99, 6 - 7).

This matter was also raised by Ivan Kilian in his Presidential address of 1976:

Are teaching diplomas of established examining bodies, qualifying the teacher in a special field of music, to be discounted? And is the aim then to accept degrees or diplomas which qualify the teacher (to put it bluntly) as a jack of all trades but master of none? In other words, he may teach an instrument which he is not qualified to teach because his general qualification is acceptable for the position.

(SAMT 91, 15)

This question of qualifications is closely related to that of membership criteria of the Society as well as the place of the class music teacher in

the SASMT. This will be dealt with later, but it is first necessary to look at the role of the SASMT in individual music tuition.

8.3.2 THE S A S M T AND INDIVIDUAL TUITION

In his Presidential address of 1987 Hubert van der Spuy talked of an HSRC research project at that time into the private music teacher in South Africa. This gives us a good idea of the sort of people that belong to the SASMT and whom it has traditionally served (SAMT 111, 16 - 20).

The private music teacher was defined as one who contracts directly with pupils or their parents, and the information used in the survey was gathered from a questionnaire sent out to 2 000 teachers.

As many as 15% of the respondents were unqualified and claimed that they had prepared themselves to teach through appropriate studies, observation, experience and common sense. The rest had a whole range of qualifications although teaching licentiates dominated. Music degrees were seen to be becoming more widespread, and most private teachers were involved in other musical activities such as accompanying, singing in a choir or being a Church organist. The majority of teachers taught piano, followed by recorder, flute and guitar.

The editor of the same issue of the SA Music Teacher went into elaborate detail about the definitions of private teachers and those employed by school and institutions, pointing out that in South Africa many do both.

An interesting point here is that he states that private teachers tend to teach instruments whereas those employed by institutions are for the most part not instrumental teachers (SAMT 111). One wonders on what basis he makes this statement.

8.3.3 THE SASMT AND CLASS MUSIC

Over the years, much has been said about the place of the class music teacher in the SASMT.

In 1941 at the 20th Conference, the President, Miss Lilian Willis, said that one of the chief aims of the SASMT is:

... to see to it that children in our schools get a wider and better musical education, and that music is accorded an honoured place in the school curriculum.

(SAMT 109, 18)

This was echoed in 1951 by James MacLachlan (SAMT 109, 18) when he called for a high standard of music education in the schools and especially for better trained teachers of class music.

Ivan Kilian who was the SASMT President in 1976 put the problem in slightly different terms when he talked about two kinds of pupil, the performer and the listener. He went on to say that if insufficient attention was given to the training of class music teachers this could lead to the destruction of the listener, and hence future audiences (SAMT 91, 13 - 14).

In view of the length of time that Dr Michael Whiteman was the editor of the SA Music Teacher and considering the influence he has had on the Society it is probably fair to say that his views are representative of the SASMT as a whole:

... due allowance will have to be made for the fluctuations between contrasting emphases on *music for the masses* (resting on the ideal of spontaneous self-expression and enjoyment for all) and *music for the potential artist*, that is to say, the systematic cultivation of the deep sensitivity and artistic skills which are needed by the professional (performer, composer, teacher, etc.) and the well-informed and competent amateur. In teaching of the latter kind,

emphasis rests on the ideals of self-discipline, each with its own kind of 'enjoyment'.

It seems that many people are inclined to believe that the former emphasis will render the latter emphasis unnecessary, except when the tertiary level is reached - that music for the masses (in class music) will automatically produce enlightened amateurs and professionals with the required degree of enthusiasm and potential expertise. At a certain point, however, amidst the fervour of catering for the masses, Providence (or a wiser educational policy) may step in

(SAMT 111, 8)

He goes on to quote details of a plan in Germany to increase the number of music schools, and then concludes that this has done little to remedy the reasons that they wished to do this in the first place, namely the decline in the numbers of young people studying music.

This highlights what appears to be a feature of SASMT thinking over the years. Often the need to maintain high standards of professionalism in the teaching of instrumentalists, is seen in conflict with the need for a high standard of class music. Often the class music teacher and the instrumental specialist (both self-employed and those working for schools and colleges) are seen as being in conflict:

One must beware, however, of assuming that 'independent' teachers are necessarily less well trained and less competent than those who choose to work full-time for an institution. In many cases they could be far more competent than those whose only course of training is in class music (for one year), sometimes following on a mere three years of acquaintance with musical studies. The forced co-operation of both kinds of teacher could be a good thing; and any attempt to degrade the trained instrumental teacher in the context of 'national music education' would be correspondingly misguided.

In fact the wise encouragement of teachers with long years of training as instrumentalists and teachers of an instrument, with much further teaching experience, and specially dedicated to the building up of a sure foundation for artistry in their pupils, begins to look like the 'life-line' without which

the 'official' music education of a country (schools and universities) will run on the rocks.

(SAMT 111, 8)

At the joint conference held with SAMES in Pretoria in 1990 entitled 'Music Education, Why? What? How?' the views of the then President, Diane Heller, are somewhat different:

When I first joined the SASMT in 1954 I was very much alone as a school music teacher. I found that few other members shared my interest, and occasional timid remarks about music being for everybody were dismissed by most members as being totally irrelevant to the aims and ideals of the society.

(SAMT 116, 15)

She goes on to say that there is much evidence to show the value of music in general education and hopes that the SASMT will start to take notice of this. She makes the point that all the music education societies taking part in the conference were "younger" than the SASMT:

The question we need to be honest enough to ask is whether they were founded because their members could not find in our Society what they were looking for. It seems to me therefore that we, the active members of the SASMT, should take a long hard searching look at ourselves.

(SAMT 116, 15)

Many of the issues mentioned so far concerning the status of the class music teacher and the SASMT, can be related to criteria for membership of the Society. It is now necessary to look at this in greater detail.

8.3.4 MEMBERSHIP FOR THE CLASS MUSIC TEACHER

Reino Otterman, who followed Diane Heller as President, agreed with her sentiments and went on to give some of the background to the present situation concerning membership:

At its inception in 1919/22 the Society was first and foremost a society of private music teachers and it was the interests of these teachers that had to be looked after.

. . . . Meanwhile many music teachers became full-time employees of education departments, colleges and universities and the need for a society representing their interests faded.

. . . . On the other hand class music teaching became more and more important in schools, but the cumbersome process of "broadening the base of membership" by directly accepting some College-trained music teachers into full membership has yet to be completed.

(SAMT 117, 28)

He goes on to say that there is always the possibility of associate and affiliate membership for people who do not fulfil the present requirements for full membership.

These issues are dealt with in a 1990 article entitled 'Eligibility for Membership of the SASMT' which contains much detail about who should qualify for membership of the SASMT. Much is made of the difficulties of changing the Articles of Association:

If this (the general character and aims of the SASMT) is to be altered drastically, we virtually form a new Society. (The) characterisation of the Society is emphatically confirmed by the following clauses in the Memorandum, thus:

- The maintenance of . . . a high standard of professional efficiency.
- The protection, in particular, of the qualified private teacher, and the public, from the claims of the unqualified.
- The members shall all be persons qualified by diplomas, degrees or extent of experience as teachers of the Art of Music.

It seems, therefore, that any revision of Article 4 of the Articles of Association must be limited to adjustments in the methods of determining what is to be regarded as the minimum standard of professional efficiency in teaching any Branch of the Art of Music, if the attainment of such standard is to admit to membership.

(SAMT 117, 28)

The same article goes on to deal with all the difficulties attached to laying down the membership criteria bearing in mind such things as, for example, the manner of specifying the standard of diplomas and degrees, the recognition of overseas qualifications, the status of education diplomas that include music, the evaluation of music teaching experience, diplomas in class music, etc.

One unquestionable fact, basic to all questions concerning membership, is that we are a Society of professional music teachers . . . it would not be a high standard if we admitted to membership all who claim to teach music, or to have taught music, regardless of their ability or experience.

(SAMT 121, 6)

The issue of membership of class music teachers came up again in the 1992 issue. The British music educationalist Christopher Plummeridge is quoted:

I take it as axiomatic that music education is first and foremost music in the classroom, available to all children as a part of liberal education.

The Editor's response to this is interesting and once again it is probably fair to say that this is a reflection of the views of the SASMT membership as a whole:

The discussions (in Plummeridge's book) are admirable, but could be considered deficient if one wishes to look more widely, at the teaching of *individuals*, especially those who need or desire highly developed aesthetic skills. For surely it is in the teaching of individuals that concentration of aesthetic knowledge and the accompanying skills can be most effective. And how could the system turn out the multitude of good teachers required, unless it is somehow geared to their training?

(SAMT 120, 7)

A different point of view is given by Dr Ros Conrad in her Presidential address of 1992:

Yet the fact remains that the SASMT is seen by many to be an outdated, irrelevant Society catering mainly for middle-aged and elderly, mostly female, white private teachers.

... we are seen, even by our own members, to be a society for private music teachers, and that the class teacher would do better to join SAMES.

... A well trained class music teacher is every bit as qualified as a piano teacher with a teaching licentiate (if not in many cases much better qualified). I would like to see *all* music teaching qualifications given equal status.

... because that is where the SASMT started, and we have never really tried to change this image. Our attitude needs adjustment.

I suggest that we should, quite deliberately, reach out and identify suitable people who have for a number of years taught competently, and successfully, and invite them to join the SASMT. I am talking about, for example, teachers of jazz and light music, Indian musicians, and Black community musicians, especially choral conductors (for surely training a choir is a form of music education?). These people qualify for membership by virtue of experience.

(SAMT 120, 25-27)

Dr Conrad also went on to talk of the dire need for a membership drive, a point that has been made by nearly every President of SASMT, although her intentions were much more broadly based.

8.3.5 RECENT DEVELOPMENTS

In 1991 various amendments to the membership criteria were proposed. They were amended in 1992 and included the following:

- University degrees that include teaching method accepted for membership (previously the teaching diplomas were the norm for determining membership).
- Teachers without qualifications admitted on 5 years experience (previously this was 10 years).

- Membership for those with a 4-year diploma with specialisation in class music (previously they needed 2 years of experience as well).

At the same time an article in the SAMT raised the question of the Society's role in Ethnic and World Music:

It is reported that some persons have expressed the opinion that our Society is 'racist' because we have only a handful or so of members who teach Indian or African music, or otherwise because our outlook is so far concentrated on 'Eurocentric' music as to create obstacles to due appreciation of "other musics" which are fundamentally different. Even if many in our Society have an open mind on these matters, it is claimed that our Constitution is framed in such a way as to deter those whose interest is primarily in those 'other musics'. The implication then is that we must 'open our doors more widely' to rectify this social imbalance.
(SAMT 121, 9-10)

In an article in the SA Music Teacher of 1995 the issue of changing the Constitution of the SASMT is dealt with. The article starts by defending the need for the SASMT to be registered under the Companies Act, giving the following reasons:

- To set up procedures for effective government that cannot easily be overturned without careful discussion.
- To set up a consistent and workable standard (not easily weakened) for efficient teaching as a condition for membership.
- To minimise partisan disputes as to what should be done when difficulties arise; this requires very careful attention to the verbal framing of a comprehensive set of Articles and Regulations, avoiding all obscurity or ambiguity as far as possible.
- To give legal status to qualified and/or experienced freelance teachers, some of whom may lack full paper qualifications.

(SAMT 126, 19)

It appears that no consideration (at least in the above article) was given to the educational impact of changing the membership criteria.

Finally at the 1999 Conference of the SASMT, various new membership categories as well as changes to the Constitution were approved.

Another issue that was raised at this conference was that of the role of other organisations and the possibility of co-operation through the establishment of a Music Educators' Forum. It is necessary now, therefore, to look at the place of another society in South Africa that exists to further music education, the South African Music Educators' Society.

8.4 SOUTH AFRICAN MUSIC EDUCATORS' SOCIETY (SAMES)

The first conference to be organised in South Africa for music educators from training colleges, technikons, universities and government departments of education took place at the University of Natal in September 1985. This gathering was called the National Music Educators Conference and its main aim was to come to an understanding of how to broaden the basis of music education in South Africa (SAMT 108, 15).

The main topics discussed by the 100 or so delegates included the differences and discrepancies between the syllabuses and allocation of resources between the then separate education departments for the different population groups, and the need for research into establishing a multi-cultural music education programme for South Africa.

8.4.1 THE FORMATION OF A NEW SOCIETY

In 1987 the Second National Music Educators' Conference was held at the University of Cape Town, and it was out of this meeting that the South African Music Educators' Society (SAMES) was formed with Prof Khabe Mngoma from Zululand as the President.

As the Conference progressed it became clear that educators were becoming more aware of the diversity and substance of the many musics in Southern Africa.

8.4.2 THE MUSIC CHARTER

The Third National Music Educators' Conference took place in Durban in 1989, and in 1990 SAMES participated in the Pretoria conference entitled "Music Education: Why? What? How?"

The delegates to this conference, who represented many teacher organisations and Education departments, issued a declaration expressing their concern at the current crisis in South African music education. The low status given to music within the education system, as well as the lack of coherence within music education were dealt with in the following declaration:

Music is a universal manifestation of human sentience and is an essential feature of the culture of all peoples of all times. Therefore every individual deserves to be educated musically.

A complete education of the individual thus requires the development of his inherent aesthetic faculty which is promoted through music in an unparalleled manner. Scientific evidence has proved that music is a unique mode of expression and representation, embracing and developing the cognitive, affective and psycho-motor functions. It advances physiological and psychological development and social skills, and is also instrumental in fostering the creative imagination so necessary for excellence in achievement.

Therefore we believe that music education must be an integral part of the education of all South Africans.

To realise this, the following conditions are mandatory:

- A fostering of positive attitudes towards music, music education and aesthetic aspects of music.
- Direct representation by music educators at a high level in a single education department.

- Regular communication between music educators at all levels, education departments and policy-makers.
- Adequate allocation and fair distribution of financial resources.
- Equal and compulsory music education as part of the core curriculum in all schools.
- Adequate and sufficient training and definite appointment of music educators.
- Recognition of the educational value of all music for all South Africans.

(Hauptfleisch 1993c, 89 - 90)

One of the most important statements that came out of the above Conference was the 'Music Education Charter of 1990' drawn up by the Southern African Music Educators' Society. The Charter makes the following important points:

- Education must be free, equal and compulsory for all children.
- Music, a fundamental part of human life, should be at the core of education and should develop the aesthetic, physiological and social aspects of behaviour.
- All children have the right to realise their intellectual and emotional potential through music, thus a music education programme which progresses purposefully should be made available from pre-primary school level through to final. An essential aspect of such a programme should be the development of creative potential. Children should also have the opportunity to develop their talent to the highest possible level of musicianship.
- Music should be given a permanent and undisputed place in the school timetable. It should not be relegated to an extramural position where it fulfils a largely peripheral and 'occasional' role. It should be given the same serious attention as other subjects.
- Teachers of music should be specialists in their field, able to cope with the diversity of the subject and the varied talents of children.

- Music education in Southern Africa must shed its exclusively Eurocentric basis. All musics of South Africa should be studied in teacher-training programmes and made available to all children.

(Hauptfleisch 1993c, 90 - 91)

The conference suggested the following aims

- The achievement of parity between music syllabuses.
- The revision of existing syllabuses with a view to drawing on all musical cultures and traditions in South Africa.
- The implementation of new teacher-training programmes at tertiary level that will give teachers the required skills and confidence in implementing such a syllabus.
- The equal distribution of the talents of music teachers across all schools.
- The initiating of research into multi-cultural learning and teaching, and the use of non-western music materials.
- The use of Ethnomusicologists.
- The lobbying of the educational authorities to achieve the above.

8.5 INTERIM INDEPENDENT FORUM ON MUSIC EDUCATION 1991
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In November 1991 a group of people involved in music education met at the HSRC in Pretoria to discuss ways in which future music education policy might be handled. This group was drawn together as a result of consultation with many organisations, societies and education bodies and regarded itself as an interim forum independent of any particular institution or organisation. It was not a part of the HSRC research programme on music education.

The following is a summary of the position of the Interim Independent Forum on Music Education (Hauptfleisch 1993c, 92 - 97):

Preamble

- Music education in South Africa suffers from the unequal distribution of educational and other resources in the country.
- Changes in music education will have to take this into account by looking to the establishment of a single Education department, with more equitable funding.
- The requirements for entry into tertiary music training will need to be modified if the shortage of music teachers is to be addressed.
- The distinction needs to be made between the following:
 - **Formal education**, which takes place within the established education system.
 - **Non formal education**, which is classified as systematic instruction that takes place outside the formal system, for example adult education.
 - **Informal music education**, which is the life-long process by which all humans acquire knowledge, skills, attitudes and insights through all their activities.
- New strategies will have to be evolved to cope with the above, including outreach programmes, teacher exchanges and closer links between formal and non-formal institutions.

Rationale

- A new rationale is needed - one that is not based on a Western concept of education and aesthetics.
- Music is a unique mode of expression and representation, embracing and developing the cognitive, affective and psycho-motoric functions. It promotes psychological and physiological development and social skills, and can be utilised in both

educational and therapeutic contexts. It is also instrumental in fostering the creative imagination so necessary for the achievement of excellence.

- Music education provides basic tools for communication as it has power to move the emotions.
- Music education offers the opportunity of developing skills that can be used in all spheres of life.
- Music education makes a significant contribution towards the development of one of the seven primal intelligences identified by Howard Gardner in 1983 as constituting the full variety of human intelligence. These seven are the linguistic, logico-mathematical, musical, spatial, bodily-kinaesthetic, interpersonal and intrapersonal. As such, music helps to develop the inherent cognitive ability of human beings.
- In summary, music education is an essential part of general education because it promotes a particular facet of human development which no other subject can accomplish.

Principles and Beliefs for South African Music Education

- Music education is everyone's birthright.
- Music education is a lifelong process.
- Music education is part of a holistic approach to education.
- A praxial view of music should form the basis.
- South Africa's diverse culture must be taken into account.

Proposed Goals of South African Music Education

- To promote the creation, performance and appreciation of music, and thereby contribute to an evolving South African culture.
- To promote individual musical growth.
- To promote personal growth and social skills.

- To promote a deeper understanding and acceptance among the various groups in South Africa, thereby encouraging tolerance and respect.
- To develop an understanding of one's cultural identity.

Proposed Strategies for Achieving These Goals

- Provision of equal facilities.
- Maintaining of music as a separate discipline and as part of the core curriculum.
- Redefinition of standards and entrance/exit levels.
- Establishment of National guidelines for music education.
- Establishment of links between all involved.
- Establishment of a national development programme for music education.
- Addressing of the financial implications of all of this.
- Provision of training at all levels with revised course structures and the promotion of diverse teaching and learning styles.
- A marketing strategy to promote a positive attitude towards music education among all concerned.

8.6 SUMMARY

Various organisations overseas have played a critical role in shaping the music education systems of those countries. In South Africa, two main societies, the SASMT and SAMES are active in this field. The former deals mainly with individual instrumental teachers, as well as the music departments at the Universities, and although some individual members express an interest in school music, the society as a whole is not primarily concerned with class music. The SAMES was formed at a time when South African education was still fragmented. Through several conferences and the writing of the Music Charter this society has

contributed much to teachers who are not eligible to be members of SASMT.

9

CONCLUSION

In Chapters 1 - 6 we looked at the need to revise the curriculum for Primary school music in South Africa, taking into account particularly the multi-cultural society in which we live. The implication is that the music education system must not simply transmit one tradition of music from one generation to the next, but must rather give pupils the tools with which they can compose, perform and listen to music.

In Chapter 7 we looked at various research projects and organisations that have pointed out the deficiencies of the present South African music education system, and in Chapter 8 we studied examples of professional organisations in the USA, England and Australia to see the role that they have played in bringing about changes in music education. This was then compared to the contribution of two South African bodies, the South African Society of Music Teachers (SASMT) and South African Music Educators' Society (SAMES).

The SASMT and SAMES as well as various other societies have their distinct and necessary roles to play, but the overall needs of the music education system do not seem to be being met. This is not the fault of these societies but is largely the result of the fact that until the 1990's our school system was divided along cultural lines. The previous education dispensation operated, at certain times, under nineteen departments of education, and at least twelve education acts. Although nearly all of those departments provided for compulsory general music education, it was fragmented and of an uneven standard (Hauptfleisch 1998, 12).

In contrast to this, music education in other parts of the world has moved towards the globalisation of music and there has been an enormous increase in the amount of publications, compositions and courses available in world music. In South Africa, many local and world music practices were excluded from music curricula and, according to Hauptfleisch (1998, 12) not much has changed, except perhaps at tertiary level, over the past decade.

The task of overcoming all of this is made even more daunting due to the need for teachers to shift their entire outlook to that of outcomes-based education or, as it is known in South Africa, Curriculum 2005.

In the new learning areas of Curriculum 2005, music is included under 'Arts and Culture' along with dance, drama, visual arts, media and communication, arts technology, design and literature. There is no specific division of the arts and culture learning area into subfields, but outcomes are stated for the area as a whole. Music educators can, therefore, define their own objectives for music as they see them contributing to the entire learning area and, increasingly, primary school teachers will be called upon to teach their own class music within the context of an integrated curriculum (Hauptfleisch 1998, 13).

Curriculum 2005 acknowledges that some arts and cultures have been marginalised and this is probably the first time in South Africa that the sentiments of music educators are actually reflected in the curriculum. However, because there are no specific guidelines for music education, there are also no guarantees, and it is therefore up to the music educators themselves to define a meaningful role for music within the arts and culture learning area. If this is not done there is the danger that the use of cross-curricular themes and topics will create the false impression that music knowledge is being developed, while in fact learners are merely dabbling in music activities (Hauptfleisch 1998, 13).

It is necessary here to look briefly at the role of the trained music teacher in primary school music. The attitude of these teachers (as well as school principals and teachers generally) towards the musical education of the general child has been a factor in the demise of meaningful class music. In many cases university music graduates without any training in general music are given this responsibility in addition to the instrumental work for which they have been trained.

The ideal situation would be one in which class music teachers were no less musically competent or less musically trained, than those music teachers who deal in specialised instrumental tuition. This is, however, not the case and there is a need to do something about the situation as it stands at the moment. It has been postulated that it could take up to twenty years to train sufficient specialist teachers to catch up the backlog that is required to provide meaningful class music tuition (Hauptfleisch 1993c, xxii; Primos 1993, 100 - 103; Hauptfleisch 1993b, 63 - 66).

The question arises as to the role of a professional organisation in all of this. There is a vast number of teachers in South Africa who need to be linked to a body of music educators. Some of them may be members of one of the two existing societies, SASMT or SAMES, others may be part of more specialised organisations such as the Orff Society.

In spite of this the needs of the average class music teacher are not being met. This is not the fault of the existing societies which have their own mission to fulfil, but although it is easy to say that these bodies should work together, the situation is probably fairly well summed up in the following editorial in the South African Music Teacher, the journal of the SASMT:

When the Southern African Music Educators Society (SAMES) was formed a few years ago, a few of our members expressed concern over the possibility of rivalry between the two societies and the loss of some of our members to SAMES. A vigorous campaign was therefore

advocated to make our society more attractive, or to open our doors more widely in some way.

It is necessary, of course, for us to endeavour to bring into our Society more of the capable and experienced music teachers (including possibly more than 2000 instrumental teachers) who at present do not belong. But apart from the legal requirements of our Memorandum, it has to be remembered that the prestige of our Society with Government and examining bodies, SAMRO and other institutions, has never been higher - this being so because we obviously speak for the whole music-teaching profession (Universities, schools, and private, part-time or itinerant teachers) with a unified voice. It needs to be remembered also that the term 'educators' has no precise meaning, and could possibly include administrators, clerks, librarians, journalists and researchers, broadcasters, manufacturers or printers of educational material, or in fact anyone who wishes to foster the enjoyment of music. This is not to minimise the value of the work being done by enthusiasts in SAMES, but merely to point out that there can in fact be no rivalry; and if we were panicked into lowering our standards we would forfeit the prestige so painstakingly won.

(SAMT 121, 6)

Perhaps what is needed is some sort of umbrella body that would oversee the entire music education system, rather like the MENC does in America. This would then allow for a variety of societies to exist, each catering for its own particular interest group, but these individual efforts would be co-ordinated and focused.

But what if the SASMT were to decide for itself that exclusivity (in terms of qualifications or private piano teaching of Western music or whatever) was not its watchword and that constitutionally and in practice it could embrace a far wider range of music educators and musics than has been seen as being the case to date? And what if SAMES no longer needed to have an oppositional role to the SASMT, and could even make use of the SASMT's infra-structure of long-standing and spread throughout the country? What if we could have a new society - SASME (South African Society for Music Education), just like ASME, (Australian Society for Music Education) . . . or the Japan Society for Music Education, etc. - perfectly in line, namewise, for affiliation with ISME, the International Society for Music Education? These possibilities might have seemed impossibilities in the past, but actually they would

require far less of South African music educators than we have achieved in general as South Africans in recent years
(van Niekerk 1997, 7)

A possible step in this direction was taken with the forming in 1996 of the Gauteng Music Education Forum, which exists to ***promote lifelong and equitable music education in Gauteng*** (van Niekerk 1997, 9). The formation of a national South African Music Educators Forum is apparently imminent in 1999.

However, the need remains for a professional organisation specifically to look after music in the primary school. Such an organisation should not be limited to teachers but should encompass lecturers at tertiary level, education departments and all music policy makers, so that a continual interchange of new ideas and expertise keeps the profession alive. There is a need for the co-ordinated development of music education teaching materials and the setting up of research priorities in music education, perhaps through the establishment of a journal which would serve to propagate the ideals of music education (Hauptfleisch 1993b, 64 - 69).

Perhaps the greatest need, however, is to assist music educators to formulate and sell their policy, in order to convince the authorities of the impact and contribution that music can make to the school and to general education. The educational value of music in human life should be consciously marketed in order to erase the negative image which South Africans generally have of music education (Hauptfleisch 1993b, 65).

The need for a professional organisation for primary school music is, therefore, paramount. As we have seen, we need to re-consider the objectives and goals of school music, and secondly we need to equip teachers to put these goals into practice. In an earlier chapter we looked at the educational value of integrating music into the curriculum, but even if this were not the case, the shortage of trained class music teachers in South Africa makes this a necessity. This need, added to the fact that the

status of music is not specifically protected in Curriculum 2005, makes the establishment of a professional organisation dedicated to Primary school music crucial to the very survival of music in our schools.

10

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