

**A CRITICAL REVIEW OF SOUTH AFRICA'S
CURRICULUM AND ASSESSMENT POLICY
STATEMENT GRADES 10-12 MUSIC**

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A dissertation submitted in accordance with the requirements for the Magister Musicae degree in the Faculty of Humanities, Odeion School of Music, at the University of the Free State.

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January 2014

DECLARATION

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ACKNOWLEDGEMENTS

I wish to express my sincere gratitude to all the people who supported me over the past two years. In particular, I would like express my gratitude towards my spouse, Marco, who showed equal devotion to my endeavours through making numerous sacrifices and never complaining about all the hours I spent on my studies. Thank you for your patience, understanding, and allowing me the freedom to realise my dreams. Secondly, I want to thank my dear parents who have always believed in me. Your undying support and encouragement is invaluable. In addition, I wish to extend my appreciation to the rest of my family and friends who succoured me in different ways and pardoned my neglecting of family time.

A word of special thanks is due to Mr Innocent Ngwane from the Gauteng Department of Education for approving the questionnaires and for assisting with their distribution. I appreciate your input despite a busy schedule. Your vision and passion for Music education is contagious. I truly learnt a lot from you, from African Music to ubuntu. To my colleagues and other experts in the field of Music education, thank you for sharing your views. Particular mention is due to Marianne Feenstra who has always been a great source of information.

To my two supervisors, Prof. Caroline van Niekerk and Dr Frelet de Villiers, thank you for your encouragement, guidance, advice, and sincere interest in my study. I hold your knowledge, insight and dependability in high esteem. Prof. van Niekerk, I consider myself extremely fortunate to have had the opportunity to study and grow under your experienced and thorough hand since embarking on postgraduate studies. Dr De Villiers, I value the effort you put into my studies from the bottom of my heart; especially your proactive approach, constructive comments and helpful suggestions.

Lastly, gratitude is due to my Creator who gave me the ability and strength to persevere.

ABSTRACT

In 2012 a new curriculum for Grade 10-12, Curriculum and Assessment Policy Statement (CAPS), was implemented in South African government schools. This new curriculum applies to all subjects, including Music. Before implementation, concern was raised by numerous music educators regarding the development and content of the curriculum. In reaction to the draft document, several suggestions were submitted to the Department of Basic Education by schools. Despite this, no significant changes were made to the curriculum.

In comparison to the National Curriculum Statement (NCS), CAPS's predecessor, CAPS restricts the stylistic choice to dominantly Western Art Music, Jazz or Indigenous African Music stylistic approach, especially concerning music history.

The aim of this study was to critically review Music CAPS in terms of Music curricula of other countries from First, Second and Third World spheres. In addition, data was gathered through questionnaires from five samples (educators, learners, parents, lecturers and one curriculum assessor). The comparison between the different countries' Music curricula revealed that, except for South Africa and Trinidad and Tobago, a correlation exists between the various countries' demographic distribution and the stylistic preference in their Music curricula. Furthermore, South Africa's Music CAPS's content and contextual framework is, especially regarding Western Art Music, comparable to the Music curricula of First World countries. On the other hand, lack of demarcation in its Indigenous African Music and almost non-existent composition constituent are inconsistent with First World countries. Concerning the questionnaires, several significant findings were made. These include participants' rating of Music CAPS concerning its link with tertiary music education and the music industry, the exclusion of music technology from the curriculum and the omission of Popular Music.

Following the results of the study, suggestions are made towards an improved South African subject Music curriculum. Among others, proposals include raising the

performance standards; reintroducing music technology; expanding the composition component; adding Contemporary Music; and addressing teacher competence through sustained training. Until now, changes to the South African subject Music curriculum were not research-based. Since this thesis is based on formal research, it will be submitted to the national assessment team who are currently reviewing Music CAPS.

KEYWORDS

African music; CAPS; comparative curriculum; curriculum development; jazz; music curriculum; music education; music technology; outcomes-based; secondary school; Western Art music.

OPSOMMING

In 2012 is 'n nuwe kurrikulum vir Graad 10-12, die Kurrikulum- en assesseringsbeleidsverklaring (KABV), in Suid-Afrikaanse staatskole geïmplimenteer. Hierdie kurrikulum is op alle vakke, insluitende Musiek, van toepassing. Voordat die kurrikulum geïmplimenteer is, het verskeie musiekonderwysers hulle mening oor die ontwikkeling- en inhoud daarvan gelig. Na aanleiding van die konsepverslag het skole verskeie voorstelle aan die Departement van Basiese Onderwys gemaak. Ten spyte hiervan is geen noemenswaardige verandering aan die kurrikulum aangebring nie.

In vergelyking met die Nasionale Kurrikulumverklaring (NKV), KABV se voorganger, is die KABV stilisties beperk, veral ten opsigte van musiekgeskiedenis wat hoofsaaklik tot 'n keuse van Westerse kunsmusiek, Jazz of Inheemse Afrika-musiek beperk is.

Die doel van hierdie studie was om op grond van ander lande se leerplanne komende uit die Eerste, Tweede en Derde wêrelddele, die KABV vir Musiek krities te hersien. Data is verder deur vraelyste wat uit vyf monsters (opvoeders, leerders, ouers, dosente en een kurrikulum-assesseerder) bestaan, versamel. Die vergelyking tussen die verskillende lande se musiekleerplanne het getoon dat, behalwe vir Suid-Afrika en Trinidad en Tobago, daar 'n korrelasie tussen die verskillende lande se demografiese verspreiding en die stilistiese voorkeur in hul musiekleerplanne bestaan. Die inhoud en kontekstuele raamwerk van Suid-Afrika se KABV vir Musiek is, veral betreffende Westerse kunsmusiek, vergelykbaar met Eerste wêreldlande se musiekleerplanne. Dit is egter teenstrydig met Eerste wêreldlande in terme van afbakening in die Inheemse Afrika-musiektema, asook bykans geen komposisieseksie nie. Rakende die vraelyste, is verskeie belangrike bevindings gemaak. Dit sluit ondermeer die deelnemers se gradering van KABV vir Musiek in sake sy verbintenis met tersiêre musiekonderrig en die musiekindustrie; die weglating van musiektegnologie uit die kurrikulum; en die uitsluiting van populêre musiek, in.

Na aanleiding van die studie se bevindings word voorstelle vir 'n verbeterde Suid-Afrikaanse musiekleerplan gemaak. Dit sluit onder andere verhoogde prestasiestandaarde; musiektegnologie-integrasie; 'n uitgebreide komposisieseksie; byrekening van kontemporêre musiek; en verbeterde onderwyservaardigheid met behulp van volgehoue opleiding, in. Tot op hede, was veranderinge aan die Suid-Afrikaanse musiekleerplan nie navorsingsgebaseerd nie. Hierdie tesis is op formele navorsing gebaseer en sal aan die nasionale assesseringspan, wat tans die KABV vir Musiek hersien, voorgehou word.

SLEUTELWOORDE

Afrikamusiek; hoërskool; jazz; KABV; kurrikulum ontwikkeling; musiekkurrikulum; musiekopvoedkunde; musiektegnologie; uitkomsgebaseerde; vergelykende kurrikulum; Westerse kunsmusiek.

EXPLANATION OF TERMS AND ABBREVIATIONS

ABRSM	Associated Board of the Royal Schools of Music
ACARA	Australian Curriculum, Assessment and Reporting Authority
ACC	Australian Curriculum Coalition
AMEB	Australian Music Examinations Board
ANC	African National Congress
AS/A Level	Advanced Subsidiary/Advanced Level
ASCD	Association for Supervision and Curriculum Development
ASSECA	Association for the Educational and Cultural Advancement of the African People of South Africa
C2005	Curriculum 2005
CAPS	Curriculum and Assessment Policy Statement
CBSE	Central Board of Secondary Education
CEDFA	Center for Educator Development in Fine Arts
CIA	Central Intelligence Agency
CM	Contemporary Music
CNE	Christian National Education
CSEC	Caribbean Secondary Education Certificate
CUMSA	Curriculum Model for South Africa
CXC	Caribbean Examinations Council
DBE	Department of Basic Education
DfE	Department for Education (UK)
DoE	Department of Education (SA)
FET	Further Education and Training
GCE	General Certificate of Education
GCSE	General Certificate of Secondary Education
GDP	Gross Domestic Product

GET	General Education and Training
GMK	General Music Knowledge
GNI	Gross National Income
GORTT	Government of the Republic of Trinidad and Tobago
HDI	Human Development Index
HIV/AIDS	Human Immunodeficiency Virus/Acquired Immune Deficiency Syndrome
HSRC	Human Sciences Research Council
IAM	Indigenous African Music
KCPE	Kenya Certificate of Primary Education
KCSE	Kenya Certificate of Secondary Education
LO	Learning Outcome
MCEETYA	Ministerial Council on Education, Employment, Training and Youth Affairs
MESC	Ministry of Education, Sports and Culture
MFAT	Ministry of Foreign Affairs and Trade
MHRD	Ministry of Human Resources Development
NATED	National Technical Education
NCERT	National Council of Educational Research and Training
NCS	National Curriculum Statement
NETF	National Education and Training Forum
NPHC	National Population and Housing Census
OBE/OBET	Outcomes-Based Education/Outcomes-Based Education and Training
OCR	Office for Creative Research
OECD	Organisation for Economic Co-operation and Development
ONS	Office for National Statistics
PAT(s)	Practical Assessment Task(s)
PBHS	Pretoria Boys High School
PHSG	Pretoria High School for Girls

PM	Popular Music
SA	South Africa
SCSA	School Curriculum and Standards Authority
SWOT	Strengths, Weaknesses, Opportunities and Threats
TIVET	Technical, Industrial, Vocational and Entrepreneurship
TQA	Tasmanian Qualifications Authority
T&T	Trinidad and Tobago
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNISA	University of South Africa
USA	United States of America
VET	Vocational Education and Training
WACE	Western Australian Certificate of Education
WAM	Western Art Music

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CHAPTER 1

INTRODUCTION

1.1 Background

This study is rooted in my experience as a music educator for the past 17 years. The past five years' full-time employment at a Government school in Pretoria, South Africa (SA), is of particular relevance to the study. It led to a thorough understanding of the following policy documents which form the core of what has been taught in subject Music¹ since 2004:

- The National Curriculum Statement Grades 10-12 (General) for Music²
- The National Curriculum Statement Grades 10-12 (General), Learning programme guidelines for Music
- The Curriculum and Assessment Policy Statement Grades 10-12 for Music³.

CAPS was implemented in Grade 10 at the beginning of 2012, followed by Grade 11 in 2013 and reaching its final implementation year in 2014 with Grade 12. Mrs Angie Motshekga, Minister of Basic Education, states in the foreword to Music CAPS document that “the National Curriculum Statement for Grades R-12 builds on the previous curriculum but also updates it and aims to provide clearer specification of what is to be taught and learnt” (Department of Education, 2011)⁴. However, in the case of subject Music, the curriculum has been significantly changed rather than built upon the NCS. Concern has been raised by numerous music educators about the development and content of the new curriculum. For example, the NCS for Music

¹ The capitalisation of “Music” refers to the formal school subject.

² This is also referred to as the Subject Statement of the subject Music. Hereafter this will be referred to as NCS for Music.

³ Hereafter referred to as the Music CAPS. This policy is the curriculum component of the National Curriculum Statement for Grades R-12 consisting of the Curriculum and Assessment Policy Statement (CAPS) for the various approved school subjects, the national policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12 and the National Protocol for Assessment Grades R-12.

⁴ No page number is displayed.

exposed learners to a variety of different music styles in Outcome 4 (Critical reflection). With exception of a brief introduction in Grade 10 to some music styles, as well as compulsory (but limited) exposure to the other streams in Topic 3 (General music knowledge and analysis) in Grade 11, CAPS restricts the content to one specific style. A choice is given between Western Art Music (WAM), Jazz, and Indigenous African Music (IAM). In contrast to this narrowing down of musical orientation, The Center for Educator Development in Fine Arts in the United States of America (USA) states that “Through reflection on many musical periods and styles, students develop an understanding of music’s varied roles in culture and history, a relevant study of diversity for citizens of contemporary America” (n.d.:15). Countries such as England (OCR, 2008:4) and Trinidad and Tobago (CXC, 2009:1) also emphasise the inclusion of different music styles in their school Music curricula. It is therefore evident that Music CAPS is stylistically not aligned with some other international approaches.

It can be argued that Music CAPS should not be compared to Music curricula of First World countries such as Australia and England, but rather to those of Second or Third World countries. According to recent perspectives, SA exhibits qualities of all three “Worlds” (Investopia, 2012; Molawa, 2009). Investopia explains that countries are rated primarily according to their gross domestic product (GDP), gross national income (GNI) and human development index (HDI). This study falls under Education, generically speaking, and therefore HDI rankings are most relevant and will inform the “World” ranking of countries mentioned from this point onwards. According to the HDI, South Africa is placed 123rd from the top of 187 countries and classified as a medium human development country, in other words, a Second World country.

1.2 Rationale

At the beginning of 2012, I attended the Department of Education’s official “road show” for Music. Questions regarding the development of CAPS were vaguely answered. No clarity was gained on the identity of the panel involved in the development of Music CAPS, or on that of consultants involved in the process. None of the music educators who attended the meeting, some being from the top

achieving schools in SA, were involved during the designing of Music CAPS. In contrast to Music CAPS development, countries like Finland place strong emphasis on educator input when designing a new curriculum (National Board of Education, 1994:9).

When the draft version of the CAPS policy was published, Pretoria Boys High School (PBHS) and Pretoria High School for Girls (PHSG) were among the schools that commented on the content of the proposed curriculum and made suggestions for potential changes. In a positive effort to help, and for the sake of learners and subject Music, Dr Niel van der Watt (head of PBHS's Music Department) and Dr Ronel Bosman (head of Pro Arte Alphen Park High School's Music Department) designed an alternative Music curriculum, free of charge. Although minor changes were made to the official final curriculum, it was clear that none of their recommendations were addressed. In addition, schools that commented on the curriculum were not provided with any feedback or reasons why their input was ignored.

After implementation of the NCS for Music, the number of Grades 10-12 learners enrolled for subject Music escalated significantly. It can be argued that the lowered standard and inclusion of a variety of styles were contributing factors (see for example Jacobs, 2010:210). I presume that CAPS will have a negative impact on the number of subject Music learners in Grades 10-12 because of its limitation re musical orientation.

Through undertaking this research, I was able to make recommendations based on a comparison between SA's Music CAPS and the Music curricula of six other countries including Australia and England which are ranked among the top countries in education according to the UNDP⁵ (2011:158) and OECD⁶ (2010:155).

⁵ United Nations Development Programme, *Human Development Report 2011*.

⁶ Organisation for Economic Co-operation and Development, *PISA 2009 Results: What Students Know and Can Do*.

1.3 Statement of the problem

The scope of Music CAPS in terms of musical style is significantly smaller than its predecessor, the NCS for Music. This might have a negative impact on the subject regarding learner numbers and even threaten the continuation of subject Music in SA.

1.4 Research questions

The main research question central to the investigation of this study was:

How does CAPS compare to curricula of other countries in terms of its contextual framework and subject content?

The intention of the following sub-questions was to support the main question of enquiry and to provide a more comprehensive understanding of the topic:

- Who were the subject Music curriculum designers in terms of their background and involvement in music education?
- How does the practical and theoretical standard of South Africa's Music CAPS compare to the standards of other countries' subject Music curricula?
- What recommendations can be made in order to improve the South African subject Music curriculum?

1.5 Aim of the study

The aim of the current study was to critically review Music CAPS in relation to the Music curricula of other countries which include First, Second and Third World countries. This informed the recommendations made in Chapter 6 towards an improved South African subject Music curriculum for Grades 10-12 that is linked to entry levels standards for tertiary institutions.

1.6 Methodology

In order to address the research problem, a cross-national mixed-method comparative research study was implemented. According to Maree (2007:72), educational research questions are “best studied through the use of historical (or comparative) research designs”. Questionnaires provided qualitative and quantitative data, while a comparison between subject Music curricula presented qualitative data.

As far as written questionnaires were concerned, the population comprised individuals involved at various levels in music education in South Africa. The group comprised music educators currently teaching subject Music; Grades 10-12 subject Music learners; parents of Grade 10-12 subject Music learners and lecturers presently or recently involved in tertiary music education. Questionnaires were also designed for Music curriculum developers and Music curriculum assessors. Although the curriculum developers of Music CAPS’s names are confidential according to the Department of Basic Education (DBE)⁷, I was familiar with one of the developers' identities who personally confirmed involvement in designing Music CAPS. After the data was collected, it was analysed and conclusions could be drawn.

Cox (2007:32) and Southcott and Crawford (2011:125) emphasise the importance of comparing curricula when reviewing a curriculum. The content of CAPS was compared to subject Music curricula of other countries in order to provide a thorough comparative analysis of the curricula’s underlying philosophies, aims, contextual framework and content. Given that SA is considered a Second World country, Music CAPS was compared to two other Second World countries' subject Music curricula, as well as those of three First World countries and one Third World country. The selection of subject Music curricula from countries other than SA included countries with a past link to British colonialism since SA itself is a former British colony. The

⁷ Used interchangeably with Department of Education (DoE), especially since some scholars who are referenced in this study use the acronym DoE in their writing. However, from a historical perspective it should be mentioned that that SA's Education Department was previously known as the DoE which included Higher Education. It later became the DBE, which no longer included Higher Education.

final selection of countries that was investigated, included Australia, England⁸, India, Kenya, SA, the Independent State of Sāmoa, and Trinidad and Tobago (T&T).

1.7 Value of the research

Through comparing CAPS with other curricula and drawing conclusions, I aimed to make a valuable contribution towards a South African subject Music curriculum which is internationally more competitive, considering the fact that SA's basic education is rated 127th from the top of 142 countries by the World Economic Forum's Global Competitiveness Index 2011–2012 rankings (World Economic Forum, 2011); or 123rd from the top of 187 countries according to the HDI. Based on the results of the study, I make suggestions towards an improved South African Music curriculum which is rooted in formal research. Although the DBE declined previous recommendations for an alternative South African Music curriculum, these recommendations were, as far as could be ascertained, not based on academic research. I trust that the DBE will be more inclined to consider recommendations which are founded on formal research. It is also envisaged that the findings of the study will be published in order to disseminate these among a wider public.

Besides my academic contribution, I anticipate that learners enrolled for Music in Grades 10-12 will benefit from the proposed study, since my recommendations will include exposure to a wider variety of music styles, and to music training that is more in line with internationally accepted guidelines.

1.8 Delimitations of the study

The focus of this study was to review the South African Music CAPS for Grades 10-

⁸ As explained by the *Oxford advanced learner's dictionary*, England, Scotland, Wales and Northern Ireland are referred to as the United Kingdom (UK) or the United Kingdom of Great Britain and Northern Ireland. Britain (Great Britain) refers to the island containing England, Scotland and Wales. Within the context of this study, England and the UK refer to the same place. This is due to the fact that Music CAPS is compared to England's Music curriculum but England is not listed on the HDI as a separate country; instead, reference is made to the UK.

12 and to make recommendations for an improved curriculum. This did not include designing a new subject Music curriculum. Further investigation is necessary to ensure that Music CAPS for Grades 10-12 is properly aligned with higher education institution standards, particularly those of universities. Any implications for the Creative Arts CAPS (Grade 7-9) as a result of the current study fell outside the boundaries of the study.

Questionnaires were distributed among five schools and seven universities in South Africa where I have established personal contacts (refer to Chapter 3). Since data collection was not informed mainly by the collection of questionnaires but rather the Music curricula of several countries, it was not deemed necessary to involve more schools or universities. Lastly, only people currently involved in or linked to music education in South Africa were consulted during the data collection process. Further investigation is required to determine the view of other individuals from, for example, the South African music industry.

Although a brief historic overview of South African subject Music is provided in Chapter 2, the aim of the study was not to compare Music CAPS with South African subject Music curricula preceding the NCS. Despite the fact that a comparison between Music CAPS and NCS for Music was attached to all questionnaires, it was limited to subject content with the intention of serving as point of reference. Both the contextual framework and content of subject Music in SA was compared to that of other countries. The implementation process of subject Music curricula in the various countries was not investigated.

1.9 Chapter outline

This thesis comprises six chapters. Chapter 1 introduces the topic under investigation. It provides background on Music CAPS as well as the rationale for critically reviewing the curriculum. In order to narrow the scope of the study, research questions were formulated; an aim was set and delimitations were stated. Chapter 2 provides a discussion of relevant literature, including historically significant developments in general education and in music education. Previous research is

also consulted. Chapter 3 explains the methodological approach to the study, while Chapter 4 provides detail on the data that was collected which included different countries' subject Music curricula; these countries' demographics; questionnaires; and consultation. The data that was collected in Chapter 4 is analysed in Chapter 5. The study concludes with Chapter 6 which answers the research questions and discusses significant findings. Lastly, based on the findings of the study, recommendations are made towards an improved South African subject Music curriculum, as well as for further research.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

With the purpose of providing a theoretical foundation for the present study, this chapter reviews relevant literature. Historically significant developments in general education and in music education are investigated. Since curricula are informed by a philosophical basis, education philosophy and music education philosophy, which stems from general world philosophy, is discussed. Furthermore, the comparison between different countries' Music curricula in Chapter 4 requires an understanding of the different "Worlds" these countries belong to; their school systems; strengths and weaknesses associated with the various countries' education systems; as well as investigating literature concerning their Music curricula. Research in the field of multiculturalism and traditional African education is also consulted. This is particularly important considering the present South African demographic setting. Lastly, literature about the conceptual framework of a curriculum is also examined so as to gain a clear understanding of the critical elements that are vital in realising curriculum goals. Keeping in mind that the aim of the study is to critically review Music CAPS, and to make recommendations towards an improved South African Music curriculum, the literature and research which are discussed below are essential in supporting claims and recommendations in Chapter 6.

2.2 Historical background

Centuries before the battle of justifying music's place as a subject in schools, music was faced with another initial battle: gaining recognition as an art form. In his book *Thinking about music: an introduction to the philosophy of music*, Rowell devotes a chapter to the history of arts classification and how music evolved as art form. He writes (1984:20):

Music has not always been considered an art, nor have Western Thinkers shown any tendency to agree on standard groupings of the arts until fairly recently. The Greek word for art was *techne*, and its meaning was closer to "craft, skill, technique." Aristotle, in a famous definition, stressed the cognitive aspect of art: "the ability to execute something with apt comprehension." Art was as much a work of mind as a work of hand, a typically Greek antithesis that encouraged the distinction between the theoretical and the practical domains of any art.

As a consequence of this line of thinking, both poetry and music were excluded from the circle of the arts, because each was thought to be the product of inspiration and manic rapture.

By medieval times music gained its place as art form and was regarded as one of the seven art forms essential to education (Rowell, 1984:21). The other six art forms were grammar, rhetoric, logic, arithmetic, geometry, and astronomy.

Although music's position in the arts has been established for centuries, its place as subject in formal schooling is often under threat (Duke, 2000). A vast amount of literature has been published on the effect and benefits of music education on intellectual, personal and social developmental levels (Hallam, 2010; Algan, Özkut & Kaya; 2012; McCarthy, 2013). Unlike Mathematics and Science which, like Music, are known for their developmental values, Music often needs to justify and defend its existence as school subject.

Swanwick (2003:1) discusses the importance of music education in his book *A basis for music education*. In the foreword he states:

In a world dominated, sometimes obsessed, by utilitarian needs, and the need to qualify for them by passing examinations, teachers of the arts are often forced into a defensive position; they have to fight for a place in the time-table, and too often must be content with the left-overs. 'How on earth,' a teacher of the visual arts, or dance, or music, may say to himself, 'am I going to convince "them" of the *importance* of what we are doing?' (A teacher of science does not have to face this problem.)

In the same book, Swanwick (2003:1) addresses the problem of music educators being ignorant of the impact of their work by emphasising the significance of music education, as well as its importance to the individual and humankind.

Linked to Swanwick's point of view is the role music teachers and curriculum designers play in conveying the importance of music to the community and broader public. According to Prasad and Kaushik (1997:2) it is the role of a curriculum developer to "perpetuate the existence of his discipline" by securing future stakeholders and ensuring that the public is familiar with the specific field in order to gain their support. This can be achieved through teaching learners in such a way that they are able to convey the significance of the particular area of study.

Music philosophers such as Reimer and Schiller emphasise the aesthetic value of music education (Reimer, 2009). Yet, despite the contribution of Reimer and other researchers towards the justification of the aesthetic value of music education, society in general seemingly remains unconvinced. If this were not true, it would be unnecessary for Music, even in this current day and age, to defend and justify its place as subject in senior secondary school (Slattery, 2006).

While establishing the countries to which SA's Music CAPS could be compared, the researcher found that music is most often integrated in primary and junior secondary school curricula but frequently omitted from the senior secondary curriculum. This is based on information and curricula available from the various countries' Ministries of Education. Although not vitally important to the current study, it is important to determine the abrupt change from music being part of the primary and junior secondary school curricula to being excluded from senior secondary school curricula. This phenomenon and the fact that it was challenging to find countries that present subject Music at senior secondary level, raised the question, "Why?" Is it due to the fact that music education or "some music educators' pedagogical assumptions, beliefs, and concepts are unjustified and 'reason-less'" (Elliott 2012:64)?

Whereas authors and scholars like Reimer (2009) and Kraus (2010) conclude that music education is beneficial both at aesthetic and utilitarian developmental levels,

scholars like Vaughn (2000) and Costa-Giomi (2004) are convinced otherwise. However, since these arguments are not directly linked to the current research inquiry, further in-depth discussion would be redundant here.

2.3 Philosophy

The *Oxford advanced learner's dictionary* (2005:1089) defines philosophy as "(1) the study of the nature and meaning of the universe and of human life; (2) a particular set or system of beliefs resulting from the search for knowledge about life and the universe; (3) a set of beliefs or an attitude to life that guides somebody's behaviour". Friesen (2012:38) formulated a more structured definition which is particularly relevant to the present study. He states that "Philosophy examines and analyzes the presuppositions of any system of thought that implies a line of action to be taken, then organizes, systematizes, and critically analyzes them for practical application." This definition underlines the importance of a philosophical foundation to any pedagogical process. Dewey (1961:165-166) states the following in this regard:

The difference between educational practices that are influenced by a well thought-out philosophy, and practices that are not so influenced, is the difference between education conducted with some clear idea of the ends in the way of ruling attitudes or desire and purpose that are to be created, and an education that is conducted blindly, under the control of customs and traditions that have never been examined, or in response to immediate social pressures.

The term "philosophy" is used in many different contexts and although music education philosophy is particularly relevant to the present study, it is rooted in education philosophy which, in turn, stems from general philosophy. These three levels of philosophy are intertwined to the extent that it is difficult to discuss the one without mentioning the other. Consequently, all three levels are discussed to provide a comprehensive understanding.

2.3.1 General world philosophy and its application to education

General world philosophy is characterised by four main strands: idealism, realism, existentialism and pragmatism. Each of these philosophies is discussed below.

i. Idealism

Idealism stems from the thinking of two great Greek philosophers, Plato and Socrates, who saw ideas as the determining factor of what reality is. On his *Philosophy and education continuum chart*, Cohen (1999:1) explains that according to idealism "ideas are the only true reality, the only thing worth knowing". Linked to this but on a deeper level, ideas are the product of mental capability and therefore the intellect rather than ideas is the foundation of reality (Blackburn, 1996).

Whether ideas or the intellect are seen as the core of idealism, both are manifested in an education system or curriculum which is founded on idealism. Since ideas are conventional and "the only true reality", learners are expected to accept rather than investigate what is being presented to them (Cohen, 1999:1). Idealism emphasises intellectual learning and knowledge is viewed as something which is controlled by the brain. A curriculum with idealism as philosophical backbone consists mainly of abstract ideas such as "verbal concepts, propositional knowledge and symbolic thinking" (Elliott, 2005:221). Ideas are conveyed by the teacher who serves as medium whereby ideas are transferred to the learners.

ii. Realism

Realism considers the world as it is: real things and real experiences. This means that truth is determined or created by observation and practical experience. Consequently subjects like Mathematics and Science are particularly emphasised (Kauchak & Eggen, 2011; Le Poidevin, 2005).

With regard to learning, realists emphasise the senses as fundamental to learning, for example learning through practical demonstration. However, this does not imply

that realism disregards the mind as capable of grasping logical and scientific truths but rather that the "physical world and its natural laws, not the mind, are the source of truth and knowledge" (Elliott, 2005:222). The purpose of school education is to "convey an understanding of the logic and order of the universe" (Elliott, 2005:222). The realist's teaching environment is characterised by educator-dominated instruction, passive learners, rote learning, as well as structured and disciplined classes (Cohen, 1999, Ornstein & Hunkins, 1998). The advantage and disadvantage of realism is locked up in its superior discipline. On the one hand it enhances learner focus but on the other hand it depends on an educator-dominated environment with passive learners who are not encouraged to employ critical questioning. The underpinning philosophy of SA's Apartheid education is a superb example of realism.

iii. Existentialism

The existentialist model is learner orientated. Instruction often includes discussions designed to enhance self-awareness and self-discovery (Kauchak & Eggen, 2011; Ornstein & Hunkins, 1998). "Randomness, individuality, and personal freedom are the most important characteristics in [this] curriculum" (Null, 2011:67-68).

Since existentialism focuses on the needs and individuality of each learner, it nullifies traditional assessment, competition and productivity (Null, 2011; Kridel, 2010; Ornstein & Hunkins, 2009; Reid, 2006). Teachers are regarded as guides rather than lecturers and should give learners freedom to explore and be involved in activities which interest them. A further characteristic of the existentialist model is that curriculum content is not predetermined and therefore a matter of personal choice through which learners are provided the opportunity to create their own knowledge and value system.

It is the view of the researcher that the strength of the existentialist model is at the same time its weakness. If curriculum involves learners doing what they want without being assessed, they are deprived of the opportunity to grow sufficiently and move beyond their own interests, as well as from what they regard as important. Besides, what does a 10 year old know about what is good for him or her? Without a common

school curriculum and set of assessment standards, society would be faced with a serious dilemma in terms of school leavers being sufficiently equipped to enter tertiary institutions and the workplace. As a result the pure existentialist model is not a viable societal option. Despite this, well known existentialists such as William Kilpatrick, Alfie Kohn and Maxine Greene remain unconvinced of existentialism's philosophical shortcoming.

iv. Pragmatism

Of all the general philosophies, pragmatism has the closest link to education. John Dewey, an American philosopher and psychologist, is considered the father of pragmatic philosophy and one of the most prominent figures in education philosophy during the 20th century. Dewey's pragmatism refers to the acquiring of knowledge through observation and personal experience while regarding the purpose of thought as the stimulus of action (Dewey, 1954). Consequently, the attainment of knowledge will vary from person to person. Truth is relative since it is subject to the individual's perception. Pragmatism is problem-orientated rather than goal-orientated and seeks to produce results based on a particular problem or challenge. Pragmatists will typically identify issues pertaining to individuals or the community that need immediate attention and then employ empirical ways to solve them. In addition to Dewey's own account, Kauchak and Eggen (2011), as well as Ornstein and Hunkins (1998) are among several scholars and authors who have made valuable contributions towards literature on pragmatism.

2.3.2 Education philosophies

The *Oxford advanced learner's dictionary* (2005:467-468), defines education as "(1) a process of teaching, training and learning, especially in schools or colleges, to improve knowledge and develop skills; (2) a particular kind of teaching or training; (3) the institutions or people involved in teaching and training; and (4) the subject of study that deals with how to teach". In terms of "education philosophy" the first definition is more appropriate since the second and fourth definitions deal with teaching didactics and the third definition with education providers. Linked to the first

definition and also relevant to the present study is Mugo's definition of African education (1999:225): "a system of knowledge, theory and practice, informed and shaped by a content and form that are definitive of African space as well as the indigenous experiences of Africa's peoples and in all their diversity".

As mentioned under philosophy (paragraph one of 2.3) the term "philosophy" can be used in different contexts. In terms of education philosophy the first definition contained in the *Oxford advanced learner's dictionary* (2005:1089) is irrelevant since the underpinning philosophy of a curriculum cannot still be in its exploratory or experimental phase. The third definition is also not applicable since it has to do with an individual's beliefs and not those of society. The second description suggests that philosophy is based on the results following an investigation. Of the three definitions, the second one provides the most comprehensive classification of "philosophy" in terms of curriculum philosophy. It suggests that philosophy is a system of beliefs which is informed by pursuing an understanding of human life in its universal context.

Based on the explanations above, the researcher defines education philosophy as a system of beliefs which is informed by an understanding and knowledge about the teaching process which involves teaching and learning to develop skills and accumulate knowledge.

Educational philosophy rests on fundamental questions which, depending on their answers, inform a particular philosophy; these include (Pillai, n.d.:40):

1. What is knowledge and understanding?
2. What is worth knowing?
3. What does it mean to learn?
4. How do you know that learning has taken place?
5. What should be the role of a teacher?
6. What should be the role of the student?
7. What is the ultimate purpose of education?
8. What are your core educational values?

Curriculum designers' education philosophy will prompt the answers of these questions and essentially the development of the specific curriculum. Careful

consideration thereof is therefore necessary, particularly in terms of the impact a curriculum has on critical societal outcomes.

Education philosophy in turn is dominated by four main schools of thought: perennialism, essentialism, postmodernism and progressivism (Ornstein & Hunkins, 2009; Kauchak & Eggen, 2011; Cohen, 1999). Perennialism and essentialism stem from traditional philosophy while postmodernism and progressivism are rooted in contemporary philosophy which leans towards liberalism. In *The pursuit of curriculum*, Reid (2006) adds two more contemporary curriculum philosophies, radical and deliberative philosophy. These two curriculum philosophies are also briefly discussed below, following the four main education schools of thought.

i. Perennialism

Hutchins, Maritain, Adler, Bloom are among the key philosophers associated with perennialism (Cohen, 1999). Perennialism has also been discussed by authors such as Kauchak and Eggen (2005) and. It is rooted in idealism and to some degree realism. Its main educational goals are to develop the intellect as well as ethical values. The teacher is viewed as developing learners' understanding of the particular topic through putting forth important questions. The learning environment is highly structured and tasks are often extremely time-consuming. Kauchak and Eggen (2005) write that assessment is continuous and usually takes the form of tests, essays and practical presentations.

ii. Essentialism

Realism is the cornerstone of essentialism, although it also contains aspects of idealism (Kauchak & Eggen, 2011; Cohen, 1999). The acquisition of basic skills and knowledge is regarded as eminent to meet the requirements of the modern workplace. The curriculum consists of core knowledge which is conveyed systematically and in a disciplined manner. In contrast to perennialism, the core knowledge is not regarded as so fixed. The teacher's role, teaching environment and assessment methods are similar to those of perennialism. Principles such as

discipline, hard work and respecting those in authority are imparted to the learners. Teachers are expected to help students develop and uphold moral principles (Kauchak & Eggen, 2011; Cohen, 1999).

iii. Postmodernism

Postmodernism is an education philosophy which originated from existentialism⁹. The focal point of this philosophy is equal opportunities for all. Postmodernism advocates a learning environment which involves the community and enforces self-regulation (Kauchak & Eggen, 2011). The teacher is seen as a facilitator of constructive discussion and often utilises teaching methods such as role play, simulation and research. Assessment often entails collaboration between the learner and the educator. Furthermore, assessment is used as a way to investigate concealed suppositions.

iv. Progressivism

Progressivism serves as foundation for the outcomes-based education (OBE) applied in CAPS. It is therefore discussed here in more detail than the other philosophies. Progressivism can be described as refined pragmatism (Kauchak & Eggen, 2011). The lack of structure associated with pragmatism, as well as definite standards and procedures, has led to pragmatism being widely criticised (Kridel, 2010; Jansen, 1998). As a result, the ideology was amended and renamed "critical pragmatism". Since the term "progressivism" is more commonly used and understood in educational circles, it is preferred to "critical pragmatism" in this writing.

Progressivism is a child-centred ideology which emphasises the importance of each

⁹ Existentialism is associated with philosophers such as Kierkegaard and Nietzsche. "Unlike traditional philosophy, which focuses on 'objective' instances of truth, existentialism is concerned with the subjective, or personal, aspects of existence" (Magrini, 2012:1).

individual learner's interests as determining factor, central in establishing "why and how teaching and learning" will take place (Elliott, 2005:224). Since the child is the centre of this approach, learners are provided with the opportunity to construct meaning through their own experience of learning as opposed to being spoon-fed recipients of knowledge. This approach provides a theoretical basis for interdisciplinary curriculum which has gained popularity in recent years (Chrysostomou, 2004).

Curriculum content is approached in an open manner, meaning the curriculum is vague in order for learners to find their own solutions or answers to contextual issues through problem-solving, cooperative learning and guided discovery as opposed to rote memorisation of abstract concepts and information (Kauchak & Eggen, 2011; Slattery, 2006). Curriculum content is relevant to practice and therefore enables learners to comprehend and value their learning experience. Students' progress is most often informally assessed, followed by continuous feedback.

Progressive curriculumists circumvent answers to curriculum content and curriculum procedures since they prefer "solutions to remain workable" (Null, 2011:117). Zack (2008) points out that due to the elusive quality of progressivism, even though revised, it has in recent years been considered an evaluative curriculum practice tool rather than a curriculum philosophy (Forester, 1999). Zack (2008:97) defines progressivism as:

An analytical framework for examining the actual processes and outcomes of planning practice that is contextually situated; that operates within and through pervasive power relations, which are exercised through and influence multiple rationalities, and practice in which the planning choices that are made are value-laden and mutable.

v. Radical philosophy

In contrast to the philosophies discussed above which maintain a "neutral, objective, and apolitical" approach to curriculum development, the radical ideology is politically subjective (Null, 2011:87). This philosophy is particularly concerned about the influence of curriculum designers and the curricula they develop in terms of race,

class and gender issues (Null, 2011; Slattery, 2006). Examples of outspoken radical curriculumists include Michael Apple, George Counts, Paulo Freire and Harold Rugg.

Radical curriculum designers emphasise moral values that should underpin the curriculum and see it “as a tool for reconstructing society in a manner that would enhance social justice” (Kridel, 2010:251). Although this in itself seems to be a noble idea, radical theorists are often criticised for focussing too much on curriculum problems rather than providing practical solutions. A further censure of the radical model is that it involves drastic curriculum changes which are implemented during a short period of time, leaving minimal room for change-over (Reid, 2006). Considering that the radical approach often fails to put vision into practice, it is rarely used as a stand-alone curriculum philosophy.

vi. Deliberative philosophy

Kridel (2010:277) defines the deliberative curriculum design approach as “a formal process of inquiry about curriculum policy, program development, and other curriculum activity, including conflicting goals and values in specific situations of practice.” The deliberate philosophy has much in common with the function of a jury in the courtroom. After hearing arguments from both sides, a jury deliberates about the information presented to them. This function of the deliberate model makes it the most holistic approach to curriculum development. For deliberative curriculum developers deliberation is the key to a good curriculum (Reid, 2006). The inclusion or exclusion of curriculum content is based on what is appropriate, ethical and relevant. This model is usually applied to individual subjects rather than whole curricula (Kridel, 2010). Although much discussion precedes curriculum transformation, the deliberative approach does not rely extensively on the general public's involvement in its discussions. Despite this, the deliberative model has proven to be successful in linking formal curriculum inquiry with implementation as a result of deliberation.

2.3.3 Music education philosophies

One of the core aspects of Music curriculum development is its underpinning music

education philosophy. The past 60 years or so have been dominated mainly by three schools of thought: utilitarian, aesthetic and praxial music education philosophy. Before the 1950s, music education was informed by “functional values, reflecting its role in social, physical, moral, and intellectual development” (McCarthy & Goble, 2005:19).

i. The utilitarian ideology

The utilitarian philosophy is the oldest of the three philosophical strands of music education. It is characterised by content-based education which values rote learning above contextual learning. It is therefore rooted in both idealism and realism. Utilitarianism focuses on the extrinsic value of music, in other words non-musical areas that benefit from music education. These include self-discipline, self-esteem, academic achievement and the social worth gained through participating in music activities (Westerlund, 2008).

ii. The aesthetic view

The aesthetic school emerged in the 1960s following the Second World War and the Cold War when people were seeking new meaning to personal and societal life. This philosophy attracted people who were susceptible for a new educational philosophy which would suit their search for new meaning to life (Slattery, 2006; Elliott, 2005; Mark, 1982). Prominent figures in aesthetic music education include Allen Britton, Charles Leonard, Bennett Reimer and Abraham Schwadron whose philosophical foundation is firmly rooted in Dewey's pragmatism (Kertz, 2005). Several scholars such as Nor (2011), Costa-Giomi (2004) and Vaughn (2000) are in favour of aesthetic education philosophy. Conversely, scholars like Finney (2002) recognise the value of an aesthetic approach but support it in a broader context.

This music philosophy involves the musical and artistic outcomes of music education which include the intrinsic value it holds for the music learner, for example to comprehend and experience the worth and principles of music (Elliott, 2005). Strict aesthetic education philosophy has been widely criticised in recent years by scholars

like David Elliott. In his *Praxial music education: Dialogues and reflections*, Elliott points out that the aesthetic view has been accepted by many without sufficient deliberation. Although the aesthetic ideology contains some elements of progressivism, it presents an imbalanced value of aesthetic education. Examples of this are found in its overshadowing bias towards traditional Western music versus that of non-Western cultures (Elliott, 2005) and the German Music curriculum which was implemented during the 1930s by Hitler (Kertz, 2005). In addition, Vernon Howard, a former singer and widely acclaimed scholar, objects to Reimer's aesthetic philosophy for four reasons (Bowman, 2003:4): aesthetic philosophy is not needed to justify music education; a false impression is created in comparing the effect of that music on emotions to "writing and reading [on] reason"; Reimer fails to give proper recognition to Schiller who was the first person to refer to "aesthetic education" in the late 18th century; and too little emphasis is placed on the role of the "imagination on music and in learning [in general]".

Considering the divergent views of the scholars mentioned above, it is clear that aesthetic education philosophy can benefit from further refinement or at least not be presented as the only foundation for music education as argued by Roberts (1991).

iii. The praxial/pragmatic approach

Praxial education is rooted in Dewey's pragmatism. The term "praxial" was coined by Philip Alperson, Professor of Philosophy at the University of Louisville, Kentucky. He derived this from the word "praxis" which was used by Aristotle in his *Poetics* to refer to "voluntary or goal-directed action, although it sometimes also includes ... an action done for its own sake" (Blackburn, 1996:360). Alperson (in Mark, 1982:242) writes:

On the praxial view, a music education program which aims to educate students about musical practice in its fullest sense must take into account, not only the history and kind of appreciation appropriate to the musical work of art, but also the nature and significance of the skills and productive human activity that bring musical work into being.

This is evident from Regelski's interpretation of praxial music ideology which involves "all manner of down-to-earth and everyday musical 'doings' that bring about 'right results' of all kinds for all kinds of people, whether or not educated musically in performance" (2005:233). Praxial music education allows learners to self-discover rather than teachers dictating abstract information not necessarily relevant from the learners' perspective. Today, praxial ideology forms the basis of numerous music school curricula since it entails a more all-inclusive meaning, approach and purpose to music and music education than a solely utilitarian or aesthetic view. It can therefore be said that, to some extent at least, praxial music education philosophy connects the utilitarian extrinsic view with the aesthetic approach (McCarthy & Goble, 2005).

Regardless of the ideological approach to music education, Woodford (2005:51), states that a large percentage of music education philosophers share a common "interest in the same ultimate values, which are equality and freedom, and how they might realistically be achieved".

This concludes different literature that has been reviewed pertaining to general world philosophy, but in particular education philosophy and music education philosophy. This, to some extent, sheds light on some historical developments in South Africa's schooling system.

2.4 Historical outline of formal schooling in SA

South Africa's schooling background consists of two overarching cultural approaches: African and European (predominantly British and Dutch cultural influence). Traditional African schooling occurred informally, being community led and culturally orientated, while European schooling is mainly academically rather than culturally inclined (Woolman, 2001; Mugo, 1999; Rupeti, 1999). In 1652, the Black people of SA were introduced to European schooling for the first time following the arrival of the Dutch settlers in SA. However, Britain invaded SA by the end of the 18th century and as a result became a key role player in education. By the middle of the 19th century Britain introduced and established formal schooling as known today.

2.4.1 Education before 1900

Education has become progressively formal in SA. Although occurring in different ways (mainly through parents and Sunday school) prior to the 19th century, it was not until the middle of the 19th century that formal school education was introduced by the British colonists (Giliomee & Mbenga, 2007; Reader's Digest, 1994). The four British colonial provinces (Cape, Natal, Orange Free State and Transvaal) had a non-racial foundation and education was open for all people in the colonies. Despite this, segregation existed to some degree in practice. Colonists' children, representing the elite of different cultures but mainly the Whites, attended schools like Bishops Diocesan College, St Andrews in Grahamstown and Grey Institute in Port Elizabeth which were established around the middle of the 19th century, while missionary schools catered mostly for so-called non-Whites who could not afford these elite schools.

The mission schools seldom went beyond Standard 4 (nowadays Grade 6). This led to Indian communities establishing their own schools (Giliomee & Mbenga, 2007). Although the colonists' school system was constitutionally non-racial, other cultures' ethnology, philosophy and language were not integrated in the mission schools (Lewis, 2007). British colonial schools exhibited clear bias towards English traditions and language. Poor literacy levels among the Black and Coloured population did not keep them from their drive for education and by the 1890s this need surpassed that of the Whites (Giliomee & Mbenga, 2007; Saunders & Derricourt, 1974).

2.4.2 Pre-Apartheid education (1900-1947)

SA's schooling during the 20th century can be divided into three historical periods: pre-Apartheid education (1900-1947), education during Apartheid (1948-1994) and post-Apartheid education from April 1994 following the country's first democratic elections.

At the turn of the 19th century an estimated 75% of the White population was illiterate. After the 1899-1902 Second Anglo-Boer War the division between the

English and the Afrikaners widened. As a result of the war and British dominion prior to the war, most Afrikaners were illiterate and poor in comparison with the British who had economic power and were generally more literate. Schools were still dominated by English ethnicity and language. In reaction to this, Afrikaners established the Christian National Education (CNE) policy and implemented it in their own private schools (Giliomee & Mbenga, 2007).

In 1905 a mere 2% of the South African Black population were enrolled in school (Troup, 1976). During the same year the Cape Colony made education compulsory and free of charge for White people. This decision had an extremely negative impact on the quality of education as well as employment opportunities for the majority of the Black, Coloured and Indian population of SA (Giliomee & Mbenga, 2007; Human & Rousseau, 1999). By 1917 four out of five White children attended school (Giliomee & Mbenga, 2007). The same could not be said of non-White¹⁰ education. Concern about the education of their own people was among the main reasons for several Black political organisations such as the African National Congress (ANC) which were founded in the early 20th century.

Racial discrimination and segregation were increasing. A different school curriculum was introduced for non-Whites during the early 1920s although at that point it was not significantly different from the "White" curriculum (Mandela, 1995; Troup, 1976). Despite the fact that taxes were imposed on all South Africans, the large part of the education budget was allocated to White education. In 1922 Coloured teachers requested half the value of state subsidy for White learners to ensure quality education. This request was declined by the South African Party (Giliomee & Mbenga, 2007). By 1928 only a quarter of the Black population received some level

¹⁰ According to the Separate Representation of Voters Act (Act No. 45 of 1951), "non-White" or "non-European" is defined as "a person who is not a white person and who is not a native". According to the Population Registration Act (Act No. 30 of 1950) South Africa's population was divided into three main races: Black ("native" in apartheid legislation), Coloured and White. This act defined a White person as "a person who in appearance obviously is, or who is generally accepted as a white person", a Black person as "a person who in fact is or is generally accepted as a member of any aboriginal race or tribe of Africa" and a Coloured person as "a person who is not a white person or a native". Evidently, the definitions were not consistent in these acts or in the Apartheid legislation that followed.

of formal schooling provided by church or mission schools (Mandela, 1995). Despite this, Mandela states in his autobiography *Long walk to freedom* that "we were limited by lesser facilities, not by what we could read or think or dream" (1995:166).

Contrary to the then opposition United Party's apathy towards Black and Coloured South Africans, the government was more lenient towards Indian education (Giliomee & Mbenga, 2007; Grundlingh, in Human & Rousseau, 1999). During the first half of the 20th century, 80% of Indian schools in Natal (now Kwazulu-Natal) were funded by government while Indian communities provided land and funded the building of their own school facilities (Giliomee & Mbenga, 2007). In the early 1940s education for Blacks was fully or partially subsidised by government, seeing that the Black people were among the poorest of the South African population (Troup, 1976; Birley, 1968).

2.4.3 Education during Apartheid (1948-1994)

It is distressing that a small group of White South Africans were the creators of Apartheid which would be the cause of senseless deaths, poverty, injustice, division, racial tension, bitterness and inequality stretching into the 21st century. They were blind to the fact that they "recapitulated the dispossession and immiseration of Native Americans" without considering the far reaching aftermath of their self-seeking decision at the cost of other races (Hughes, 2011:142). The Apartheid school curriculum was permeated with discrimination against non-Whites. In *Long walk to freedom* Mandela (1995) writes that the Parliament, dominated by Afrikaner nationalists, forced church and mission schools to turn themselves over to the government or face decreased government subsidy. Although this policy was opposed by most churches representing different cultures, few churches resisted it.

After implementing the *Bantu Education Act* (Act No. 47 of 1953), government funding was increasingly withdrawn from the mission schools until 1958 when all subsidies were terminated, forcing most of them to hand over their schools to the Department of Bantu Education (Cross in Blumfield, 2008; Mandela, 1995; Troup, 1976). H.F. Verwoerd, an Afrikaner nationalist fighter and Prime Minister of SA from

1958 until his assassination in 1966, made the following statement about his government's new education policy in the South African Parliament in 1954 (Verwoerd, 1966:83):

There is no place for [the Bantu] in the European community above the level of certain forms of labour. For this reason it is of no avail for him to receive training which has its aim in the absorption of the European Community, where he cannot be absorbed. Until now he has been subjected to a school system which drew him away from his community and misled him by showing him the greener pastures of European Society where he is not allowed to graze. What is the use of teaching the Bantu child mathematics when it cannot use it in practice? That is quite absurd. Education must train people in accordance with their opportunities in life, according to the sphere in which they live.

The ANC, realising the threat to quality black education, proposed the establishment of alternative schools for Black learners to ensure quality education. Legislation at the time made this almost impossible since non-White private schools could not be set up unless they were registered with the Native Affairs Department which closely monitored schools (Reader's Digest, 1994; Troup, 1976). This had serious repercussions for the majority of black learners and, to a greater or lesser extent, learners from other non-White cultures. Black communities started informal schools under the name of "cultural clubs" in order not to expose themselves to heavy fines or even imprisonment (Mandela, 1995; Reader's Digest, 1994).

Following a statement by the Deputy Minister of Bantu Administration and Education in 1967 that Black people were responsible for their own education, as well as poor Standard 10 (Grade 12) results of Black learners, Black parents realised they had to take greater responsibility for the education of their children (Mandela, 1995; Troup (1976; Birley, 1968). In 1967 Black parents founded the Association for the Educational and Cultural Advancement of the African People of South Africa (ASSECA), born from an urgent need to improve education.

In the 1970s non-White, but especially Black education, was characterised by weak academic performance. The foremost reason was the language of instruction being either Afrikaans or English. This language barrier impeded the learning of especially

the majority of Black learners whose mother tongue was neither Afrikaans nor English. In addition, non-White learners' education was jeopardised by adverse teaching conditions like overcrowded classrooms, incompetent teachers and limited subject choices (Reader's Digest, 1994). This led to the Soweto uprising on 16 June 1976, marking the beginning of a new era in South African education.

After 1976, South Africa's education system began to gradually move towards non-racial discrimination. In 1977, following the Soweto uprising, the Human Sciences Research Council (HSRC) conducted a study in which the state of Black education in SA was investigated (Umalusi, 2006a). The *Education and Training Act* (Act No. 90 of 1979) announced compulsory school attendance for all South African learners regardless of race, as well as free tuition and textbooks (South Africa, 1979). In 1982 a quota system was introduced whereby a number of non-Whites, which included children of non-White diplomats, were allowed to attend former Whites-only schools; however, this was effectively implemented in the Cape only (Cross in Blumfield, 2008). The administration of Prime Minister P.W. Botha increased the education budget for Black schools from R68.84 million in 1978 to R237 million by 1985. Although this brought some relief, the government's annual spending per learner was still determined by race. In 1986 the *South African Certification Council Act* (Act No. 85 of 1986) was passed to "ensure that the certificates issued by the council at a point of withdrawal represent the same standard of education and examination".

F.W. de Klerk, South African president from 1989 to the beginning of May 1994, took a bold stand against Apartheid in 1990 when he lifted the ban on organisations such as the ANC and gave instruction for political prisoners to be released (Pakendorf in Human & Rousseau, 1999). Racial barriers started to crumble and learners from different races were allowed to attend the same school. This was welcomed by Black parents who sought superior education by better qualified teachers for their children.

In 1991 the Curriculum Model for South Africa (CUMSA) was published. This was a revision of the *Résumé of Industrial Programmes in School*, the South African school curriculum at the time. The main goal of CUMSA was to slim down the curriculum and to make it more applicable to learners (Hoadley, 2010; Umalusi, n.d.). Galant (in Pinar, 2010:135) observed that CUMSA coincided with curriculum developments at

the time in the USA and the United Kingdom (UK) which explored constructivism and progressivism.

2.4.4 Post-Apartheid education (after 1994)

1994 marked the beginning of far-reaching change in SA, not only in terms of its transforming political setting but also in terms of its economy, society and education. In his autobiography *Long walk to freedom*, Mandela states that "Education is a great engine of personal development. It is through education that the daughter of a peasant can become a doctor, that the son of a mineworker can become the president of a great nation. It is what we make out of what we have, not what we are given, that separates one person from another" (1995:166). In addition, Z.K. Matthews, first graduate of the University of Fort Hare, mentions that education is the "prime means of solving the problem of the juxtaposition of White and Black" (in Gilliom & Mbenga, 2007:261). In order to understand the drastic change from traditional schooling to outcomes-based education (OBE), this section, apart from a historical perspective, also examines the systematic model of education from which OBE originated.

i. Birth of outcomes-based education

William Spady and Burrhus F. Skinner are often referred to as the fathers of OBE (Jansen and Christie, 1999). Fraser and Bosanquet (2006:276) explain that curriculum development is either "process orientated" or "product orientated". The process model pays particular attention to the curriculum's activities and effects, while the product (outcomes) orientated model involves the plans and purposes of the curriculum.

Two American curriculumists, Franklin Bobbitt and Wallace Charter, are associated with the initial formulation of the systematic curriculum development model which is profession orientated. This model was refined by Ralph Tyler and later by Spady and Burrhus. The systematic model, nowadays better known as the outcomes-based model, entails the philosophy that educational institutions are businesses and should

be managed accordingly (Null, 2011; Kridel, 2010; Reid, 2006; Apple, 1990). It is therefore often referred to as a bureaucratic system.

The systematic or outcomes-based education model stipulates the outcomes of activities or assessment tasks prior to their commencement. This provides learners with academic direction and clear criteria of what is expected after activities or assessments have been completed. There are three main levels of outcomes: developmental outcomes which are set to develop the individual, critical outcomes which refer to the goal of the curriculum or programme and learning outcomes which are subject or unit orientated. Figure 2.1 explains the different levels of outcomes and the levels of planning associated with each one of them.

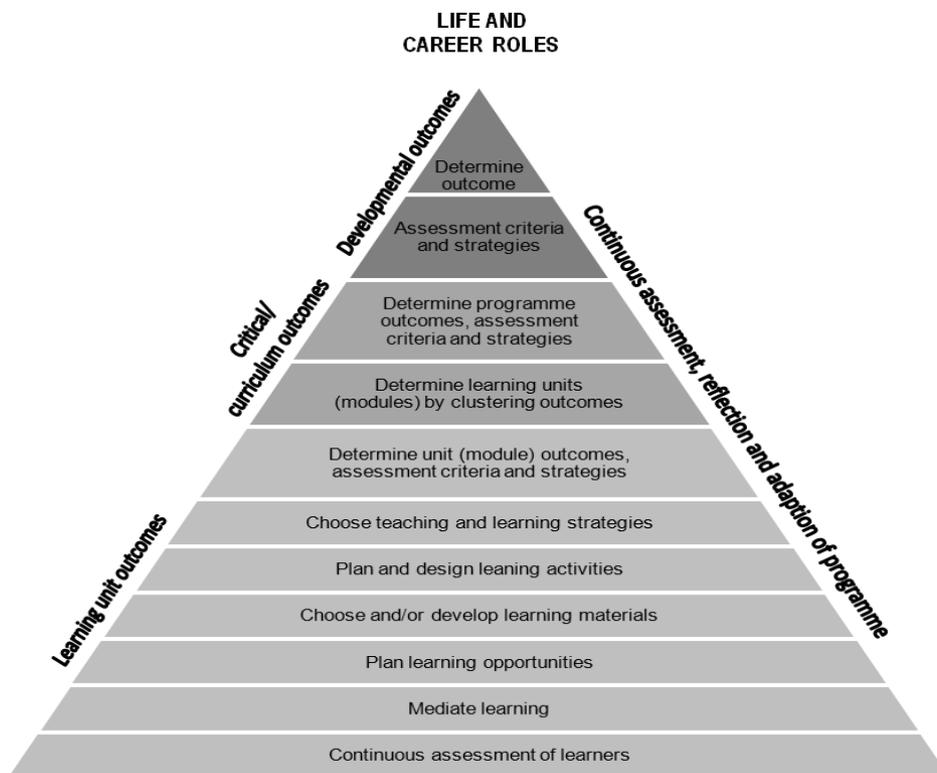


Figure 2.1: OBE curriculum model¹¹

The primary goal or developmental outcome of the outcomes-based model is to "prepare students to compete economically in the global marketplace" (Null,

¹¹ Dreyer, 2008:8.

2011:38). The model emphasises social control and relies on scientific research rather than "what works". Curriculum designers using this model embrace "scientifically proven research", in other words, an experimental research design which depends on the behaviour of a randomly selected control group. The results of such a study are used as the only foundation on which the ideal school system is built (Reid, 2006). Although research fulfils a vital role in curriculum design, it cannot be used as the sole determiner of a curriculum. This model is often criticised for being too linear (O'Neill, 2010). A further concern is raised by Null (2011): business leaders, for example, although they may know little about curriculum development, are relied on to bring about educational reform.

ii. Implementation of OBE in SA

Following South Africa's first democratic elections on 27 April 1994, Apartheid was officially abolished and a new democratic and non-racial government was elected. This led to an interim school curriculum, the NATED Report 550 (89/03), which was instituted in 1995. It replaced the *Résumé of Industrial Programmes in Schools*. Sibusiso Bengu, Minister of Education at the time, established the National Education and Training Forum (NETF) in 1995. This Forum removed "racist and insensitive gender undertones" from the South African school curriculum (Department of Education, 2002:6). This applied to all school subjects and all school grades (Department of Education, 2002:6). However, since this was a transitory curriculum, the philosophical foundation and core content remained unchanged.

Despite criticism, the NATED Report 550 was replaced with Curriculum 2005 (C2005) in 1997. Christie (1997) points out that the designing of C2005 was not thoroughly thought through and educators were not sufficiently consulted. The implementation of C2005 brought about major changes in terms of ideology and classroom practice. C2005's aim was to link theory with practice through competence-based education and to allow teachers to form their own learning programmes. However, teachers found this new "open" content approach abstract, especially in terms of what would be tested in the final Grade 12 examinations. This led to a refined version of C2005, the National Curriculum Statement (NCS), which

provided clearer guidelines in terms of subject content and what should be taught in each grade. The new curriculum specified which outcomes had to be achieved during each grade, rather than each phase which consists of three grades. The following table outlines the key differences between the NATED Report 550 and NCS (Dreyer, 2008:4):

NATED Report 550	NCS
Curriculum imposed from above	Curriculum supposed to be developed by different stakeholders, although this was (and is) not always applied in practice
Content-based education: teacher leads the way, learners follow, having a broad idea of the outcome only	Outcomes-based education (OBE): learners are informed of the outcome and work towards reaching the goal
Mostly focused on content	Focus on content, skills and values
Assessment normally done by teacher	Assessment by teacher, learner him/herself, peer or group
Assessment based on learners demonstrating how well they know the learning content	Assessment based on learners demonstrating what they have achieved
Summative assessment	Continuous assessment thorough a variety of assessment tools

Table 2.1: Comparison between the NATED Report 550 and the NCS

As stated by Van Deventer (2009), the most important aim of OBE is to provide quality education to all South African learners. Yet, contrary to this ideal, "numerous schools in SA have been unsuccessful in implementing the concept of outcomes to drive the educational programmes and state resources have not been sufficient to bring all schools up to the standard that was enjoyed by former Model C schools prior to 1994" (pp. 127-128).

Instead of focusing on quality education and successful implementation of NCS, the South African school curriculum has seen yet another transformation as the NCS is gradually being phased out over a period of three years (2012-2014) and replaced with CAPS or, technically more correct, NCS CAPS. The name itself is conflicting. Mrs. Angie Motshekga, Minister of Basic Education, states the following in the

foreword to Music CAPS (Department of Education, 2011)¹²:

The *National Curriculum Statement Grades R-12* accordingly replaces the subject statements, Learning Programme Guidelines and subject Assessment Guidelines with the

- (a) Curriculum and Assessment Policy Statements for all approved subjects listed in this document;
- (b) *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*; and
- (c) *National Protocol for Assessment Grades R-12*.

This is confusing in terms of the name stated on the cover of the document: NCS CAPS of which its predecessor is already known as NCS, while one of this new curriculum's subsections is CAPS. To make sense of this, the document can be compared to a CD album. Despite different tracks, one of the tracks often becomes the album title.

While the school curriculum and other education policies are democratically aligned, the efficiency of SA's school system is debatable. According to the *South African Yearbook 2011/12*, 95.5% of children in SA were enrolled in schools in 2009. It is also stated that 4% of the gross national product is allocated to education versus the more usual 3.1% in overseas developing countries and 2.9% in sub-Saharan Africa. Furthermore, 60% of the education budget goes towards 40% of the total number of learners in SA who are considered poor versus 5% of the budget being allocated towards "rich" learners. These statistics seem questionable considering the efficiency of the country's education system which is rated 123rd of 187 countries (Seroto, 2012; UNDP, 2011:160). Ironically, SA's previous government also denied the true state of education in the country. For example, in 1970 an estimated 48% of Black people were literate based on the United Nations' criterion, meaning a minimum of four years schooling. In five years this figure jumped to a disputable 80% (Troup, 1976).

¹² No page number is displayed.

iii. OBE in SA: criticism

The evaluation of OBE's implementation was done in two ways. Firstly, the DoE conducted a pilot study involving schools across SA's nine provinces. The study involved Grade 1 teachers who were trained in OBE and provided with the necessary resources. After the training, the teachers were expected to implement OBE in the classroom. The Department of Education was determined to convince South Africans about the advantages of OBE and therefore ensured that all resources were visually appealing. The researcher agrees with Jansen (1999:13) who puts it, "this was a public relations campaign designed to seek political advantage for a Ministry widely criticised both from within and outside for bungling the implementation process".

After three months the teachers, principals and parents were surveyed regarding their opinion of OBE (Jansen & Christie, 1999). The survey was filled with questions soliciting the desired responses. Other points of concern involve the short piloting period and the fact that pilot schools were handpicked in terms of classroom sizes, ensuring that learners could get individual attention (Jansen & Christie, 1999). Secondly, a few global organisations provided funds for conducting various assessments of the implementation of OBE in Grade 1 classrooms. Several studies, "commissioned through the Presidential Education Initiative and managed by the Joint Education Trust" (Jansen & Christie, 1999:14) were conducted. As pointed out earlier, the South African government was adamant to convince its citizens about OBE's advantages and therefore bias towards OBE was evident in the studies. Furthermore, a serious weakness, with both methods of evaluation which preceded the implementation of OBE in SA, is that only Grade 1 classes were used in the evaluation. Taking into consideration that the intention of the investigation was to change the country's education system, this was statistically a clearly disproportionate population sample.

Kraak (1999:46) states that South African OBE is characterised by three fundamental problems: "[its] genesis in the discipline of behavioural psychology; its false claims regarding knowledge transferability; and, lastly, its diminution of the

contribution made by teachers and the curriculum in the learning process and, in contrast, its privileging of assessment technologies”.

Jansen points out that the proposal for OBE which was published in 1996 was characterised by a number of threats including teachers being faced with an entirely unfamiliar approach to teaching; insufficient connection between the OBE proposal and its initial implementation and “competency debates”; OBE having a different meaning in schools than in tertiary education institutions and the workplace; a significant difference between the proposed OBE in SA and OBE in Australia; introduction of intricate and extensive vocabulary, change of educational terminology, for example “competencies” became “outcomes”; and the introduction to C2005 was insufficiently linked “to OBE in official documents and discourses” (Jansen & Christie, 1999:7).

Dreyer (2008:2) supports Jansen's view concerning the intricacy and jargon of OBE. He is furthermore sceptical of the success of OBE due to challenges such as overcrowded classrooms; a significant number of “unqualified and under-qualified teachers”; lack of resources in underprivileged schools; “the heavy burden of assessment”; and “the lack of a learning culture in many schools”. Dreyer's claims are supported by numerous scholars including Jansen in many of his writings; Mouton, Louw & Strydom (2013) and Singh (2013).

In addition, Knight (2001) is sceptical of OBE since it involves intricate learning which cannot be contained and explained by mere learning outcomes, especially in higher education courses. Practice, especially in light of the failure of OBE in South African government schools, demonstrates the truth of Knight’s argument (Mouton, Louw & Strydom, 2013; Jansen & Christie, 1999).

One of the strongest indications of the failure of OBE in SA is the poor academic level of performance among many Grade 12 learners who wish to embark on tertiary studies at universities (Mouton, Louw & Strydom, 2013). These authors point out that the new learner-centred curriculum was implemented at the cost of reading, writing and mathematical competence. This is distressing considering the fact that the HDI

is statistically based on the level achieved by young people in Science, Mathematics and reading (UNDP, 2010).

Following the marking of the final Grade 12 examinations, Umalusi (the body responsible for setting and monitoring GET and FET standards in SA) adjusts marks to "mitigate the effect of factors other than learners' knowledge and aptitude on their performance" through standardisation, also known as statistical moderation (Umalusi, 2006b:5). Although this is standard practice around the world, it is of great concern as to the degree to which standardisation is applied, especially when the process is undisclosed. Considering this and the low standard required to pass Grade 12 (four subjects at 40% and three subjects at 30%), it is not surprising that universities are concerned about the calibre of first year students produced by the DoE (Mouton, Louw & Strydom, 2013). Ramphele (2009:3) rightfully states, "Where in the world can such a low standard be regarded as adequate preparation for the 21st century knowledge society? [...] Our education system is socially engineering the continuation of inequalities that leave the majority of Black poor children behind."

Spady, who is often referred to as one of the fathers of OBE, acknowledges the failure of OBE in SA and ascribes it to the following reasons: C2005 was not aligned strongly enough with real OBE; the implementation of OBE was not accompanied by the necessary "paradigm shift in educational thinking and practice"; inequalities in the South African schooling system made the "reform strategy and implementation schedule completely unworkable"; and the unwillingness of C2005 critics like Jansen and Chisholm to engage in constructive discussion (Spady, 2008:11). Ironically, the reasons Spady cites for the failure of OBE in SA are among the concerns which led to criticism by scholars like Jansen and Chisholm when Spady first visited the country in 1997.

Regardless of the type of education system in SA, South African policymakers and people in power ought cautiously to consider their responsibility in light of local and global spectators who carefully observe, investigate and evaluate the successes and/or failures of a post-Apartheid SA as mentioned by Napier, Lebeta and Zungu (2000). Keeping this in mind, it is important to consider international curriculum development trends and to be familiar with school systems around the world.

2.5 Different "Worlds"

The concept of First, Second and Third World countries came into existence during the Cold War. According to the One World Nations Online Project (2012) this concept is an "outdated model of the geopolitical world". Nowadays the classification of countries belonging to different "Worlds" has more to do with political and economic climate, as well as literacy. Indicators such as gross domestic product (GDP), gross national income (GNI) and human development index (HDI) are often used to determine a country's ranking as First, Second and Third World. Depending on the indicator that is used, a country's World ranking can vary significantly. It is therefore important to understand general characteristics of the different Worlds to ensure a more comprehensive perspective.

Investopia (2012) defines a First World country as "a country characterized by political stability, democracy, rule of law, a capitalist economy, economic stability and a high standard of living". First World countries generally include Australia, Canada, Japan, New Zealand, the USA and Western European nations.

"Second World" previously referred to communist states. After the fall of Communism in the early 1990s the meaning of Second World shifted to a country being "more stable and more developed than a third-world country but less stable and less developed than a first-world country" (Investopia, 2012). By and large this definition includes SA, Thailand, Turkey and most Latin American or South American countries.

Third World countries are considered to be developing countries. Many such countries were formerly led by imperialism. After these countries (colonies) gained independence, they had no other choice but to survive on their own. Due to a lack of support, many became synonymous with high birth rates and infant mortality, low economic development, high poverty levels, low natural resource exploitation and strong economic dependence on First World countries (One World Nations Online Project, 2012). Third World countries are commonly found in Africa, Asia, Latin America and Oceania.

According to SA's GDP it is rated 27th of 214 countries (World Bank, 2011a) and 28th of 238 countries according to GNI (World Bank, 2011b). However, its HDI proves to be significantly lower: 123rd from the top of 187 countries (UNDP, 2011). SA's "World" ranking is further complicated, and perhaps different from other countries, in terms of disproportion which continues to exist post-Apartheid. On the one hand, parts of SA's urban areas are comparable with First World countries concerning quality education, health, infrastructure, housing and economic growth to mention but a few aspects. On the other hand, its rural areas exhibit inequality and characteristics of Third World communities. Since this study aims to make recommendations towards an improved South African Grades 10-12 Music curriculum, it is imperative to keep South African Grades 10-12 music education inequalities in mind when comparing the CAPS policy to different "Worlds" Music curricula.

Since this study is of educational nature, the HDI is nevertheless the most appropriate rating indication. Thus the "World" ranking of countries mentioned from this point onwards is informed by this index. The HDI divides countries into four groups: very high human development, high human development, medium human development and low human development. Before the 2011 HDI report, countries with a very high human development and high human development were jointly categorised. Therefore, from a logical point of view based on the characteristics of a First World country, these countries are for the purpose of this study classified as First World. Countries with medium human development constitute the Second World, while Third World countries are typified by low human development. Thus, based on its HDI, SA is considered a Second World country.

2.6 School systems of selected countries of the different "Worlds"

The main aim of this study is to compare SA's Music CAPS to the curricula of other countries from different "Worlds". In order to compare the Music curricula of these countries' secondary schools later in the data analysis, each country is discussed in terms of its education system and its underpinning curriculum philosophy which, in turn, influences its Music curriculum. Furthermore, an overview of the various

countries' Music curriculum is given. In order to provide a realistic picture of the true state of the countries' education, specifically concerning their music education and Music curricula, curriculum strengths and weaknesses associated with their school systems are investigated.

Through reviewing literature on the education systems, particularly the Music curricula, of the countries in question, as well as comparing these to CAPS in Chapter 4, well informed recommendations could be made towards an improved South African subject Music curriculum in Chapter 6.

2.6.1 First World countries

South Africa's music CAPS is compared to three First World countries: Australia, which is a former British colony, England and lastly, Trinidad and Tobago which was also previously under British rule.

i. Australia

Australia is a federation and former British colony which, today, comprises six states: Australian Capital Territory, New South Wales, Northern Territory, Queensland, South Australia, and Tasmania. Its education is ranked second in the world according to the HDI (UNDP, 2011). Each state government administers its own school system by providing funds and regulating the schools within the state (Australian Government: Department of Immigration and Citizenship, n.d.). Although a national school curriculum is in place and the same learning areas apply to the whole of Australia, the curriculum may vary from state to state.

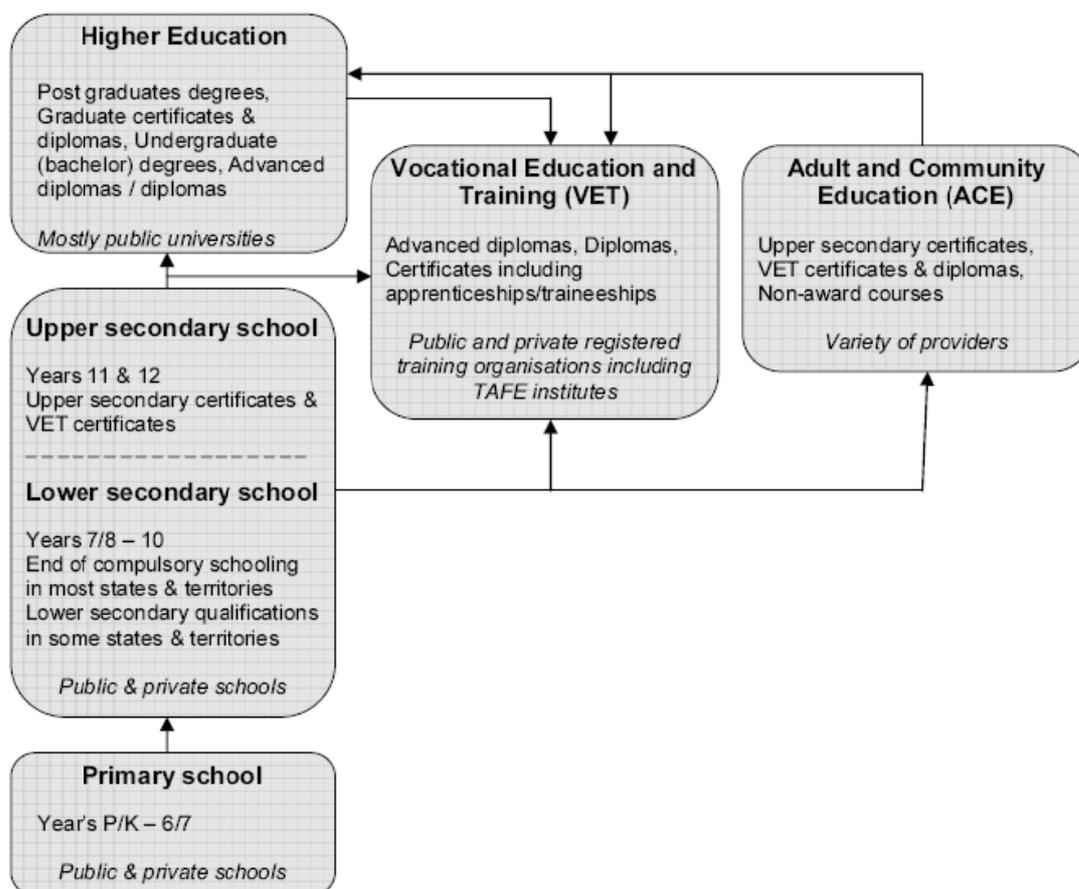


Figure 2.2: The education system of Australia¹³

Figure 2.2 provides an overview of the South Australian education system which can be considered representative of the other Australian states. Similar to many countries, Australia's education system is divided into three phases: primary school, secondary school and tertiary education. Its tertiary education consists of two subsections: Vocational Education and Training (VET) and Higher Education. VET prepares students for careers that do not require a university degree (MyQual, 2012).

The Australian Curriculum, Assessment and Reporting Authority (ACARA) is responsible for developing the Australian school curriculum. This national curriculum is rooted in the 2008 Melbourne Declaration on Educational Goals for Young

¹³ UNESCO, 2006:1.

Australians (MCEETYA) which aims to "promote equity and excellence" and to ensure that "all young Australians ... become successful learners, confident and creative individuals, and active and informed citizens" (MCEETYA, 2008:7). Despite these aims, the curriculum has been criticised by various institutions. In response to a draft version of the curriculum that was published in 2010, the Australian Curriculum Coalition (ACC, 2010) raised concerns in a letter to the Minister for School Education, Early Childhood and Youth: insufficient consultation with teachers and professional associations; the curriculum content being too extensive; the curriculum lacking a solid theoretical foundation; assessment and achievement standards being ambiguous; and implementation flaws. John Muskovits agrees with these concerns and further points out that special education is not sufficiently catered for¹⁴. The curriculum is also condemned for some content being irrelevant to practice¹⁵.

Although not directly related to the curriculum but rather to the country's overall success in education, teacher competency levels have also been questioned (O'Meara, 2011). Despite being ranked second on the HDI, former Australian Prime Minister, Kevin Rudd, stated in 2008 that Australia must employ the Finnish education system if it wishes to "save [its] failing students" (Fineran, in Rousi, 2009:1).

A further challenge which is faced by Australia's education is its ignorance regarding its Asian population. Like most other countries, Australia experiences an increase in its Asian population. *The Australian* (2010) suggests that it is therefore "vitaly important that Australians become more Asia-literate" (Salter, 2013:3). Although government is aware of the challenges concerning Asia literacy and acknowledges it should be a requirement of the Australian education system, policies do not consistently provide for Asia literacy. If Asia literacy is sufficiently dealt with in the

¹⁴ *Education Today*, Term 3 2010.

¹⁵ *Sydney Morning Herald, National Times*, 2nd March 2010.

general Australian school curriculum, it would also have implications for its Music curriculum.

As far as the researcher could determine, ACARA has an Arts curriculum for Foundation (Year K) to Year 10 but not for subject Music Years 11-12. Each state designs and implements its own curriculum and therefore subject Music curriculum. The current subject Music curriculum of Western Australia is of particular interest since it is similar to CAPS in that it contains a Western Art Music (WAM) and a Jazz section. Nevertheless, in order to provide an overview of subject Music and subject Music curricula in Australia, strengths and weaknesses of various states' curricula are discussed.

Since the Australian education system is outcomes-based, the Arts curricula of the different states are underpinned by praxial philosophy. This is evident from the rationale stated in the School Curriculum and Standards Authority (SCSA) of Western Australia (SCSA, 2012a:5) which is similar to the curriculum rationales of the other states:

In studying music, students develop physical and intellectual skills which are extended by a balanced program of study. Central to this is performance and creativity. Performance allows students to actively participate in a wide range of music activities. Creativity drives both interpretation of existing music in performance, and stimulates self-expression in improvisation and composition. Creating, composing and performing draw on existing music that is studied through responding, listening, analysis and also through engagement with the context in which the music was produced. Each activity informs the others as musicians explore the range of musical contexts to which libraries, the media, technology, their peers and teachers provide access ... It may serve as a pathway for further training and employment in a range of professions within the music industry.

According to the Queensland Studies Authority (2012:6) the feasibility of the rationales mentioned above are challenged by insufficient time to cover the full curriculum content, availability of resources, vague achievement standards and varying teacher competence. Scholars such as Southcott and Joseph (2007) state that subject Music in Australia is generally characterised by an overcrowded

curriculum. Furthermore, Australia's upcoming classical musicians are not always sufficiently guided in terms of commencing their careers, while music learners residing in remote areas are often faced with difficulty in furthering their studies (Kartomi, 2008).

The subject Music curriculum content of the various states is generally similar but specifically dissimilar concerning clear demarcation. The Music curriculum content of Queensland, Western Australia and Victoria has a clear chronological rationale and definite content descriptions for each year (Queensland Studies Authority, 2012; SCSA, 2012a; Victorian Curriculum and Assessment Authority, 2010). Queensland specifically emphasises practical musicianship (Queensland Studies Authority, 2012) while the Music curricula of New South Wales, Northern Territory and Tasmania contain vague content delineations (New South Wales Government, 2013; Northern Territory curriculum framework, 2009; TQA, 2010). The various states update and refine their subject Music curricula on an ongoing basis, for example, the subject Music curriculum of Western Australia was accredited by the SCSA and implemented in 2011 (SCSA, 2007). Since then, minor changes were twice made to the curriculum. The first refinements were published in 2011 for implementation in 2012. These refinements were followed by more modifications in 2012 which were implemented in 2013. Ongoing curriculum refinement contributes to quality music education which is in line with international standards. Consequently, Australia's school grades are acknowledged and accepted by most other countries.

ii. England

Based on the HDI, the UK's education is ranked 28th in the world (UNDP, 2011). According to the 2011 census in England (ONS, 2012) and the World Bank (2013), England comprises the largest population of the UK. Subsequently, it was decided to use England's subject Music curriculum in the current study.

England and Wales share the same curriculum, known as the National Curriculum. This curriculum is divided into primary and secondary education. Primary school education generally involves children between 4-11 years of age, while secondary

school caters for 11-18 year olds. Table 2.2 shows detail and terms associated with the English school system. Children are compelled to attend school until 16 years of age. For most learners this will mean completing Key Stage 4 after which the General Certificate of Secondary Education (GCSE) examination is taken. Although Sixth Form is optional, most learners complete it in order to gain entrance into higher education. At the end of Lower Sixth Form, the Advanced Subsidiary (AS) General Certificate Education (GCE) is offered as a separate qualification or as a stepping stone for Upper Sixth Form after which learners can sit for the final school examination, the Advanced (A) GCE.

Child's Age on 31st Aug	School Year Group	Curriculum Stage	School Type		
3	Nursery	Foundation Stage	Nursery school		
4	Reception		Infant school	Primary school	
5	Year 1	Key Stage 1			
6	Year 2				
7	Year 3	Key Stage 2			Junior school
8	Year 4				
9	Year 5				
10	Year 6				
11	Year 7	Key Stage 3	Secondary school	Secondary school	
12	Year 8				
13	Year 9				
14	Year 10	Key Stage 4 / GCSE	Secondary school		
15	Year 11				
16	Year 12 (Lower Sixth Form)	Sixth form / A' level	Sixth form college		
17	Year 13 (Upper Sixth Form)				

Table 2.2: The English schooling system¹⁶

In a national survey of England's National Curriculum, certain key aspects were highlighted: 35% of the respondents were positive about the curriculum content being extensive, while 27% said that the content could be narrowed down; 49% of the respondents indicated that the curriculum is too descriptive and that teachers should be allowed more freedom to create a broad learning experience (Department

¹⁶ Itper, n.d.

for Education, 2011a). In addition, 14% of the participants indicated that they favoured the curriculum's outcomes-based approach. The survey also found that in relation to skills development, knowledge and comprehension are not overly emphasised.

According to the national survey too many changes, often politically motivated, are made to the curriculum. In addition, Smith (n.d.) points out that although cultural diversity, respect and understanding should be cultivated through any curriculum, it can pose a threat to the UK education system since its own culture and identity is compromised. In addition, the House of Commons Children, Schools and Families Committee (2009:3-4) raised its concerns regarding the excessive content of the curriculum, the fact that not all schools offer a wide variety of subjects, a "poor level of continuity and coherence in the National Curriculum", as well as fluctuating degrees of teacher competence. According to England's Department for Education, universities, colleges and employers expressed their apprehension regarding school leavers' literacy and numeracy (Department for Education, 2013). Employers often need to enrol new employees, joining the company straight after school, for additional courses. Realising this, the Department for Education aims to reform Key Stages 4 and 5 to provide a stronger foundation for further studies by collaborating with universities (Department for Education, 2013).

England's Music curriculum is similar to Australia in that it is built on a praxial music education approach. The curriculum aims to develop learners both personally and socially. These aims, as stated in the OCR's GCE Music booklet (2008:6), are listed below.

1. Extend the skills, knowledge and understanding needed to communicate through music and to take part in making music;
2. Engage in, and extend their appreciation of, the diverse and dynamic heritage of music, promoting spiritual and cultural development;
3. Develop particular strengths and interests encouraging life-long learning and providing access to music-related and other careers; and
4. Recognise the interdependence of musical skills, knowledge and understanding and the links between the activities of performing/realising, composing and appraising.

Through exploring England's curriculum policies and documents but particularly its A level and AS level Music curriculum, it is evident that the English government is continually looking for ways to improve the curriculum by identifying weaknesses in the curriculum and school system through ongoing research, discussion and comparison to other curricula (Department for Education, 2013; Ofsted, 2012; Smith, n.d.). In 2011 a *National Plan for Music Education* was published to address music education inequalities which will also improve learners' achievement in other subjects (Department for Education, 2011b).

Ofsted, the official body for school inspections in the UK, published a report in 2012 after conducting 194 specialist music inspections in schools between 2008 and 2011. According to this report too much emphasis is placed on discussion and written work without listening examples, practical demonstration or actual music making. It shows, too, that vocal instruction is insufficiently exploited and assessed, while music technology¹⁷ is also marginalised. It is insufficiently used in the classroom, causing barriers to pupils' musical development. Darren Henley (2011), author of several music publications and Managing Director of Classic FM in England, supports these findings and makes consequent recommendations towards improved music education in England. These recommendations include a vision of what can be expected by learners from their music education; creating an opportunity for all learners to engage in entry level music activities; creating an awareness of the importance of organisations funding the Arts; suggesting ways in which music educators can become more effective; and making music education information more accessible.

Considering the literature, as well as other sources, it can be stated that England's subject Music is faced with implementation issues rather than curriculum content problems.

¹⁷ "Music technology encompasses all forms of technology involved with the musical arts, particularly the use of electronic devices and computer software to facilitate playback, recording, composition, storage, analysis, and performance" (Answers, 2014).

iii. The Republic of Trinidad and Tobago (Trinidad and Tobago)

Trinidad and Tobago (T&T) are two islands seven miles off the coast of Venezuela. The Island of Trinidad was a Spanish colony from 1594-1802 after which it became a British colony. The Island of Tobago was colonised by the Dutch in 1630, then by the French in the middle of the 18th century, after which it ceded to British dominium in 1814. In 1888 the islands became one colony (Trayte, 2008). T&T remained a British colony until its independence in 1962.

According to the HDI, Trinidad and Tobago's education is ranked 62nd in the world (UNDP, 2011). Unlike some colonies, T&T managed to maintain its education standards after independence. Today, the country has a literacy rate of 98%. This is mainly as a result of free schooling and compulsory education from ages 5-16 (Smith, 2013:284). The country follows either the Caribbean Examinations Council (CXC) or the Cambridge General Certificate of Education (GCE) curricula for their various school subjects. Since the Cambridge Music curriculum is similar to the English National Curriculum which was discussed under England, the CXC curriculum is examined pertaining to T&T.

The CXC is an accredited examination board that sets school curricula, as well as the final school examination for the various subjects. After completing their final school year, Grade 12 learners write the Caribbean Secondary Education Certificate (CSEC) Advanced examination. Most Caribbean countries, for example Antigua and Barbuda, Dominica and Jamaica follow the CXC curriculum (CXC, 2009a). This curriculum emphasises well-formed learners who are produced by following a praxial education approach. According to UNESCO (2010d:2), the aim of T&T's school education is to:

...enable individuals to maximise their life opportunities. It is hoped that the education system will establish and maintain the ethical and moral values necessary for civilized interpersonal and inter-group relationships in a multi-cultural, multi-ethnic and multi-religious society.

Any education system exhibits strengths, weaknesses, opportunities and threats (SWOT) when examined closely. This is no exception with T&T's schooling system.

According to the *Education sector strategic plan: 2011-2015* (GORTT¹⁸ Ministry of Education, 2010:46) qualified staff, substantial resources, efficient social support services and a good education policy framework are among the strengths of its education system. In addition, the CXC curriculum is child-centred and aims to develop children through self-exploration. This is evident from the Music curriculum's rationale (CXC, 2009a). Children are expected to take responsibility for and control of their own learning. The curriculum emphasises the holistic development of learners and therefore embraces UNESCO's Pillars of Learning which are *learning to know, learning to do, learning to live together* and *learning to be* (Delors et al. 1996). Weaknesses include underdeveloped policy analysis and review capacity, as well as various managerial challenges in areas such as performance appraisal, human resource processes and utilising information and communication technologies for the purpose of management. Opportunities involve education and child development being among government's key priorities, high HDI and GDP ratings, as well as decreasing levels of poverty. A high HIV/AIDS rate among young people, crime and child abuse are among threats impeding the education system.

In terms of schooling structure, T&T's system is similar to that of most countries discussed in this study but particularly Australia, India and Sāmoa since it offers technical education and vocational training as one of its tertiary education options. Its primary education comprises five years (Standard 1-5), for ages 7-11. Junior secondary school is compulsory and stretches over five years (Form 1-5) generally for ages 12-16. Senior secondary school is optional. It stretches over two years for ages 17-18, referred to as Form 6. Up to the end of junior secondary school, the Ministry of Education provides its own curriculum. The GCE or CXC curricula are used for senior secondary school and conclude with either the GCE Advanced Levels examination or CXC Advanced Levels examination. A detailed explanation of T&T's education system can be viewed in Figure 2.3.

¹⁸ Government of the Republic of Trinidad and Tobago.

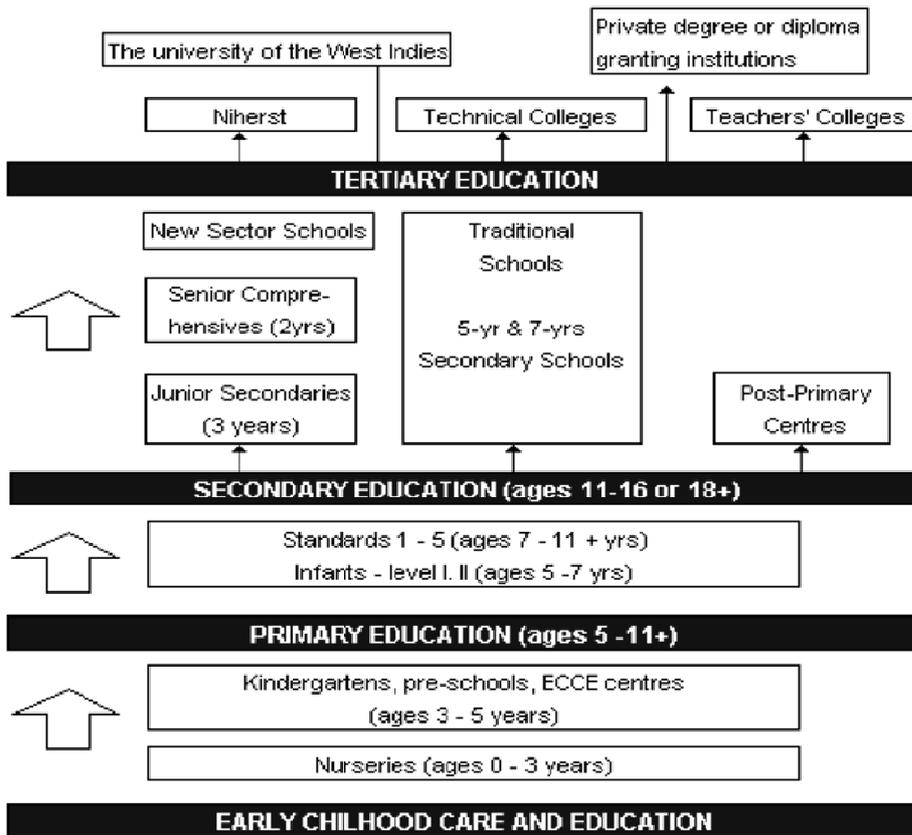


Figure 2.3: The education system of Trinidad and Tobago¹⁹

Towards the end of the 19th century, subject Music was introduced as school subject in T&T. Similar to other Commonwealth Caribbean countries previously under British control, T&T was forced to follow the British curriculum content which focused on British choral music, vocal technique and music literacy. After these countries gained independence, other education philosophies were explored and traditional Caribbean music was gradually phased into the Music curriculum (Tucker & Bowen, 2001). Having said this, it is important to understand that subject Music in T&T cannot be separated from other Caribbean countries due to the bond they share in terms of their colonial past, culture, education and modern day challenges.

After an extensive search for information, the researcher was able to locate only one relatively recent study by Tucker and Bowen (2001) reporting on the state of subject Music in the country. In fact, the *Declaration of the 2nd Caribbean International Arts*

¹⁹ UNESCO, 2010:5c.

Education Symposium by UNESCO emerged from this investigation. It states various communal problems associated with Caribbean countries such as "increasing levels of crime and violence; decreasing levels of literacy; drug related issues; communal [and] gang warfare; gender inequalities and male under achievement; domestic violence; child abuse and barrel children; political corruption; unemployment; [and] health and natural disasters" (UNESCO, 2005:1-2). At the symposium the implementation of international arts education programmes was emphasised as a way to address the problems and as a medium whereby youngsters could be guided towards becoming reputable citizens. The following recommendations were sent to relevant authorities of various countries, including T&T (UNESCO, 2005:2):

1. Arts education policy acknowledge and articulate the links between communities, educational and social institutions and the world of work;
2. The arts be implemented throughout the Caribbean school system, within the curriculum and as positive alternatives outside of the school environment;
3. Trained human resources, inside and outside of educational institutions, be made available in order to permit and foster the growth and promotion of Caribbean arts education;
4. Professional training for artists and teachers be made available to enhance the quality of arts education delivery in the region;
5. Material resources necessary for the effective delivery of the arts: space, media, tools, books etc., be produced and made available to all Caribbean schools and libraries;
6. A complete databank of Caribbean human and material arts education resources be researched, documented and made available to all educational institutions and on the internet;
7. The current oral culture of societies-in-crisis be documented.

Today, Music is offered up to Form 6 in a limited number of schools and T&T is one of only a few Caribbean countries that do offer subject Music in senior secondary school. The CXC syllabus is used for Grade 10-11 (Form 4-5) after which learners may continue with the GCE Advanced levels since the CXC do not provide a music syllabus for Grade 12.

According to Tucker and Bowen (2001), learners often receive substandard music education in the grades preceding subject Music. They also identified a lack of music

specialists who are able to teach subject Music in senior secondary school and "the absence of a shared understanding of the aims and content of secondary music" as key obstacles in the survival of subject Music (2001:6). School governance's ignorance in terms of music staffing is a further challenge since often only one music teacher is appointed per school. Apart from the high demands associated with music education, music teachers are burdened with additional extra-curricular non-music activities which impacts on the quality of lesson preparation. As a result, the multi-level growth of music learners which music education is supposed to offer is compromised (St. Lucia Commission on Music Education, in Tucker & Bowen, 2001).

Despite the challenges mentioned above, the introduction of the CXC curriculum in 1997 contributed to a better image of subject Music in terms of its recognition as formal school subject in senior secondary schools. This is due to the fact that performing, composing, listening and music appreciation were placed at the core of the curriculum since implementation of the CXC curriculum. Especially the composition component was previously neglected. The CXC curriculum introduced and standardised formal assessment. Since implementing the CXC curriculum, "Caribbean upper-secondary music education became a unified concept and force to be reckoned with as a regional corporate entity; and students of the region could embrace a new option upon which to focus career goals or gain additional artistic enrichment" (Tucker & Bowen, 2001:9).

2.6.2 Second World countries

In this section, three Second World countries' education systems and Music curricula are discussed. These are the Independent state of Sāmoa, the Republic of South Africa and India. All three countries were under British imperial governance at some time in the past.

i. The Independent State of Sāmoa (Sāmoa)

In 1962, Sāmoa gained independence from New Zealand, a former British colony.

Before independence, Sāmoa was known as Western Sāmoa which constituted the western Sāmoan islands (CountryWatch, 2013; Frommer's, 2013). Sāmoa passed through various colonial hands in the 100 years preceding independence. British settlers arrived during the 1830s but by the middle of the 19th century Britain, Germany and the US all had consular representation. Tension between the countries intensified and peaked in 1889. The situation was resolved by signing of the *Final Act of the Berlin Conference on Sāmoan Affairs*. However, after the death of Sāmoan king Malietoa Laupepa in 1898, the power struggle continued. In 1900 Germany took control of Western Sāmoa, while the US took charge of Eastern Sāmoa. In 1914 New Zealand colonised Western Sāmoa and remained in power until Sāmoa's independence in 1962. This marked the beginning of a new era in Sāmoan governance, education and various other sectors.

Sāmoa's education is ranked 99th in the world according to the HDI (UNDP, 2011). Its schooling comprises eight years of primary school education and five years of secondary education. The Sāmoan education system is explained in Table 2.3.

Primary education	Year 1	Age 5/6
	Year 2	Age 7
	Year 3	Age 8
	Year 4	Age 9
	Year 5	Age 10
	Year 6	Age 11
	Year 7	Age 12
	Year 8	Age 13
Secondary education	Year 9	Age 14
	Year 10	Age 15
	Year 11	Age 16
	Year 12	Age 17
	Year 13	Age 18
Vocational training		
Tertiary education		

Table 2.3: The Sāmoan education system²⁰

Despite the fact that Sāmoa relies heavily on New Zealand to support its primary school education, it enforces its own secondary school curriculum (Ministry of

²⁰ UNESCO, 2013c:6.

Foreign Affairs and Trade, 2012). Education is compulsory for all children up to 14 years of age. However, an estimated 65% of Sāmoan learners attend secondary school (Ministry of Foreign Affairs and Trade, 2012). After completing secondary school, learners have the option to continue with tertiary studies at either the Sāmoa Polytechnic (vocational education) or the National University of Sāmoa.

According to UNESCO (2012) there has recently been a considerable improvement in the Sāmoan schooling system. Based on the latest statistical analysis, Sāmoa now has a secondary school literacy rate of 77%. This is based on school attendance (UNESCO, 2012). However, this does not reflect quality of education or curriculum problems that exist in the country.

In 2007, the Sāmoan Ministry of Education, Sports and Culture published a progress report on its education goals. (Unfortunately, more recent information than 2007 could not be retrieved.) According to this report insufficient funding impedes the quality of facilities, equipment, learning resources and adequately trained teachers. In addition, concern is raised about the literacy levels being achieved, especially in primary schooling, and the gap between these levels and the curriculum.

The principles that underpin Sāmoa's Music curriculum are not as clearly defined as those of the countries which have been discussed thus far. Despite this, pragmatism threads through the following principles which are stated in the Music curriculum, taken from the *Sāmoan secondary school curriculum overview document* without any adaption to fit a "musical glove" (MESC, 2004:7):

1. Provides challenge for all students and allows for individual differences,
2. Fosters and enhances the self-concept of all learners, and encourages them to be self-directed in their learning,
3. Will be based on what is best in [Sāmoa],
4. Will be responsive to change so that it is relevant to the needs of the individual learner, to the well-being of the community, and ultimately to national development.

In addition, the Music curriculum provides a set of general Arts education aims (MESC, 2004:10):

1. Develop knowledge, creativity and skills in the arts using appropriate terminology, practices, processes and techniques.
2. Develop ideas and investigate concepts in the Arts by exploring, observing, reflecting and conceptualising works from a wide range of sources.
3. Communicate and interpret meaning in the Arts by exploring different ways of conveying ideas and analysing works in response to a wide range of works and performances.
4. Understand and examine the functions and values of the Arts in the past and present societies and analyse how cultures express themselves through the Arts.

Considering the praxial foundation of the Sāmoan curriculum's general principles and the aims of its Arts education, it is not surprising that its Music curriculum approach is outcomes-based. The aim for the music strands (outcomes) are as follows (MESC, 2004:18):

1. Strand 1 (General knowledge): Students will explore and expand on their understanding about what makes music through listening, observing, moving, singing, writing and performing. Students will develop an understanding of music symbols and language and use knowledge gained to further interpret elements of music;
2. Strand 2 (Composition): Students will use known compositional devices to define, develop and refine their musical ideas. They will learn to arrange, improvise and compose by using creative and aural skills and the knowledge of instrumentation and technology;
3. Strand 3 (Performance): Students will develop competency in performance through practical presentation and evaluation of individual and/or group performances;
4. Strand 4 (History and research): Students will research to develop their understanding of music's historical contribution and its significance from past to present day. They will investigate traditional and contemporary music to develop a deeper understanding of society and their own community.

The current Music curriculum was published in 2004. No alterations have been made since then. Furthermore, very little research has been done in terms of music education in Sāmoa. In fact, after searching for "Sāmoa" and "music education" using EBSCOHost (24th September, 2013), seven results surfaced of which only two were research reports. None of these involved the actual Music curriculum or strengths and weaknesses associated with it. Similar searches were conducted

using alternative search terms. Some searches ended with zero results, while others produced irrelevant information. Additional searches were conducted using Google as search engine; these searches also proved to be in vain. After examining the *Education statistical digest: 2012* of Sāmoa which surfaced in one of the searches, it became apparent why information on subject Music in Sāmoa is extremely scarce. Of the 24 government secondary schools, six schools offer subject Music in Year 11, while only two schools offer the subject in Year 12, and merely three schools in Year 13. Considering the fundamental challenges such as funding and school attendance which the Sāmoan education system faces, music education and research seems last on a list of the country's concerns. Nevertheless, it is distressing that a subject such as Music, which can make a difference on multiple levels in the schooling system, is neglected. Paul Harvey, a syndicated radio show host, rightfully said (as quoted on Future music educators website, 2013:1):

Should we not be putting all our emphasis on reading, writing and math? The 'back-to-basics curricula,' while it has merit, ignores the most urgent void in our present system – absence of self-discipline. The arts, inspiring – indeed requiring – self-discipline, may be more 'basic' to our nation [sic] survival than traditional credit courses. Presently, we are spending 29 times more on science than on the arts, and the result so far is worldwide intellectual embarrassment.

ii. The Republic of South Africa (South Africa)

Based on the HDI, SA's education is ranked 123rd in the world (UNDP, 2011). Its schooling period consists of 12 grades, each stretching over one year. Like most other countries it consists of primary school and secondary school, better known as "high school" in SA. Its school education is divided into two "bands": the General Education and Training band (GET) and Further Education and Training (FET). GET is divided into three phases: foundation phase (Grade 0/R-3), intermediate phase (Grade 4-6) and senior phase (Grade 7-9). Grade 7 is the final grade of most government primary schools, while Grade 8-9 are the commencing years of high school. The FET band is the final phase of SA's schooling years and includes Grades 10-12. Depending on the outcome of their results, Grade 12 learners can enter higher education at traditional universities, universities of technology,

comprehensive universities and private colleges. Table 2.4 shows detail pertaining to the South African education system.

General education and training (GET)	Foundation phase	Grade 0/R (age 6)	Primary school education
		Grade 1	
		Grade 2	
		Grade 3	
	Inter-mediate phase	Grade 4	
		Grade 5	
		Grade 6	
Senior phase	Grade 7	High school education	
	Grade 8		
Further education and training (FET)	Grade 9		
	Grade 10		
	Grade 11		
	Grade 12		
Tertiary education			

Table 2.4: The South African education system

Before SA's first democratic elections in 1994, its school curriculum was based on an idealist-aesthetic curriculum ideology which focused on intellectual learning imparted by the teacher to the learner (Education Information Centre, in Jansen, 1998:4; Hoadley & Jansen, 2009:173). This changed after the abolition of Apartheid in 1994 which marked the beginning of a new era in South African schooling.

The idealist-aesthetic curriculum ideology was replaced with OBE which is rooted in progressivism. Following this drastic change, a considerable amount of literature has been published on the processes of curriculum reform from Apartheid to post-Apartheid. Scholars and authors like Jansen, Chisholm, and Christie "have provided trenchant commentaries and criticism of policy processes from the mid-1980s to the current period from a political sociology and historical perspective" (Hoadley, 2010:135). However, since the initial implementation of OBE, SA's education system and curriculum have undergone significant change. Today, some of its fundamental values include democracy, equality, non-racism and social justice.

In March 1960, Music was introduced as school subject (Transvaal Education Bulletin, in Blumfield, 2008). Up to 1994, music education was an elite school subject

associated with White education and the curriculum was aimed at the White learner. The core of the Music curriculum was WAM, while other music styles were excluded. Most non-Whites did not have the opportunity to take music as a school subject and if they were fortunate enough to take music, the choice of instruments was limited to either voice or recorder (M. Feenstra. Personal communication. 2 April 2013).

As mentioned earlier, the previous South African school curriculum was replaced with the NATED Report 550 in 1995. However, this curriculum did not involve subject content changes. It was only with the introduction of Curriculum 2005 in 1998 that the subject content was expanded. Although WAM was still the main emphasis, other styles were also included. Another change involved the inclusion of music technology, composition and improvisation in the curriculum. The new curriculum was better aligned with the “scale of change in the world, the growth and development of knowledge and technology and the demands of the 21st Century” (Department of Education, 2008:2). C2005 and its revised version, the NCS, made subject Music a more attractive elective subject choice for Grades 10-12 since learners from different cultures could relate to it. CAPS on the other hand allows learners to specialise in one strand: WAM, IAM or Jazz. No matter the choice of strand, learners are also exposed to some information regarding the other strands. However, in comparison to NCS, less attention is given to secondary strands. Another big change is the omission of music technology from CAPS. To complicate matters further, equal inclusion of all South African cultural groups’ music in CAPS remains a point of dispute.

There has been much discussion and debate since 1994 concerning the content of SA's subject Music curriculum which, until today, remains a controversial issue and a headache for curriculum designers. Two focal questions remain: "What content should be included in SA's subject Music curriculum?" and "for what reason?". On the one hand, the majority (79.6%) of the South African population is Black (Statistics South Africa, 2012). This might be used in favour of advocating curriculum content which is African dominated. On the other hand, keeping pace with international requirements through producing competent professionals is equally important. It is therefore not surprising that the balance and inclusion of cultural heritage versus modernity in numerous curricula have been identified as a dilemma

by many researchers and will remain contentious (Mangiagalli, 2005; Carver, 2002; Woolman, 2001).

The South African school curriculum, but in particular its subject Music curriculum, is no exception. Other aspects to consider include style preference by educators and learners as pointed out by scholars like Nompula (2012), Matthews (2011) and Mangiagalli (2005). Although subject Music under NCS and CAPS is culturally more inclusive, minority groups such as those of Coloured and Indian descent are still overlooked. Exposing South African learners to diverse cultures can serve as a powerful tool to enhance learning, build national pride and construct an all-inclusive South African cultural identity which speaks of a true united nation.

Although the development of CAPS aimed to place more emphasis on IAM and Jazz than its NCS predecessor, specialists in these fields were not consulted sufficiently (I. Ngwane, GDE²¹. Personal communication. 30 August 2013). As a result, the IAM and Jazz sections of CAPS are either inadequately (if at all) specified. In fact, the lack of detail is so severe that CAPS is currently being reviewed by a national assessment team appointed by the DBE of which the names may not be revealed as requested by the DBE. At the same time, the DBE have confirmed that it is particularly interested in the findings and recommendations of the present study (I. Ngwane, GDE. Personal communication. 30 August 2013). Therefore, after completing the study, the researcher intends to present it to the national assessment team in order to contribute towards a comprehensive review of Music CAPS.

Apart from curriculum problems, insufficient teacher competence adds to the current crisis in South African education. After nearly 20 years of post-Apartheid education, teacher competence and resources in subject Music (but also other subjects) remain a serious concern, especially in rural schools (Seroto, 2012; Jansen, 1998).

Although a choice between WAM, IAM and Jazz may be inherently good, the

²¹ Although Mr Ngwane is a fulltime employee of the GDE, he served as member of the DBE's National Training Team that provided CAPS training for the different South African provinces.

exclusion of contemporary music²² lessens CAPS's compatibility with countries such as Australia, England and T&T. A further distressing point is the minimum level for Grade 12 subject Music which is a mere Grade 5²³ practical and music theory standard. This is in contrast to most other countries which require a minimum of Grade 7 practical and Grade 6 theory standard. Consequently, more pressure is placed on first year students and lecturers at tertiary institutions to produce satisfactory results, not to mention excellent results.

Despite the challenges faced by subject Music in SA, learners are, apart from WAM, exposed to IAM and Jazz which was not the case with subject Music during Apartheid. The South African subject Music curriculum challenges fascinate local and international scholars and therefore incessant research is generated. Although research provides new insight and recommendations towards solving subject Music matters in SA, putting theory into practice remains a challenge.

Finally, in terms of Music CAPS's philosophical approach, no specific aims are stated concerning Music per se. A set of general aims contained in the *National Curriculum Statement Grades R-12* is restated in the Music curriculum from which a praxial ideology is evident. The aims are as follows (Department of Education, 2011:5):

1. Identify and solve problems and make decisions using critical and creative thinking;
2. Work effectively as individuals and with others as members of a team;
3. Organise and manage themselves and their activities responsibly and effectively;
4. Collect, analyse, organise and critically evaluate information;
5. Communicate effectively using visual, symbolic and/or language skills in various modes;
6. Use science and technology effectively and critically showing responsibility towards the environment and the health of others;

²² Contemporary music refers to "popular music from the 1950s to the present day" (SCSA, 2012a:7).

²³ Referring to grading according to external examination boards such as ABRSM, Trinity Guildhall and UNISA.

7. Demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

iii. India

During the 16th century, European countries started to expand their empires to India. By the middle of the 18th century, Britain and France were competing for colonial ascendancy. During the second half of the 18th century, Britain's dominance increased and by the 19th century Britain secured governance of the south-eastern part of India (CIA, 2013b; BBC, 2011). The colony stretched "up the Ganges valley to Delhi and over most of the peninsula of southern India" (BBC, 2011). Britain's military presence enabled them to colonise most of the remaining parts of India over the 50 years that followed. India remained a British colony until gaining independence in 1947.

Based on the HDI, India's education is ranked 134th in the world (UNDP, 2011). Its school education is divided into elementary and secondary education. Elementary education is free and compulsory for children up to 14 years of age (UNESCO, 2010a; Government of India, 2008b) and is divided into primary school and upper primary school or middle school. Secondary education is divided into general secondary school (Grade 9-10 or 8-10, depending on the State and Union Territory)²⁴ and higher secondary school (Grade 11-12) which offers the option of either academic or vocational education (UNESCO, 2010a). Academic education allows learners to further their education at a university or other tertiary institution, while vocational education prepares learners to enter the workplace or attend further vocational training at a polytechnic or industrial training institution. A detailed representation of the Indian education system can be viewed in Figure 2.4 on the next page.

²⁴ India is divided into 35 States and Union Territories (S/UTs). In 23 of the S/UTs secondary school consists of Grade 9-10, while secondary school stretches from Grade 8-10 in the remaining 12 S/UTs (UNESCO, 2010a).

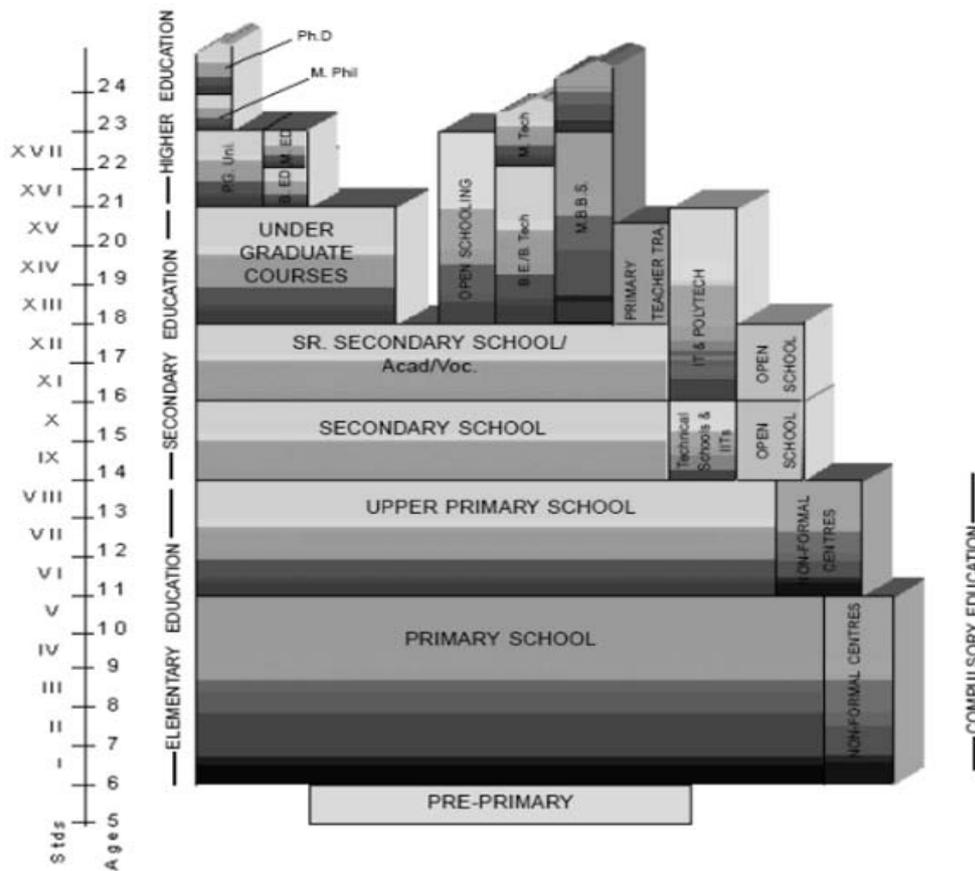


Figure 2.4: The education system of India²⁵

Another problem, linked to equal education opportunities, is a shortage of qualified teachers and resources. Although this is true, it also needs to be stated that the number of teachers has shown a steady increase from 1990-2005. The number of secondary teachers steadily increased from 1.3 million in 1990-1991 to 2.25 million in 2006-2007 (Government of India, 2006; Government of India, 2008a). Unfortunately, the number decreased in 2007-2008 to 2.13 million teachers (Government of India, 2009). Apart from the challenges listed up to this point, the Government of India (2008b) points out that access to education; quality and relevance of education; resources; as well as "planning and management of educational programmes" are also areas of major concern (p. 70).

²⁵ UNESCO, 2010a:8.

Lastly, India's unique and rich cultural heritage is increasingly threatened by modernisation and a "growing distance between the arts and the people at large" (National Council of Educational Research and Training, n.d.:1). Considering the fact that 2013 was the first implementation year of a new school curriculum, a serious question remains: to what degree were the above mentioned challenges addressed before constructing and implementing the new curriculum? This is particularly relevant and concerning since the researcher was unable to locate any reports dealing with problems concerning the previous curriculum or any reports providing evidence of successful problem combating.

As mentioned previously, India's culture is under threat. Consequently, a raising of awareness of the value of Arts education has emerged in recent years. The introduction to the Arts curriculum states that "the need to integrate arts education in the formal schooling of our students now requires urgent attention if [India] is to retain [its] unique cultural identity" (National Council of Educational Research and Training, n.d.:1). Despite this, Arts education has often been the centre of debates concerning its inclusion in the school curriculum.

Today, India embraces a praxial philosophy for its school curriculum. In the early 1990s, the National Advisory Committee investigated curriculum problems. In their report, the Committee revealed that children should not be seen as reservoirs of knowledge through traditional textbook drilling. Instead, more emphasis had to be placed on using educational tools such as children's creativity and ability to construct knowledge through their personal experience (Government of India, 1993). Since then, India's school curriculum has been transformed to serve pragmatism. The Arts curriculum supports this by stating the following in the introduction to the Music and dance section of the *Senior school curriculum 2015* (Government of India, 2013:5):

Education ... aims at making children capable of becoming active, responsible, productive, and caring members of society. They are made familiar with the various practices of the community by imparting the relevant skills and ideas. Ideally, education is supposed to encourage the students to analyse and evaluate their experiences, to doubt, to question, to investigate – in other words, to be inquisitive and to think independently.

In order to achieve these aims, the following curriculum goals were set (Government of India, 2013:6):

1. To enhance self-awareness and explore innate potential;
2. To develop creativity and the ability to appreciate art and showcase one's own talents;
3. To promote capabilities related to goal setting, decision making and lifelong learning;
4. To nurture assertive communication and interpersonal skills;
5. To learn to be empathetic towards others, display dignity and respect to the opposite gender, to contribute for the community, and focus on preserving environment;
6. To foster cultural learning and international understanding in an interdependent society;
7. To strengthen knowledge and attitude related to livelihood skills;
8. To acquire the ability to utilize technology and information for the betterment of humankind;
9. To inspire the attitude of functional and participatory learning; and
10. To develop abilities related to thinking skills and problem solving.

Being conscious of the imperative role of the Arts in securing its cultural legacy, the content of India's Arts curriculum is structured around Indian culture rather than cosmopolitanism. Learners are exposed to the Arts in elementary school in order to motivate them to continue with the Arts in secondary school (National Council of Educational Research and Training, n.d.).

Despite an increased awareness, appreciation and recognition of the value of the Arts among stakeholders such as learners, parents, teachers and policy makers, the National Council of Educational Research and Training (n.d.:1) warns that before the 2008 Arts curriculum was implemented, recommendations towards the integration of the Arts as school subject rather than an extramural activity were unsuccessful. Being aware of the gap between theory and practice, the National Focus Group on Arts, Music, Dance and Theater made the following suggestions in the *National Curriculum Framework 2005* (National Council of Educational Research and Training, 2005) to strengthen the case for formal Arts education: it must be a compulsory subject in all schools up to Grade 10; schools should emphasise the

value of Arts education apart from serving as entertainment; instruction should be interactive and performance orientated rather than prescriptive. The remaining question is to what extent these resolutions have been put into practice?

2.6.3 Third World country: Kenya

In 1894, Kenya was formally colonised by Britain. It remained under British rule until its independence in 1963. After independence, Kenya continued to follow the British education structure known as the 7-4-2-3 system²⁶, while simultaneously implementing drastic reforms (Buchmann, 1999).

Many sources state the importance of education to the Kenyan government. Although this might be true, the efficiency of its education system is debatable when considering Kenya's low HDI classification – ranked 143rd in the world (UNDP, 2011). Scholars around the globe have concluded that, similar to most other former colonies, Kenyan authorities often make empty promises of "improved material welfare and economic growth but seldom have the resources or organizational capacity to fulfil these promises" (Buchmann, 1999:95). Milligan (2011:279) stresses that adequate educational policymaking is imperative to Kenya's "national growth and poverty reduction, future employment, and adaptability to global changes". Mungai (2002:i) adds that Kenyan education must:

Serve to foster national unity; serve the needs of national development; foster, develop, and communicate the rich and varied cultures of Kenya; prepare and equip the youth of Kenya with expertise to play an effective role in the life of the nation; promote social justice and morality by instilling right attitudes; and foster positive attitudes towards other nations.

Following its independence, a significant number of Kenyan learners failed to complete primary school education, often due to financial constraints. As a result, a

²⁶ Seven years of primary education, four years of junior secondary education, two years of senior secondary and three to five years of tertiary education.

commission was established to "build a national identity and to unify the different ethnicities through subjects in school such as history and civics, and civic education for the masses" (Wosyanju, n.d.:2). As incentive to complete primary education, the Kenyan Government decided to provide primary education free of charge for all learners (Milligan, 2011; Oketch & Rolleston, 2007). By extending education to its larger population, Kenyans were provided with the opportunity to become skilled workers who were able to fill vacancies previously occupied by the British (Buchmann, 1999). This ambitious reform in education also brought a number of serious challenges. There were not enough schools or teachers to cope with the drastic increase in pupil numbers. Non-qualified teachers were employed by the state to meet the demand but this axiomatically harmed the quality of education. At the same time, it led to the establishment of private schools charging mandatory school fees but offering better quality education through significantly smaller class sizes (Wosyanju, n.d.).

The 8-4-4 system²⁷, which is based on the USA's education model, was introduced in 1985. The reason for this reform was to put in place practice-orientated education which would enhance economic growth through providing a better skilled labour force (UNESCO, 2010b). The new education system, which is still in use today, emphasises subjects like Mathematics, English and vocational subjects (Wosyanju, n.d.). In addition, primary education concludes with learners writing the Kenya Certificate of Primary Education (KCPE) "to determine placement at secondary school on a merit basis" (Wosyanju, n.d). After 4 years in secondary school, learners have to successfully complete the Kenya Certificate of Secondary Education (KCSE) examination to continue with tertiary education. Figure 2.5 shows the various education options the system offers learners.

²⁷ Eight years of primary education, four years of secondary education and four years of tertiary education.

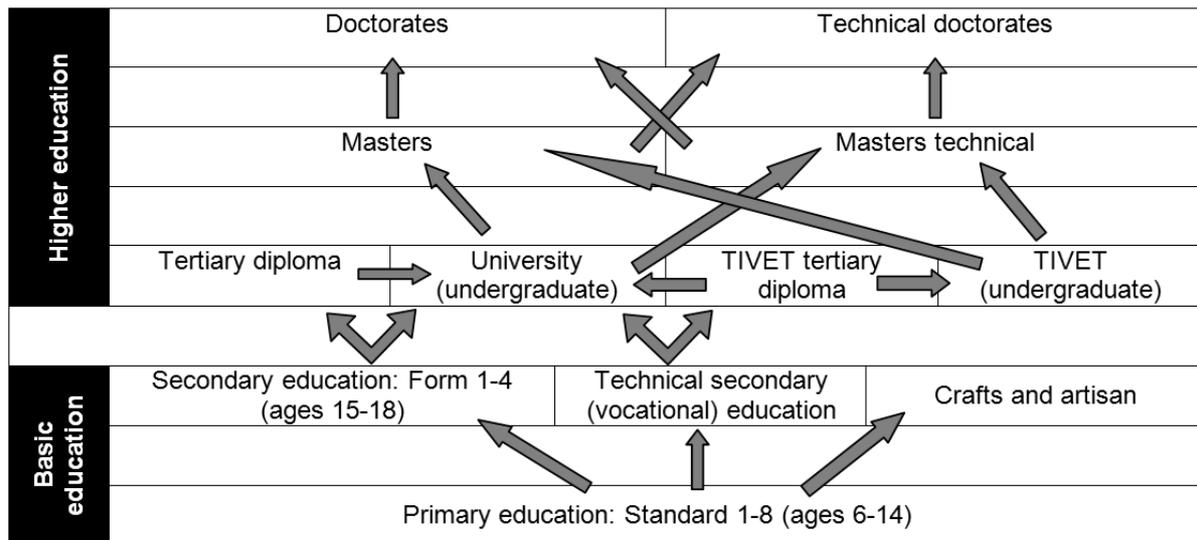


Figure 2.5: The Kenyan education system²⁸

In theory the curriculum and education system is informed by progressivism. However, Benoit (2013) states that, based on her personal experience with the Kenyan education system, education in Kenya is in effect leaning towards essentialism rather than progressivism. However, it needs to be pointed out that Benoit's observation is based on her visit to nine schools which included both public and private schools in Nairobi and Mombasa and, therefore, not necessarily representative of the majority of Kenyan schools.

After half a century, Kenya's ability to successfully improve and reform its school system and curriculum is still crippled by a lack of funding due to the government's inability to provide sufficient subsidy to support free education (Buchmann, 1999; Frederiksen, n.d.). Other aspects threatening education include adequately trained teachers in upper primary and secondary levels, the distance learners have to travel to school, the HIV/AIDS pandemic, poverty, lack of nutrition, as well as computer and internet access (UNESCO, 2004; Buchmann, 1999, Frederiksen, n.d.). Additionally, Bettmann, et al. (2013) assert that the dropout rate among female learners, mostly due to labour shortage, early marriage and pregnancy, is of further concern. Despite these challenges, Kenyan schools are characterised by good discipline and well

²⁸ UNESCO, 2010b.

behaved learners who are focused and respectful (Benoit, 2013). Benoit ascribes this to the application of corporal punishment, although the researcher, based on her personal experience of the "old" South African education system, also ascribes it to essentialism which is effectively still in practice.

Kenya's secondary school Music curriculum is not available from its Ministry of Education's website and the researcher's attempt to obtain it from the Ministry through personal correspondence was also unsuccessful. Despite the unavailability of the official curriculum document, the researcher was able to locate the curriculum online at the Elimu Network.

Kenya's secondary subject Music curriculum is outcomes-based. Its underpinning praxial philosophy is evident from its "General objectives" as stated in the *Kenyan secondary school music syllabus* (Elimu Network, 2013:1):

1. Read and write music;
2. Use musical instruments, costumes and decorations;
3. Express own ideas, emotions and experiences through composing music and dance;
4. Appreciate and contribute to development of different types of music;
5. Acquire a sense of co-operation by participating in musical activities;
6. Promote and enhance national unity by identifying through exploration, appreciation and performance of indigenous music from all parts of Kenya;
7. Contribute to the world of music through study and participate in the country's music and that of other nations;
8. Use acquired music skills for his/her well being and of others in society;
9. Use music to acquire better mental and physical health;
10. Compose music to educate society on issues affecting them;
11. Perform and enjoy song, dance and instrumental music;
12. Develop/improve own creative skills/talents through the composition of music and dance.

Despite the Music curriculum's evidently praxial approach, Akuno (2005) states that in practice, music education is theoretically rather than practically inclined. Another point of concern is that, despite Kenyan indigenous music being a component of the KCSE Music syllabus, it is not emphasised as much as Western music (Odwar,

2007; Wanyama, 2006; Opondo, 2000). According to Wanyama (2006) leaders in education are often under the illusion that music education is costly and therefore not feasible. These leaders are often ignorant of the fact that less expensive traditional instruments can be utilised in preference to more expensive Western instruments. Another problem is that in 2000 Kenya's Ministry of Education made music an elective and non-examinable subject at primary school level (Wanyama, 2006). As a result, teachers and learners often do not take subject Music seriously. This attitude has a detrimental impact on the number of secondary schools offering subject Music and learner enrolment, not to mention higher music education (Benoit, 2013; Wambugu, 2012; Wanyama, 2006).

After studying literature related to each country's general school curriculum and subject Music curriculum, it became evident that most countries envisage a society that is diverse in terms of ethnicity, culture and religion. On the other hand, countries like England and India are weary of a multicultural school curriculum which might impede on its own culture. It is therefore necessary to consult previous research concerning multicultural education.

2.7 Multicultural curriculum studies

Curriculum development requires the understanding of a particular country, its educational challenges, values, history, needs and aims to improve its current curriculum. Multicultural curriculum-making remains a challenge in South Africa. It is therefore imperative to turn to research on the topic.

Prasad and Kaushik (1997:2) warn that curriculum designers should guard against bias towards their own cultures when designing a curriculum. A good example of cultural favouritism can be found in the NATED 550 Music Curriculum which was in use before 1994 in SA. It focused on WAM which was of little relevance to the vast majority of South African learners (Hauptfleisch, 1993:2).

James A. Banks, a citizenship education theorist, has written several articles and books on multicultural education. In a recent study (2013) he outlines the key

developments in multicultural education which took place in the USA from 1962-2012. This is particularly relevant to South Africa since its segregation history is similar to that of the USA, with one significant difference: the majority of the USA's population is White, while the majority of South Africa's population is Black. Despite this, Banks's valuable contribution in multicultural education is still very useful in the South African context.

The African American struggle for civil rights reached a climax during the 1950s and 1960s (Divine et al., 1995). African Americans and other minority groups demanded representation in the school curriculum and textbooks. As a result, "ethnic studies were the first phase in the historical development of multicultural education" (Banks, 2013:74). Although information relating to minority groups was integrated into the curriculum, it remained separate from the mainstream curriculum and information on freedom activists referred to in curriculum content were relatively neutral; in other words, they "did not question or challenge the status quo" (Banks, 2013:74). Even though there was an awareness among teachers and other professionals in the education field of the inclusion of content which is culturally representative of the American nation, it would not solve educational inequality and improve academic results of students from different ethnic groups. Scholars like Delpit, Gay and Ladson-Billings (Banks, 2013) identified a number of "school variables" that had to be transformed (Banks, 2013:75):

School policy and politics, school culture and hidden curriculum, learning styles of the school, languages and dialects of the school, community participation and input, counselling programs, assessment and testing procedures, instructional materials, the formalized curriculum and course of study, teaching styles and strategies, and school staff: attitudes, perceptions, beliefs, and actions.

Banks (2013) points out that learners from low-income homes are more likely to be faced with academic challenges and behavioural problems as a result of genetic characteristics or social setting. He also states that schools have both the responsibility and ability to assist such learners and to "enable them to acquire the knowledge, skills, and attitudes needed to function effectively in the mainstream society, including the schools" without trying to separate them from their social

background, culture and language (Banks, 2013:75-76). Although this is a realistic expectation of schools in First World countries, it is far more complicated in countries like SA where teacher competence remains a huge challenge, not to mention being adequately trained to deal with learners' academic problems holistically. To make matters worse, a large percentage of learners come from low-income homes, especially in the township schools.

Since the turn of the century, there has been an increasing awareness in the USA of the influence of aspects such as race, class and gender, their interaction and how they together affect behaviour of learners and educators (Banks, 2013). In other studies, Banks (2009, 2012) argues that the concept of democracy and a unified nation will remain abstract for learners from marginalised cultures unless "important aspects of their ethnic and community cultures" are integrated at the core of mainstream education (2012:469). Mncwango (2009), from the Department of General Linguistics at the University of Zululand, and Mansfield (2002) concur with Banks's view. Boon (2009:10) states that an individual considers the importance of knowledge based on "personal needs and experiences". Researchers such as Mehta (2013), Bradley (2006) and Foder (2005) also emphasise the importance of cultural education becoming a reality rather than a mere goal. At the same time, Jenks, et al. (2001:87) refer to research which shows that teaching practices often fail to attend to the diverse learning styles of [...] students who differ culturally, racially, and socially". It is therefore important for curriculum designers to consider this, as well as that "cultural identity, national identity, and global identity [are] highly interconnected, complex, changing, and contextual". This also applies to music education.

Rideout (2005:39) cautions "that the aesthetic justification we give to music education and the highly personal and reflective musical meaning we claim" to produce through music education is bias towards WAM at the cost of other music styles. Linked to this, Bradley (2006) wrote an article about multiculturalism in music education. One of the central themes of the article is to "decolonize our understandings of multiculturalism in music education" (p. 2). Another important aspect of this article is that she warns against using politically correct terminology which is technically non-racist but implying the opposite. She argues that WAM is

often directly or indirectly regarded as superior to other styles in traditional musicology. Considering the fact that British culture, including its music (inherently WAM), went together with racism in the form of White elitism and dominion during colonisation of other countries, Bradley's argument is particularly valid. Having said this, without defending colonialism, one cannot overlook the fact that colonialism also brought economic development through the establishment of infrastructures, buildings, various institutions and formal schooling.

Nompula (2011) conducted a study in the Eastern Cape province of SA involving Grade 5 Xhosa children. The aim of the study was to investigate whether the children "sing Xhosa indigenous songs significantly better than European folk songs" and whether there is any significant difference in the "development in the cognitive, psychomotor and affective skills of learners when taught African music as opposed to western European music" (p. 369). Employing the Wilks Lambda Criterion, the results indicated that the children sang the Xhosa songs considerably better and with more emotion than the European songs.

A serious point of criticism regarding Nompula's study is that she failed to include her findings regarding the second aim of the study. Another weakness is that she compares the children's performance to WAM only. Including participants from other cultures and additional music styles, for example popular music²⁹, might have influenced the outcome of her study significantly. Also, after reading Bradley's article, Nompula's study exhibits traces of subtle negativism towards WAM which borders on using politically correct terminology while stating the opposite as pointed out by Bradley (2006). Nevertheless, based on her findings, she is in favour of the inclusion of African music in education. In her conclusion she states that "The results of this study provide evidence that young people find singing indigenous music to be an enjoyable and fulfilling experience" (p. 378). In saying this, she applies her findings to learners from different cultures which is in contrast to her methodology which

²⁹ *The Harvard Dictionary of Music* (2003:670) defines popular music as "[...] a musical idiom of recent centuries whose mass-disseminated works appeal to a broad public."

involved Xhosa learners only. Despite this, there might be truth in arguing that learners connect better with music from their own culture, that is, if they do have a sense of culture. Also, multicultural education can be used as a powerful learning tool for a culturally diverse nation as suggested by Banks (2013).

Despite the challenges associated with multicultural music education, it must be faced and promoted by curriculum developers and stakeholders alike. The story of the success of Black musicians such as Stevie Wonder and Smokey Robinson who were raised during the 1950s in the greater Detroit, better known as Motown, speaks of such endeavour.

McCarthy (2013) describes the events in Motown during this period in an article in the *Music Educators Journal*. Music education was an essential part of both the curriculum and the culture of schools. This era was preceded by the development of outstanding music programmes reaching back as far as the 1920s. During the first half of the 20th century, Detroit was characterised by a cosmopolitan population which resulted in diverse musical entertainment, from jazz clubs to orchestra halls. School education was supported by a strong economy; an active and diverse music environment and a supportive community. Music was part of everyday life for the people of Motown and youngsters were exposed to different music styles at home and in school while both environments encouraged and supported their talent. Gerald Early states that the success of musicians from the Motown era can be greatly attributed to a "strong public school music program" which provided many well-known artists with their first formal music training (McCarthy, 2013:38). Learners were provided with a strong theoretical basis while teachers provided them with enough freedom to practise their popular music despite the fact that it did not form part of the formal Music curriculum. Both Smokey Robinson and Mary Wilson of the group the Supremes stated that music broke barriers of segregation.

The collapse of segregation in countries such as the USA and SA not only lead to the upliftment of suppressed cultural groups, but also to broadening the perspective of its people towards the acceptance and appreciation of other cultures. In SA in specific, it meant a better understanding of African traditions which form an integral part of traditional African education.

2.8 Traditional African education

Mugo (1999:227) states that "Africa has to design a development process that is so holistic and people centred that inequalities in production, wealth, ownership and social opportunity are uncompromisingly addressed". As pointed out by Mugo (1999) and Hoppers, et al. (in Makgoba, 1999), African education should contain a cultural element. Mugo (1999) also points out that an eagerness to acquire knowledge should be fostered and that education must be production orientated, in other words, relevant to practice. Although referring to Africa in general, much of Mugo's statement is of particular relevance to SA. Having said this, the need for curriculum development to be overseen by superb leadership in education, especially in terms of existing turmoil in the South African education system, is essential. This is emphasised by Jansen (2007) who investigated transitional leadership in South African education. Considering the various factors pertaining to curriculum development and the literature that was studied, informed recommendations can be made towards an improved South African FET Music curriculum.

Woolman (2001) did a comparative analysis of the post-colonial curriculum developments in Kenya, Mali, Mozambique and Nigeria in which he examined the "inclusion of African culture, history and language in curriculum and innovation in methodology" (p. 27) as a way to empower the people of these countries and to claim back what colonialism has stolen from Africa. He states that the aim of "educational reconstructionism" is to create a national culture "based on mutual respect for cultural differences and acceptance of a social compact based on global standards for human rights" (pp. 27-28). There is a correlation between Woolman's point of view and that of African intellectuals who suggested that present-day education in African would be "most effective when it integrates the values and strengths of traditional culture with the knowledge and skills required by new conditions of modern life" (Woolman, 2001:28).

Dr. Emeka Emeakaroha identified African cultural values which include a sense of community life; good human relations; sacredness of life; hospitality; religion; time; respect for authority and the elders; and language and proverbs (n.d.:1). Many of these values are in line with "ubuntu" which is defined by Bhengu (1996:10) as the

“art of being a human being”. However, this is not a cultural phenomenon unique to Africa. The majority (if not all) world cultures embrace these values by and large. However, cultural values across the world are challenged and often contradicted by the cultures' ability to practise what they preach. Broadway dancer Fred Astaire, who died in 1987, once said "The hardest job kids face today is learning good manners without seeing any" (Wikiquote, 2013b).

Traditional African education is the responsibility of the family and the village. In comparison to Western education which is academically inclined, African education is virtue orientated. It is viewed as a lifelong process which involves "progression through age groupings that are correlated with the acquisition of experience, seniority and wisdom" (Woolman, 2001:30). In addition to this, Mungazi (1996:40) explains that a "person's place in society [is] determined more by his contribution to its well-being than by his birth or role in life". This is often contradicted by corruption in African governments (Arbache, 2010). Several decades ago, it might have been easier to increase the role of the community in the educational process but urbanisation and economic growth drained many communities especially of their female population to become part of the national workforce. Kanu (2007) points out that the idea of traditional African education should not be romanticised since it conflicts with "the requirements of living successfully in postcolonial and global times" (p.65). He also draws attention to the fact that critical questioning is discouraged in traditional African education since questioning the authorities would imply disrespect. Ironically this is similar to realism which underpinned Apartheid education in SA.

In contrast to the absence of critical questioning, Todd (2010:7) emphasises "guided inquiry" as a means to develop appropriate questioning skills which are a requirement for successful global citizenship. Another criticism of traditional African education is gender bias as noted by Bettmann et al. (2013). Consequently, recommendations towards an improved curriculum cannot be based on traditional African education since this would deprive South Africans of the skills required by global modernity.

When developing a new curriculum, it is important to embrace modern times, but without turning our backs on our cultural heritage, language or religion. Kanu (2007:80) therefore states:

Cumulative events such as the European infiltration into Africa, the subsequent colonization of the African continent, the Western-style education that colonization brought, and the current forces of economic and cultural globalization have all led to a present that differs from our past and to changed and changing concerns shaping our future. This invites questions about how to educate students so they become able to function meaningfully and effectively in these new contexts.

Kanu refers to the example of Jomo Kenyatta who succeeded to "promote progress and preserve all that is best in the traditions of the African people and assist them in creating a new culture which, though its roots are still in the soil, is yet modified to meet the pressure of modern conditions" (Kenyatta, in Kanu, 2007:81).

2.9 Curriculum development

Before discussing curriculum development and its multiple facets, it is necessary to first establish the meaning of the term "curriculum". Table 2.5, as explained in Glatthorn, et al. (2012:4-5), provides definitions of "curriculum" that have been formulated over the past century.

Based on the definitions above, the researcher concludes that the term "curriculum" involves *a structured plan describing the content, outcomes, resources, approaches to learning and assessment methods employed during the formal learning process of a child or student.*

Societal philosophy, values and behaviour are largely the product of education, whether directly or indirectly. In the preface of *Advanced curriculum construction* (1997:v), Prasad and Kaushik state that "Among the accepted criteria for the measurement of human progress are those connected with educational values, educational systems, applications of higher learning, the lab-to-land networks and management of research and development." These authors (1997:2) also state that

the primary function of a curriculum is to “stimulate the growth of children by designing experiences from which children can learn, fulfil their needs, and pursue their interests”. Once the influence of education has been considered, one can start to grasp the immense responsibility that rests on the shoulders of curriculum developers who endeavour to alter the cornerstones of education.

Date	Author	Definition
1902	J. Dewey	Curriculum is a continuous reconstruction, moving from the child’s present experience out into that represented by the organized bodies of truth that we call studies.
1918	F. Bobbitt	Curriculum is the entire range of experiences, both directed and undirected, concerned in unfolding the abilities of the individual.
1927	H.O. Rugg	[The curriculum is] a succession of experiences and enterprises having a maximum lifelikeness for the learner ... giving the learner that development most helpful in meeting and controlling life situations.
1935	H. Caswell in Caswell & Campbell	The curriculum is composed of all the experiences children have under the guidance of teachers ... Thus, curriculum considered as a field of study represents no strictly limited body of content, but rather a process or procedure.
1957	R. Tyler	[The curriculum is] all the learning experiences planned and directed by the school to attain its educational goals.
1967	R. Gagne	Curriculum is a sequence of content units arranged in such a way that the learning of each unit may be accomplished as a single act, provided the capabilities described by specified prior units (in the sequence) have already been mastered by the learner.
1970	J. Popham & E. Baker	[Curriculum is] all planned learning outcomes for which the school is responsible ... Curriculum refers to the desired consequences of instruction.
1997	J. L. McBrien & R. Brandt	[Curriculum] refers to a written plan outlining what students will be taught (a course of study). Curriculum may refer to all the courses offered at a given school, or all the courses offered at a school in a particular area of study.
2010	Indiana Department of Education	Curriculum means the planned interaction of pupils with instructional content, materials, resources, and processes for evaluating the attainment of educational objectives.

Table 2.5: Definitions of “curriculum”

Considering the responsibility of curriculumists, curriculum development must have a solid philosophical basis which envisages “attitudes or desire and purpose that are to

be created” (Dewey, 1961:165). Although the present study only aims to make recommendations towards an improved South African FET Music curriculum, it is necessary to briefly consider the overall curriculum development process while keeping in mind that a large amount of literature has been published on the matter which involves different approaches (Null, 2011; Franklin, 2010; Reid, 2006; Wilks, 2005 and Apple, 1990).

Ornstein and Hunkins (2009:15) state that a curriculum development process entails the method by which a "curriculum is planned, implemented and evaluated, as well as what people, processes and procedures are involved". Curriculum philosophies enable designers to formulate the rationale for the use of a particular approach to teaching, learning and assessment. Although Ornstein and Hunkins (2009) value the theoretical benefit of philosophies underpinning curriculum development, they emphasise that human attitudes, feelings and values play an integral part in curriculum making.

Null (2011) investigated different curriculum practices which are closely related to education philosophies which have been discussed earlier. These include the liberal curriculum, systematic curriculum, existentialist curriculum, radical curriculum, pragmatic curriculum and deliberative curriculum. Similar to Prasad and Kaushik (1997), Null identified five commonplaces of the curriculum which comprise the teacher, learner, subject matter, context and curriculum making. He then discusses each of these commonplaces in terms of their roles in the various curriculum practices. This has also been discussed under education philosophies.

The Queensland Department of Education (Queensland, 1990) compiled a curriculum development guide which states five main areas which should be considered when designing a curriculum (1990:6): policy, understanding individuals, content, worthwhile activities and evaluation. Linked to this, Pillai (n.d.:40) maps the following sequential activities concerning the development process: “planning, preparing, designing, developing, implementing, evaluating, revising and improving”. He also emphasises that basic needs; social aspects; cultural factors; individual talents; and intellectual, moral, aesthetic, religious and traditional ideals are important aspects of curriculum development (n.d.:40).

Pillai (n.d.:50) states that each subject contained in a curriculum ought to have a clear structure which stipulates the following aspects:

1. Function of the subject in terms of the overall development of learners;
2. General and specific objectives;
3. A clearly structured and specified content which refers to outcomes with detailed objectives; relevant resources; transactional strategies³⁰; media integrated learning; progressive self-assessment tasks; and suggested time allocations;
4. Percentage of knowledge, skill and attitude in resources;
5. Integrating the subject with other subjects.

Considering the curriculum development literature that has been reviewed up to this point, the researcher identified several key aspects pertaining to curriculum design: curriculum designers; sustainability of humankind; consultation with stakeholders and the industry; content; knowledge; approach to teaching, the role of the teacher; learners; learning; and assessment. Each of these aspects is discussed below. It should be noted that all of these key aspects are integral to the curriculum development process. The order in which they are discussed is not intended to indicate a hierarchy of importance.

2.9.1 Curriculum designers

In his book *Cry, the beloved country* Alan Paton (1987:64) states that "it is an irony that it was my sympathy for the renaissance of Afrikanerdom that enabled me to escape from the narrow British nationalism of God, king and empire, only to find that Afrikaner nationalism was just as narrow." Any culture which seeks to uplift its people (a noble cause in itself) runs the risk of doing so at the cost of other cultures or regarding itself superior to other cultures. At the same time, based on SA's education history, Paton's words are true of education in the years following the Second Anglo-Boer War. To avoid history repeating itself, a curriculum designers' panel which is

³⁰ Transactional strategies involve "[coordinating] traditional memory and comprehension strategies with interpretive processes" (Pressley et al., 1992:513).

diverse in terms of cultural heritage; knowledge of the subject; experience in the field; professional aims; and vision for the subject is most likely to construct a well-balanced all-inclusive curriculum. Additionally, curriculum designers must consider contemporary curricula and curriculum making trends to ensure global curriculum compatibility (Prasad & Kaushik, 1997).

Prasad and Kaushik (1997) mention four types of curriculum designers which include the social efficiency developer, the scholar academic developer, the child study developer and the social reconstruction developer (1997:2). The "social efficiency developer" aims to "[create] curricula [that] efficiently and scientifically carry out a task for a client (usually taken to be society)". The "scholar academic developer" focuses on curriculum development which will ensure the continuation of his or her subject through imparting knowledge and an understanding of the importance of the subject on students and ensuring "future members of the discipline". The third type of curriculum designer, the "child study developer", focuses on the developmental purpose of the curriculum through which meaningful learning experiences are created for children. Lastly, there is the "social reconstruction developer" who identifies and assists children in need of physical or emotional support. Such a curriculum developer also ensures that the good characteristics rather than the unattractive characteristics of a culture are included in the curriculum.

Regardless of the type of curriculum designer mentioned above, such professionals must be acquainted with present education trends across the world and integrate these into the curriculum. It is the view of the researcher that the majority of core curriculum developers ought to be specialists in the relevant subject or field. Core curriculum designers should also be passionate about the subject and have an overall vision which includes the subject's historic background, where it is heading and how to secure its place in the curriculum based on the demand in the industry. Except for educational trends, it is essential that curriculum designers are familiar with local and global industry demands in the particular field in order for the curriculum to be industry aligned.

2.9.2 Sustainability of humankind

As explained earlier, OBE is founded on a "design down" approach. In other words, outcomes are the focal point of OBE and refer to goals that are set at different educational stages which were discussed under "Birth of outcomes-based education" (2.4.4, no. i). According to Dreyer (2008) life roles and career roles are at the top of the OBE pyramid. Cloud (2010), however, adds another level on top of life roles and career roles, which are set by society and involve the sustainability of humankind. Cloud (2010:170-171) set the following questions addressing the sustainability of humankind:

1. What kind of future do we want?
2. What do we want to sustain, for whom, and for how long?
3. What does our thinking have to do with our current reality and our ability to achieve the kind of future we want?
4. What does our education have to do with our thinking?

2.9.3 Consultation: stakeholders and the industry

Consultation with stakeholders has been emphasised by writers such as Slattery (2006), Davis & Ellison (2003) and Marzano (2003). These authors agree that by involving a variety of people during curriculum making, the curriculum is likely to be wide-ranging. Stakeholders include parents, educators, learners, the public, as well as other experts and professionals in the industry or particular field who are not necessarily involved in education. Learners and their parents can make valuable contributions towards a new or revised curriculum since they are able to identify shortfalls in the curriculum based on their own experience. Experts and professionals include people from academia and the particular industry. Academia is able to contribute through faculty members who can function as curriculum planners or serve as invaluable resources for acquiring information and most recent research regarding curriculum design. Two important aspects which Slattery (2006), Davis & Ellison (2003) and Marzano (2003) authors fail to include in their writing concerns the profile of stakeholders and consultation with the music industry. The researcher, therefore, wish to add that it is preferable for stakeholders to come from different

cultures, religions and socio-economic backgrounds. Consultation with the industry is essential since it determines the overarching outcome of what should be achieved through the curriculum. In other words, curriculum designers have to ensure that the content and skills which the curriculum employs are industry-adequate.

2.9.4 Content

Depending on the underpinning education philosophy, curriculum content or subject matter is linked to each of the key aspects of curriculum design to a greater or lesser extent. Its importance varies considerably between the different ideologies.

Null (2011:1) states that curriculum content is determined by three core elements: "thought, action, and purpose". These elements are subject to education philosophy, curriculum developers, the industry, global trends and political agendas. Furthermore, content is subject to the ratio of traditional subject matter, projects, activities and assessment. Conversely, the content of a programme following a progressive and existentialist model is determined by empirical analysis. In other words, content is not based on traditional fields of study such as mathematics or history but on "activities and experiences that empirical researchers have discovered through inductive means" Null (2011:60). According to pragmatism, the purpose of subjects is not to serve the subject and knowledge linked to it but to use the "information, skills, and experiences" associated with it to "[inform] the solution of social, political, and economic problems" (Null, 2011:144-145).

A good curriculum is all-inclusive, industry directed and contributes towards a better society. The inclusive curriculum is sensitive to and accommodates the needs of all learners through providing them with quality education (Operti et al., 2009; UNESCO, 2009). It is the view of the researcher that curriculum ought to be directed primarily at the development of learners' self-realisation, social interaction, academic progress and technological skills to generate competent citizens who, in turn, can contribute towards the growth and success of a country. In order to achieve this, curriculum designers ought to realise and take into account that the personal growth, as well as spiritual, physical and intellectual needs of learners, differs from

theirs. In addition, Prasad and Kaushik (1997) state that a good curriculum will, apart from developing the learner, stimulate educators' personal growth.

2.9.5 Knowledge

Knowledge and content are closely linked. "Knowledge – that is, education in its true sense – is our best protection against unreasoning prejudice and panic-making fear, whether engendered by special interest, illiberal minorities, or panic-stricken leaders" (Franklin D. Roosevelt, in Baker, 1992:61). In addition, the *Oxford advanced learner's dictionary* defines knowledge as the "information, understanding and skills that you gain through education or experience". As explained under the different education philosophies, the interpretation of "knowledge" and how it is acquired differs considerably among the various education ideologies. Irrespective of the philosophical approach, curriculum designers ought to consider the following questions by Prasad and Kaushik (1997:3,6) in terms of knowledge imparted by the curriculum:

1. What is the nature of knowledge?
2. What kinds of abilities does knowledge give to a person?
3. What is the source of knowledge?
4. From where does knowledge derive its authority?
5. How is its truth verified?
6. Where does worthwhile knowledge reside, within the individual or outside the individual?
7. What is more important about knowledge, the source from which it originates or the use to which it can be put?

These questions, if answered honestly, can ensure that knowledge that is created provides a true account of information and events without prejudice. This, however, is often not the case due to political subjectivity.

2.9.6 Approach to teaching

The approach to teaching is determined by the education philosophy which

underpins the curriculum. Since a detailed account of different education philosophy has been discussed earlier, it would be redundant to discuss it once again under this heading.

2.9.7 The role of the teacher

The role of the educator varies depending on the ideological views of the curriculum designers. Regardless of the philosophical foundation of an education system, Prasad and Kaushik (1997:22-23) put the following fundamental questions to curriculum developers concerning the role of educators. Once again, it is important that these questions should be answered by curriculum designers when developing a new curriculum:

1. What is the role of the teacher (specifically with respect to students)?
2. Is the primary job of the teacher one of preparing and supervising an educational environment or one of delivering learnings?
3. According to what standard is teacher effectiveness measured?
4. Is the teacher to stimulate diversity or uniformity among students?
5. Is the teacher viewed primarily as an implementer of the developer's curriculum as it is or primarily as a creative adapter of the developer's curriculum to his or her own situation? At issue here is whether the developer does or does not try to create a "teacher proof" curriculum.
6. Is it the job of the teacher or developer to plan for individual differences among students?
7. What type of media are usually employed during teaching?
8. What is the intent of teaching?
9. Is the teacher to be concerned with the whole child (e.g., cognitive, affective, social, or physical attributes) or only with a single dimension of the child?
10. Does the developer view the attitudes, beliefs, interpretations, and visions of teachers to be of crucial importance?
11. Does the developer believe that part of the teacher's job is to do research into such things as the nature of children or appropriate learnings for children to acquire?

Null (2011) suggests that teachers are often viewed as the element responsible for learning instead of the medium between the curriculum and the learner. Teachers

are often the first to be blamed for weak academic achievement or poor performing schools. Although there might be a degree of truth in such an assumption, it is also true that teachers' role is to "increase the likelihood that learning will take place" (Null, 2011:58) while relying on the cooperation of learners to achieve their goals. Except for their role as mediators of learning, teachers are an asset to curriculum development. They know which aspects of the curriculum work well, as well as the areas which call for improvement or enhanced efficiency. They can also make valuable contributions towards the implementation of new ideas.

Teachers are also responsible for "importing the culture and everyday experiences of the students" (Ladson-Billings, 1994:117) in order to allow learners to get the most out of their learning. This is particularly important and applicable to multicultural classrooms which are on the increase worldwide. In order to achieve this, teachers need to move beyond their own views and experiences. Slattery (2006) and Milner (2005) are among many scholars who emphasise the necessity and benefit of multicultural education in order to achieve maximum academic and social success among learners. Milner (2005) conducted a study in which he interviewed Wilson, a Black teacher in a principally White school. Wilson (in Milner, 2005:391-392) made the following statement:

You teach what you know; you teach what you've experienced; you teach who you are. And when we have White teachers who don't deal with race and culture and difference, it's really a handicap to the students because they are not teaching reality. My students know me. They know how I live, and there's no misunderstanding, no misinterpretations about that. I am a Black woman, and they need to understand that there are some differences between myself and them ... My experiences aren't exactly like theirs and part of that has to do with the fact that I am Black. Racism does exist; it existed decades ago, and we're still grappling with it.

Although Wilson is describing her experience from her perspective as a Black teacher in a predominantly White school, it can be applied to any racially or culturally diverse setting in countries such as SA.

2.9.8 The learner

Similar to the role of the teacher, the role of the learner in his or her learning differs considerably depending on the education philosophy in place. For example, according to the free-market systematic view, learners and their parents are seen as customers who decide on the curriculum they want to use. This particular view has many potential dangers such as that there is "no set body of knowledge, or curriculum, that learners must acquire to become citizens" and that "learners possess the power either to keep schools in business or destroy them based on their consumer choices" (Null, 2011:69). The other extreme is that learners are viewed as mere pawns that "are produced by culture" or society and are therefore indoctrinated to serve society rather than to develop themselves and create their future through freedom of choice (Null, 2011:109). Considering these extreme views of the learner's place in the curriculum, pragmatic curriculumists provide a more balanced perspective which is learner-centered and corresponds with Wilson's account above. Pragmatic curriculumists argue that by integrating the learners' background with their learning experience, their education becomes meaningful to them.

In 2010, Feichas conducted a study in which she examined the attitudes of students studying music at a Brazilian university. She divided the students into three groups according to their music background preceding their tertiary education. The three groups involved students with formal music training (mainly dominated by classical music); students with informal music training (mainly dominated by popular music); and students who had undergone both formal and informal music training. The result was that students with informal or mixed music backgrounds found it harder to connect with traditional teaching approaches. The researcher also established that incorporating informal music learning can enhance cultural inclusion and broaden a music department's scope. Although this study was conducted at a higher education music department, its results correspond with the views of scholars such as Banks (2013) and Bradley (2006).

Putting aside the ideological view of curriculum designers, Prasad and Kaushik (1997:14-15) formulated the following questions which should be asked and answered by curriculum designers in terms of their perception of the learner:

1. Is the child treated as an active or passive agent in his world?
2. Is the child viewed as having something of worth or as missing something of worth?
3. Is the developer's concern with processes internal to the child or with processes external to the child?
4. Is the developer's concern focused primarily on the child's mind or primarily on the child's behaviour?
5. Is the child viewed as an integrated organism or as an atomized and partitionable organism?
6. Does the developer focus his efforts on the child himself or on the acts or attributes of the child?
7. Is the concern with the child as he or she is or with the child as he or she ought to be?
8. Is the child thought to exist for himself or to further an end external to himself?
9. Is each child viewed as a unique individual or is each child viewed as he or she relates to standardized norms?
10. Is the child viewed within a social context (and if so of what type) or is the child viewed outside of an independent of a social context?

Above all, learners must be actively involved in their learning experience. The degree to which learners participate in their education is greatly influenced by the underlying education philosophy on which the curriculum rests and the method of learning.

2.9.9 Learning

"The value of a college education is not the learning of many facts but the training of the mind to think" (Albert Einstein, in Wikiquote, 2013a). Einstein's view is contested by realism which employs rote learning and relies on passive learners who do not apply critical thinking. Rote learning in itself is, however, not harmful if it is purpose-driven and supported by a valid rationale.

Prasad and Kaushik (1997:10-11) identify the following questions in terms of how learning takes place. The answers to these questions depend on the underpinning education philosophy.

1. Does the curriculum developer view learning through the eyes of the teacher (adult) or through the eyes of the learner (child)?
2. Is learning viewed primarily as a natural function of growth or as an artificial function of societal transmission? Here the question is one of whether the developer believes that the type of learning his curriculum provides for is the same as or different from the type of learning the child can naturally acquire while growing up outside of the formal schooling context.
3. Is learning treated as an integrated process or as an atomistic process? That is, can one break the learning process down into individual and disjoint (i.e., atomistic) acts or must one treat the learning process in a holistic (i.e., integrated) manner?
4. Is learning primarily a process of changing mind or changing behaviour?
5. Is the desired result of learning a change of mind or a change in behaviour?
6. Is the primary actor during learning the learner himself or some agent outside of the learner who does something to the learner?
7. Is there a concern with formal learning theory? What type of learning theory does the developer utilize, whether or not he is concerned with formalized learning theories?
8. How is the issue of readiness for learning treated?
9. How is individualized instruction visualized? Or, is the individual learner taken into account while the developer is planning his curriculum?

In addition to the questions above, there is the question whether to use technology in the learning process. It is widely accepted that technology can be used as a powerful tool to aid learning. Gall (2013) conducted a study in which she examined the perspective of trainee teachers regarding the use of technology in the music classroom. The students concurred that computer-integrated learning is of the essence in music education. Researchers such as Sheskey (2010) have shown how learners' interest and marks increase when technology is integrated in the classroom. He argues that the way to the minds of today's technologically "savvy" generation of learners, is through technology. Sheskey's findings are challenged by the Waldorf method which opposes merging technology with learning. According to an article by Richtel (2011) in the *New York Times*, those in support of the Waldorf approach, including staff members of Google, Apple, Yahoo and Hewlett-Packard, say "computers inhibit creative thinking, movement, human interaction and attention spans". This is supported by Noeth & Volkov (2004) who refer to research that concludes that technology integrated learning does not necessarily enhance

academic achievement. Another counter argument against the use of technology during school years is the fact that technology is easy to use and to decipher and therefore failure to expose school children to it will not deprive them from catching up with technology after school.

The researcher is of the opinion that computer-integrated learning can serve as powerful tool in the classroom. However, she agrees with the Waldorf method in that technology can curb creativity, kinetic activity, interpersonal skills and concentration if it is not sufficiently managed through a balanced teaching approach which employs various learning strategies.

2.9.10 Assessment

Huba & Freed (2000:8) describe assessment as:

The process of gathering and discussing information from multiple and diverse sources in order to develop a deep understanding of what students know, understand, and can do with their knowledge as a result of their educational experiences; the process culminates when assessment results are used to improve subsequent learning.

Assessment is a fundamental part of the curriculum which affects its success. Like most other key aspects, assessment is viewed differently by curriculum developers and theorists of the various education ideologies. Depending on the underpinning education philosophy, assessment's importance with regards to other key aspects of the curriculum can vary considerably. Irrespective of the philosophical view, the rationale for assessment should serve a developmental purpose. Some ideologies argue that this can be achieved only once the learners have reached a certain goal or mastered a particular skill, meaning not all learners will reach this goal at the same time. Hence, assessment will take place at different times for different learners depending on their readiness (Kauchak & Eggen, 2011; Slattery, 2006).

A central part of assessment is that assessors must make learners aware of the purpose of a particular assessment and ensure the assessment is accompanied by

clear instructions and sufficient feedback in order to serve its developmental purpose. This is underlined by numerous authors and academic institutions such as Dreyer (2008), UNISA (2006) and Huba & Freed (2000). Pertaining to the assessment process, the researcher identified six key questions that need to be answered when planning or designing an assessment. These questions are given in Table 2.6 below.

Question	Answer
Who assesses?	The teacher, the learner himself/herself, a peer or group of learners.
Who is assessed?	The learner or group of learners.
What is assessed?	Skills, knowledge, attitudes, values and behaviour.
Why does assessment take place?	To grade or to sort; promote or to select; evaluate; predict; control; diagnose; guide and motivate and to learn (UNISA, 2006).
How will assessment take place?	Assessment can be conducted informally (not recorded or counting towards the learner's achievement) or formally (recorded and counting towards the learner's achievement). Regardless whether assessment is formal or informal, different assessment methods are applied through using a variety of assessment tools. Frequently used assessment methods and tools are listed below. <ul style="list-style-type: none"> • Assessment methods: giving an account through writing reports, articles, tests, and so forth; practical demonstration; interview; display; oral presentation and role-play. • Assessment tools: rubrics, reports, observation sheets; checklists; rating scales.
When will assessment take place?	Assessment can take place before, during or after the learning process.

Table 2.6: Questions and answers pertaining to the assessment process

There is a distinct similarity between the research's list of key questions concerning assessment and that of Diamond (2008), as well as Prasad and Kaushik (1997). Prasad's and Kaushik's list is more comprehensive than Diamond's and is therefore given below (1997:24):

1. What is the purpose of student evaluation as it relates to the person who receives the results of the evaluation?
2. What is the intent of student evaluation as it relates to the evaluatee?

3. Is the development of formal evaluative measures for student evaluation considered to be an integral part of the curriculum development process?
4. What is the nature of the evaluative instruments used in evaluating students?
5. Are subjective or objective instruments used to evaluate students?
6. Is student evaluation viewed from an atomistic or holistic perspective?
7. To whom are the results of student evaluation to be directed or beneficial?
8. During student evaluation is the focus on the individual; group norms; or a fixed criterion?
9. Does student evaluation take place during the instructional process or after the instructional process?
10. When are the criteria for successful student work defined?

Assessment can take different forms and serve different purposes. Different forms of assessment include continuous, baseline, formative, summative and diagnostic assessment. Continuous assessment is done on an ongoing basis; baseline assessment determines what a learner already knows; formative assessment assesses the achievement of learning outcomes during the learning process; summative assessment refers to overall achievement and is associated with the issuing of a report statement, while diagnostic assessment is used to determine barriers to learning. Irrespective of the underlying education philosophy, these forms exist in all assessment settings to a greater or lesser extent.

Another level pertaining to assessment involves critically reviewing and scrutinising the existing curriculum's assessment procedures when the time comes to revise the curriculum or to develop a new curriculum all together. Prasad and Kaushik (1997) point out that one way to determine the success of assessment is to determine how well it tests fundamental content and knowledge relevant to the particular subject. In addition, they formulated the following questions to assist curriculum designers in determining effectiveness and applicability of a curriculum's assessment component (pp. 27-28):

1. Is the development of formal evaluation measures for the purpose of curriculum evaluation considered an integral part of the curriculum development process?
2. Is formative evaluation of curriculum considered important?
3. Why is formative evaluation considered important?
4. Is accountability a central issue during formative evaluation? If yes; to whom?

5. Are subjective or objective instruments used during formative curriculum evaluation?
6. Are the norms for formative curriculum evaluation determined before; during; or after evaluation takes place?
7. Is formative evaluation primarily conducted in an atomistic or holistic manner?
8. What type of information results from formative evaluation: binary "it's OK or it needs revision" information or specific information on the individual successes and failures of each component of the curriculum?
9. What methodology or criteria are used to determine a curriculum's success or failure during formative evaluation?
10. Is summative curriculum evaluation considered important?
11. Why is summative evaluation considered important?
12. Are subjective or objective instruments used during summative curriculum evaluation?
13. Is accountability a central issue during summative curriculum evaluation?

Answers to these questions vary considerably depending on the ideology of the curriculum developer. For example, the goal of the social efficiency developer is likely to be to "scientifically determine quality control", while the scholar academic developer sees assessment as a way to academically rank learners. On the other hand child study developers ensure that the learner benefits from assessment, whereas the social reconstructionist considers the learner's relation to the subject as important during assessment (Prasad & Kaushik, 1997:24-25).

Regardless of the various aspects concerning assessment, particularly in terms of diverse philosophic views, educators and curriculum developers must ask themselves if the assessment they advocate is meaningful, fair and constructive, bearing in mind its main purpose which is to contribute towards learner development.

2.10 Music curriculum development

Music curriculum development is a broad field of study which has produced a significant amount of research. Although a large number of studies have been consulted in this section of the literature review, the researcher refers to only the most relevant and most recent studies. Nevertheless, before discussing Music

curriculum development, it seems both suitable and necessary to mention music education in its broader context.

Music education involves the teaching and learning of music. One of its greatest benefits is the holistic development of learners on a cognitive, physical, emotional and social level. Music education can involve individual or group classes in a formal or informal environment. The pace at which the learner progresses is often negotiable and determined by the learner or teacher and formal assessment is negotiable. Subject Music, on the other hand, is a formal school subject where style, progress, pace and graded formal assessment is predetermined. These core facets of subject Music differ from country to country.

Some regard the purpose of music education as serving the music itself, while others place emphasis on its aesthetic value. At the same time growth in the music industry is often jeopardised by conflicting viewpoints about whether music "is to be seen as cultural expression, or as commodity or service" (UNESCO, 2006:47). The same report suggests that the music industry would be quite different if the "ors" in the quotation above are replaced with "ands". The researcher concurs with this and supports a balanced approach to music education and Music curriculum making.

As observed by Woodford (2005), there is an increasing awareness among music educational authorities in the West to extend curriculum content and educational practices to include cultural diversity. As explained previously, learning is more meaningful when learners can connect to aspects pertaining to their own culture in the curriculum (Banks, 2012; Mncwango, 2009). Burnard et al. (2008) investigated the development of pedagogies which promote inclusive music education. In their study they compared four teachers' perceptions and approaches to inclusive education practice. In addition, inclusivity in the music classroom is also supported by music scholars such as Georgii-Hemming and Westvall (2010) who wrote an article on music education in Sweden. Woodford (2005) is among several postmodern music education critics who argues that "we live in a postaesthetic world in which notions of beauty and universality and transcendence of time, culture, place, and biology are passé" (p. 38). Therefore, the modern call for multiculturalism in

music education makes traditional or aesthetic music education philosophy redundant.

A present-day music education trend, evident in several countries, is to employ an informal teaching approach with the aim of enhancing learners' "motivation, participation and inclusion" (Georgii-Hemming and Westvall, 2010:21). However, based on their experience in Sweden, Georgii-Hemming and Westvall (2010) warn against such an approach. They reveal two main concerns regarding an informal teaching approach. Firstly, it is senseless to emphasise learners' personal experience and allow them freedom of choice without providing a curriculum which includes at least some aspects of their culture. Scholars such as Banks (2012), Bradley (2006), Leung (2004) and Mansfield (2002) concur with this view of Georgii-Hemming and Westvall. Also, apart from the exclusion of some learners' own culture, learners do not necessarily connect with the content of the curriculum since it is out-of-date and lacking stylistic diversity. Secondly, the informal approach to music education in Sweden led to a lack of direction due to teachers' roles being diminished to enhance learner participation.

Leung (2004) proposes a multifaceted Music curriculum model which is built on four dimensions, "(a) the importance of popular, traditional (including folk and classical), and contemporary music (CM); (b) music at the local, national, and global level; (c) embedding academic studies in appreciation, composition, and performance activities; and (d) integrating elements of other cultural subjects in the teaching of music" (p. 2). Although these elements are not revolutionary and as a matter of fact obvious to most people involved in music education, the balance between them is the real quandary. Leung put the four dimensions in a three dimensional cube (refer to Figure 2.6 on the next page). Leung suggests that the proportions between the elements contained in dimensions (a) and (b) can be adjusted according to "particular situations but without damaging the overall balance of the contents" (p. 4).

Leung points out that curriculum developers must be careful to overstate WAM and CM at the cost of traditional music which would "deprive the students of their understanding of the inheritance from tradition that has shaped society today" (p. 6). At the same time, some cultures' music has not been standardised and consequently

threatens its existence and inclusion in the curriculum. This is particularly true of traditional African music, mainly because reading and writing did not form part of the traditional African education process before colonisation and therefore music was not recorded and formal music systems were not developed. In addition, Ngwane repeatedly pointed out during personal communications during 2013 that tribal constrictions limited (and in some cases still limits) the distribution of African music.

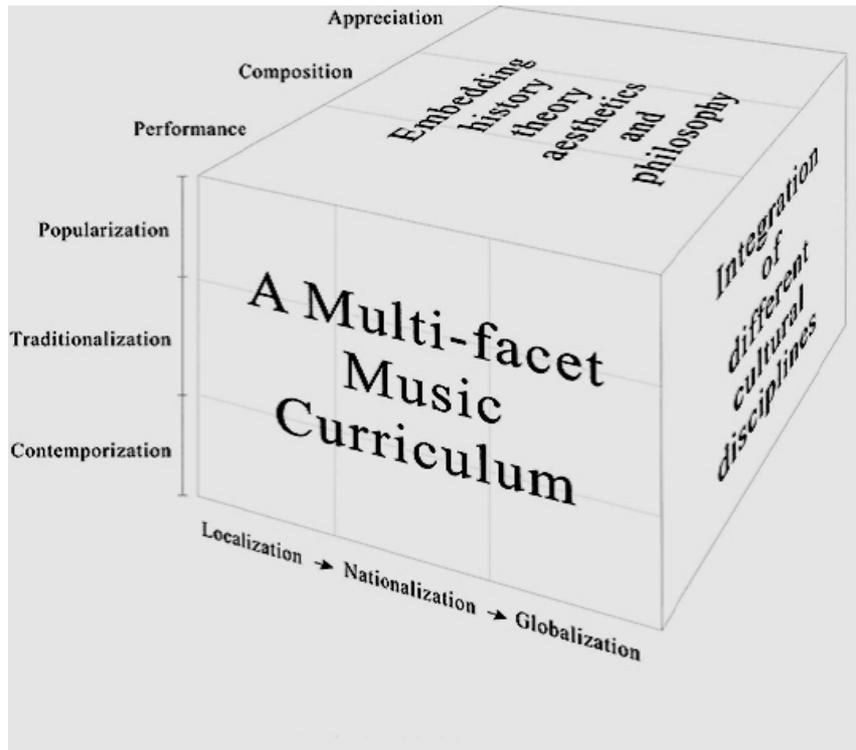


Figure 2.6: Leung's multifaceted Music curriculum model³¹

While Africa is challenged with standardisation issues in incorporating its music in a graded system, it does not mean its traditional music culture is on the verge of extinction. On the contrary, its music is still raw, pulsating and treasured by its people in especially unscathed Western parts. At the same time, traditional music is also part of modern culture and music education in schools in other parts of the world such as Lithuania and Finland which managed to find an equilibrium between different music genres (Balčytis, 2006; Smith, n.d.).

³¹ Leung, 2004:4.

Formulating a new Music curriculum should coincide with sufficient policy development which clearly stipulates each aspect of the curriculum. On the one hand, Jorgensen (2010:21) points out that music teachers are not properly consulted during the curriculum making process in terms of teacher qualification requirements, curriculum approval, teacher appraisal and learner assessment. In the case of SA's Music CAPS, teachers were given the opportunity to comment on the draft version but after the final version was released, it became evident that none of their comments or suggestions was incorporated. This led to a curriculum pervaded by ambiguity and deficiency. SA's Music CAPS, however, is not an isolated case; it is also evident from studying the Music curricula of other countries such as those of Kenya (Elimu Network, 2013) and Greece (Forari, 2007). Even if Music curriculum policies are adequately designed, Forari (2007) asserts that successful music education is subject to efficient policy implementation by teachers and positive reception by the learners.

Forari (2007) rightfully points out that although Music curriculum policies might be clearly differentiated, it is not to say they will be implemented as intended. For example, music making is often placed at the core of the Music curriculum, while in practice theory triumphs. Earlier this year, the researcher met two students from the Netherlands and one student from Finland. Although they were impressed by South African schools' discipline, varied content and miscellaneous activities, they all commented on some music classes being theoretically rather than practically orientated. Georgii-Hemming and Westvall (2010:22) identified the same problem in Sweden where teachers often "focus on musical activities, skills and reproduction, rather than on the development of artistic and creative competencies by means of activities such as composition and improvisation". Linked to this, Balčytis (2006:13) encourages teachers to allow learners to "[think] in musical sounds" through extending theoretical verbal explanations to practical demonstrations.

Similar to McCarthy's (2013) account of the success of the musicians of Motown and to some extent the experience of Georgii-Hemming and Westvall (2010), Wright (2008) conducted a study involving a music teacher in Wales and her Year 10 music class of which she managed to attract 25% of the learners to choose music versus an average of 8% of other teachers' learners. Her success lay in her ability to put her

classically-drenched practices aside to make room for her learners' music preferences. This included a more informal approach which allowed learners to create their own curriculum to a certain extent which meant they also had more control over the "pace and sequence of their learning" (p. 389). At the same time they were provided with the opportunity to play in groups while sharing their own experiences and techniques with the other learners. Considering the success of the Welsh teacher, Wright states that if this example were to be replicated and extended to other areas and countries, it would have drastic implications for music teacher training.

Curriculum reform without adequate teacher training is futile. Once again, the researcher draws from the existing subject Music curriculum scenario in South Africa. Music CAPS provides schools and/or teachers with a choice between IAM, Jazz and WAM. However, the majority of music teachers in SA are classically-trained and therefore would naturally choose the WAM stream. This might have been different if the curriculum change was preceded by sufficient teacher training. Shieh (2012) accentuates that curriculum renewal needs to be supported by and go together with teacher training programmes. This leads to an important question: to what degree can the practicing music teacher and the aspiring music teacher be sufficiently trained in different styles before becoming the proverbial jack of all trades, master of none? Another question is whether music teachers can be expected to teach styles they have an aversion to. After all, they were trained in a style which they found appealing.

A considerable amount of literature has been published on assessment which is another aspect of Music curriculum development acquiring special attention. Many scholars have investigated the topic, especially in terms of limiting subjectivity through employing different rating methods (Latimer et al., 2010; Wrigley, 2005; Bergee, 2003). Scholars like Bergee (2003) and Saunders and Holahan (1997) advocate the use of criteria-specific or segmented assessment, while others like Mills (1991) are in favour of a holistic approach to assessment. Regardless of the assessment tool being used, practical music assessment always contains a level of subjectivity depending on the examiner's background, experience and perception (Platz & Kopiez, 2013; Hellberg, 2011; Wrigley, 2005). The Center for Educator

Development in Fine Arts (n.d.:86) provides the following general guidelines to assist teachers in developing assessment methods:

1. Provide regular, formative student evaluations based on the integration of instruction and assessment.
2. Assess students only on the content/skills they have had adequate opportunity to learn.
3. Base student assessments on multiple sources of evidence of student performance, whenever possible.
4. Clarify the criteria for satisfactory performance before beginning tasks.
5. Teach students strategies for self-assessment and for explaining their thinking processes.
6. Communicate student performance clearly to students, parents, and other professionals.
7. Give targeted feedback, in addition to praise, to improve student performance.
8. Include students' growth in self-evaluation in final project grades.
9. Provide descriptive evaluations and avoid rigid numerical or alphabetical grading systems.

Another highly debatable matter, as pointed out by Salaman (2008), is the assessment of learners' music compositions. While this can be constructive, it can also restrain the learner's creativity, unique composition ideas, innovation and motivation. This is particularly likely if the teacher does not approach assessment and feedback proficiently without overwhelming the learner with his or her ideas and expectations.

Various aspects involving Music curriculum development have been discussed above. While there is much to gain from the various studies that have been conducted, the challenge is to join effective policy making in terms of curriculum development to practice. At the same time, it is essential to align teaching practices and teacher training programmes with curriculum development and industry requirements while ensuring music learners connect with the Music curriculum based on its applicability.

2.11 Comparative Music curriculum research

Despite the significant number of studies in the field of Music curriculum development, the researcher was unable to locate cross-national qualitative comparative music studies similar to the present study. Nevertheless, a brief account is given of the studies that exhibited some degree of relevancy. In 2004, Heimonen conducted a comparative study involving extra-curricular music practice in Sweden and Finland. The fact that the study involved extra-curricular music education made it irrelevant to the present study. Scholars like Burnard et al. (2008) and Woolman (2001) conducted comparative music investigations but not in terms of cross-national qualitative comparative curricular music education. However, their studies are mentioned for different reasons elsewhere in the literature review. The fact that no studies could be traced bearing methodological similarity to the present study reveals a strand of music education research that can be further exploited. Despite this, much literature has been published on various other aspects of Music curriculum development since music education and Music curriculum development is undertaken for different reasons depending on the philosophical convictions of the educator and curriculum designer.

2.12 Conclusion

A broad spectrum of literature was discussed in this chapter. This included philosophy; historical outline of formal schooling in SA; different "Worlds"; school systems of several countries; multicultural curriculum studies; traditional African education; curriculum development in general and Music curriculum development specifically. Based on the literature study, the researcher concluded that curriculum development, in specific music curriculum development, is a vast field which requires careful thought, especially in light of its philosophic foundation, choice of curriculum designers, knowledge of the particular country's historical background, present education setting, and socio-economic needs. The review of literature enabled the researcher to consider different perspectives concerning curriculum development in order to make informed recommendations towards an improved South African subject Music curriculum.

The literature review formed part of the data gathering process. Other data included Music curricula from different countries, as well as questionnaires. The next chapter explains the methodology that was applied in the present study.

CHAPTER 3

METHODOLOGY

3.1 Introduction

This chapter describes the methodological approach which was employed to answer the research questions. Key aspects include participants who were involved in the study; consultation with the DBE; the selection process; procedures; data presentation; and findings. Lastly, data verification methods and ethical considerations are discussed towards the end of this chapter.

3.2 Participants

In this section, the involvement of the various participants is discussed. Firstly, an overview is given to provide an understanding in terms of the participants. The overview is followed by a detailed account of the different sample groups.

3.2.1 Overview

Subject Music curricula of seven countries were compared, while five sample questionnaires were circulated and analysed. Participant samples comprised a selection of individuals involved at various levels in music education in South Africa. Participants were recruited for completing questionnaires. One person from the DBE was consulted on two separate occasions to gain more clarity regarding IAM.

During the course of the study, the researcher was informed by the DBE that they were unable to reveal the names of Music CAPS curriculum developers. However, being involved in music education for the past 17 years, the identity of one of Music CAPS curriculum developers was known to the researcher. Although this curriculum developer was contacted via email and requested to complete the questionnaire, the

person did not respond to the request. Similarly, the identities of the national assessment team for Music CAPS are not public, yet the researcher is personally familiar with one of the members of the team who agreed to complete the questionnaire. The curriculum assessor completed the questionnaire for curriculum assessors and distributing it to the other members of the team. The curriculum assessor completed the questionnaire and confirmed that it was delivered to the other team members, but unfortunately, they did not complete it.

3.2.2 Sampling

The main purpose of the study was to compare Music CAPS to the Music curricula from other countries and, based on this comparison, to make recommendations towards an improved SA Music curriculum. However, as mentioned by Slattery (2006), Davis & Ellison (2003) and Marzano (2003), stakeholders' input can be valuable. Therefore, the researcher decided to extend the study to include the views of stakeholders through questionnaires. The population was limited to Music educators, learners, parents of music learners, lecturers and one curriculum assessor. Hard copy questionnaires were delivered to various schools. The total number of questionnaires which were distributed among stakeholders who were willing to participate in the study included 17 questionnaires for educators, 25 questionnaires for subject Music learners and 20 questionnaires for parents of music learners.

Owing to the fact that the questionnaires were not the key data gathering method, the distribution area was limited to Music educators and learners from four schools in Pretoria and Johannesburg located in the Gauteng province of SA. The schools comprised two co-educational schools, one in Johannesburg and one in Pretoria, as well as one boys' school and one girls' school in Pretoria. All these schools' Music heads agreed to take part in the study and to distribute questionnaires among their educators, subject Music learners and their parents. Despite several attempts by the researcher to collect questionnaires from one of the Johannesburg schools, the school failed to return any questionnaires. Additionally, the boys' school delayed the returning of questionnaires that were delivered to it. After the head of the Music

department assured the researcher that the questionnaires would be distributed among its Music staff and learners, the questionnaires were completed by two Music educators only. Since the last mentioned school delayed submitting its questionnaires until the last minute and failed to distribute them among its Music learners and their parents, the researcher was forced to hastily secure the cooperation of another school. Due to a limited timeframe, it was decided to select another Pretoria-based school since the researcher is based in that city. It was also the only school that was willing to distribute and collect the questionnaire on short notice, as it was one week prior to the closing of the government schools for the annual summer holidays. This brought about the final selection of schools comprising two co-educational urban schools, one in Pretoria and one in Johannesburg; one girls' school situated in the inner-city of Pretoria and one boys' school in urban Pretoria. The number of respondents were as follow: music educators (n=7) currently involved in teaching subject Music; Grades 10-12 subject Music learners (n=20); and parents of Grades 10-12 subject Music learners (n=5).

In terms of music lecturers currently or recently employed at South African universities, five hardcopy questionnaires were distributed among music faculty members of a university in Pretoria while a further 14 questionnaires were electronically distributed via email to lecturers at various universities across South Africa. These included the following universities: Cape Town, Free State, Nelson Mandela Metropolitan, North West University, Pretoria, South Africa, Stellenbosch, and Witwatersrand. Despite continuous reminders, a significantly low number (n=3) of questionnaires were returned.

Three questionnaires were emailed to three members of the national assessment team for Music CAPS, as well as one of the curriculum designers of NCS for Music. In an attempt to broaden the population sample, the researcher posted a notice on the South African Society of Music Teachers' Facebook page. In total, four people responded to the notice and provided their email addresses to which the relevant questionnaires were sent.

3.3 Consultation

Mr Ngwane, the GDE's subject advisor for Music, was consulted twice. These conversations were of an open-ended nature. He provided more clarity concerning various aspects of the IAM stream in Music CAPS. On behalf of the GDE, he granted permission for the distribution of the questionnaires. Being a member of the National Training Team that facilitated the implementation of CAPS, he also confirmed the interest of the DBE in the current study.

3.4 Selection process: Countries from different "Worlds"

The HDI was the seminal factor in selecting countries for comparison with SA's Music CAPS. However, the final selection of Music curricula was subject to two key aspects: whether the country in question offers subject Music in their senior secondary school phase and if so, the availability of the country's Music curriculum in English.

Since SA is a former British colony it was decided to compare its subject Music curriculum to that of England. Furthermore, Music CAPS was compared to five other countries with a British colonial history. These countries included Australia, India, Kenya, Sāmoa and T&T. It was decided to limit the study to countries previously under Britain rule since these countries are often faced with similar challenges resulting from colonialism.

3.4.1 Selection according to HDI

The latest HDI figures are available for 187 countries (OECD, 2011). As explained in Chapter 2, countries with a high to very high human development ranking (countries 1-94 on the HDI) are regarded as First World countries, while countries with a medium human development ranking (countries 95-141 on the HDI) are considered Second World and countries with a low human development ranking as Third World (countries 142-187 on the HDI).

After using the HDI to categorise countries as First, Second or Third World, three countries qualifying as First World and three countries meeting the criteria of Second World were selected, based on their placement in the particular World bracket. This was done as follows: one of the top five countries in the World bracket, one country approximately in the middle of the bracket and one country towards the end of the bracket. This meant that approximately every 30th country on the HDI would be used in the comparison to SA's Music CAPS. Only one Third World country was selected due to subject Music not being presented for religious reasons; unavailability of the subject Music curriculum; or the curriculum being unobtainable in English. Other reasons for not considering Third World countries include the poor state of their education systems which suffer from insufficient government funding for schooling and teacher compensation, mismanagement of education, defective teacher training, as well as poor school attendance. Consequent to these fundamental challenges, music education is not a high priority and is not presented in their senior secondary schools.

Countries that were considered include Australia (2)³², New Zealand (5), UK (England) (28), T&T (62), Kuwait (63), Libya (64), Belarus (65), the Russian Federation (66), Grenada (67), Belize (93), Tunisia (94), Jordan (95), Dominican Republic (98), Sãmoa (99), Indonesia (124), Vanuatu (125), Vietnam (128), Cape Verde (133), India (134), Ghana (135), Kenya (143), São Tomé and Príncipe (144), Nigeria (156), Nepal (157), Cameroon (150), Yemen (154), and Lesotho (160). Due to the fact that not all countries offer subject Music in senior secondary school, religious restrictions, accessibility of information, availability of Music curricula in English and the subject Music curriculum in use, many of these countries were eliminated.

3.4.2 Countries not offering subject Music in senior secondary school

Religion was a determining factor in the selection of countries. Not all countries offer

³² Numbers in brackets indicate the various countries' HDI ranking.

subject Music as in senior secondary school due to religious restrictions. For example, an estimated 92% of Jordan's population is Muslim (CIA, 2013c). Due to its religious views government schools in Jordan do not offer music as a subject in senior secondary school. This explains why countries like Kuwait, Libya, Tunisia, Indonesia and Yemen, all subject to Islamic constraints, do not offer subject Music.

Apart from religion, subject Music is not offered in some countries' senior secondary school due to a lack of interest which makes it unfeasible to present the subject from an economic perspective. For instance, Belize and Grenada, two of several Caribbean countries, do not offer subject Music even though they use the CXC curriculum of which subject Music is one of the examinable subjects.

3.4.3 Accessibility of information

Accessibility of information was another key reason why several countries were not considered for inclusion in the comparative part of the present study. The lack of response from the Vietnamese and Nigerian education departments was disappointing. The Vietnamese Embassy did not respond to the email that was sent on 17 February 2013 and the Ministry of Education and Training did not respond due to an incorrect contact email address provided on its website. Faulty telephone numbers and email addresses provided on the Nigerian Ministry of Education's website made communication impossible. Despite this setback, I contacted Prof. Meki Nzewi, currently a lecturer in African Music at the University of Pretoria but originally from Nigeria (Personal communication. 10 April 2013). He kindly emailed some of his previous colleagues in Nigeria to assist the researcher who was copied in this correspondence. This too, was a dead-end due to no response by the recipients. As a result, the researcher was unable to gather the Nigerian subject Music curriculum or any other authoritative information. Another country that offers subject Music in senior secondary school but of which the curriculum could not be obtained, is Ghana.

3.4.4 Curriculum language

Apart from the selection criteria mentioned up to this point, the selection of countries was further influenced by the language (languages) in which countries' secondary subject Music curricula are available. For example, the Russian Federation is known for its rich history of music education and it would therefore be worthwhile using its subject Music curriculum in the present study. However, Tania Tsaregradskaia from the Gnessin State Musical College stated via email (16 February 2013) that Russian schools set their own Music curricula which are available in Russian only.

As a result of language barriers, viability of translation and the prominence of imperialism in the study, the researcher decided to keep to subject Music curricula which are available in English. This decision was also made as a measure to avoid inaccurate translation, as well as to ease the task of future English researchers who might want to further explore the topic. Countries which were eliminated as a result included Belarus (Belarusian and Russian), Cape Verde (dominantly Portuguese), São Tomé and Príncipe (principally Portuguese) and Nepal (Nepali and other indigenous languages) (Government of Nepal, 2012).

3.4.5 Applied subject Music curriculum

Lesotho, Vanuatu and Cameroon were disqualified due to the subject Music curriculum in use. Lesotho uses the Cambridge curriculum (similar to England's National Curriculum) while Vanuatu and Cameroon use both the English and French education system and curriculum. Since Music CAPS is already compared to the music section of England's National Curriculum, it would be pointless to include these countries. Furthermore, examining the French system posed two problems: an incomplete picture of the scope of the countries' Music curricula, as well as the fact that the French Music curriculum is available in French only.

Lastly, the Dominican Republic was disqualified owing to the fact that very few schools offer subject Music. The schools that do offer subject Music each design their own curriculum due to the absence of an official curriculum. Choosing only one

of these curricula would not contribute to a representative depiction of subject Music in the Dominican Republic.

3.4.6 Final selection of countries

After eliminating many of the countries which were initially considered for comparison with SA's Music CAPS, only six countries remained. These countries can be viewed in Table 3.1. Although both Australia and New Zealand are former British colonies and were both considered during the initial selection phase, it was decided to use Australia since it has a slightly higher ranking. The countries were investigated in terms of their education systems, underpinning curriculum philosophy and their Music curricula in particular.

First World countries	Australia (2), UK (England) (28) and T&T (62)
Second World countries	Sāmoa (99), SA (123) and India (134)
Third World country	Kenya (143)

Table 3.1: Final country selection used in subject Music curriculum comparison

3.5 Procedures

Two procedures were implemented: a comparison was made between the subject Music curricula of seven countries, while five sample questionnaires were distributed and analysed.

3.5.1 Comparison between different subject Music curricula

After determining the selection of countries, SA's Music CAPS was compared to the subject Music curricula of the other countries. Depending on the country, the various subject Music curricula stretch over a different number of years. It was therefore decided to compare the Music curricula in terms of content and the level achieved at the end of the final school year, rather than in terms of particular school grades.

3.5.2 Questionnaires

Questionnaires were distributed among different groups, including music educators currently involved in teaching subject Music; Grades 10-12 subject Music learners; parents of Grades 10-12 subject Music learners; lecturers presently or recently involved in tertiary music education and curriculum assessors. Although the questionnaires for the various participant groups (samples) shared core questions, group-specific questions were added to the different questionnaires, for example, the learner questionnaire was similar but also different to the other group-specific questionnaires.

The main purpose of the questionnaires was to gain the input of various stakeholders regarding their opinion of Music CAPS and to learn of their recommendations towards an improved Music curriculum. To achieve this, the Likert scale method was employed to gather quantitative data and open-ended questions were used collect qualitative data. The question sequence was sometimes changed to enhance formatting and to avoid an excessive page count that might discourage participants from providing quality answers. A comparison of the main differences between Grades 10-12 NCS for Music and Music CAPS was attached to each questionnaire in order to put Music CAPS into perspective of its NCS predecessor and to provide participants with some degree of reference.

In total, 11 core questions overlapped between different participant samples. Based on estimated insight of a particular sample, the researcher in some cases limited the questions to a given selection of choices; given choices with supporting reasons; or open-ended questions. In the case of open-ended questions, the researcher sorted the answers (if possible) according to criteria that were provided to other samples. For instance, if the answer to an open-ended question was "yes ...", the quantitative part of the question was counted with Likert scale-only responses, while the qualitative data was analysed separately through a coding process.

3.6 Data presentation

Data that was collected and presented included a comparison between the subject Music curricula of seven countries and five sample questionnaires.

3.6.1 Subject Music curricula

Subject Music curricula of the various countries were compared in terms of two main categories: determinants and content. Determinants included the countries' curriculum rationales and its aims and objectives. Curriculum content was compared in terms of general features and contextual framework. General features that were compared included style, sections (outcomes or topics) and instruments offered. The contextual framework comparison concerned the different countries' music work schedule, subject matter, performance standards, and assessment strategies. Demographic data was gathered to determine possible trends between cultural distribution ratios and styles included in the Music curricula.

3.6.2 Questionnaires

Six questionnaires were designed and distributed among six samples which included music educators currently involved in teaching subject Music; Grades 10-12 subject Music learners; parents of Grade 10-12 subject Music learners; lecturers presently or recently involved in tertiary music education; curriculum assessors; and one curriculum developer. Data was gathered from each of the various sample units and put into a separate table. Except for the curriculum assessor (which was the only questionnaire received from the group of participants), each table was followed by further explanation.

3.7 Findings

Data that was collected from the Music curriculum comparison and questionnaires were analysed employing different qualitative and quantitative strategies. Once a

clear understanding was reached concerning the critical facets of successful Music curriculum and gathering the input from the different samples, recommendations could be made towards an improved Grades 10-12 South African Music curriculum which is linked to entry levels standards for tertiary institutions.

3.7.1 Subject Music curricula

Data pertaining to various components of each country's Music curriculum was analysed. This involved a comparison between the curricula in terms of rationale; sections (outcomes or topics); instruments offered; work schedule; link between style and demographics, subject matter; and assessment strategies. Analysis methods included manual comparison and electronic topic-specific terminology. As a result, trends, similarities, and differences among the various countries, Music curricula could be established.

3.7.2 Questionnaires

Each of the different samples' questionnaires was individually analysed. Data was coded according to different categories. Among others, these categories included race, gender, sample classification, age and answers to specific questions. After data coding, questions occurring in all five samples' questionnaires were extracted and analysed. The same was done with reference to questions only some samples' questionnaires had in common.

Some questions involved quantitative data and were analysed in Microsoft Excel through simple descriptive analysis methods. This included different columns, lines with markers, pie charts, and radar with markers. Qualitative data was analysed manually and by conducting word searches that included synonyms, word inflections, and topic-specific vocabulary. The same process was followed for questions that occurred in some questionnaires only. Once all questions were analysed, significant findings could be established.

3.7.3 Critical analysis of South Africa's Music CAPS

Music CAPS was compared to its predecessor, NCS for Music. Based on this comparison, and further investigation of Music CAPS by itself, a SWOT analysis was conducted. The acronym "SWOT" refers to strengths, weaknesses, opportunities and threats. The SWOT analysis is frequently used as an instrument to analyse favourable and unfavourable factors which affect a business internally and externally. Although primarily associated with the business world, principles of the SWOT analysis can be applied to different fields including education (Orr, 2013).

3.7.4 Validity

As far as the questionnaires were concerned, the researcher did not have control over their completion. All three distributing teachers (including the researcher) handed the questionnaires to learners who were willing to participate in the study. Validating questions were built into questionnaires to cross-check answers. Quantitative data analysis was verified through tabulating information concerning the different sample sizes, as well as participant particulars. All analyses were compared to these tables to ensure accuracy.

Pertaining to Music curricula comparison, the researcher referred to authentic curriculum documents only. During data collection, text was often copied from original curriculum documents to ensure accurate analysis.

3.7.5 Ethical considerations

Ethical clearance was sought from the subject Music advisor for Gauteng who is employed by the provincial DBE. Questionnaires were submitted for his approval. After minor changes, permission was granted for distributing the questionnaires.

A letter of introduction accompanied all questionnaires. In the letter, the researcher explained the purpose of the study, guaranteed anonymity, and provided participants with the necessary contact details. Participation was voluntary and participants were

under no obligation to complete or return the questionnaires. School names were kept anonymous.

Legal copies of the various countries' Music curricula and supporting documents were downloaded from official websites.

3.8 Conclusion

This chapter explained the research design that was employed in order to address the research question and be able to submit research-based recommendations to the DBE concerning suggestions towards an improved South African subject Music curriculum. To accomplish this, relevant literature was reviewed and data was meticulously analysed. Chapter 4 provides a comprehensive presentation of all data to ensure accurate data analysis in Chapter 5.

CHAPTER 4

DATA COLLECTION

4.1 Introduction

This chapter presents data that was collected during the course of the study. Data mainly included a comparison between different countries' subject Music curricula and the collection of five sample groups' questionnaires. This is followed by data that was gathered during consultation with the GDE's subject advisor for Music.

4.2 Comparison of the various countries' subject Music curricula

The subject Music curricula of the various countries have been compared in terms of determinants and content which are both divided in subcategories. This is illustrated in Figure 4.1.

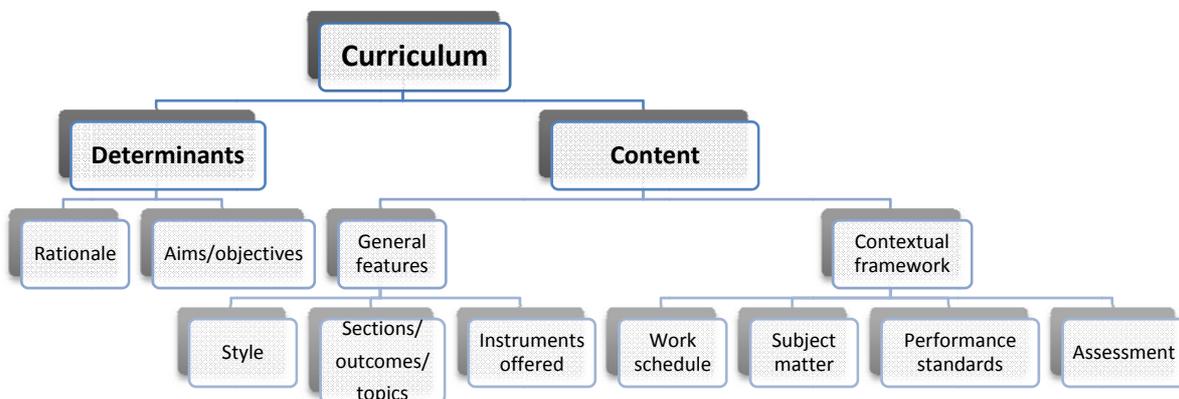


Figure 4.1: Comparison of countries' subject Music curricula: key components

4.2.1 Determinants

There are three curriculum determinants which were compared: rationale, aims or objectives, and general features. The various countries are compared below in terms

of these determinants. Countries are listed according to their HDI rankings (from highest to lowest).

i. Rationale

A curriculum rationale provides the underlying principles or reasons for a particular curriculum. Table 4.1, stretching over one and a half pages, compares the various countries' rationales as stated in their Music curricula. Text from the original curriculum documents is copied exactly for precise analysis purposes. Such text is indicated in a different font (Calibri) and cited at the end of each section.

Australia
<p>Music involves the organization of sound and silence in structures that have deep meaning for participants and listeners. Consequently, music has a universal place in every culture across the globe and throughout history. Studying music provides the basis for a lifetime of further participation which contributes to the musical culture of the future.</p> <p>Students engage with music through movement, both in responding to its rhythms in dance and physical sensation, and by making movements that allow them to produce music on a wide variety of instruments, including the voice. Students engage in music on their own, or in groups, both large and small. Therefore, the social dimension to music is inseparable from its function in culture. Music is processed through aural discrimination, memory and emotional response, all of which interact with each other and with physical processes as a means of perceiving, learning and performing.</p> <p>In studying music, students develop physical and mental skills which are extended by a balanced program of study. Central to this is performance and creativity. Performance allows students to actively participate in a wide range of music activities. Creativity drives both interpretation of existing music in performance, and stimulates self-expression in improvisation and composition. Creating, composing and performing draw on existing music that is studied through responding, listening, analysis and also through engagement with the context in which the music was produced. Each activity informs the others as musicians explore the range of musical contexts to which libraries, the media, technology, their peers and teachers provide access.</p> <p>The Music course is designed to encourage students to participate in musical activity as both a recreational and a vocational choice. It may serve as a pathway for further training and employment in a range of professions within the music industry, or as a means of experiencing the pleasure and satisfaction that comes from listening to and making music (SCSA, 2012a:5).</p>

England
None provided.
T&T
<p>Music education contributes to the enhancement of aesthetic and intellectual development as well as social skills. As a part of general education, music is pleasurable to and suitable for students with different aptitudes and abilities, including those students who are physically and emotionally challenged. The nature of Music education allows students to develop their capacity to manage their own learning, work together with others and engage in activities that reflect the real-world practice of performers, composers and audiences. Music is also known to contribute to the development of qualities that other disciplines aim to develop, namely: creative and inventive thinking, self-control, self-expression, disciplined thinking, problem-solving abilities, teamwork and sensitivity to the needs and contributions of others.</p> <p>In offering the CSEC Music syllabus, the Caribbean Examinations Council is providing opportunities for the development of a practical knowledge of music and of the skills of analysis that can form the basis for further studies in teaching, performing, conducting, composing and arranging, the music business and other music-related fields. The syllabus is rooted in Caribbean musical expressions, as well as in the musical expressions of other cultures. Further, the syllabus enables regional peoples to participate in the continuing development of Caribbean musical culture and to contribute to, and draw from, the pool of knowledge that constitutes world music (CXC, 2009a:1).</p>
Sāmoa
<p>The Arts curriculum is based on the Principles of the Sāmoan Secondary School Curriculum stated in the Sāmoan Secondary School Curriculum Overview Document. The principles are that the curriculum:</p> <ol style="list-style-type: none"> 1. Provides a challenge for all students and allows for individual differences. 2. Fosters and enhances the self-concept of all learners, and encourages them to be self-directed in their learning. 3. Provides all learners with a broad and balanced general education. 4. Will be based on what is best in fa'asāmoa. 5. Will be responsive to change so that it is relevant to needs of the individual learner, to the well-being of the community, and ultimately to national development. 6. Provides for flexibility taking into account the context in which schools operate and the resources available to them. 7. Establishes a direction for learning and ensures each learner's school experience progresses in a systematic and coherent way. 8. Promotes the presentation of essential knowledge by means of a systematic bilingual methodology. 9. Promotes language learning in all areas of the curriculum. 10. Encourages the use of good assessment practice. 11. Reflects the need to be inclusive (MESC, 2004:7).

SA
None provided.
India
The paramount guiding principles as proposed by NCF-2005 are: 1. Connecting knowledge to life outside the school. 2. Ensuring that learning is shifted away from rote methods. 3. Enriching the curriculum to provide for overall development of children rather than remain textbook centric. 4. Making examinations more flexible and integrated into classroom life. 5. Nurturing an over-riding identity informed by caring concerns within the democratic polity of the country (Government of India, 2013:3).
Kenya
None provided.

Table 4.1: Comparison of countries' subject Music curriculum rationales

ii. Aims or objectives

Aims or objectives state the overall goals the (music) curriculum envisages achieving. Table 4.2 which stretches over two pages explains the aims or objectives as they appear in the curriculum documents of the various countries. Text from the original curriculum documents is copied exactly, indicated in a different font (Calibri) and cited at the end of each section.

Australia
None provided.
England
The AS and A Level specifications encourage students to: <ul style="list-style-type: none"> • Extend the skills, knowledge and understanding needed to communicate through music and to take part in making music. • Engage in, and extend their appreciation of, the diverse and dynamic heritage of music, promoting spiritual and cultural development. • Develop particular strengths and interests encouraging life-long learning and providing access to music-related and other careers. • Recognise the interdependence of musical skills, knowledge and understanding and the links between the activities of performing/realising, composing and appraising.

England (continued)

They also encourage students to broaden experience, develop imagination, foster creativity and promote personal and social development.

The A Level specification also aims to:

- Extend the skills, knowledge and understanding developed in the AS and provide a basis for further study (OCR, 2008:6).

T&T

The syllabus aims to:

1. Encourage the desire to continue learning in formal and informal music settings during and after school.
2. Provide knowledge and skills to critically analyze and evaluate music.
3. Provide opportunities for the development of personal values about music.
4. Provide opportunities through which students can develop creativity, manage their own learning, work together with others and engage in activities that reflect the real-world practice of performers, composers and audiences.
5. Provide opportunities for informed decision-making through the development of skills in critical thinking, problem-solving, research and communication (CXC, 2009a:1-2).

Sāmoa

From their study in the Arts students will:

1. Develop knowledge, creativity and skills in the arts using appropriate terminology, practices, processes and techniques.
2. Develop ideas and investigate concepts in the Arts by exploring, observing, reflecting and conceptualising works from a wide range of sources.
3. Communicate and interpret meaning in the Arts by exploring different ways of conveying ideas and analysing works in response to a wide range of works and performances.
4. Understand and examine the functions and values of the Arts in the past and present societies and analyse how cultures express themselves through the Arts (MESC, 2004:10).

SA

Grades 10-12 Music learners will develop:

1. Technical control over one or more music instrument(s) or the voice.
2. Performance skills by way of performing a wide variety of musical works, in solo and group (ensemble) context, ranging from Western Art Music and Jazz to Indigenous African Music (IAM).
3. Ability to read music notation(s).
4. Creativity through improvisation and working with own music ideas.
5. Understanding of existing works of music with regard to compositional techniques used, application of musical elements in existing musical works and placing these in a specific historical and cultural context.
6. Awareness of various musical traditions.
7. Appreciation for various styles of music (Department of Education, 2011:8).

India
<p>Central Board of Secondary Education (CBSE) set the following curriculum goals:</p> <ol style="list-style-type: none"> 1. To enhance self-awareness and explore innate potential. 2. To develop creativity and the ability to appreciate art and showcase one's own talents. 3. To promote capabilities related to goal setting, decision making and lifelong learning. 4. To nurture assertive communication and interpersonal skills. 5. To learn to be empathetic towards others, display dignity and respect to the opposite gender, to contribute for the community, and focus on preserving environment. 6. To foster cultural learning and international understanding in an interdependent society. 7. To strengthen knowledge and attitude related to livelihood skills. 8. To acquire the ability to utilize technology and information for the betterment of humankind. 9. To inspire the attitude of functional and participatory learning. 10. To develop abilities related to thinking skills and problem solving (Government of India, 2013:5-6).
Kenya
<p>By the end of the course, the learner should be able to:</p> <ol style="list-style-type: none"> 1. Read and write music. 2. Use musical instruments, costumes and decorations. 3. Express own ideas, emotions and experiences through composing music and dance. 4. Appreciate and contribute to development of different types of music. 5. Acquire a sense of co-operation by participating in musical activities. 6. Promote and enhance national unity by identifying through exploration, appreciation and performance of indigenous music from all parts of Kenya. 7. Contribute to the world of music through study and participate in the country's music and that of other nations. 8. Use acquired music skills for his/her well being and of others in society. 9. Use music to acquire better mental and physical health. 10. Compose music to educate society on issues affecting them. 11. Perform and enjoy song, dance and instrumental music. 12. Develop/improve own creative skills/talents through the composition of music and dance (Elimu Network, 2013:2).

Table 4.2: Comparison: subject Music curriculum aims or objectives

4.2.2 Content

The content of the different countries' Music curriculum is compared in two sections: general features and contextual framework. It was decided to tabulate information to

enhance clarity of comparison. In each table, countries are listed according to their HDI rating, from highest to lowest. Due to excessive length and to avoid scaling problems, all curriculum documents are included on an accompanying CD. As stated previously, text which is exactly copied from the original curriculum documents is indicated in a different font (Calibri) and cited at the end of each section.

i. General features

Firstly, general features of each curriculum are contrasted in terms of style (Table 4.3), curriculum sections (Table 4.4) and instruments offered (Table 4.5).

Style	
Australia	<ul style="list-style-type: none"> • WAM • Jazz • CM (SCSA, 2012a).
England	<ul style="list-style-type: none"> • Western/European music (this includes folk and contemporary popular influences). • Non-Western music (this includes folk and contemporary popular influences) (OCR, 2008).
T&T	<ul style="list-style-type: none"> • Main focus <ul style="list-style-type: none"> → Western Art Music → Caribbean popular and folk music • Profile dimension 1 (listening and appraising) and 2 (performing) <p>Include variety of styles, for example Western Art Music, Caribbean popular and folk music, African, Latin American, East Indian and indigenous music (CXC, 2009a).</p>
Sāmoa	<ul style="list-style-type: none"> • Sāmoan music <ul style="list-style-type: none"> → Traditional → CM (including regional and international influences such as South American and African) • WAM (including neo-classical and popular styles) • CM/popular music (MESC, 2004).
SA	<ul style="list-style-type: none"> • WAM • Jazz • IAM (Department of Education, 2011).
India	<ul style="list-style-type: none"> • Hindustani music • Carnatic music (Government of India, 2013).

Kenya	<ul style="list-style-type: none"> • African music • WAM (Elimu Network, 2013).
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Table 4.3: Comparison of Music curricula content: style

The following table covers three pages and contrasts the different Music curricula's sections.

Sections (outcomes/topics)
Australia
<p>Outcome 1: Performing</p> <ul style="list-style-type: none"> • Students apply musicianship skills, techniques and conventions when performing. In achieving this outcome, students: <ul style="list-style-type: none"> → Demonstrate musicianship and control of instrument specific techniques. → Demonstrate stylistic and expressive awareness. → Demonstrate awareness of the roles and contributions of other performers and performance contexts. • Students participate in practical activities in instrumental, vocal and ensemble music in a range of settings through formal and informal learning processes. This can involve playing from notation, from memory, improvising, playing by ear and the application of sound/production and technology. <p>Outcome 2: Composing/arranging</p> <ul style="list-style-type: none"> • Students apply music language, stylistic awareness and performance understandings when composing or arranging. In achieving this outcome, students: <ul style="list-style-type: none"> → Use music language, skills, techniques and technologies when composing or arranging. → Use the elements of music with stylistic and expressive awareness. → Understand the roles and needs of performers and performance contexts. • Students engage in the creative process of composing, arranging and transcribing music via notation, technology and/or improvisation. Students have the opportunity to perform their own works or hear them performed by others. <p>Outcome 3: Listening and responding</p> <ul style="list-style-type: none"> • Students respond to, reflect on, and evaluate music. In achieving this outcome, students: <ul style="list-style-type: none"> → Respond to the elements and characteristics of music. → Reflect on the elements and characteristics of their own music works. → Evaluate music using critical frameworks. • Students engage with the literature, music scores and recorded legacy of music through activities including aural and score analysis. Responses to listening activate and extend the capacity of students to character, reflect on and critically evaluate music.

Australia (continued)

Outcome 4: Culture and society

- Students understand how social, cultural and historical factors shape music in society. In achieving this outcome, students:
 - Understand how the elements and characteristics of music contribute to specific music works.
 - Understand the ways in which the elements and characteristics of music reflect time, place and culture.
 - Understand the social significance of music across time, place and culture.
- Students engage with the wider social and cultural contexts within which music is created and experienced through the study of specific repertoire (SCSA, 2012a:5-6).

England

AS level areas of study:

- Tonality (the language of Western tonal harmony)
- The Expressive use of Instrumental Techniques.

A (A2) level areas of study:

- Performing Music (Interpretation)
- Composing
- Historical and Analytical Studies in Music (OCR, 2008:8).

T&T

1. Profile dimension: Listening and appraising

Students should listen to music of different genres and by reference to structural and expressive elements analyze and appraise them using appropriate language.

2. Profile dimension: Performing

Students should develop the ability to perform vocal or instrumental music, displaying understanding of and sensitivity to musical structure and style.

3. Profile dimension: Composing

Students should develop the ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings, which include adding new parts or ideas to an existing piece (arranging), as well as spontaneously experimenting with new ideas, while in the act of performing (improvising) (CXC, 2009a:16,18,20).

Sāmoa

Strand 1 (General knowledge)

Students will explore and expand on their understanding about what makes music through listening, observing, moving, singing, writing and performing. Students will develop an understanding of music symbols and language and use knowledge gained to further interpret elements of music.

Sāmoa (continued)
<p>Strand 2 (Composition)</p> <p>Students will use known compositional devices to define, develop and refine their musical ideas. They will learn to arrange, improvise and compose by using creative and aural skills and the knowledge of instrumentation and technology.</p> <p>Strand 3 (Performance)</p> <p>Students will develop competency in performance through practical presentation and evaluation of individual and/or group performances.</p> <p>Strand 4 (History and research)</p> <p>Students will research to develop their understanding of music’s historical contribution and its significance from past to present day. They will investigate traditional and contemporary music to develop a deeper understanding of society and their own community (MESC, 2004:18).</p>
SA
<p>Topic 1</p> <p>Musical performance and improvisation</p> <p>Topic 2</p> <p>Music literacy</p> <p>Topic 3</p> <p>General music knowledge and analysis (Department of Education, 2011:12).</p>
India
<ol style="list-style-type: none"> 1. Theory. 2. Practical Activities (Government of India, 2013).
Kenya
<ol style="list-style-type: none"> 1. Basic skills 2. Melody 3. Harmony 4. Aurals 5. Intervals 6. History and analysis 7. Western music 8. Practicals 9. Project (Elimu Network, 2013).

Table 4.4: Comparison of Music curricula content: sections

The table below compares the examinable instruments as prescribed by the various Music curricula.

Instruments offered	
Australia	Choice of instrument(s) is unlimited – no prescribed instruments (SCSA, 2012a).
England	Choice of instrument(s) is unlimited – no prescribed instruments (OCR, 2008).
T&T	Presumably the choice of instrument(s) is unlimited since no specific restrictions are included (CXC, 2009a).
Sāmoa	Unlimited; no specific restrictions are included (MESC, 2004).
SA	Keyboard instruments, voice, recorder, guitar, orchestral instruments, percussion (three instruments), band instruments, drum kit, indigenous African instruments, Indian instruments and steel pan (Department of Education, 2011).
India	Vocal; sitar; sarod; violin; dilruba or israj; flute; guitar; hara or pakhawaj (Hindustani music); and mridangam (Carnatic music) (Government of India, 2013).
Kenya	Presumably the choice of instrument(s) is unlimited since no specific restrictions are included. (Elimu Network, 2013).

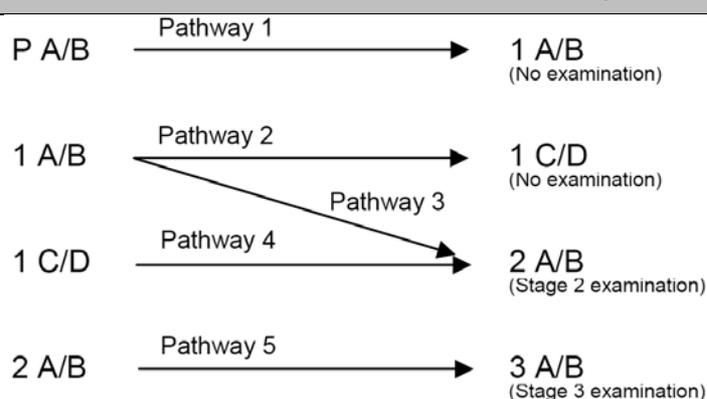
Table 4.5: Comparison of Music curricula content: instruments offered

ii. Contextual framework

This section examines the countries' Music curricula contextual frameworks with regard to work schedule (Table 4.6), subject matter (Table 4.7), performance standards (Table 4.8), and assessment (Table 4.9). The first of these tables stretches over approximately four pages.

Work schedule
Australia
<ul style="list-style-type: none"> • The subject Music curriculum stretches over 2 years (Year 11-12) and offer 3 levels (stages) of difficulty. Based on their ability, learners decide which stage they want to enroll for. The levels are: <ul style="list-style-type: none"> → Stage 1 (easy): Unit PA, PB, 1A, 1B, 1C and 1D → Stage 2 (intermediate): Unit 2A and 2B → Stage 3 (advanced): Unit 3A and 3B • Learners may transfer between stages by following the next pathways (SCSA, 2012a:9):

Australia (continued)



Pathway 1

Typically for students who enter the course to engage in practical music activities and develop a basic understanding of musical concepts.

Pathway 2

Typically for students who enter the course with limited experience and undertake music for enjoyment.

Pathway 3

Typically for students who enter the course with limited experience, knowledge and understanding of music but develop sufficiently to access Units 2A and 2B. Students who choose this pathway will complete the external Stage 2 examination.

Pathway 4

Typically for students with a broad knowledge and understanding of all aspects of music who wish to further develop their music skills in order to access further music opportunities. Students who choose this pathway will complete the Stage 2 external examination.

Pathway 5

Typically for students with an extensive and comprehensive knowledge and understanding of all aspects of music and who aspire to further their music studies to higher levels. Students who choose this pathway will complete the Stage 3 external examination.

Time allocation

The notional hours for each unit are 55 class contact hours. This does not include additional tuition typically undertaken out of school hours (SCSA, 2012a:9).

England

The subject Music curriculum applies to the two optional school years (Year 12-13). Year 12 is known as Lower Sixth Form and Year 13 as Upper Sixth Form. Lower Sixth Form offers the AS levels/units and Upper Sixth Form offers the A(2) levels/units.

England (continued)

1. The Three-Unit AS

The Advanced Subsidiary GCE is both a 'stand-alone' qualification and also the first half of the corresponding Advanced GCE. The AS GCE is assessed at a standard appropriate for candidates who have completed the first year of study (both in terms of teaching time and content) of the corresponding two-year Advanced GCE course, i.e. between GCSE and Advanced GCE.

The AS GCE in Music is made up of three mandatory units, two of which are externally assessed (Performing Music 1 and Introduction to Historical Study in Music), and one that is internally assessed/externally moderated (Composing 1). Together they form 50% of the corresponding six-unit Advanced GCE.

The AS specification is suitable both for candidates who wish to proceed further in their study of music and for those whose interest is recreational.

2. The Six-Unit Advanced GCE

The Advanced GCE is made up of three mandatory units at AS and three further mandatory units at A2. Two A2 units are externally assessed (Performing Music 2 (Interpretation) and Historical and Analytical Studies in Music) and one is internally assessed/externally moderated (Composing 2).

The A2 units build directly upon the foundations laid in Performing, Composing and Listening in the AS specification. They develop candidates' skills to a level appropriate for entry to courses of study in music in higher education and provide access to a range of music-related employment, as well as offering an informed basis for a life-long appreciation and enjoyment of music. Their academic rigour sets out approaches and lays down standards for critical judgement that may be transferred to candidates' learning in other subjects (OCR, 2008:4-5).

Time allocation

AS GCE Music requires 180 guided learning hours in total.

Advanced GCE Music requires 360 guided learning hours in total (OCR, 2008:69).

T&T

Subject Music stretches over 3-4 years depending on the choice of curricula: Grades 10-12. The CXC curriculum is used for Grade 10 and 11, while the Cambridge A levels are used for Grade 12 which normally stretches over two years if both the AS and A levels are followed.

Time allocation

- CXC: It is recommended that a minimum of seven 40-minute periods per week over two academic years be allocated to the teaching of music. This should include at least one double period each week or cycle.

T&T

- AS GCE Music requires 180 guided learning hours in total.
- Advanced GCE Music requires 360 guided learning hours in total.

The syllabus is organised under three Profile Dimensions or major areas of study, namely: Listening and Appraising (LIAP), Performing (PERF) and Composing (COMP). Candidates are required to complete three components: a paper based on Listening and Appraising; one practical examination based on Performing and Composing; and a third component, the School Based Assessment (SBA) based on the research, Listening and Appraising, Composing and Performing profile dimensions (CXC, 2009a:20).

Grade 12 work schedule: Same as AS/A Units stated under England's work schedule.

Sāmoa

Subject Music is offered from Year 9-13. (For the purpose of this study, only Year 11-13 is analysed.)

No work schedule is provided.

Time allocation

Unspecified. (MESC, 2004).

SA

Music CAPS stretches over 3 years, from Grade 10-12. The table below is a copy of the annual year plan for Grades 10-12 (Department of Education, 2011:9). The shaded blocks in Term 1 and first part of Term 2 in Grade 10 indicate introductory information to IAM, Jazz and WAM which is compulsory for all three streams. The shaded blocks in Term 4 of Grade 11 indicate an overview of the other two streams which fall outside the chosen stream of specialization. For example, if the chosen stream is WAM, an overview of IAM and Jazz is provided.

Term	Grade 10			Grade 11			Grade 12		
	WAM	JAZZ	IAM	WAM	JAZZ	IAM	WAM	JAZZ	IAM
1	<ul style="list-style-type: none"> • Classification of instruments • Form • Rock and pop • PAT: Study of own performance instrument 	<ul style="list-style-type: none"> • Classification of instruments • Form • Rock and pop • PAT: Study of own performance instrument 	<ul style="list-style-type: none"> • Classification of instruments • Form • Rock and pop • PAT: Study of own performance instrument 	<ul style="list-style-type: none"> • Musical theatre • Rock and pop 	<ul style="list-style-type: none"> • Musical theatre • Rock and pop 	<ul style="list-style-type: none"> • Indigenous musical theatre • Modern constructs 	Development of opera PAT: The sonata or The oratorio	Afroponia PAT: Compare vocal & instrumental SA jazz	<ul style="list-style-type: none"> • Metaphors of Music as life • Interchangeable concepts • Role of ancestors in IAM performance • PAT: Music in an African ceremony
2 a	<ul style="list-style-type: none"> • Afrikaans music • Boeremusiek • Moppies and Goemas • Indian music 	<ul style="list-style-type: none"> • Afrikaans music • Boeremusiek • Moppies and Goemas • Indian music 	<ul style="list-style-type: none"> • Afrikaans music • Boeremusiek • Moppies and Goemas • Indian music 	Romantic style period	<ul style="list-style-type: none"> • Bebop • Hard bop • Cool jazz 	<ul style="list-style-type: none"> • Function and value of IAM • IAM and Themes 	Development of the symphony	Afroponia	<ul style="list-style-type: none"> • Modern constructs • History of popular African music
2 b	Introduction to WAM (historical timeline)	Introduction to jazz (historical timeline)	Introduction to IAM (historical timeline)						
3	Baroque style period	Early jazz: <ul style="list-style-type: none"> • Ragtime • Stride piano 	Classification of IAM. <ul style="list-style-type: none"> • Children's songs • Communal songs 	Modern style period	<ul style="list-style-type: none"> • Free and Avant-garde jazz • Jazz fusion • Smooth jazz 	<ul style="list-style-type: none"> • Analytical features • Working with Indigenous music practitioners 	<ul style="list-style-type: none"> • SA music industry 	<ul style="list-style-type: none"> • music • SA music industry 	<ul style="list-style-type: none"> • SA music industry
4	Classical style period	<ul style="list-style-type: none"> • New Orleans and Chicago era • Swing era 	Subgenres and Terminology from <ul style="list-style-type: none"> • Nguni groups • Sotho groups 	Overview of jazz Overview of IAM	Overview of WAM Overview of IAM	Overview of jazz Overview of WAM	FINAL EXAMINATIONS	FINAL EXAMINATIONS	FINAL EXAMINATIONS

SA
<p>Time allocation</p> <ul style="list-style-type: none"> • Musical performance and improvisation – 2 hours per week – practice time to be added as needed by learner according to level and skill. • Music literacy – 1 hour per week. • General music knowledge and analysis – 1 hour per week (Department of Education, 2011:12).
India
No work schedule is included in the curriculum.
Kenya
The syllabus has been designed taking into consideration the time allocated to the subject, i.e. 3 lessons for forms 1 and 2 and 4 lessons for forms 3 and 4. Use of double lessons is recommended when dealing with such topics as practicals, aurals and harmony (Elimu Network, 2013:2).

Table 4.6: Comparison: Music curricula's work schedules

The following table shows a comparison of the countries' Music subject matter. This table stretches over approximately fifteen pages.

Subject matter
Australia
<p>Refer to Appendix 11 on the CD which is a compressed tabulated version of the Music curriculum's subject matter) or to Appendix 10 on the CD (which is the complete version of the curriculum, also containing examination design briefs and grade descriptions).</p> <p>1. Course contexts</p> <p>There are three contexts defined in the Music course:</p> <ul style="list-style-type: none"> • WAM • Jazz • CM. <p>At Stages 2 and 3, the contexts are coded as separate units. This enables students to study a particular music context and have that recorded as such on their WACE [Western Australian Certificate of Education]. For each context, there are a number of areas of study that enable in-depth investigation of the context. Both the contexts and their areas of study offered by schools will depend on school resources, staff expertise and student interest.</p> <p>At Stage 1, the areas of content can be taught across one or more contexts. This enables teachers to best meet the interests and needs of their students. In addition, topics such as Music Theatre, Film and Television, and World and Indigenous Music can be incorporated into the content of the syllabus.</p>

Australia (continued)

Where appropriate for both school-based and external assessment, students can draw on the content described in the relevant area of study.

Compulsory areas of study

Context	Stage 2	Stage 3
Western Art Music	Symphony	Concerto
Jazz	Big Band/Swing	Be-Bop
Contemporary Music	Rock	Pop

1.1 Western Art Music

For this course, Western Art Music involves the study of the European tradition of art music and its development over time. The Western Art Music areas of study (genres) are:

- Chamber music
- Choral music
- Concerto
- Opera
- Solo works (instrumental/vocal)
- Symphony.

Two areas of study (genres) must be studied in Stage 2 and two areas of study (genres) must be studied in Stage 3. Symphony is the compulsory area of study for Stage 2 and Concerto is the compulsory area of study for Stage 3. One of the areas of study (genre) completed in Stage 2 may be repeated in Stage 3.

Four designated works are required for Stage 2 and Stage 3 examinations; each area of study (genre) has been assigned two designated works.

The compulsory areas of study (genre) and the designated works will be reviewed at the end of a three year cycle. The reviewed works will be published in the designated works guide, located at www.scsa.wa.edu.au/internet/ Documents/MUS_public/Music_designated_works_lists.doc.

1.2 Jazz

Jazz is a musical style with its origin in the mid to late 19th century in America. It is a fusion of African and European musical traditions. It has a heavy reliance on syncopation, swing rhythms, extended chord vocabularies and improvisation.

Australia (continued)

Jazz content can be taught using either an historical or a genre/style approach, or a combination of both. The Jazz areas of study (eras) are:

Era

- Be-Bop
- Big Band/Swing
- Early Jazz/Blues
- Hard Bop/Cool School
- Post Bop/Contemporary trends

Two areas of study (eras) must be studied in both Stages 2 and 3. Big Band/Swing is the compulsory area of study for Stage 2 and Be-Bop is the compulsory area of study for Stage 3. One of the areas of study (era) completed in Stage 2 may be repeated in Stage 3.

Eight designated works are required for Stage 2 and Stage 3 examinations; each area of study (era) has been assigned four designated works.

The compulsory areas of study and the designated works will be reviewed at the end of a three year cycle. The reviewed works will be published in the designated works guide, located at

www.scsa.wa.edu.au/internet/Documents/MUS_public/Music_designated_works_lists.doc.

1.3 Contemporary Music

Contemporary Music encompasses popular music from the 1950s to the present day. It is predominantly commercial in nature and is constantly evolving through the influence of youth culture and the emergence of new artists and styles. The Contemporary Music areas of study (styles) are:

- African-American
- Country
- Electronica
- Folk
- Pop
- Rock.

Two areas of study (eras) must be studied in Stage 2 and two areas of study must be studied in Stage 3. Big Band/Swing is the compulsory area of study for Stage 2 and Be-Bop is the compulsory area of study for Stage 3. One of the areas of study (era) completed in Stage 2 may be repeated in Stage 3.

Australia (continued)

Eight designated works are required for Stage 2 and Stage 3 examinations; each area of study (style) has been assigned four designated works.

The compulsory areas of study (styles) and the designated works will be reviewed at the end of a three year cycle. The reviewed works will be published in the designated works guide, located at [www.curriculum.wa.edu.au/internet/ Documents/MUS_public/Music_designated_works_lists.doc](http://www.curriculum.wa.edu.au/internet/Documents/MUS_public/Music_designated_works_lists.doc).

The knowledge and application of Western staff notation for Stage 1 units is strongly recommended for students intending to progress to Stage 2.

2. Course content

The course content is the focus of the learning program. The course content describes the knowledge and skills required and consists of the following content areas:

- Aural and theory
- Analysis
- Composition and arrangement
- Performance
- Cultural and historical perspectives.

Central to each of the content areas in the Music course are the knowledge, understanding and application of the elements of music. They are fundamental to the creation, composition, performance and analysis of music works and consist of the following music elements:

- Pitch and melody
- Harmony
- Tonality
- Rhythm and duration
- Tempo
- Expressive elements
- Texture
- Form/structure
- Timbre.

The use of technology can be embedded into any of the following content areas. Music technology embraces instruments and mechanical/electrical equipment used to compose, perform, record and shape music.

Australia (continued)

Technology is used in live performance and the studio. There are many computer programs available which provide a means of notating, editing, sequencing and synchronising music.

2.1 Aural

Aural skills are an integral part of listening, performing, composing and musicology. The application of aural skills develops the ability to think in sound. By developing aural skills, students can respond to, reflect on, evaluate and notate the elements of music and employ them when performing prepared works, sight-reading, sight-singing, playing by ear and improvising.

2.2 Theory

Theory is the written categorisation of the elements of music and how these elements are structured. Music theory enhances the understanding of notated music and is used in a variety of ways in the performance, creation, composition, appreciation and analysis of music. Western staff notation conventions have been specified for each unit but within the context studied it may be necessary to explore alternative notation systems.

2.3 Analysis

Analytical skills are used to examine the individual elements of music so as to determine how they have been combined to create the musical work. Analysis may involve labelling chords, extracting information from music and linking musical components. Knowledge from Aural and Theory and Cultural and historical perspectives content areas are applied through analytical frameworks and structures.

2.4 Composition and arrangement

Composing and arranging are the creative processes of making music through the combination of the elements of music. A variety of approaches are employed in creating music: experimenting, structuring, arranging, notating and making appropriate use of music technologies. Application of the conventions of particular styles and genres in composing and arranging music is essential in creating meaningful works. Composition may be documented through notation or as recorded sound, whichever is appropriate to the relevant style of music.

2.5 Performance

Performance relates to the application of skills, techniques and processes appropriate to vocal and instrumental

Australia (continued)

performance through participation in any practical setting. The study of repertoire in a wide variety of styles according to student needs, interests and abilities is essential. The repertoire should reflect student technical and musical proficiency. Performance in some styles and genres involves specific skills where music is simultaneously created and performed.

2.6 Cultural and historical perspectives

Cultural and historical perspectives in music enable students to study music (Australian and international) in its social, cultural and historical context. This includes the styles, genres and conventions particular to the context studied. Students use their skills, knowledge and the application of the elements of music to recognise how societies have created, performed and recorded their music over time. Students gain an understanding of the trends in music and the links between the different musical styles (SCSA, 2012a:6-8).

England

AS level

Tonality (the language of Western tonal harmony)

The dominance of tonal principles in the composition of Western classical music over three centuries, spanning roughly 1600 to 1900, makes this an essential body of prerequisite knowledge and understanding for any study of Western music. Its adoption by jazz in the 20th century adds further significance. Candidates are expected to know and be able to recognise the most common tonal language procedures in their performing and listening. This knowledge and understanding should then be applied in their own composition work.

They should learn to use and recognise aurally:

- primary and secondary triads, together with their inversions;
- seventh chords;
- rate of harmonic change;
- standard harmonic progressions within a clearly-defined tonal system;
- harmonic implication (for example, in a melody or a bass line);
- techniques of melodic repetition, variation and change within a defined harmonic pattern;
- modulation to closely-related tonal centres;
- tonal devices such as sequence and pedal.

The Expressive use of Instrumental Techniques

The starting-point for this area of study is candidates' own experience of performing. They are expected to:

- develop a fuller understanding of the nature and repertoire of their own instrument (including voice, which singers should understand in comparable terms);
- acquire knowledge about other instruments;

England (continued)

- develop their awareness of the sounds and performing techniques which characterise their own and other instruments, both as solo instruments and in combination with others;
- develop an understanding of the principal contexts in which they are, or have been, used.

A (A2) level

Performing Music (Interpretation)

Building on the appraisal skills applied both to their own performing and to differing realisations of prescribed orchestral scores at AS Level, candidates demonstrate their interpretative understanding in a substantial recital and show, in a discussion with the examiner, how this has been informed by close critical listening to the interpretations of other performers.

Composing

Candidates choose an extra-musical stimulus (either text-based as a poem, narrative or storyboard, or one or more visual images) to interpret in a composition in their own choice of style and medium.

Historical and Analytical Studies in Music

Candidates extend their understanding of the composer as interpreter [...]: *Historical and Analytical Studies in Music* through focussed listening, analysis and discussion of techniques used by composers, working at different times and in different cultural and musical contexts, to interpret extra-musical stimuli. (OCR, 2008:9-10).

Refer to Appendix 13 (CD) for an unabridged version of the subject matter.

T&T

1. Profile dimension: Listening and appraising

Students should listen to music in order to:

- Identify rhythmic, melodic, harmonic, structural, timbral and expressive musical elements.
- Describe ways in which musical elements are utilised singly, or in combination, to create music of different genres and styles.
- Describe ways in which expressive elements, as well as timbral effects, are used in performance.
- Appraise musical composition and performance practice in social and historical contexts.
- Analyse and interpret a score to enhance the ability to listen and appraise.

2. Profile dimension: Performing

Students should be able to:

- Display technical competence and structural awareness when performing.
- Exhibit ensemble skills.

T&T (continued)

- Perform from scores or other visual representations commensurate with their level of technical competence.
- Perform selected pieces (vocal and instrumental) displaying ability to sustain a performance using musical elements expressively.

3. Profile dimension: Composing

Students should be able to:

- Manipulate a variety of sounds and sound sources, including digital devices, to express original ideas, thoughts and feelings.
- Use musical elements to achieve aesthetic outcomes.
- Use compositional devices found in music of different genres.
- Use notation, electronic and digital technologies to create/record (score or audio) and present their own compositions (CXC, 2009a:16,18,20).

Sāmoa

Year 11

Strand 1 – General Knowledge

1. Achievement objectives

Students will develop their knowledge and understanding of music elements including tone colour and notation.

2. Possible learning experiences

- Introduce cadences and be able to identify chordal progression (harmony).
- Know primary and secondary chords.
- Listen and identify the chords of simple musical pieces.
- Know the diminished and augmented intervals.
- Identify the transposition of musical pieces.
- Know transposing clefs (single instruments).
- Know ornamentation for music selected at this level.
- Know music terms and signs for music selected (MESC, 2004:28).

Strand 2 – Composition

1. Achievement objectives

Students will use musical devices and cultural influences to compose works demonstrating their understanding of musical composition.

Sāmoa (continued)

2. Possible learning experiences

- Compose a short piece of music for no less than 2 parts for group performance.
- Compose a melody and counter-melody in authentic Sāmoan mode or contemporary Sāmoan style e.g. fagogo, chants.
- Know conducting procedures and practise their application.
- Write a short piece of music for piano or guitar.
- Write a hymn in 4 parts to include verse and stanza.
- Illustrate by example the application of primary chords in traditional Sāmoan songs, pop songs. Describe their importance in the melody (MESC, 2004:32).

Strand 3 – Performance

1. Achievement objectives

Students will develop their performance ability and self evaluation through in-depth, focussed study of an instrument.

2. Possible learning experiences

Complete:

- One solo performance of their chosen instrument.
- One group performance e.g. a choir, stage band, quartet, production, 'au siva.
- Introduction to conducting and directing of a musical performance.
- Develop performance technique for a progressive repertoire.

Using these contexts:

- Listen, view the performance of musical pieces for different purposes (e.g. a musical or play, a commercial advertisement, a public notice such as the Health Department publicity, Ministry of Police campaign for road safety, a cheer for a school during a sports event, antismoking campaign). Describe how it matches the audience and purpose.
- Develop a list of criteria for the use of music for specific purposes such as a musical, a play, a theme, background to a notice e.g. funeral, features of a prelude, postlude, a wedding, a march.
- Develop and present a musical piece for an identified purpose (e.g. advertisement, jingles, notice of an event, a team or class cheer...). Evaluate the musical piece against purpose and audience.
- Observe and practice models of conducting different styles of music. Discuss the effects of different techniques used. (e.g. conducting a traditional Sāmoan song, an orchestral piece, a hymn, military style, brass band, marching band).
- View and analyse elements of a musical production. Discuss the effectiveness of roles of participants in a musical production e.g. director, stage manager, props team, the music team.

Sāmoa (continued)

- Find examples of recorded music or other people's performances and compare their techniques with their own performances.
- Assist the management and direction of a musical production through selected roles (MESCS, 2004:39).

Strand 4 – History and Research

1. Achievement objectives

Students will recognise music's historic contribution and the significance of traditional and contemporary music.

2. Possible learning experiences

- Investigate Sāmoan church music as it was recorded in the hymn books, how it might have been sung in its early years without contemporary musical instruments. (e.g. in the context of lotu o le taeao/ lotu fa'ale'āiga, lotu o le Aso Sa). Learn and perform a church song as it might have been sung originally. Compare with how this is sung today commenting on voice, parts, si'uileo, lagona. Investigate and discuss the influence of traditional Sāmoan beliefs, values and customs on the song's lyrics and presentation. Investigate contemporary influences on the way the song is presented today.
- Investigate and appreciate the psalms and church music as created by Sāmoan composers (e.g. Mata'utia Solomona, l'iga Sauni, Pouesi). Comment on the influences on their creations.
- Find examples of Sāmoan music that are about daily chores associated with crafts-faiva alofilima (e.g. siapo, ietoga). Identify and discuss their particular characteristics e.g rhythmic patterns, instruments, purposes, the storyline, links to actual tasks. Investigate the process for the selected craft understanding technological approaches, instruments, technical language. Learn and perform the music actions. Discuss the importance of the song as part of oral history.
- Find other examples of music developed for commercial advertising and publicity purposes, describe the context within which the music is being used, and the impact of the music.
- Listen to a specific form, style or genre of music (e.g. national anthem, songs of particular events e.g. Pese o le afi, songs originating from fagogo, pese o le laumei, and talatu'u) in their original style and a contemporary style of performance. Describe the change of the musical elements, and respond to these changes.
- Investigate characteristics of other Polynesian and Melanesian music. Analyse structures and use of musical devices. Describe the influence of their styles on Sāmoan music today through performing an example (e.g. Tokelau, Tuvalu, Cook Island, Fiji, Maori, Hawaii, Aborigines, Solomons). Find the uses of these in advertisements and contemporary Sāmoan songs.
- Listen to songs from a period of Western music and describe their characteristics and historical development. (Baroque, 20th century, Medieval, Neo-classical, pop music).
- Study and appreciate the components of Baroque music originating from their composers e.g. Bach, Handel.

Sāmoa (continued)

- Discover the establishment of harmony by the Baroque composers (MESC, 2004:49).

Year 12

Strand 1 – General Knowledge

1. Achievement objectives

Students will be able to experiment, transcribe and create within a range of genres.

2. Possible learning experiences

- Know the diminished seventh chord.
- Analyse the progression of musical scores.
- Understand the form of selected genres e.g. pese lotu, pese fa'aSāmoa, pop music (binary as in pese lotu, ternary-sonata) (MESC, 2004:29).

Strand 2 – Composition

1. Achievement objectives

Students will independently compose specific musical works.

2. Possible learning experiences

- Compose a piece of music for your instrument of study.
- Compose a piece of music for a single instrument (trumpet, clarinet, recorder).
- Compose a piece of music for ensemble.
- Compose a melody and two counter-melodies to include ' faasala' in authentic Sāmoan mode.
- Create a simple melody with harmony as an example of a genre studied (MESC, 2004:35).

Strand 3 – Performance

1. Achievement objectives

Elective – Students will demonstrate through contrasting works leadership and competency in performance.

2. Possible learning experiences

- Student will perform in a solo with or without accompaniment, promote and manage the performance.
- Students will lead, teach and organise the performance of a group whether formal or informal.
- Students will conduct and direct an informal performance.
- Students will perform a Sāmoan instrument in a group performance of either a Sāmoan song or other musical production. (e.g. fala, pātē, ipu popo, wooden bells, selo apa.)
- Students will choose one stage work and produce a working strategy from the planning to the performance

Sāmoa (continued)

e.g. a cultural day, tala fa'atino, a concert.

- Perform as a solo or in twos, threes, or fours a simple melody before a group/ class.
- Respond to a performance by another group identifying musical elements, strengths and suggestions on how it could be improved (MESC, 2004:42).

Strand 4 – History and Research

1. Achievement objectives

Elective – Students will explore traditional and contemporary music to develop a deeper understanding of society and their own community.

2. Possible learning experiences

- Learn and present a song of a significant event in Sāmoa's pre-independence history (e.g. Mau). Investigate its origins, its contribution to understanding the struggle for independence. Discuss how it may have been performed at the period of its creation and how it is performed now. Describe the characteristics of the music, the lyrics, contribution to the mood of the song and the significance of the event.
- Find examples of Sāmoan music that is associated with fa'atufugaga (e.g. tatau, fale, va'a), and faiva o le vao ma le sami (e.g. seuga, tiuga malie). Identify and discuss their particular characteristics e.g. rhythmic patterns, instruments, purposes, the storyline, links to actual tasks. Perform the song. Comment on the role of the song in oral history.
- Make a study of traditional chants (e.g. creation stories, solo o le va) describing their particular characteristics e.g. rhythmic patterns, purposes, storyline. Discuss the significance of the chant to purpose and oral history.
- Make a study of contemporary Sāmoan musical styles. Listen to a range of examples within it, analyse its structures and use of musical devices, and describe the influence of other styles on it (e.g. regional and international such as Polynesian, Melanesian rhythms, South American and African).
- Select a composer. Write a profile of the composer outlining his/her achievement and contribution to music in general. Include discussion of influences on his/her music (examples of Sāmoan composers are: Toleafoa Talitimu, l'iga Pisa. Gatoloai Pesetā, Afamasaga Kalapu, Fa'anana Henry Gray, Pouesi, l'iga Sauni).
- Study and appreciate the components of Impressionist music originating from their composers e.g. Bussy, Brahms, Berlioz.
- Discover how sounds act as colours in their tonal and chordal context (MESC, 2004:51).

Year 13

Strand 1 – General Knowledge

Sāmoa (continued)

1. Achievement objectives

Students will analyse and describe music structures and devices, transcribe, transpose and evaluate music through focused listening, practical exercises, instruments and technologies.

2. Possible learning experiences

- Harmonise a given melody or bass in three or four parts.
- Familiarise with reading scores of music for orchestra, ensemble and other groups of instruments.
- Know how to write music using harmony.
- Study and evaluate other forms of music as in late nineteenth, twentieth and twenty first century (includes Jazz, Sāmoan music, radio music, etc).
- Know musical terms and symbols for this level (MESC, 2004:30).

Strand 2 – Composition

1. Achievement objectives

Elective – Students will compose and arrange music for specific purposes in particular forms, styles, and genres.

2. Possible learning experiences

- Select a theme and:
 - i. Compose a piece of music for your instrument of study.
 - ii. Compose a piece of music for a single instrument.
 - iii. Compose a piece of music for ensemble.
 - iv. Compose a melody and two counter-melodies including 'fa'asala' in authentic Sāmoa mode.
- Compose a suite of no less than 3 short contrasting pieces in traditional Sāmoan style including fa'asala. (Suite is a selection of pieces that are put together for particular purpose).
- Compose a short piece in the fashion of traditional Sāmoan pese including fa'asala but in contemporary setting or devices (a tonal, 12th tone technique, etc.).
- Compose a short piece in the style of 'folk' or 'modern' music often heard on the radio (MESC, 2004:36).

Strand 3 – Performance

1. Achievement objectives

Elective – Students will prepare, present, record and evaluate individual and group performances of extended pieces in contrasting styles.

Sāmoa (continued)

2. Possible learning experiences

- Perform in a solo without accompaniment a piece of a level no less than Grade 6 or 7.
- Lead, teach and organise a performance of a group. Conduct and direct the performance. Generate the criteria for the evaluation of the performance and complete a group evaluation.
- Compare different performances paying particular attention to trueness to composers intent, understanding score (specifically where editions differ), impact on audience.
- Experiment with the use of contemporary technologies to present and record a performance.
- Compare individual and group performances of extended pieces against any existing original performances (MESC, 2004:43).

Strand 4 – History and Research

1. Achievement objectives

Elective – Students will investigate the production and performance of music in contemporary contexts.

2. Possible learning experiences

- Select a composer. Write a profile of the composer outlining his/her achievement and contribution to music in general. Include influences on his/her music.
- Investigate the origin of a specific piece of Sāmoan music. Describe its social and cultural context, its significance for the intended audience (e.g. vi'i, pese fa'amatala, pese aualofa, talatu'ufa'asolo, fa'aliliuga o le Tusi Pa'ia, pese o vi'ivi'iga o le laufanua, etc.).
- Make a study of contemporary Sāmoan musical styles. Listen to a range of examples within it, analyse its structures and use of musical devices and describe the influence of other styles on it (e.g. regional and international influences such as Polynesian, Melanesian rhythms, South American, African, rap music).
- Compare the presentation and recordings of an earlier Sāmoan music by different contemporary music singers, groups. Identify technologies used, discuss their impact on the music, sound, lyrics. (e.g. National Anthem by Lapi Mariner, Ave Lo'u Ola as an opera by Lapi Mariner, Faliu le La...).
- Study and appreciate the components of early twentieth century music e.g. the colours and rhythm of Stravinsky, prepared instrument of Charles Ives and Penderecky. Explore how Sāmoan music utilises their concepts (MESC, 2004:52).

SA

Topic 1 (Musical performance and improvisation)

- Development of skills in solo and ensemble performance.
- Development of skills in improvisation.

SA (continued)

Topic 2 (Music literacy)

- Music theory and notation
- Aural awareness of theory
- Sight-singing
- Harmony and knowledge of music terminology

Topic 3 (General music knowledge and analysis)

- Form and structure
- History of Western art music or jazz or indigenous African music and their composers or performers
- Music genres
- South African music industry (Department of Education, 2011:12).

For detailed information concerning the subject matter refer to pp. 13-51 of the curriculum (Appendix 16 on the CD).

India

The Indian Music curriculum provides a choice between two genres: Hindustani music and Carnatic music. Each genre is divided into two sections: Theory and practical activities. These sections' main components are listed below.

Theory

Knowledge of the following Indian music genres:

- folk music
- classical music
- popular music

Knowledge of these genres includes identification; definitions; descriptions; contribution and biographic detail of composers and musicians; and historical background.

Practical activities

- Performance
- Knowledge of the structure and tuning of tanpura
- Ability to recognise the prescribed genres
- Recitation of rhythm and metre using hand beats.

For detailed information concerning the subject matter refer to pp. 45-46, 49-51, 54-56, 61-62, 65-67, 70-72 of the curriculum (Appendix 17 on the CD).

Kenya
<p>Each of Kenya's four Forms (grades) is divided into nine sections: Basic theoretic skills; melody writing; harmony; aural; intervals; history and analysis; WAM; performance; and the completion of a project.</p> <p>For detailed information concerning the subject matter refer to pp. 1-24 of the curriculum (Appendix 18 on the CD).</p>

Table 4.7: Comparison: Music curricula's subject matter

Table 4.8 shows a comparison of the different countries' performance standards.

Performance standards
Australia
<p>Grading: Accredited examination boards available in Australia.</p> <p>Pieces</p> <p>Stage 1: Grades 2–4</p> <p>Stage 2: Grades 4–6</p> <p>Stage 3: Grades 5 and higher</p> <p>Technical work</p> <p>Stage 1 A/B: Grade 2-3</p> <p>Stage 1 C/D: Grade 3-4</p> <p>Stage 2 A/B: Grade 4-5</p> <p>Stage 3 A/B: Grade 5-6 (SCSA, 2009:5,106).</p>
England
<p>The taking of two instruments is compulsory.</p> <p>AS unit</p> <p>The level of difficulty presented by learners for their final practical examination influences their marks. The levels are as follows:</p> <ul style="list-style-type: none"> • Minimum of a Grade 3-4 of accredited examination boards in the medium bands or levels (required for both first and second instrument). • Minimum of a Grade 4-5 of accredited examination boards in the higher bands or levels (required for both first and second instrument) (OCR, 2008:78).

England (continued)
<p>A2 unit Minimum of a Grade 6 of accredited examination boards (required for both first and second instrument) (OCR, 2008:91).</p>
T&T
<p>ABRSM Grade 2 (minimum requirement) is regarded as a "foundation factor" and weighs 0.6 in the final practical examination. Grade 3-4 is regarded as an "intermediate factor" and weighs 0.8, while Grade 5 or higher is regarded as an "advanced factor" and weighs 0.10 (CXC, 2009a:12).</p>
Sāmoa
<p>Students at the end of Year 13 will meet the prerequisites required for entrance into a course of study in music to equal the level of Grade 6 Trinity College of London or AMEB [<i>Australian Music Examinations Board</i>] theory and Grade 8 practical (MESC, 2004:19).</p>
SA
<p>Comparable to a Grade 5 ABRSM, UNISA or Trinity Guildhall (minimum requirement for the final practical music literacy examination in Grade 12).</p>
India
<p>Not linked to or comparable to grading of international examination boards.</p>
Kenya
<p>Although the curriculum does not contain any reference to grading or international examination boards, its theory component is comparable to Grade 5 UNISA. The practical component's standards are remarkably vague. The curriculum provides no indication of level, either in terms of grading, or in terms of works to be performed.</p>

Table 4.8: Comparison: Music curricula's performance standards

Table 4.9 contrasts the assessment sections of the various countries performance. This table covers more or less four and a half pages.

Assessment
<p>Although all curricula which were included in the comparison contain assessment guidelines, Australia's Music curriculum is accompanied by a supporting assessment document.</p>
Australia
<p>Australia's Music curriculum contains assessment guidelines which are informed and supported by a separate assessment document, the <i>WACE Manual</i> (Appendix 12 on the CD). Since this is not included in the Music curriculum document containing subject matter, the documents, strictly speaking, falls outside the boundaries of the present study. It does therefore not feature significantly in the data presentation. Nevertheless, reference is made to the independent assessment document to prevent partial and therefore bias presentation and analysis of data.</p>

Australia (continued)

For a breakdown of the assessment guidelines contained in the Music curriculum refer to Appendix 11 (CD). With regard to the *WACE Manual*, its important features are outlined below.

The *WACE Manual* is a detailed document which explains that assessment rests on five principles (valid, educative, explicit, fair and comprehensive), while characterised by relevance, discrimination ("differentiate student achievement") and reliability (SCSA, 2012:9). The manual provides instructions for elements such as assessment outlines; the usage of diverse assessment methods and tools; and moderation. It also contains examples of criterion-based assessment sheets. Particularly important to subjects such as Music and Art that contain a strong practical constituent, the *WACE Manual* stipulates that practical assessment and written assessment must be equally weighted.

England

Assessment is extensively covered for both the AS level and the A level. The information below provides a summary of key aspects covered in the assessment section of the curriculum (OCR, 2008:59-60).

AS level scheme of assessment

Performing Music (120 marks which weighs 40% of total mark allocation)

This section consists of the following sections:

- Two recitals (adding up to 100 marks)
- *Viva voce* (20 marks).

Composing (90 marks which weighs 30% of total mark allocation)

This section consists of two sections:

- The language of Western tonal harmony (45 marks)
- Instrumental Techniques in Composing/Arranging (45 marks)

Coursework (90 marks which weighs 30% of total mark allocation)

This section consists of three sections:

- Aural extracts (30 marks)
- Prescribed works (40 marks)
- Contextual awareness (20 marks)

A level scheme of assessment

Performing Music (120 marks which weighs 40% of total mark allocation)

This section consists of the following two sections:

England (continued)

- Recitals (adding up to 100 marks)
- *Viva voce* (20 marks).

Composing (90 marks which weighs 30% of total mark allocation)

This section consists of two sections:

- Stylistic techniques (45 marks)
- Composition (45 marks)

Historical and Analytical Studies in Music (90 marks which weighs 30% of total mark)

This section consists of three sections:

- Aural extracts (40 marks)
- Historical topics (50 marks)

Performance descriptions and detailed assessment criteria are provided for both the AS level and A level in each of their three areas of study. Several rubrics are provided for each of these study areas. As mentioned by the curriculum, rubrics are by no means the only assessment tool which should be utilised.

For detailed information concerning the curriculum's assessment strategies refer to pp. 59-67 and 75-112 of the curriculum (Appendix 13 on the CD).

T&T

Key aspects pertaining T&T's assessment strategies are listed in this section. It is, however, necessary to refer to the curriculum (CXC, 2009a) to reach a full understanding of the assessment scope which is offered by the curriculum.

The assessment section is divided into the following three components:

- **Listening and appraising** (weighs 50% of total mark allocation)
- **Performing** (weighs 28% of total mark allocation)
- **Composing** (weighs 22% of total mark allocation)

The curriculum provides teachers and learners with a detailed description concerning what to expect in the final assessment of the three examination components. Additionally, the curriculum explains that it is to the advantage of learners to perform at a higher level than the required minimum standard (Grade 2). Assessment criteria are provided by means of rubrics for each of the three areas of study.

For detailed information concerning the curriculum's assessment strategies refer to pp. 8-13 and 22-34 of the curriculum (Appendix 14 on the CD).

Sāmoa

The curriculum provides a definition of assessment. This is followed by explaining that the goal of assessment is to "improve students' learning and the quality of learning programmes", as well as to report learners' progress and to measure education standards (MESC, 2004:13). Feedback to learners is emphasised so as to guide them towards enhanced performance. In addition, the curriculum provides characteristics of assessment in the Arts and assessment methods in Music. These characteristics and assessment methods are listed below.

Assessment in the Arts should be:

- reflective of curriculum policy,
- consistent with the aims, objectives and outcomes of the curriculum,
- actively involve students in the reviewing and reflecting on assessment information that relates to them,
- largely based on continuous internal assessment,
- emphasise the art processes as much as the final product,
- based on a variety of ongoing assessment strategies,
- presented in a meaningful and supportive way, providing feedback to students.

Assessment [methods] in Music

- ongoing assessment of students' works,
- students' compositions,
- students' performances,
- critical studies - discussions, essays, presentations, projects,
- assignments and reports,
- historical studies such as essays, project presentations,
- assignments (MESC, 2004:14).

SA

The introduction to the curriculum's assessment section starts with a definition of assessment. The curriculum identifies four phases of the assessment process: gathering proof of successful learning, evaluating the evidence, recording the results and providing learners with constructive feedback. Continuous formal and informal assessment which employs various assessment strategies is underlined. Each grade (Grades 10-12) contains five performance assessment tasks (PATs): concert performance; music literacy assignment; melodic or rhythmic improvisation; composition or arrangement; and written assignment which involve music history. For each grade, the PATs weigh 25% of the grand total, while the final examination counts 75%. The assessment section includes several assessment sheets to guide teachers. Unabridged detailed concerning the curriculum's assessment strategies can be viewed in the Music CAPS document (refer to pp. 52-63 of the curriculum (Appendix 16 on the CD).

India
<p>The Indian Music curriculum provides assessment sheets for each of the examinable areas in its Hindustani music and Carnatic music section. The examinable areas include vocal, melodic instruments and percussion. The core assessment criteria of the assessment sheets comprise performance; knowledge of the structure and tuning of tanpura, ability to recognise the prescribed genres and a demonstration of rhythmic competence using hand beats. In addition, learners are expected to submit project work. These assessment criteria and other aspects pertaining to assessment in India's Music curriculum can be viewed on pp. 47-48, 52-53, 57, 63-64, 68-69 and 73-74 of the curriculum (Appendix 17 on the CD).</p>
Kenya
<p>The information below constitutes the only guidelines which are provided in terms assessment:</p> <ol style="list-style-type: none"> 1) Written exercises 2) Rhythmic dictation 3) Melodic dictation 4) Sight singing 5) Sight-reading 6) Assignment 7) Discussion 8) Observation 9) Clapping and tapping rhythms 10) Composing melodies 11) Performance <ul style="list-style-type: none"> • Technical exercises • Folk songs • Western songs • African instrument • Western instrument • Dances • Choral (African and Western) 12) Presentation <ul style="list-style-type: none"> • Folk songs • Dances • Assigned projects 13) Projects (Elimu Network, 2013:24) (Appendix 18 on the CD).

Table 4.9: Comparison: Music curricula's assessment sections

4.3 Demographic distribution

Table 4.10 shows the demographics of each country according to the most recently available statistics. The demographic information was collected to determine possible trends between ethnic representation and curriculum content. Countries are listed according to their HDI rating.

Australia	92% white, 7% Asian, 1% aboriginal and other (2006 Census, in CIA, 2013a)
England	86% white, 7.5% Asian/Asian British, 3.3% black, 2.2% mixed/multiple (ONS, 2012)
T&T	40% Indian (South Asian), 37.5% African, 20.5% mixed, 1.2% other, 0.8% unspecified (2000 Census, in CIA, 2013f)
Sāmoa	92.6% Sāmoan, 7% Euronians (persons of European and Polynesian blood), 0.4% Europeans (2001 census, in CIA, 2013e)
SA	79.6% black, 9.0% coloured, 2.5% Indian/Asian, 8.9% white (Statistics South Africa, 2012)
India	72% Indo-Aryan, 25% Dravidian, 3% Mongoloid and other (CIA, 2013b)
Kenya	22% Kikuyu, 14% Luhya, 13% Luo, 12% Kalenjin, 11% Kamba, 6% Kisii, 6% Meru, 15% other African, 1% non-African (CIA, 2013d)

Table 4.10: Demographics of different countries

4.4 Questionnaires³³

Questionnaires were collected from music educators (n=7) currently involved in teaching subject Music; Grades 10-12 subject Music learners (n=20); parents of Grades 10-12 subject Music learners (n=5); lecturers (n=3) presently or recently involved in tertiary music education, as well as one curriculum assessor. These comprise the total population size (N=27). The following sample frame was used to list the population units: educators (E); learners (S); parents (P); lecturers (L); and curriculum assessor (A). Learners were indicated as “S” to avoid confusion with lecturers “L”. Some data was collected through two questions; one involving a Likert scale, and the other open-ended responses. Such responses are presented in the

³³ Refer to Appendix 3-8 for full versions of the questionnaires.

same tables pertaining to different samples. Except for a few spelling corrections, open-ended responses were kept in their original form.

4.4.1 Educators

Of the 17 questionnaires that were handed out, seven participants returned their questionnaires. Five of these participants are situated in Pretoria, while the other two participants are from Johannesburg. Two music educators responded to the Facebook notification which was posted on the South African Society of Music Teachers' page. Only one of the two educators returned the questionnaire that was emailed to her. However, her response is not included in the data presentation since she is a private music teacher and was unable to answer questions concerning NCS and CAPS.

There were three male and four female participants. Most questions were answered by all participants. All participants were coincidentally White. Among these three are English and two are Afrikaans. Participants were between the ages 30-59 years of age. Of these, two participants are between 30-39 years of age, one between 40-49 and four between 50-59 years. All participants indicated that they are well-qualified: All seven participants have Bmus degrees, while four of them (three being female) are in possession of a postgraduate music degree.

All participants are formally trained in WAM, while only one participant also received Jazz training. All teach WAM. The participant with Jazz training also teaches Jazz, while one other participant teaches IAM. All educators teach Topic 1; six teach Topic 2; and five teach Topic 3. All participants indicated their willingness to expand their knowledge to enable them to teach more than one stream. The majority (six) participants are very competent in teaching WAM; six indicated no/partial competence in IAM teaching; and four (three being female) showed fair competence in teaching Jazz. The highest level of competence (very competent) was shown in WAM and Jazz, while the highest level of competence for IAM was "competent".

All participants attend professional development courses, although one educator attends only sometimes.

WAM is followed at all four participating schools. In addition, Jazz is offered at one school and IAM at another school. All participants indicated that their schools are in urban areas. Five educators rated their school's resources in terms of presenting Music CAPS as excellent, while two rated them as above average.

Six participants indicated that the purpose of subject Music is for personal development; four of these educators also stated that it is to continue with tertiary music studies; and three of these indicated that the purpose of subject Music is to have fun.

Participants were asked if they are in favour of a specialised stylistic approach or a broader approach which includes equally weighted styles. Four participants were in favour of a broader approach, while the other three support a specialised approach. Two of the participants in favour of a broader approach contradicted themselves, since they indicated that one of the disadvantages of NCS was its wider approach.

In terms of clarity regarding requirements for various streams, three participants' response was "no", four participants' response was "yes" (although two of these responses were accompanied with a comment stating that the requirements are clear if educators are well familiar with the particular stream's content). One participant mentioned that the providers of CAPS training were not able to answer all questions asked by course attendees.

Five participants stated that an advantage of NCS was its broader stylistic approach. Contrary to this, four participants indicated that the curriculum was too wide and too superficial. Two participants pointed out that it was not practical enough.

Concerning CAPS, three educators indicated that it is more practical than the NCS, although one educator said it might cause logistical problems with larger learner numbers. It was pointed out by one participant that although fewer styles are covered in the General music knowledge (GMK) section, more detail is required in

terms of a particular style. Two participants stated that it is beneficial that, in comparison to NCS, parts of the music theory content were moved from Grade 12 to Grade 11, easing the load of Grade 12. Five participants find the content of CAPS mostly interesting, while two find it only somewhat interesting. One participant was positive that CAPS maintains a good balance between different music styles, while two participants said a balance is maintained to some extent. Concerning disadvantages of CAPS, educators had diverse opinions. Two participants criticised CAPS for specialising in one stream (style) only; one stated it is too broad, while two participants said it does not provide enough stylistic/cultural diversity. In addition, one participant stated that music technology is not sufficiently addressed. Four participants indicated that CAPS do not maintain a good balance between different music styles. The majority of participants (five) shared the view that CAPS do not place equal emphasis on the different South African cultural groups. Two of the educators specifically mentioned that this is related to the fact that only one dominant stream is chosen. Of the seven participants, six participants indicated that concerning the music industry, music technology is not adequately addressed in CAPS. Two educators do not consider CAPS beneficial at all.

Three participants indicated that in comparison to NCS, CAPS is not an overall improvement, while three stated both curriculums have strengths and weaknesses. The reasons that were provided by most participants overlapped with their responses to the advantages and disadvantages of NCS and the advantages and disadvantages of CAPS. One participant commented on the omission of information regarding some of the topics in certain streams. One participant considered the composition component as a virtue. This also surfaced in the suggestions towards an improved Music curriculum by two other educators. Five participants are not positive about the fact that popular music (PM) is in effect excluded from CAPS. Three of these participants substantiated their answers by stating that PM must be incorporated into the curriculum due to its present day relevance. Another participant said that the inclusion of PM in the SA Music curriculum is particularly important since, in comparison to Europe, a “classical” qualification could not earn you a living. One of the other participants stated that it can be included if it is demarcated and presented in a well-structured manner. In terms of career preparation, four participants indicated that CAPS partially prepares learners, while three said it does

not. Strangely, one participant said he did not know. Three of the participant who indicated that CAPS partially prepares learners for music careers gave the same response in terms of tertiary music education. In total, four educators said that CAPS prepares learners for tertiary music education to some extent, while two educators were positive and one educator negative.

Several diverse suggestions were made towards an improved SA Music curriculum. One participant suggested different weighting (Topic 1 – 50%, Topic 2 – 25% and Topic 3 – 25%) and that there must be at least one work in each stream’s general music knowledge (GMK) section that is studied in depth. Another suggestion was that keyboard playing must be compulsory to enhance learners’ understanding of components such as theory, form, score reading and composition. This educator also suggested that IAM be excluded from the curriculum due to insufficient educator training in the stream. One participant stated that certain components’ (practical, aural and analysis) standards are too low to meet minimum university requirements, for example, Grade 5 is the minimum practical standard for Grade 12, while most South African universities require Grade 7. More practical lessons were proposed by one of the participants. Lastly, two of the educators emphasise the need for clearer specifications through more careful curriculum planning.

All responses are shown in Table 4.11 which stretches over five pages. The participants’ questionnaires were numbered from E1-E7. Numbers in brackets refer to participants who answered particular questions, for example, “Yes (E1, E4)” indicates that participant one and four answered “yes”. Participant numbers do not occur in brackets at the multiple-choice answers. Shaded blocks indicate multiple-choice options.

Race	White (all participants)				
Ethnic group	English (E2, E5, E6)		Afrikaans (E4, E7)		Unanswered (E1, E3)
Gender	Male	E2, E4, E7	Female	E1, E3, E5, E6	
Age	20-29 yrs	30-39 yrs	40-49 yrs	50-59 yrs	60+ yrs
	–	E6, E7	E1	E2, E3, E4, E5	–

Qualifications	Grade 12 Music	Teaching licentiate	Music Diploma	BAMus	BMus	Postgraduate music degree	Other								
	–	E3, E5	E3, E5	–	E2, E3, E5, E6, E7	E1, E3, E4, E6	–								
Streams formally trained in	WAM		IAM		Jazz	None	Other								
	All participants		–		E2	–	–								
Attendance: professional development music courses	Yes			No			Sometimes								
	E1, E2, E3, E4, E5, E6			–			E7								
Number of years teaching experience in subject Music	10 yrs (E,2 E6)		11 yrs (E3)		25 yrs (E1, E5)		27 yrs (E4)								
School particulars	Boys'		Girls'		Co-ed. A		Co-ed. B								
	E4 E5		E6, E7		E3		E1, E2								
Current position	Teacher			Head of Music			Other								
	E2, E5, E6, E7			E1, E3, E4, E6			–								
Subject Music grade(s) currently teaching	Grade 8-12 ³⁴ (E1, E2, E4)		Grade 9-12 (E5)		Grade 11 (E7)		Grades 10-12 (E6)								
Streams currently teaching	WAM			IAM			Jazz								
	All participants			7			7								
Music topics currently teaching	Topic 1			Topic 2			Topic 3								
	All participants			E1, E2, E3, E4, E6, E7			E1, E2, E4, E6, E7								
Level of teaching competence in each stream 1 = Not competent 2 = Partially competent 3 = Fairly competent 4 = Competent 5 = Very competent	WAM					IAM					Jazz				
	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
	–	–	–	E7	E1, E2, E3, E4, E5, E6	E4, E5, E6	E1, E7	–	E3	–	E6	–	E1, E3, E5, E7	E4	E2
Stream(s) followed at school	WAM (E2, E3, E4, E5, E6, E7)					WAM/Jazz (E1)					IAM (E7)				
Determinant of the stream(s)	Music learners		Myself		Music teachers		Head of Music		School		Other				
	E1, E4, E5		E7		E2, E3, E4, E5, E6, E7		E3, E4, E5, E6, E7		E6		–				
Willingness to expand knowledge to teach more than one stream	E1, E3	Yes													
	E2	Time permitting and would be interested in IAM.													
	E4	Yes, because I believe the CAPS is wrong to create an "Apartheid " syllabus.													
	E5	Yes, I have much to learn regarding the music of other ethnic groups and am trying very hard to be open minded!													
	E6	If I had to, I would include Jazz as there we have a number of saxophone students who play jazz. The improvisation we do is also in a jazz style. However, I feel the Classical aspect is crucial in any musicians' formation. I would rather add the jazz style as part of our WAM syllabus allowing those													

³⁴ Some schools offer subject Music from Grade 8, even though the curriculum does not provide subject Music for Grade 8-9.

		more interested in jazz to learn more and to expand the general knowledge of WAM students.					
	E7	Yes for WAM and Jazz not for IAM as very little is written down as study material and music of this kind is very primitive and has very little or no value in the modern approach to music study.					
Purpose of subject Music in Grades 10-12	To have fun		E4, E5, E7				
	To enter the music industry after Grade 12		E6, E7				
	For personal development		E2, E3, E4, E5, E6, E7				
	To continue with a tertiary music qualification		E2, E3, E6, E7				
	Other		E1	To grow in musical understanding and musicality.			
E2			General cultural awareness – become “gifted listeners!”				
Clarity regarding requirements for various streams	E1, E6	Yes					
	E2	If one is “well-versed” in the stream chosen it is open enough for you to teach correctly and efficiently. However, it is not clear on how to prepare for the final exam as such.					
	E3	No, no text books.					
	E4	Not really clear: Instructions very complicated; content too much for some streams too little for others.					
	E5	Not at all, it all seems a little vague and the people providing the CAPS training were not competent in answering some questions asked by the teachers.					
	E7	Yes, clear enough for educators with a good knowledge of the subject and applied creativity to cover the most needed aspects.					
Location of school		Urban		Rural			
		All participants		–			
Rating of school’s resources in terms of presenting Music CAPS			1	2	3	4	5
1 = Very poor 2 = Poor 3 = Average 4 = Above average 5 = Excellent			–	–	–	E2, E3	E1, E4, E5, E6, E7
Advantages of NCS	E1	–					
	E2	Broader music concepts included (Jazz, Africa, etc).					
	E3	Ensembles are nice and good for development. Singing is an advantage. Doing popular music is an advantage.					
	E4	Get in touch with all styles and genres of music.					
	E5	The advantage of the wide, extensive curriculum is that the learners are able to glean knowledge on all styles of music.					
	E6	I like the variety in GMK, but found it too superficial. However, I thought that it was good to touch on Classical, popular, jazz and African music. The theory starts from scratch affording all learners the opportunity to be on the same page.					
	E7	Creating of own compositions important as it improves/explores creativity. Use of technology. Students develop a better knowledge of a wide variety of music styles/streams.					
Disadvantages of NCS	E1	Not practical enough.					
	E2	Not enough practical emphasis on theory application.					
	E3	Too wide curriculum. No textbooks regarding history of music. Marked down for under standard but no recognition for higher standard than the outcome (practical).					
	E4	Too wide and too “shallow” (not enough depth of study).					

	E5	One has to have a really good and deep understanding of music before one understands the essence of the various styles and genres. This takes years of study.				
	E6	GMK topics were dealt with on a superficial level. And unless the teacher in charge of the grade extended the knowledge taught, I feel the learners did not learn much. Aural component needed to be much more specific and in-depth, maybe be linked to syllabi of external exams. Improvisation details were lacking – how to teach it in steps.				
	E7	Many students who do not have a good music background from primary school level are unable to compose songs. Not all schools have access to technology to study music.				
Advantages of CAPS	E1	Far more practical.				
	E2	Emphasis on practical application of theory.				
	E3	–				
	E4	None.				
	E5	No advantages in my opinion. One cannot compare the difference in content when studying WAM, IAM and Jazz! How can these streams be put on the same footing – Ludicrous!				
	E6	Although GMK is more limited in terms of the number of styles taught the Grade 12 syllabus requires a more detailed approach to the different genres. As Grade 12 is a shorter year, it is better that certain theoretical concepts are now being taught in Grade 11. The theory starts from scratch affording all learners the opportunity to be on the same page. The fact that more time is allocated to practical is good, but also may create logistical problems if the class is on the larger side.				
	E7	The teacher can choose to teach the stream they are most familiar with.				
Disadvantages of CAPS	E1	–				
	E2	Not enough diversity of music cultures/styles.				
	E3	Too wide curriculum.				
	E4	Splits music artificially into 3 streams to the exclusion of each other.				
	E5	One cannot divide music into these categories and exclude the other streams – one cannot teach music in this way.				
	E6	GMK is more limited in terms of the number of topics taught – NCS provided insight into more musical styles. Aural component needs to be much more specific and in-depth, maybe be linked to syllabi of external exams. Improvisation details are lacking. The division into 3 strands is limiting. Where would someone with IAM Grade 12 go and study? More emphasis on music technology is missing, especially as it is an important industry, more so than becoming a 'solo' performer.				
	E7	The overview of music in general is not as broad. This can result in not giving students all the opportunities they should have by being aware of all the possibilities.				
CAPS: Overall an improvement on NCS?	Yes	No	Mostly	Somewhat	Both curriculums have their strengths and weaknesses	Undecided
	–	E3, E4, E5	E1	–	E2, E6, E7	–
	Reasons					
	E1	Became more practical. Still very jumpy is history section.				
	E2	The bigger advantage of CAPS is the emphasis of practical reinforcement of theoretical concepts.				
	E3	Everything changes without any help.				
	E4	The artificial split of music at school level. The specialization starts too soon!				
E5	The teaching of music from Grade 10 is absurd – children need to start at least in Grade 8 otherwise 18 year olds are performing “Baa-baa Black Sheep” on their instrument in Grade 12.					

	E6	It seems there has been a return to work pre-NCS, e.g. in history of music. I think the fact that Grade 11 has more theory is better to provide more time in matric. It is an improvement in terms of ensemble playing. Still aural is not a big enough focus, e.g. students should be able to pass aural UNISA/ABRSM/Trinity with work covered in class. Improvisation could have more guidelines especially as it is a PAT on its own.			
	E7	As music is such a broad subject with numerous “subsections” it will be very difficult to create a curriculum that will cover all aspects of music. One has to focus on the same thing more. Students generally discover their own route which they follow in music regardless of “music tools” presented to them. They will follow where their talent leads.			
Content of CAPS: interesting?	Yes	No	Mostly	Somewhat	
	–	–	E1, E2, E4, E5, E7	E3, E6 (as long as you can be creative and extend what is there).	
CAPS: Good balance between different music styles?	Yes	No		Mostly	Somewhat
	E1	E2, E4 (because once you’ve chosen you only do one), E5, E6 (because you have to choose).		–	E3, E7
CAPS: equal emphasis on different cultural groups of SA? Provide reason(s).	E1	–			
	E2	Not really. Once a particular stream has been chosen it is very specific and not diverse at all.			
	E3	No: Indian music? Pop music? Boeremusiek?			
	E4	There should be something from each culture, carefully selected.			
	E5	Not at all as you choose which stream you are going to study.			
	E6	If you select, e.g. WAM, learners miss out on many styles.			
	E7	No, there are many cultural groups which educators do not have efficient knowledge of. The diversity of these cultural groups make it too difficult to give equal attention to each one. Some groups overlap in beliefs, music, behaviour, etc. Therefore, no need to emphasise each one.			
Preference: specialised in approach in e.g. WAM, IAM or Jazz; or broader approach (different styles equally weighted).	Specialised approach		Broader approach		
	E1, E3, E7		E2, E4, E5, E6		
	Reasons				
	E1	Practically pupils should be able to choose a specialised approach. Listening could be broader.			
	E2	A more “all embracing” approach to music is far better in an age where there is so much diversity and availability of different types of music.			
	E3	Teachers must make a choice from Grade 10 and specialise in it.			
	E4	We live in a multi-cultural society.			
	E5	We need to teach this generation to be tolerant of all cultures.			
	E6	IAM – will this help students to study at university? This needs to be checked, but at e.g. UCT training in Classical music is part of Jazz degree – is it not too limiting to just have a Jazz stream?			
E7	A specialised approach will equip learners better for tertiary study. In most cases they already know which style suits their abilities best.				
Popular music in effect excluded from CAPS: Good thing or bad? Provide reason(s).	E1	Bad – I think all learners should know about all musical styles.			
	E2	This is not a good thing in that it ignores an enormous amount of music that is relevant to students. Fundamental music principles/concepts are present in ALL music and can and should be identified no matter what the music is. This would be more educationally sound.			
	E3	Popular music is for the young people, but it makes them lazy.			
	E4	Bad thing, in this day and age we should be looking at all styles (even if just to point out weaknesses).			
	E5	Not good – this is the music the young know the most about as they listen to popular music ALL the time. Why can this not be discussed, analyzed in the classroom?			
	E6	It is only effective if it is taught in context and not randomly, e.g. development of rock/chords used in rock/melody writing, etc.			

	E7	It is not a good approach as popular music is more career orientated. In SA a very different music culture exists in comparison to Europe where a classical “qualification” could earn you a living. This is not the case in SA.
Concerning the music industry: is music technology adequately addressed in CAPS?	Yes	–
	No	E1, E2, E3, E4, E5, E6
Does CAPS sufficiently prepare learners for a music career after Grade 12?	Yes	–
	No	E3, E4, E5
Does CAPS sufficiently prepare learners for tertiary music education after Grade 12?	Yes	E2 (depending on the stream chosen and the tertiary institution), E4
	No	E3
Does CAPS sufficiently prepare learners for tertiary music education after Grade 12?	Somewhat	E1, E5 (tertiary music education standards have dropped considerably!!), E6, E7
	Unknown	–
If you were a curriculum designer, what changes would you make to CAPS?	E1	–
	E2	A more inclusive approach to different styles. A higher emphasis on technology available to music production and performance.
	E3	–
	E4	Topic 1 – Practical (include aural) 50% weighting Topic 2 – Music theory, composition, harmony 25% weighting Topic 3 – General music knowledge (general, including IAM, Jazz and WAM) 25% weighting General music knowledge must be carefully designed so that there is at least ONE in depth study of a work from each category.
	E5	There should be 3 areas of study: • Practical • Music theory, composition, harmony • General music knowledge (which includes all 3 streams)
	E6	Aural, dictation, analysis are some components that are below standard – they do not prepare learners for music at university. Universities expect learners to be a minimum of Grade 7 on a practical standard. Grade 12 expects a minimum of Grade 5.
	E7	All students should take a keyboard instrument as secondary option to their first instrument. This will improve understanding of theory, form, score reading, composition, etc. I would exclude IAM as practical possibility for the reason that teachers of indigenous music in most cases have no proper academic training to take it to secondary/tertiary level.
	E7	More practical lessons. Students entering ABRSM and UNISA in many cases find themselves overwhelmed with much more work than other students as aural and theory requirements are different in some aspects and need more time to work on.
Additional comments	E1	–
	E2	–
	E3	Syllabus must be more specific – too clumsy.
	E4	I can’t understand how so much money can be spent on a curriculum which is so wrong. Even WAM is completely wrong, i.e. studying “opera” and the only work mentioned is “Magic Flute”. This is madness.
	E5	–
	E6	–
	E7	More practical lessons. Students entering ABRSM and UNISA in many cases find themselves overwhelmed with much more work than other students as aural and theory requirements are different in some aspects and need more time to work on.

Table 4.11: Questionnaire responses: Educators

4.4.2 Learners

Of the 25 questionnaires that were handed out, 11 participants returned their

questionnaires. Seven of the participating learners attend school in Pretoria, while the other four participants are from Johannesburg. Five of the learners attend a girls' only school, while the remaining six participants attend two different co-educational schools.

Of the 11 participants, four were in Grade 10, three in Grade 11 and four in Grade 12. Most questions were answered by the majority of participants; the two Asian participants (one Chinese and one Korean) tended to leave some questions unanswered which might be due to unfamiliarity with the South African context and/or language issues. In comparison to the educator population, a greater (but still unequal) representation of race and ethnicity was noted among the learner participants. Only one of the participants was male. This was partially due to the fact that questionnaires which were supposed to be distributed at the boys' school were not handed out. As far as the co-educational schools are concerned, the researcher had no control over the selection of gender.

WAM is followed at all four participating schools. In addition, Jazz is offered at three schools and IAM at two schools. Information concerning IAM and Jazz is not consistent with responses of educators from the same school. All participants indicated that their schools are in urban areas. This is consistent with the educators' responses. Five learners rated their school's resources in terms of presenting Music CAPS as excellent, while three rated them as above average and one as average.

Eight participants indicated that the purpose of subject Music is for personal development, while four indicated that the purpose of subject Music is to have fun. Additionally, three learners stated that the purpose was to enter the music industry after Grade 12 and only one learner indicated that it is to continue with tertiary music studies.

All but one participant (who did not answer the question) are in favour of a broader stylistic approach and also suggested it towards an improved Music curriculum.

Two participants find the content of CAPS interesting; five participants find it mostly interesting; and two find it only somewhat interesting. One participant confirmed that

CAPS maintains a good balance between different music styles; five learners indicated that it maintained somewhat of a balance; while two participants were negative about a good stylistic balance. In terms of cultural representation in CAPS, four White learners stated that their culture's music dominates the curriculum; two other White learners (Afrikaans) and the Tswana/Xhosa learner said their culture's music does not feature in CAPS; one White learner indicated equal stylistic distribution, while the Coloured learner indicated that her culture's music is included to a lesser extent than the other cultures' music. There was a trend between learners who rated CAPS's content as interesting, learners who indicated that CAPS maintains some stylistic balance and learners who stated that different cultures' music is not equally included in CAPS.

Three participants indicated that in comparison to NCS, CAPS is not an overall improvement; four stated that both curriculums have strengths and weaknesses; two did not know if it is an improvement and one said it is mostly an improvement. Based on their reasons, four of the participants found it difficult to compare CAPS with NCS. On the other hand, some responses showed insight. Two learners pointed to the fact that CAPS is stylistically more limited. One of these learners added that there is lack in music technology, but conversely that the redistribution of Grade 12 theory to Grade 11 is a positive change. Another participant stated the amount of work in the GMK section increased considerably. However, this is a Grade 11 learner and the researcher is therefore not convinced if she knows enough about the topic (since her learning experience did not involve NCS) to support her statement. One participant commented on the fact that some aspects lack clarity in CAPS, while another learner said that, based on the fact that CAPS has not completed a full Grades 10-12 cycle, the results of CAPS cannot be compared to NCS yet. To the researcher's surprise, six participants consider the omission of PM from CAPS as a strength, while four learners consider it to be a weakness. Two of the learners who are positive about the exclusion of PM supported their view by stating that it is senseless to learn about PM due to its unsteady and ephemeral quality, as well as the fact that by including PM, curriculum developers will not be able to cater for all the different preferences. Two learners in support of the inclusion of PM argue that PM is at the core of present day music careers and since it is the music of the future, it must feature more prominently in the Music curriculum.

Five participants specified that concerning the music industry, music technology is not adequately addressed in CAPS. For each of the options “yes”, “mostly” and “somewhat”, one (but a different) learner responded. Two educators do not consider CAPS beneficial at all. In terms of career training, three learners consider CAPS as adequate career preparation, while five learners said that CAPS prepares them to some extent. One learner stated that CAPS does not prepare learners sufficiently for a career in music; while two learners were uncertain about CAPS’ capability to meet industrial demands. Three of the participants who indicated that CAPS prepares learners for music careers gave the same response in terms of tertiary music education. In total, five participants were positive that CAPS prepares learners satisfactorily for tertiary music education; three learners were only partially convinced; and three learners did not know if CAPS provided sufficient training for tertiary music education.

Several insightful suggestions were made towards an improved SA Music curriculum. Three participants recommended that music technology should feature more significantly. One of these learners also stated that hands-on performance coordination must be added. This aspect would include the performance of learners’ own compositions. The inclusion of composition per se was mentioned by two participants. The responses of learners in favour of additional music technology are supported by their rating of music technology in CAPS. One learner suggested that the aural component needs more attention, while another was in favour of it being omitted. Four learners advocate the inclusion of multiple styles. Consistent with this answer is that three of these learners considered the exclusion of PM from CAPS as a weakness. There was also a comment that GMK should be linked more with other topics. Another learner suggested the inclusion of information on performance anxiety.

None of the additional comments provided further insight into what was already stated by the learners.

Table 4.12, which stretches over three pages, provides a summary of all the learner responses. The participants’ questionnaires were numbered from S1-S11. The same

numbering method that was used in the presentation of the educators' responses is applied in the presentation of learner-response data.

School grade	Grade 10			Grade 11			Grade 12			
	S1, S3, S4, S11			S6, S9, S10			S2, S5, S7, S8			
Race	Asian (S2, S5)		Black (S6)		Coloured (S7)			White (S1, S3, S4, S8, S9, S10, S11)		
Ethnic group	English (S8, S9, S10)		Afrikaans (S1, S3, S4, S11)		Tswana/Xhosa (S6)		Asian (S2, S5)		Unanswered (S7)	
Gender	Male		S2	Female		S1, S3, S4, S5, S6, S7, S8, S9, S10, S11				
School particulars	Boys'			Girls'		Co-ed. A		Co-ed. B		
	-			S6, S7, S8, S9, S11		S3, S4		S1, S2, S5, S10		
Location of school	Urban					Rural				
	All participants					-				
Rating of school's resources in terms of presenting Music CAPS 1 = Very poor 2 = Poor 3 = Average 4 = Above average 5 = Excellent	1		2		3		4		5	Unanswered
	-		-		S10		S3, S6, S9		S1, S4, S7, S8, S11	S2, S5
Stream(s) followed at school	WAM			IAM		Jazz		Unanswered		
	S1, S4, S5, S6, S7, S8, S9, S10, S11			S4, S8, S9		S1, S4, S7, S8, S9, S11		S3		
Purpose of subject Music in Grades 10-12	To have fun					S2, S5, S7, S11				
	To enter the music industry after Grade 12					S1, S6, S9				
	For personal development					S1, S2, S3, S4, S7, S8, S11				
	To continue with a tertiary music qualification					S9				
	Other					S10	Done music all my life and for an option after school.			
CAPS: Overall an improvement on NCS?	Yes	No	Mostly	Somewhat	Both curriculums have their strengths and weaknesses			Undecided/Unknown		
	-	S5, S8, S10	-	-	S1, S4, S7, S11			S2, S3, S6, S9		
Reasons										
S1	Both could work for an advantage for the students. They both focus on what is needed for further development in the students.									
S2	Have never done CAPS, did NCS.									
S3	Started on CAPS.									
S4	A curriculum can never be perfect, because people are different, there will always be something that is harder or easier for one person than another.									
S5	I did NCS.									
S6	I'm not entirely sure of the differences between NCS and CAPS curriculum, even though I've read through the appendix.									
S7	CAPS limits the different music styles to only one style of music. However, the theory is moved from Grade 12 NCS to the lower grades which is a good thing as learners have more knowledge going into matric. A big problem with CAPS is the lack of music technology, however NCS theory is not spread out over different grades enough.									
S8	In CAPS you don't get into as many different music genres and I think NCS gave you a wider outlook. I think NCS made you a more rounded musician.									
S9	The results of CAPS still need to be evaluated and compared to those of NCS.									

	S10	The amount of work has increased dramatically and the history is all over the place.			
	S11	In Topic 3 in CAPS, an IAM and Jazz section is added. Some things are not stated clearly in CAPS. The different musical periods are not spread out in NCS.			
Content of CAPS: interesting?	Yes	No	Mostly	Somewhat	Unanswered
	S1, S3	–	S4, S6, S8, S9, S11	S7, S10	S2, S5
CAPS: Good balance between different music styles?	Yes	No	Somewhat	Unknown	
	S1	S7, S8, S10	S3, S4, S6, S9, S11	S2, S5	
Representation of music in CAPS: learner's culture vs. other cultures.	More than other cultures	Equal to other cultures	Less than other cultures	Not included	Unanswered
	S1, S4, S8, S9	S10	S7	S3, S6, S11	S2, S5
Preference: specialised in approach in e.g. WAM, IAM or Jazz; or broader approach (different styles equally weighted).	Specialised approach	Broader approach	Unanswered		
	–	S1, S3, S4, S5, S6, S7, S8, S9, S10, S11	S2		
Popular music in effect excluded from CAPS: Good thing or bad? Provide reason(s).	Strength	Weakness	Unanswered		
	S1, S3, S4, S6, S10, S11	S5, S7, S8, S9	S2		
	Reason				
	S1	I think it is a strength because popular music is most of the time computer generated and it does not teach the musician anything about music.			
	S2	Did NCS			
	S3	–			
	S4	Popular music overall is simpler than e.g. the Baroque or "classical" music.			
	S5	It's good to do all types of music.			
	S6	Pop is made of various styles it's not settled so the knowledge that can be received from pop can be useless in the next couple of years.			
	S7	Most people who do music would one day like to have a career in music since most music careers are centered around pop music, most learners will not benefit from only knowing just classical music or Indigenous African Music.			
	S8	It doesn't broaden your knowledge. Popular music is where the music industry is heading towards so it is silly not to learn about it.			
S9	Popular music is a big genre and I think it is important to learn about music of the time. However, if this was to be included, it should not be focused on too much but rather taught as a small section of work.				
S10	It is not necessary to learn what we know now.				
S11	Everyone has a different taste in popular music. This could make it a difficult topic to teach. By focussing on classical and other music, you broaden the learners' knowledge of music. You need to know classical music before you can go into popular music.				
Concerning the music industry: is music technology adequately addressed in CAPS?	Yes	No	Mostly	Somewhat	Unknown
	S1	S6, S7, S8, S10, S11	S9	S4	S2, S3, S5
Does CAPS sufficiently prepare learners for a music career after Grade 12?	Yes	No	Somewhat		Unknown
	S1, S3, S9	S7	S4, S6, S8, S10, S11		S2, S5
Does CAPS sufficiently prepare learners for tertiary music education after Grade 12?	Yes	No	Somewhat		Unknown
	S1, S3, S4, S6, S9	–	S7, S8, S10		S2, S5, S11

If you were a curriculum designer, what changes would you make to CAPS?	S1	I would make it so that it includes all types of music even modern music. The way the curriculum is made is good to benefit the students in specific ways.
	S2	Did NCS.
	S3	–
	S4	A little more music technology is important, because many want to go into producing or sound direction and it will make university easier.
	S5	–
	S6	A lesson or two on how to deal with performance and mechanisms to help you get through practicals.
	S7	In CAPS learners should not have to choose one specific genre, all styles of music need to be taught so that students can fully understand how modern music is now made. Music Technology needs to be added and focused on in great detail. Learners will need to compose and perform their own compositions and be able to book venues, own live performances as those are where most of the careers are in music. In terms of practicals, aural must be focused on more and students must be able to perform in multiple styles. However, the fact that the theory is pushed back a bit is a good, in particular harmony so that students have more time in matric to work on harmony and their theory.
	S8	Make it broader and open to more genres. Incorporate different styles and traditions. Learn about popular music. Learn about the music industry as a whole and where it is headed. Be able to write music and play your compositions; it is fun and you learn a LOT. Music technology incorporated, it is the future!
	S9	The Baroque, Classical, Romantic and 20 th Century Music are focused on greatly in CAPS. I would set a little less focus on those areas and set a little more focus on Jazz and Non-Western music.
	S10	Not add so much extra work. Make the history of music flow into the different sections, not to confuse them. More practical to train you to become a musician!
	S11	I would put more emphasis on technology. In the music industry technology plays a very important role. I would take aural tests out as I do not see the need for it.
Additional comments	S1	I think the current study is fine just the way it is.
	S7	Personally, I think CAPS is not suited for a student who wants to work in music after Matric.
	S8	I think it is disappointing that CAPS is not broad and open to all types of music styles.

Table 4.12: Questionnaire responses: Learners

4.4.3 Parents

Of the 20 questionnaires that were handed out, six questionnaires were returned of which five were completed. All parents who completed the questionnaires' children attend school in Pretoria.

Of the five participating parents, one is Black, one is Coloured and three are White. Only two parents indicated their cultural group: Afrikaans (one) and Tswana/Xhosa (one). Two participants are male and three are female. Four parents are between 40-

49 years of age and one parent is between 50-59 years of age. All participants indicated that their children's schools are in urban areas which is consistent with the educator and learner responses.

The majority of participants (four) indicated that the purpose of subject Music is for personal development, while two indicated that it is to continue with tertiary music studies. One parent stated that the purpose is to have fun and another to enter the music industry after Grade 12.

Except for one participant, all prefer a broader stylistic approach. One parent stated that after learners have been exposed to a variety of styles, they can specialise in a particular style, while another parent argued conversely. A third comment was that a broader approach would aid learners in the field of composing and conducting.

One parent found the content of CAPS interesting, while three found it mostly interesting and one thought it to be somewhat interesting. Pertaining to stylistic balance, two parents rated the balance as partial and two considered CAPS to have no stylistic balance. In terms of cultural representation in CAPS, one parent stated that choosing IAM would expose learners to more cultural diversity, while another parent stated the opposite. The other parent who answered the question contradicted herself in saying the cultural representation in Music CAPS is equal since one must choose one of the streams.

Considering whether CAPS is an improvement on NCS, three parents indicated that both curricula exhibit strengths and weaknesses, while one parent responded in the negative and another did not know. Supporting comments included that one parent found it difficult to differentiate between the curricula, while another stated that it was too soon to tell whether CAPS is an improvement. Another parent mentioned the lack of music technology and stylistic limitation as points of criticism. Two parents considered the demarcation of CAPS to be unclear, while the other responses were "yes" (one), "mostly" (one) and "somewhat" (one).

Three parents commented on the fact that PM is in effect excluded from CAPS. One parent was in favour of it being excluded since WAM provides a better foundation;

the parent who is positive about the inclusion of PM in the Music curriculum, argues that PM is a reflection of societal values and for this reason must be incorporated. The third response was ambiguous and came from the same parent who contradicted herself earlier. She stated that she is neutral, whilst at the same time advocating classical music and stating that since people have different PM tastes, some learners will accept the choice of PM, while others will resist it.

Three participants indicated that concerning the music industry, music technology is not sufficiently addressed in CAPS. Of the remaining two participants, one stated that music technology is mostly addressed, while the other parent did not know. As far as pursuing a music career after Grade 12 is concerned, one parent was confident that CAPS prepares learners adequately; another parent responded negatively; two parents indicated that learners are prepared to some degree while one parent did not know. On the other hand, three parents were positive about CAPS sufficiently preparing their children for tertiary music education, while one parent was negative. The same parent who was unable to answer the questions pertaining to music technology and pursuing music careers was unable to answer this question.

Two suggestions were made towards improving the current Music curriculum: firstly, more focus on music technology and secondly, to specialise in one stream from an early stage. Both these points were mentioned previously. However, the participant who made the second comment contradicted himself, since he advocated the opposite before.

A synopsis of the parents' responses is shown in Table 4.13, which stretches over one and a half pages. The participants' questionnaires were numbered P1-P5. The same numbering method that was used in the presentation of the responses pertaining to educators and learners is applied in the presentation of the parent-response data.

Race	Black (P2)	Coloured (P3)	White (P1, P4, P5)	Unanswered (P5)
Ethnic group	Afrikaans (P4)	Tswana/Xhosa (P2)	Unanswered (P1, P3, P5)	
Gender	Male	P2, P3	Female	P1, P4, P5

Age	20-29 yrs	30-39 yrs	40-49 yrs	50-59 yrs	60+ yrs				
	–	–	P1, P3, P4, P5	P2	–				
Purpose of subject Music in Grades 10-12	To have fun			P4					
	To enter the music industry after Grade 12			P2					
	For personal development			P1, P3, P4, P5					
	To continue with a tertiary music qualification			P4, P5					
	Other			–					
Clarity regarding demarcation of CAPS	Yes		No		Mostly		Somewhat		
	P2		P1, P4		P3		P5		
	Reasons								
	P1	There are too many unclear aspects and unspecified content.							
	P2	–							
	P3	It appears that there is some demarcation between the topics in a grade, but only different advanced levels between the different grades.							
	P4	Answer is based on information supplied in this questionnaire e.g. “improvisation not clearly demarcated in CAPS”.							
P5	Some areas are clear and other areas are unclear.								
Location of child’s school		Urban			Rural				
		All participants			–				
CAPS: Overall an improvement on NCS?	Yes	No	Mostly	Somewhat	Both curriculums have strengths and weaknesses	Undecided	Unknown		
	–	P4	–	–	P1, P2, P3	–	P5		
	Reasons								
	P1	–							
	P2	Some things were left out whereas now they are included.							
	P3	It is too difficult to differentiate between the two.							
	P4	Less technology – although not all schools can afford high-end technology, it is a pity that it was watered down for all. Limitations of music styles in CAPS – e.g. only traditional African music, limit on SA artists (WAM and Jazz only).							
P5	CAPS is new and this is difficult to decide if it is an overall improvement. There might be a few areas of improvement but it seems as if the NCS syllabus was better overall.								
Content of CAPS: interesting?		Yes		No		Mostly		Somewhat	
		P3		–		P1, P2, P4		P5	
CAPS: Good balance between different music styles?		Yes	No	Mostly	Somewhat	Unanswered			
		–	P3, P5	–	P2, P4	P1			
CAPS: equal emphasis on different cultural groups of SA? Provide reason(s).	P1	–							
	P2	No. Because if not doing WAM there’s little chance of focusing on different cultural groups whereas if you do IAM it is more likely.							
	P3	Yes, a choice must be made between WAM, IAM and Jazz.							
	P4	Probably not if emphasis is so much on traditional African music.							
	P5	–							

Preference: specialised in approach in e.g. WAM, IAM or Jazz; or broader approach (different styles equally weighted).	Specialised approach		Broader approach		
	P2		P1, P3, P4, P5		
	Reasons				
	P1	–			
	P2	So they can focus on specialising in one style and if they want to broaden their horizon there's always have the opportunities.			
	P3	It should provide a broader approach to allow learners to experience all music types. Later they can specialise.			
P4	Broader approach will benefit more learners as it is more likely that one of the styles will interest them. A broader approach will benefit all as they will be exposed to and be stimulated more – this will benefit them if they one day compose/conduct music.				
P5	–				
Popular music in effect excluded from CAPS: Good thing or bad? Provide reason(s).	P1	–			
	P2	Good thing, because it gives you a better basis, which is classical.			
	P3	Bad, popular music is an expression of specific values of society.			
	P4	Neutral. In my opinion it is better to give learners a broader and more classical education. Learners will have a very strong feeling for/against specific popular music which could make learning difficult.			
	P5	–			
Concerning the music industry: is music technology adequately addressed in CAPS?	Yes	No	Mostly	Somewhat	Unknown
	–	P1,P3, P4	P2	–	P5
Does CAPS sufficiently prepare learners for a music career after Grade 12?	Yes	No	Somewhat	Unknown	
	P1	P3	P2, P4	P5	
Does CAPS sufficiently prepare learners for tertiary music education after Grade 12?	Yes	No	Somewhat	Unknown	
	P1, P2, P4	P3	–	P5	
Suggestions towards an improved Music curriculum.	P1	–			
	P2	Focus more on music technology, help learners with stage presence, and how to prepare for future performances.			
	P3	No specialization in early stages of music education.			
	P4	–			
	P5	–			
Additional comments	P3	More information for new (more?) parents.			

Table 4.13: Questionnaire responses: Parents

4.4.4 Music lecturers

A total of 19 questionnaires were distributed among university lecturers from various universities in South Africa. Five hard copies were handed out to lecturers at a university in Pretoria, while the 14 electronic copies were emailed to lecturers elsewhere. One lecturer responded to the Facebook notification which was posted on the South African Society of Music Teachers' page but failed to complete the

questionnaire that was sent via email. Despite several reminders and four lecturers confirming their participation in the study, only three questionnaires were returned.

All three respondents were female and White; only one stated her culture as being Afrikaans. One lecturer is between the ages 30-39, while the other two are above 50 years of age. Two participants are in possession of postgraduate music degrees, while one has a BMus degree.

All participants are formally trained in WAM and sometimes attend professional development courses. Two of the lecturers work at traditional universities and the other at a comprehensive university; they lecture different subjects history of music, clarinet performance and life skills.

The history lecturer stated that new students generally lack sufficient GMK and proper technical terminology associated with music. The clarinet lecturer stated that if learners complied with the minimum practical standard for Grade 12, they are insufficiently prepared according to university minimum practical requirements. At the same time, this lecturer stated that first year students are generally on a higher level than the minimum Grade 12 prerequisite. The life skills lecturer stated that first-year students are not equipped to teach the music component of life skills. She ascribes this to the lack of music education in previously disadvantaged schools.

With regard to the clarity of stream requirements, one lecturer did not comment, while one of the other lecturers stated that the requirements for WAM and Jazz are fairly clear, while the opposite applies to IAM (also in terms of its assessment criteria). The lecturer attributes this to the fact that indigenous Music curricula are not clearly articulated. Similar to this, the third lecturer commented on the lack of specification and also revealed that there are significant discrepancies between IAM and WAM levels of difficulty and skill.

Concerning the advantages and disadvantages associated with both NCS and CAPS, the lecturers pointed out diverse aspects. In terms of NCS's advantages, one lecturer emphasised that it brought about a greater appreciation and exposure to a variety of styles. The second lecturer also commented on the fact that it was

stylistically more diverse, and that improvisation and music technology carried more weight. The other lecturer stated that NCS was more holistically inclined and that learners moved from learning music to being musicians. On the other hand, disadvantages included reduced content which focused on "standard classics"; shallow exploration of CM; a drop in technical standard; and using the same assessment criteria to assess technically intricate instruments such as the piano, as well as African instruments which requires less skill. It was interesting to note that one lecturer stated that a disadvantage of NCS was that learners in rural schools' composition skills were not developed as effectively as those of learners in urban schools due to teacher incompetence. Related to this, another lecturer pointed out that one of the advantages of CAPS is the omission of composition since most teachers are not presenting it competently, as well as the fact that it is difficult to assess. Similarly, one of these lecturers mentioned a disadvantage of NCS being the inclusion of music technology, since not all schools are adequately equipped. Citing the same reason, another lecturer considered the omission of music technology from CAPS as an advantage.

Some lecturers consider the reduction of group assessment (which is becoming a trend worldwide) because it leaves room for discrepancy; improved technical requirements; and the earlier introduction of composition techniques as being advantageous of CAPS. One lecturer stated that she does not consider CAPS to present any advantages. Pertaining to disadvantages of CAPS, one lecturer pointed out that the selection of GMK repertoire shows a lack of knowledge as far as representative works are concerned; as that well as the stream specialisation does not leave room for the aspect of pollination, which took place between styles. This lecturer also called attention to WAM's theory component being substandard, in fact, lower than its Jazz counterpart, as well as CAPS starting at a level that was covered already at Grade 8 or earlier. Contrary to this, one of the other lecturers considered the IAM and Jazz theory section to be below standard. Additionally this lecturer raised awareness of the minimum practical standard being too low, as well as the aural component being neglected. Another facet that is neglected especially in rural schools and more than in NCS, is sight-reading. In fact, it is not mentioned as a prerequisite for IAM in CAPS. Two lecturers did not consider CAPS to be an overall improvement on NCS, while the other lecturer indicated that both curricula have

strengths and weaknesses. Additionally, all three lecturers agreed that CAPS does not place equal emphasis on the different South African cultural groups.

Pertaining to music technology in CAPS, two lecturers do not consider it being adequately addressed in CAPS. The lecturer who is convinced otherwise argues that music learners cannot be prepared for both the music industry and tertiary music education at school level. All lecturers agreed that CAPS does not satisfactorily prepare learners for a music career after school. One of the lecturers made a comment that the music industry does not necessarily require the music skills obtained in school. Besides, learners do not need to take subject Music to learn music or to be successful in the music industry; business skills must be acquired. The lecturer also argues that music industry companies provide their own training since, for example, industry-aimed training at school level is insufficient.

All three participants favour a broader stylistic approach. One lecturer cautions that the inclusion of IAM and Jazz must not be done at the cost of learning traditional four-part harmony, as well as the neglecting of sight-reading. One of the lecturers highlighted the importance of a broader stylistic approach since it cultivates respect for other styles; makes learners aware of the link between styles; and creates an awareness of underlying ethnomusicological values which informs the stylistic approach and music analysis.

Two participants are against PM's exclusion from the curriculum, while the other participant did not consider it to be a threat to learners who want to further their studies in music. One lecturer did, however, point out that PM is difficult to assess, while another lecturer pointed out that it is essential since it is an integral part of the music industry.

A number of suggestions were made towards an improved SA Music curriculum. Schools offering subject Music must be allowed to specialise in music from Grade 8. Only one of the lecturers is in favour of including composition since it is at the core of music. One lecturer suggested the inclusion of a specialised style which is accompanied by a broader stylistic approach which weighs less. Another suggestion was that 20th century music is studied in Grade 10, the Romantic period in Grade 11

and the Baroque in Grade 12 because Baroque music exceeds the difficulty level of the other periods and this would create a better link with university courses, which often focus on the Baroque in their first year courses. All three lecturers, of whom one suggested retraining the Grades 10-12 music educators, emphasised teacher training. One lecturer is against the inclusion of IAM as a main field of specialization since it poses various threats and challenges pertaining to reading and writing of music. The third lecturer suggested a revised edition of NCS, which includes clearer demarcation of history and IAM; as well as that rural children must be better catered for through implementing an exchange programme which involves either taking qualified teachers to them or bringing the children to a better teaching environment. Lastly, it was suggested that a curriculum needs to "filter through the system" before revising it. For example, learners who started on NCS are now at fourth year level, which one of the universities reckons is the best fourth year group in years.

Lecturers' responses are shown in Table 4.14 which stretches over four and a half pages. The participants' questionnaires were numbered L1-L3. The same numbering method that was used in the presentation of the responses pertaining to the other participants was used in the presentation of the lecturer-response data.

Race	White (L1, L2, L3)						
Ethnic group	Afrikaans (L3)				Unanswered (L1, L2)		
Gender	Male	–	Female		L1, L2, L3		
Age	20-29 yrs	30-39 yrs	40-49 yrs	50-59 yrs	60+ yrs		
		L2		L3		L1	
Highest qualification	Grade 12 Music	Teaching licentiate	Music Diploma	BAMus	BMus	Postgraduate music degree	Other
	–	–	–	–	L2	L1, L3	–
Streams formally trained in	WAM		IAM	Jazz		None	Other
	L1, L2, L3		–	–		–	–
Attendance: professional development music courses	Yes		No			Sometimes	
	–		–			L1, L2, L3	
Tertiary institution employed at	Private college (TOW/ AFDA, etc.)	University of technology (CPUT/CUT/ DUT/ MUT/TUT/VUT)	Comprehensive university (UJ/NMMU/ UNISA/UV/WSU/ UZ)	Traditional university (UCT/UFH/UFS/ UKZN/UL/NWU/UP/ RU/SU/UWC/ WITS)		Private college (TOW/ AFDA, etc.)	
	–	–	L3	L1, L2		–	
Subject lecturing	L1	History of Music; previously also ethnomusicology, harmony and counterpoint and form.					
	L2	Clarinet performance					
	L3	Life Skills; Which now includes all the art forms.					

Opinion: Competence of Grade 12 learners to continue with subject(s) taught by lecturer.	L1	Not at all. There is insufficient all-round knowledge of music, including popular music and jazz, as well as African music. All these have had a major impact on Western art music (and vice versa) for at least the last 100 years. There is also a sad lack of language skills, and a lack of knowledge of technical terminology. There is not nearly enough knowledge of 20 th century music – and by this I mean the major works that were written.
	L2	If they've only complied to the minimum required standard – no. However, most students are beyond the required standard and then they are adequately prepared for the university's minimum standard. If they continue to just adhere to minimum required standards they won't be adequately prepared to compete on international level.
	L3	There are no students coming through who have the knowledge to teach the music component of Life Skills due to very few traditionally African and rural schools offering the subject Music. And this in turn is due to the fact that no formal music tuition has been available to previously disadvantaged learners.
Clarity regarding requirements for various streams	L1	WAM and Jazz are relatively clear in their requirements, but certainly not IAM. This is not unexpected, since nowhere are there articulated curricula for the teaching of indigenous instruments, and there are also no assessment standards that teachers can follow. The inclusion of this as a specialist strand is over-ambitious at this level.
	L2	No comment.
	L3	There is once again not enough flesh to determine the required depth of knowledge and there is a huge discrepancy between African music and Western music levels of difficulty and skill.
Advantages of NCS	L1	There was a greater appreciation of the link between all music styles and ideally learners would have been introduced to a far greater range of music. I am aware that this did not happen because of the personal interference of the subject co-ordinator (who was not a trained musician, but a gymnastics teacher) at national level.
	L2	The improvisation component is positive. A wider/broader exposure to different styles. The technology component received more attention.
	L3	Talented children who did not do all the formal exams were still allowed to do the subject and excelled in the exams. It was also conducive to developing music holistically. My students had great fun doing two instruments, organizing concerts, etc. They were actually being musicians and not just learning about music.
Disadvantages of NCS	L1	The subject content was downgraded to focus on standard classics, and this prevented an exploration of more contemporary music.
	L2	Concerning performance, not technically high enough standard.
	L3	Children who were doing African instruments that do not require as much skill as a piano for example were being assessed at the same level and the child doing official music exams was at a disadvantage when it came to mark allocation. Children at rural schools again had no computers and programmes like Sibelius and were not given the same chances to develop their composition skills. The majority of African children in rural KZN were doing voice as first instrument and were taught by inexperienced choir leaders with limited knowledge.
Advantages of CAPS	L1	An attempt has been made to raise the status of IAM. The omission of LO2 (improvisation, arrangement and composition) is to be welcomed. Most teachers could not deal with this aspect, and it is very difficult to assess since it is subjective. The omission of music technology is also not necessarily bad. It is highly unlikely that teachers could cope with this: apart from not having the software and hardware available, most are not trained in the use of these aspects. Also, assessment is problematic. The move away from an emphasis on group work is not necessarily bad; education systems worldwide are recognising that group learning is entirely different from assessing group performance and allowing learners to ride on each others' backs.

	L2	Some technical aspects were improved. It provides the opportunity for learners to specialize in a style (Jazz/WAM/IAM). Important composition techniques earlier introduced.				
	L3	I cannot find any advantages and see it as a regression on the NCS.				
Disadvantages of CAPS	L1	<u>WAM</u> : There is far too much focus on music that has no relevance to most people, and prescribed works bear little or no relevance to curriculum content. For example, to regard a Mendelssohn overture and Beethoven's 6 th symphony as representative of the symphony as a genre indicates a complete lack of knowledge and understanding (not to mention a lack of knowledge of what might appeal to a music learner) by the curriculum developers. WAM's theory is also at a far too low standard: it should be at least the same level as that required for Jazz. <u>IAM and Jazz</u> : limiting the learners to one style (and possibly even style period) is short sighted and ignores the cross-fertilization that has been taking place since at least the late 1800s. Learners end up ignorant of not only what has happened, but also ignorant of what is happening currently.				
	L2	Minimum required standard for performance in music too low. The potential not to be able to sight-read. Aural training neglected. If you specialize in IAM and Jazz harmonisation, knowledge not adequate.				
	L3	See previous answer.				
CAPS: Overall an improvement on NCS?	Yes	No	Mostly	Somewhat	Both curriculums have their strengths and weaknesses	Undecided
	–	L1, L3	–	–	L2	–
	Reasons					
	L1	In Grade 7-9 a fairly decent standard is set for music. Learners should already be able to write specific major scales, identify intervals, sight-sing at a fairly advanced level, perform comfortably in a group and solo context, and have also been exposed to a wide range of music by the end of Grade 9. All this is negated by the content of grade 10, which assumes that learners are at the same level that they were at the end of grade 4. This is quite simply unacceptable. Learning should be a continuous growth process, and the number of schools that offer music in grades 10-12 and cannot ALSO offer it as a specialised arts area in at least grades 8-9 is debatable. Schools that have not offered the specialist music field in grades 8-9 should not be allowed to offer music as a subject in grades 10-12. It is that simple.				
	L2	Some technical aspects were improved, i.e. scales, etc. with CAPS. NCS provided a broader exposure to different styles in music.				
	L3	Creating new music (composing and arranging) cannot be so low key. It is the heart of music. Arranging and marketing performances are basic skills needed to survive in the music world and the school was the ideal training ground – how can it be removed???? Sight-reading has been the biggest handicap to our black children when they want to study music at university and the CAPS now ensures that it will be even worse in future if they follow the IAM stream. It seems as if there are still no specific demarcated levels and skills that need to be mastered for each African instrument. It has to be standardized to be able to be offered at the same level as WAM.				
CAPS: equal emphasis on different cultural groups of SA? Provide reason(s).	L1	No; it is highly unlikely that any respect for any cultural group will be developed through following the CAPS content. Rather, it focuses on creating non-existent divisions between music and its practitioners.				
	L2	It doesn't automatically expose learners to different approaches but it does in principle provide the opportunity to study in a specific style.				
	L3	I do not think it has to be about culture groups. I have found that the majority of Black children that I worked with in rural areas wanted to do Western music. I think it must be about a choice of style. Any child should be given the opportunity to specialize in a style that he wants to specialize in. There should be sections that are compulsory for everyone and other sections with a choice. It is essential, however, that the choice is balanced in assessment.				

Content of CAPS: interesting?	Yes	No	Mostly	Somewhat	
	–	L1	L2	L3	
Preference: specialised in approach in e.g. WAM, IAM or Jazz; or broader approach (different styles equally weighted).	Specialised approach		Broader approach		
	–		L1, L2, L3		
	Reasons				
	L1	Essential due to the cross-influences, not only in compositions and performances, but also regarding research methodologies that are an important part of every music student's basic tools at university. Many are based on ethnomusicological approaches and one needs to understand how indigenous music is approached and analysed.			
L2	Specializing in IAM and Jazz has the potential of neglecting theoretical knowledge such as four-part harmonization. It also has the potential of not learning to sight-read that will render problems with further formal training.				
L3	It is very restrictive to only know one style. I feel that there should be a specialization style and a second style with a lower weighting of marks.				
Popular music in effect excluded from CAPS: Good thing or bad? Provide reason(s).	L1	This is generally bad, especially from an historical point of view. The history of Western music, jazz and also IAM includes references to popular idioms. At least the popular music up to and including approximately 1990 should be covered. More contemporary popular music is difficult to assess and its influences are also not yet clear.			
	L2	Neither. I don't think it will influence learners that would like to study further regarding their formal training.			
	L3	Bad. I feel that there is a place for popular music because that is where the bread and butter lie for most musicians AND some of it is very pleasant to listen to.			
Concerning the music industry: is music technology adequately addressed in CAPS?	Yes	No	Mostly	Somewhat	Unknown
	–	L2, L3	–	L1 (see note below)	–
L1	I cannot see how a learner could possibly be prepared for both the music industry and tertiary education at school level. Many jobs in the music industry do not even require a basic knowledge of music notation; rather one needs to be aware of current music trends and have business skills. Any learner can achieve this on their own without doing music as a subject (akin to "Noot-vir-noot" winners who are invariably ordinary people who just happen to listen to a lot of music; not a single one has been a trained musician), and the business skills can be partially addressed by a subject like accounting. I have had only negative comments about wannabe "music entrepreneurship/ business" courses offered by music departments – the standard is far, far too low for the music industry. All that learners need to know is that, to establish their own music business they should do themselves a favour and enrol for a business course. Most music industry players train their employees themselves, and in any case do not employ music graduates because of their perceived lack of skills and knowledge.				
Does CAPS sufficiently prepare learners for a music career after Grade 12?	Yes	No	Somewhat	Unknown	
	–	L1 (see note below), L2, L3	–	–	
L1	Again, a music career cannot be followed directly after grade 12. At most, learners can be pointed in the right direction, but they will need considerably more experience than they could possibly be given in 12 years of schooling of which only 3 are focussed on this field. Any wunderkind will in any case be represented by an agent... One cannot be a top-class performer and run your own career successfully.				
Does CAPS sufficiently prepare learners for tertiary music education after Grade 12?	Yes	No	Somewhat	Unknown	
	–	L1	L2, L3	–	
Familiarity with NCS	Yes	No	Somewhat	Unknown	
	L1, L3	L2	–	–	
Familiarity with CAPS	Yes	No	Somewhat	Unknown	
	L1	L2	L3	–	

If you were a curriculum designer, what recommendations would you make towards an improved Music curriculum?	L1	Do NOT continually start teaching music “from scratch”. This serves no purpose other than to imply that learning to read notation is the ultimate goal to be reached, and one that is far removed from the achievement of ordinary human beings. Correlate the outcomes of Grade 9 Creative Arts (Music) as the basis of knowledge that learners already have when they enter Grade 10: Music. Greater emphasis should be placed on 20 th century music, and I would ensure that learners cover the 20 th century in Grade 10, Romantic period in Grade 11 and Baroque in Grade 12. This articulates better with what they will require at tertiary level (where typically, first year students start with an in depth examination of Baroque music) as well as acknowledging that Baroque music is far, far more difficult to come to grips with than 20 th century music. The retraining of music educators for grades 10-12 should be a given requirement.
	L2	A strong focus on training and education in WAM must be maintained throughout a music career. It is good to have an improvisation component – again regarding a music career it is an important skill to master and be confident with. Gaining knowledge of IAM is good but learners should not be allowed to specialise in it since it has the potential of not learning to read and write music as is required for following a career in music.
	L3	I loved most of the NCS and would have only adjusted it in the following way: <ul style="list-style-type: none"> • More exact parameters for content knowledge regarding history • Exact parameters for practical African music at a comparative level to standardized Western music exams • Regular holiday workshops by trained staff for rural children at centres to master and do their arrangements and composition because most of their teachers cannot do it. It is of no use to dilute the curriculum because rural schools do not have the facilities. Take the children to the facilities – there are very few music students in rural areas and it will not be such a great financial burden.
Additional comments	L1	Curricula need to be given more time to filter through the system before they are revised. The effects of the NCS Music curriculum (which was only implemented in 2007) are only now being felt at tertiary level: think logically. 2007: Grade 10 2008: Grade 11 2009: Grade 12 2010: first year BMus 2011: second year BMus 2012: third year BMus 2013: fourth year BMus – and (at least at UP) this class is regarded as one of the best of recent years, with the upcoming fourth years (who had the advantage of teachers more experienced and comfortable with the NCS) showing signs of surpassing the current graduates. The NCS should only have come under review once an entire cycle of learners had passed through the system. It is imperative to make tertiary representation and input into proposed curriculum revisions compulsory.
	L2	–
	L3	More must be done to involve rural areas in music as a subject. Very few music specialists end up in deep rural areas and these talent masses are awaiting someone to uplift them and open the doors of music to them. The education department does have education centres right throughout the country in all the rural areas. These centres could be utilized with groups of travelling music teachers with basic portable keyboards, etc. We live amongst Africans who are known for their music abilities and we should grow the number of music learners so that we can build the number of music students so that we can improve the number of music teachers so that we can revive our musical spirit!

Table 4.14: Questionnaire responses: Lecturers

4.4.5 Music curriculum assessors

Of the three questionnaires that were emailed to members of the national assessment team for Music CAPS, one questionnaire was completed and returned. This participant's response is shown in Table 4.15, which stretches over two pages. Since only one curriculum assessor returned the questionnaire, his answers are indicated with an "A" only at the Likert scale options.

Race	Black						
Ethnic group	Swazi						
Gender	Male	A	Female			–	
Age	20-29 yrs	30-39 yrs	40-49 yrs	50-59 yrs	60+ yrs		
	–	–	A	–	–		
Qualifications	Grade 12 Music	Teaching licentiate	Music Diploma	BAMus	BMus	Postgraduate music degree	Other
	–	–	A	–	A	–	–
Streams formally trained in	WAM		IAM	Jazz	None	Other	
	A		–	–	–	–	
Grades currently teaching	None but overseeing Grade 1-12						
Current position	Music Subject Advisor or as sometimes referred to as Senior Education Specialist.						
Number of years teaching experience in subject Music	18						
Experience: Streams teaching/taught	WAM						
Typical responsibilities of curriculum developer	I did not develop this present curriculum but had an opportunity to check its relevance and feasibility in the classroom. I want to think that curriculum developers prepare a content of work that should be studied by learners and be facilitated by teachers. This is mostly based on the government policies that inform the educational institutions about the implementation thereof. In this case three (3) streams have been put together to address the cultural diversity of our nation. The developers also need to take into cognisance the fact that balance of work load should be equally distributed across streams. A clear assessment plan of the same content becomes essential for good study. They also make certain that ethical issues related to the content are courteous, respectful, sensitive, etc. to those that are engaged in the process of study. I am certain that at the back of their minds I believe that there are skills that learners need to acquire as they continue with their studies from one grade to the next.						
Experience in curriculum development	I have no experience at all.						
Purpose of subject Music in Grades 10-12	To have fun					A	
	To enter the music industry after Grade 12					A	
	For personal development					A	
	To continue with a tertiary music qualification					A	
	Other					–	
Rating of urban schools' resources in terms of presenting Music CAPS 1 = Very poor 2 = Poor 3 = Average 4 = Above average 5 = Excellent	1	2	3	4	5		
	–	–	–	–	A		
Rating of rural schools' resources in terms of presenting Music CAPS 1 = Very poor 2 = Poor 3 = Average 4 = Above average 5 = Excellent	1	2	3	4	5		
	–	–	A	–	–		

Enough research into development of CAPS?	Yes. I know that in spite of the gaps that clearly exist in CAPS it is undoubtedly work that has been well researched. However the packaging of this excellent contribution to curriculum has not been great. For example footnotes that are missing and content in the IAM that is not well substantiated.					
Advantages of NCS	Are that NCS enhanced the OBE and brought stability in education. Guidelines were more clearer and user friendly.					
Disadvantages of NCS	Too much administrative work and more Western oriented in its approach.					
Advantages of CAPS	A broader approach of curriculum study.					
Disadvantages of CAPS	IAM still has many gaps to be resolved.					
CAPS: Overall an improvement on NCS?	Yes	No	Mostly	Somewhat	Both curriculums have their strengths and weaknesses	Undecided
	A	–	–	–	–	–
Reasons There was no Jazz study in NCS and full study of IAM.						
Content of CAPS: interesting?	Yes	No	Mostly	Somewhat		
	A	–	–	–		
CAPS: Good balance between different music styles?	Yes	No	Mostly	Somewhat		
	–	A	–	–		
Clarity regarding requirements for various streams	Yes	No	Mostly			
	–	–	A			
CAPS in line with the requirements of the <u>local</u> music industry?	Yes. CAPS covers a bigger range of musical expression. The inclusion of Afrophonia and Indigenous Music is an indication of this fact.					
CAPS in line with the requirements of the <u>international</u> music industry?	Yes. In all the streams this requirement has been met. Learners study international artists and their music and that gives them an opportunity to be well familiarised with this industry.					
CAPS: equal emphasis on different cultural groups of SA? Provide reason(s).	Yes. In page 24 they are all given an equal emphasis.					
Preference: specialised in approach in e.g. WAM, IAM or Jazz; or broader approach (different styles equally weighted).	Specialised approach			Broader approach		
	–			A		
Reasons CAPS have followed a broader approach that leaves the learner with the option to still specialise but have an opportunity to learn other styles. This is realised in the practical application in Topic 1. In Grade 10 content framework is such that all learners are exposed to the same content which provides broader general music knowledge.						
Popular music in effect excluded from CAPS: Good thing or bad? Provide reason(s).	Strength			Weakness		
	–			A		
Reasons It is a weakness because there is no broader scope to cover popular music. It is huge in itself. In WAM, contemporary IAM and Jazz (modern constructs) it is only well covered in page 28. In Topic 1 of all grades, learners are given a chance to play/ sing a pop piece. I am unsure if this is a weakness but I think that popular music has so developed that it needs to be packaged for study by itself. However, in CAPS its hugeness could not be downsized or located in its fullness.						
Concerning the music industry: is music technology adequately addressed in CAPS?	Yes	No	Mostly	Somewhat	Unknown	
	–	A	–	–	–	
Reasons Music technology has been used as a means to an end but unfortunately it is not taught to learners and most teachers are not adequately trained in it.						
Does CAPS sufficiently prepare learners for a music career after Grade 12?	Yes	No	Somewhat	Unknown		
	A	–	–	–		
Does CAPS sufficiently prepare learners for tertiary music education after Grade 12?	Yes	No	Somewhat	Unknown		
	A	–	–	–		
Music literacy (Topic 2): are Grade 12 learners adequately prepared to cope with pace and expansion of knowledge in first year programmes, e.g. BMus? Provide reason(s).	Yes, this reflected in page 42 and 46.					
If you were a curriculum designer, what changes would you make to CAPS?	Clearly to close the gaps that exist and fine-tune the packing of CAPS.					

Additional comments	The emphasis should be put in bringing a practical link in the PATs that the learners study. Link up with the real world of music outside school.
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Table 4.15: Questionnaire responses: Curriculum assessor

4.4.6 Music curriculum developers

One questionnaire was emailed to one of the curriculum developers who was involved in developing NCS for Music. This was the only curriculum designer whose identity was known to the researcher. Unfortunately, the questionnaire was not returned.

4.5 Consultation

During two consultation sessions, Mr Ngwane, who is the GDE’s subject advisor for Music, provided more clarity concerning various aspects of the IAM stream in Music CAPS. For instance, he confirmed that the DBE guidelines document, which is supposed to provide guiding principles towards IAM practical assessment, does not exist. He explained that a significant challenge of IAM involves the inclusion of representative works from indigenous South African tribes due to performance or religious restrictions such as some music that may be performed only in and by a particular village, or in presence of the tribal head. He also pointed out that a fundamental aspect CAPS does not clarify, is that some dances are limited to secular performance only and cannot be combined with music for ancestor worship. Additionally, he confirmed the DBE's interest in the current study and granted permission for the distribution of the questionnaires.

4.6 Conclusion

All data that was collected during the course of the study was presented in this chapter. This includes various curriculum documents, demographic distribution, and the comparison between the questionnaires that were completed and returned. In the next chapter, Chapter 5, the data is analysed and key findings are presented.

CHAPTER 5

FINDINGS

5.1 Introduction

The data that was presented in Chapter 4 is analysed and interpreted in this chapter in order to discover trends and to make recommendations towards an improved South African subject Music curriculum. In the first part, data from the comparison between the various countries' Music curricula is examined. This is followed by an interpretation of the questionnaire responses. Findings regarding the link between stylistic content and demographic distribution are also included. The chapter concludes with a critical analysis of Music CAPS.

5.2 Comparison: subject Music curricula

The various curriculum components that were compared in Chapter 4 are analysed in this section.

5.2.1 Determinants

In this section, the two Music curriculum determinants which were presented in Chapter 4 are analysed. These include the curricula's rationales, as well as their aims and objectives.

i. Rationale

Australia is the only Music curriculum which provides a definition of music as part of its rationale. Australia and T&T rationales advocate music education based on its aesthetic value; contribution towards holistic development of the individual on personal and social level; and the benefit music education has for other subjects.

These countries emphasise the importance of multicultural music education. In addition, Australia and T&T acknowledge that subject Music serves different purposes for different people, for example, learners can enrol for the subject for mere enjoyment or as stepping stone towards higher education or a career in music. India's rationale focuses on connecting the Music curriculum with critical outcomes through practical application rather than rote learning. Sāmoa and India place emphasis on inclusive education through acknowledging the different needs, abilities and aptitudes of each individual learner. Although the Music curricula of Sāmoa and India state a rationale, Sāmoa's rationale applies to its entire Arts curriculum, while India's rationale applies to all subjects offered by its curriculum. Sāmoa is the only country which promote the "use of good assessment practice" in its rationale (MESC, 2004:7). England, Kenya and SA's subject Music curricula do not include a rationale.

ii. Aims or objectives

Except for Australia, all the countries state aims or objectives in their Music curricula. Although Sāmoa and India provide a set of aims in their Music curricula, these are general aims which apply to all subjects offered by their curricula.

All countries, except for Australia and Sāmoa, place emphasis on solo performance and ensemble work. Most countries which are used in the Music curriculum comparison aim to foster music appreciation of diverse styles and different cultures, as well as to compose music in a variety of styles. Furthermore, the majority of countries stress the value and importance of music components such as performing, composing and improvising – individually and collectively. Another universal objective is the emphasis the countries place on the development of skills, knowledge and understanding of music.

A number of aims of some countries overlap with the rationales of other countries. For example, England and T&T aims to prepare learners for careers in music through their Music curricula. This is also indicated in the Music curriculum rationales of Australia and India, as well as T&T's own rationale. India, SA and T&T aim to

develop skills such as decision-making through critical thinking. This is also stated in T&T's rationale.

Some objectives are shared by only a few countries. For example, the Kenyan and South African Music curricula are the only two curricula which explicitly mention the ability to read music as one of their aims. One of the objectives of England and India is to promote lifelong learning through their curricula. SA, Sāmoa and T&T emphasise the value of music analysis for an enhanced understanding of music.

Kenya's Music curriculum is unique in several ways. Firstly, it is the only curriculum that incorporates dance, clothing and decoration which is typical of indigenous African music. Secondly, it is the only country that specifically mentions the use of music as a way to educate society "on issues affecting them" (Elimu Network, 2013). Lastly, Kenya also aims to enhance social responsibility and to utilise music as a tool for improved mental and physical wellbeing. The development of creativity through composing is emphasised by all the countries which state aims or objectives.

The comparison of the various countries' aims or objectives of their Music curricula indicates that there are definite similarities between most countries. It also shows similarities which exist among a few countries only, as well as aims which are unique to a specific country as demonstrated in the case of Kenya.

5.2.2 Content

In this section the countries' Music curriculum content is analysed in terms of its general features and contextual framework.

i. General features

General Music curriculum features which were presented in Chapter 4 are analysed in this section. They include style, sections and instruments offered by the curricula.

a. Style

With the exception of India, WAM is prescribed in all the countries' Music curricula used in the comparative part of this study. All countries excluding India pay considerable attention to contemporary music (CM) which includes popular music. SA's CAPS also contain some information on contemporary music but to a limited degree. The Australia Music curriculum provides a choice between general music education (Stage 1) which entails CM, Jazz and WAM. The other choice involves specialising in one of these styles but is available to Stage 2 and 3 learners only. The specialised approach which is followed at Stage 2 and 3 is similar to SA's CAPS since emphasis is placed on mainly one style. All countries include folk or traditional music to a greater or lesser extent in their curricula. In comparison to other countries except India, Sāmoa focuses significantly more on its own traditional music. India is the only country which only focuses on its own traditional music which is divided into Hindustani and Carnatic music. Although Kenya calls attention to its traditional music, it focuses more on general African music. Australia and SA's Music curricula are the only two which offer Jazz as a specialisation field. Australia, India and SA are the only countries that have a style-specific approach. The other countries favour a broader stylistic approach.

b. Sections

All Music curricula's subject matter is divided into sections (outcomes or topics). England, SA and T&T all have three curriculum sections, while Australia and Sāmoa's curricula both have four sections. India has only two sections (theory and practical activities) and Kenya's Music curriculum has nine sections which could quite easily be regrouped into fewer sections like most other countries. All countries except India have short and clear descriptions of what the various sections entail. India's curriculum sections do not contain any descriptions of their content. Most countries share three core sections (outcomes or topics): performing, composing and music history.

Despite the core sections the various countries have in common, some countries

emphasise additional components which go together with the main sections. For example, together with performance, England stresses music interpretation. In SA's CAPS, improvisation is specifically mentioned as an aspect that accompanies the performance component of the curriculum. T&T's history element falls under the section "listening and appraising". Both England and SA particularly state music analysis as part of their history components, while Sāmoa links research to its history section. Sāmoa's "general music knowledge" strand is similar to SA's Topic 3 in that it emphasises music theory with a strong practical demonstration and experience. In comparison to Sāmoa, SA's general music knowledge section refers to history. India and T&T are the only countries where music history is not specifically mentioned in the outcome or topic name but is contained as a subsection. For example, India states only two sections (theory and practical activities) of which both history and composing fall under the theory section. Australia and T&T are the only two countries which have a section specifically for listening and appraising (responding).

The findings above suggest that all countries share the same core sections (outcomes or topics) but at the same time personalise these sections through placing emphasis on other aspects which complete each section.

c. Instruments offered

Australia, England and Sāmoa state that any instrument may be offered for examination purposes. The choice of instrument or instruments is presumably unlimited since no specifications or restrictions are provided in terms of Kenya and T&T's Music curricula. India and SA are the only two countries that provide a list of instruments that may be presented for examination purposes.

ii. Contextual framework

Data pertaining to the comparison of the various countries Music curricula's contextual framework is analysed below. This include an examination of the curricula's work schedules, subject matter, performance standards as assessment strategies.

a. Work schedule

The work schedule for subject Music stretches over two years in Australia (Years 11-12), England (Years 12-13) and India (Class 11-12). In SA (Grades 10-12) and T&T (Grades 10-12) it stretches over three years. Since learners in T&T continue with the English A levels in Grade 12, it might require an additional year of study depending on the practical performance level of learners. Kenya is the only country which offers a four-year subject Music programme and Sāmoa the only country with a five-year subject Music curriculum span. This is understandable considering the fact that their secondary schools are not split into a junior and senior phase.

Australia is the only country which provides a clear overview of different "pathways" that can be followed to accommodate learners' varying music levels and aptitudes. Each outcome is divided into modules. This provides teachers (and learners) with a structured overview of the requirements to complete a year's work. Similar to Australia, but without sections being divided into modules, the work schedule of both England and T&T is outlined through its curriculum sections (England) or profile dimensions (T&T). SA, on the other hand, supplies a clear and structured year plan. Considering the work schedules provided by the other countries, SA's work schedule is the clearest in terms of work pace. The Music curriculum of India and Sāmoa does not include a work schedule. Their section descriptions, therefore, inform the planning for each year. Kenya provides a vague work schedule which presumably implies that schools or teachers map out their academic years themselves.

Australia and England are the only countries which give a definite indication of the required teaching time per year. SA's CAPS and T&T's CXC Music curriculum provide the required teaching time per week but fail to indicate the estimated number of teaching weeks per year. Kenya's teaching time is even more vague since both the lesson duration and estimated number of teaching weeks per year are unspecified. India and Sāmoa do not provide any indication of recommended contact time.

Based on analysis of the information provided by the various Music curricula, the English A levels show the highest contact time allocated to subject Music, followed

by Australia, T&T, SA and then Kenya. This can be viewed in Table 5.1.

Country	Teaching time per year	Comments
Australia	165 hours +	Unspecified additional tuition time taken from the general timetable.
England	180 hours (AS level) 360 hours (A level)	–
T&T	CXC: 163 hours A levels: 180 hours (AS level) and 360 hours (A level)	CXC curriculum: Time based on average of 35 teaching weeks per year.
Sāmoa	Unspecified	–
SA	140 hours	The curriculum requires a minimum of 140 hours per year if the year consists of 35 teaching weeks on average.
India	Unspecified	–
Kenya	Form 1-2: 70 hours Form 3-4: 93 hours	Lesson time is unspecified, therefore only an estimated numbers of hours can be derived: Form 1-2: 2 hours per week (if lessons are 40 minutes long). Form 3-4: 2½ hours per week (if lessons are 40 minutes long).

Table 5.1: Time allocation for subject Music

b. Subject matter

The subject matter of the various countries is analysed in terms of three common factors: performing, composing and history of music.

Performing

All countries provide information on performing. However, in comparison to other countries, Australia's subject Music curriculum provides the most extensive and well structured information regarding the expectations for solo performance (varied repertoire, control of the instrument, technical proficiency, stylistic interpretation and expressive playing), technical work (scales, arpeggios and instrument-specific techniques), ensemble playing, sight-reading, improvisation and playing by ear. In terms of solo performance, England, SA and T&T provide specifications regarding

formal music performance, but not in as much detail as Australia's demarcation. England's curriculum provides learners with the option to perform as a soloist, ensemble member or an accompanist. Both Australia and England include information on public performance which involves the choice of genre, ways to engage the audience in the performance, stage presence and utilising technology such as amplification during a performance. Sāmoa and T&T require learners to critique their own performance, as well as that of others. Similar to T&T, England expects learners to evaluate their own performance in terms of how they intended and perceived it versus how it really sounds. Linked to this aspect is that the Indian curriculum requires learners to attend concerts.

The minimum exit requirement for the final school year is either Grade 5 (Australia, SA and Kenya) or Grade 6 (England and Sāmoa). The Indian Music curriculum is the only curriculum which does not state any minimum grading requirements.

Concerning improvisation, England and SA provide a few guidelines which include the use of simple rhythmic and melodic patterns. England's curriculum also contain improvising to a poem and making up chord progressions. Although improvisation is prescribed in the Australian curriculum, no specifications or guidelines are included, even in the Jazz section. Improvisation is not incorporated into the Music curricula of India, Kenya, Sāmoa and T&T.

A few interesting general observations were made concerning the Music curricula of some countries. For instance, although teachers are encouraged to incorporate sight-reading in music lessons and ensemble work, it is not required for T&T's practical examinations. It is also interesting that of the countries that include ensemble playing in their Music curricula, Australia and T&T limit the number of participants. Australia restricts the number of ensemble participants to eight, while T&T limits it to two players and specifically states that parts should have the same level of difficulty. India's Music curriculum specifically emphasises the importance of learners tuning their instruments or alternatively tuning the tanpura. Tuning is even one of the key aspects being assessed during practical examinations. Similar to India but not to the same degree, tuning is also highlighted in the IAM stream of SA's CAPS. It is also worth mentioning that, despite not being investigated in the present

study, some countries provide teaching guidelines for teachers. England's teacher guidelines are published in a separate booklet, while T&T includes them in the Music curriculum booklet.

From the analysis above it is evident that Music curricula share core elements. At the same time each curriculum includes unique components. For example, the English curriculum specifically provides the option for taking a second instrument. In such a case the performance level of the second instrument must be the same as the first instrument. The Australian Music curriculum on the other hand, includes information regarding recording, occupational safety and health practices and ethical and legal considerations. In addition to the Music curriculum, Australia also provides additional specifications for the various instruments contained in instrument-specific documents.

The Music curriculum of Kenya focuses on the performance of African folksongs and Kenyan traditional music. It is also the only curriculum which integrates dance as part of the performance component. However, core aspects such as interpretation, stylistic performance, ensemble work, playing by ear and evaluating music performance are omitted from the curriculum.

Contrasting to other countries, the Sāmoan Music curriculum demonstrates a gradual increase in depth and understanding of performance as it progresses from year to year. For example, in the first year of the curriculum, emphasis is placed on basic performance skills such as solo performance and ensemble work, technique and interpretation. The years that follow build on these skills and their refinement while developing other hands-on skills such as listening to pieces for the purpose they serve, for example music intended for a concert performance versus music intended for commercial use; being involved in overseeing a musical production; acquiring conducting patterns for different music styles; and leading, teaching and arranging group performance. The Sāmoa curriculum also requires the practicing of traditional Sāmoan rhythms for different performance purposes. However, a serious point of criticism is that the features listed in this paragraph are mentioned as mere "possible learning experiences" and not prescriptions. It is the view of the researcher

that this defeats the purpose of a curriculum and implies that there is no control over the actual teaching content.

SA's WAM and Jazz sections contain clear specifications regarding the requirements for the different grades. In terms of its IAM performance component, two key points of criticism are due. Firstly, the criteria that are provided remain the same for each of the three grades without any indication of the increase in level of difficulty. Secondly, the IAM section is supposed to be accompanied by DBE guidelines which provide criteria regarding performance levels. Since the implementation of CAPS two years ago, this document has still not been published, meaning no standards exist for IAM performance to function as an examinable component.

India's Music curriculum is distinctive but stylistically confined to Indian classical music. With regard to performance, it is restricted to solo performance, technical work and the identification of Indian modes. It does not include activities such as ensemble playing, sight-reading and playing by ear.

From the findings above, it is clear that most Music curricula share both parallels and dissimilarities. Through analysing the data, strengths and weaknesses existing among the countries' individual Music curricula's performance component could also be determined. In the next section the composition component is analysed.

Composing

The various countries' composition component, which includes Music Theory (theory), was analysed according to similar and dissimilar features of typical elements associated with composition such as pitch, rhythm, keys, triads, melody writing and harmony. These results are shown in Table 5.2 which stretches over approximately four pages.

General features

Standard theoretical concepts related to pitch, keys, scales, intervals and triads are prescribed for all three streams (styles) of the Australian and SA Music curricula, as well as additional information that applies to each stream specifically.

Pertaining to composition, Australia includes three sections: aural and theory, analysis (identification of music theory aspects in music examples and composition and arrangement). All three sections are explained in meticulous detail. Contrary to this, England, Sāmoa and T&T's Music curricula do not provide detailed information regarding any of the theory components. Australia and SA share a considerable number of similarities regarding theory, especially in terms of WAM. A gradual expansion from elementary to more advanced theory concepts is evident in the Music curricula of Australia and SA. As regards detail, the Australian and SA curricula are the most clearly demarcated. Although the Kenyan curriculum provides a reasonable amount of information, it fails to cover theory topics in as much detail as Australia and SA. Related to Jazz, the Australian curriculum is better defined than the SA curriculum in that it includes more Jazz-specific theoretical concepts. Both the Australian and South African curricula state the importance of connecting theory with aural experience. Although Stage 2 and 3 of the Australian Music curriculum are presented as dissimilar in difficulty levels, there is no difference concerning their theory component. With reference to countries offering CM, Australia's Music curriculum is the most clearly demarcated. It also provides requirements for the identification and description of instruments – a particularly wide range of instruments are prescribed in the CM section. India's Music curriculum is different from all the other curricula since it includes Indian music only. Similar to England, Sāmoa and T&T's Music curricula, India does not provide detailed information regarding its theory section. In fact, the only mentioning of theory is that learners must be able to write notation (presumably staff notation) and tala which is an Indian rhythmic notation system.

Pitch

The Australian curriculum is limited to the treble and bass clef, whereas Kenya and SA's theory sections include the alto and tenor clef. The other countries do not provide specifications regarding the required clefs.

Rhythm and time signatures

The SA Music curriculum requires learners to be familiar with all note values and rests by the end of Grade 12. In contrast to this, the Australian curriculum only requires note values up to and including the semiquaver, while Kenya's curriculum is not clear on the particular note values which are prescribed. Australia and SA share most of the frequently used simple, compound and irregular time signatures. The Kenyan curriculum shows similar requirements, although irregular time signatures are excluded. Similar to the case with clefs, other countries do not specify any requirements concerning rhythm and time signatures.

Key signatures
<p>South African Grade 12 learners are expected to know all key signatures, while Australia prescribes keys up to three sharps and flats only. For Form 1, the Kenyan curriculum prescribes C, G, D, A, F, B and E major. From the sequence, it appears that it might rather suggest keys up to three sharps and three flats. From the information provided for the other forms, it is unclear if these are the only keys that should be studied.</p> <p>Australia is the only curriculum which requires a understanding of atonal music. Concerning modulation, Australia requires basic modulations (relative major/minor; and dominant) in its WAM section and interval modulations in the Jazz section. Modulation is also prescribed in the Kenyan curriculum.</p>
Scales
<p>Scales such as the major, minor (natural, harmonic and melodic), pentatonic, whole-tone and chromatic are prescribed in Australia and SA's Music curricula. In terms of modes, the SA curriculum includes by far the greatest selection. The blues scale is prescribed in all three the SA streams, as well as in Australia's CM section. Major and minor (harmonic and melodic) scales are the only scales which are prescribed in the Kenyan curriculum; modes are also not included.</p>
Intervals
<p>In terms of intervals, all qualities, distances (simple and compound) and inversions are prescribed in the SA Music curriculum. Australia, on the other hand, does not require the diminished 2nd, 3rd, 6th and 7th. It also does not include compound intervals or the inversion of intervals in its WAM section. Compound intervals, however, are prescribed in the Jazz section. Kenya's curriculum keeps to basic simple intervals (perfect, major and minor).</p>
Triads and chords
<p>The Australian and SA Music curricula requirements are exactly the same as far as triads are concerned. All primary and secondary triads are prescribed. This includes major, minor, augmented and diminished qualities; as well as different positions (root position, first inversion and second inversion). Both curricula prescribe the dominant seventh in all its positions. Chord symbols are prescribed for all Australian streams, while they are only prescribed in SA's Jazz stream. In comparison to the SA curriculum, the Australian curriculum contains a greater variety of chords in its Jazz section. The Kenyan curriculum stipulates triads in different positions in major and minor keys, but the dominant seventh is not prescribed.</p>
Harmony
<p>Of all the composition and theory elements that were analysed, the harmony section demonstrated most differences among the various countries.</p> <p>Chord progression is specifically mentioned in the Australian, Kenyan and SA Music curricula. Australia also requires standard blues progressions and minor blues progressions in the CM section. Knowledge of different textures is prescribed in the Australian and SA curricula. However, the</p>

Harmony (continued)

Australian curriculum adds textures such as block voicing in its CM and Jazz section; as well as backing riffs and comping techniques in its Jazz section.

Cadences and non-chordal notes are required in all curricula, except the Indian curriculum. Various composition techniques such as imitation, sequence, pedal point, augmentation and diminution are required in both Australia and SA's curricula. The completing of an eight-bar harmony example, which must include appropriate cadences, is prescribed in the Australian, Kenyan and SA Music curricula. The SA Music curriculum focuses on four-part harmony only and prescribes harmonic procedures such as passing chords, cadential $\frac{6}{4}$ chords and inclusion of non-chordal notes. Some of Kenya's requirements for four-part writing are similar to SA's, but they lack detail such as the number of bars and harmonic content, for instance passing chords, the cadential $\frac{6}{4}$ and non-chordal notes. The harmonic procedures which are required in the SA Music curriculum, are not prescribed in the Australian curriculum. However, Australia focuses on a wider range of composition types which include writing in two to four parts, accompaniment writing, arranging for ensemble, as well as form-based composition which can range from binary form to more complex structures such as a fugue (WAM section). In addition to part writing, the writing of a rhythm section and composing a lead sheet is included in the Australian curriculum's CM and Jazz sections. Harmonic analysis, which requires a significant amount of detail, is prescribed in both the Australian and South African Music curricula.

In terms of composition, the English curriculum provides a choice between the composition of a piece for 4-10 instruments (not exceeding three minutes) and the arrangement of a lead sheet which includes a single melody with chord symbols (also 4-10 instruments and not exceeding three minutes). For the composition option, learners are expected to create their own compositional elements, for example motifs, themes, progressions, 'turnarounds', ostinatos and so forth. The arrangement option must include the addition of material to the given part and demonstrate compositional elements similar to the ones mentioned under the composition option. For both options, learners are required to show a clear sense of balance, structure and the significance of tempo, modulations, texture and so forth.

T&T's Music curriculum provides outcomes but no specification in terms of how learners are supposed to develop skills which are essential for composing or arranging. Learners are expected to use musical and non-musical elements to "generate ideas for compositions" (CXC, 2009a:20). Similar to England's composition section, learners are expected to demonstrate balance, structure and a clear sense of style. Pertaining to arranging, creativity must be evident in the learners' attempt to change given material.

The Sāmoan curriculum expects learners to "compose and arrange music for specific purposes in particular forms, styles, and genres" (MESC, 2004:36). The composition part entails the writing of two or more parts for an ensemble; a short composition for instrument of study, as well as a piece for

Harmony (continued)
<p>either piano or guitar; a hymn; a single melody; a melody with two counter-melodies; a suite consisting of at least three short pieces in traditional Sāmoa style and arranging of a popular piece.</p> <p>A strong point of criticism concerning the Music curricula of England, T&T and Sāmoa is that none of them state the necessary theoretical and harmonic tools in order to achieve the composition and arrangement objectives.</p>
Transcription and transposition
<p>Both transcription and transposition (including transposing instruments) are required in Australia and SA's curriculum. Transposition and transcription are also prescribed in the Kenyan Music curriculum, but with the addition of Solfa notation (which was also prescribed in NCS, the previous SA Music curriculum).</p>
Melody writing
<p>Writing a 12-bar melody is prescribed in the SA Music curriculum. Kenya requires the composing of a 16-bar melody by the end of Form 4. In addition, the Kenyan curriculum also states that learners must be able to write lyrics to given melodies and vice versa. The Australian curriculum exploits melody writing even further. It requires learners to compose an 8–12 bar melody for a given rhythmic pattern, chord structure and lyrics. In addition, learners are expected to identify differences between scores. Lastly, unique to the Australian and Sāmoan curricula is their inclusion of melodic dictation. Melody writing is merely mentioned in T&T's curriculum with no specifications.</p>
Formal structures
<p>The understanding and identification of formal structures are, in addition to the history of music section, included in the theory section of Australia and SA. The fugue, cyclic transformation and arch, however, are included in the Australia Music curriculum, but not in the SA curriculum. Furthermore, the Australian curriculum's CM section includes additional formal constructions such as 8, 12 and 16-bar structures, as well as frequently used terms in CM such as chorus, hook, middle 8 and outro. No formal structures are prescribed in the theory section of the Kenyan curriculum.</p>
Terminology
<p>Knowledge of terminology, comparable to ABRSM Grade 5 theory, is a requirement in all curricula. However, Australia and SA are the only countries which include a comprehensive list in their Music curricula. T&T's curriculum contains basic terms which are comparable to ABRSM Grade 1 theory, as well as other vocabulary including timbre of different instruments. Although the Sāmoan and Kenyan curricula require knowledge of music terminology, no terms are included. The Indian curriculum, on the other hand, includes terms but they are limited to Indian music.</p>

Table 5.2: Analysis: composition requirements of the different countries

History of music (history)

Australia's history section, whether the chosen stream is CM, Jazz or WAM is

divided into the following subsections: genre, composers, era (period) and musical characteristics. The content of the history section applies to both Stage 2 and 3. Concerning volume and standard, the subject matter for all three streams is equally weighted. Each stream's genre subsection is divided into historical background and exhaustive (visual and aural) analysis of three representative music works from more than one period. Its composer section requires a comparison between important composers of the various periods associated with the particular style and between composers of different eras. Learners are expected to be familiar with aspects which impacted on the composers' style, as well as naming of at least two contributions which each composer made towards the music of a particular period. In terms of era/period, learners must be familiar with "relevant cultural-art, literature and architecture, social and political issues in different eras and their influence on musical developments and composers" (SCSA, 2008:31). This specification is unique to the Australian curriculum. In last section, musical characteristics, learners are expected to be acquainted with the periods, genres and works that are being studied. This includes formal analysis; orchestration (score order, instrumentation, techniques and terms which are applied in the work); harmonic content; and compositional devices. Although the curriculum provides plenty of information, the Australian Music curriculum, in comparison to the English and South African curricula, lacks period-specific detail in its WAM section and prescribed repertoire in all sections.

A considerable number of similarities exist between the Australian Music curriculum's history section and SA's Jazz and WAM history sections concerning elements of music, style, periods and formal analysis. Different to Australia, however, is that the SA curriculum includes period-specific information and prescribed repertoire. Pertaining to WAM, SA adds information on the role of the harpsichord as in Baroque music (basso continuo) and the development of the orchestra in the Baroque period but interestingly not the Classical period. SA's Jazz section has a number of Jazz styles in common with Australia's Jazz section, for example swing, cool Jazz, modal Jazz and avant-garde Jazz. Both countries also prescribe a number of Jazz styles which are not contained in the other country's curriculum. For example, ragtime, stride piano and bebop are prescribed in SA's curriculum only, while funk, orchestral Jazz and Latin are unique to the Australian curriculum. SA's

curriculum also requires knowledge on specific Jazz composers and demarcates the content which should be studied more clearly.

England's history section of the curriculum aims to link this section with the other two sections (performing and composing) through related content. The AS unit is divided into aural extracts (Section A), prescribed works (Section B) and contextual awareness (Section C), while the A unit is divided into aural extracts (Section A) and historical topics (Section B) which is a combination between the AS unit's prescribed works and contextual awareness. However, the curriculum's history section is analysed as a whole and not in terms of its subsections. There is an increase in depth between aural extracts in the AS unit and aural extracts in the A unit.

The AS unit expects learners to understand the following: instrumental playing techniques (and how they are employed for different reasons and effects); phrasing and cadences; compositional techniques; chords and their inversion; as well as articulation and ornamentation. Similar specifications are found in SA and T&T's Music curricula. Furthermore, learners are required to know the prescribed pieces' background and how factors such as instrument availability and performance conditions influence their composition and performance. At this point the curriculum contradicts itself in terms of the prescribed repertoire. Three works, one from each period (Baroque, Classical and Romantic) are specified, while stating that two sets of repertoire should be studied, each consisting of three works. It seems like the second stipulation was meant to be placed under the A unit since it corresponds with that particular section.

The A unit builds on the AS unit. It necessitates learners identifying and explaining how composers from different periods use dissimilar techniques to convey the meaning of the text and to compare works' stylistic characteristics. Two sets of repertoire, each consisting of three works, are prescribed for each stream (Jazz and WAM). It focuses on "the expressive use of instruments" (OCR 2008:32); diverse aspects of tonality; a comprehensive understanding of instrumentation; and formal structures of works. Furthermore, the following topics which include three prescribed repertoire examples and three related repertoire examples are set: song; programme music; film music; music and belief; music for the stage, and popular music.

Although in depth analysis of the works is not required, learners must know the musical, cultural and social context of the works. This includes techniques used to interpret text, action or other facets; the ability to identify scores from memory; tonality; and interpretation. In addition, learners must have a sense of time and place through familiarising themselves with aspects which influenced the music being composed and how the composer went about composing the particular work.

Similar to Australia and England, T&T's history section also requires learners to know and identify different melodic, harmonic and rhythmic devices; instrumentation features; phrases and cadences; score indications; formal structures; as well as genres and styles. However, in comparison to Australia and England, the history section contained in T&T's curriculum provides prescribed repertoire that must be analysed. Apart from this, however, the curriculum contains significantly less information. It must nevertheless be stated that T&T's Music curriculum is accompanied by another document, *Notes for music teachers*, which provides information on the background, scoring and structure (including formal and harmonic analysis) of set Caribbean pieces (CXC, 2009b).

The Sāmoan Music curriculum provides no prescriptions, only "possible learning experiences" (MESC, 2004:11). As pointed out earlier, this undermines the purpose of having a curriculum. A curriculum without specific requirements is likely to have a detrimental effect on what is being taught. Despite this, the "possible learning experiences" are analysed. The history section of the Sāmoan Music curriculum places considerable emphasis on its traditional church music. The incorporation of traditional church music in the curriculum is a unique feature of Sāmoa and SA's IAM stream. Similar to Australia and England but in the context of church music, learning activities may include information on what inspired the composition of particular hymns. Learners are also encouraged to trace Sāmoan music concerning everyday jobs linked to crafts. Similar to Sāmoa, SA's IAM stream prescribes work songs. Furthermore, the Sāmoan Music curriculum suggests that learners examine traditional church music and other music styles in terms of their original formal structure, performance context and instrumentation. These works should also be compared to contemporary versions. This aspect was not found in any of the other Music curricula. Other learning activities that can be included involve a study of

contemporary Sāmoan music styles; investigating a Sāmoan composer regarding his or her biographical details; and examining traditional chants. The Sāmoan Music curriculum is the only curriculum which recommends studying Polynesian and Melanesian music, as well as their influence on Sāmoan traditional and modern music. The curriculum also encourages learners to listen to and be familiar with general characteristics of the various style periods associated with WAM, and to pay particular attention to Baroque harmony.

SA's history stream includes information pertaining to the country's own composers in all three streams (IAM, Jazz and WAM). Akin to England's Music curriculum, SA also provides specific requirements in terms of prescribed repertoire that must be studied. These are the only countries which refer to specific repertoire examples to be studied. England and SA also share standard classical composers such as Vivaldi, Handel, Mozart, Beethoven and Schubert in terms of prescribed repertoire. In the Jazz section the two countries also share a number of artists such as Charlie Parker, Duke Ellington, Louis Armstrong and Miles Davis. However, no overlap in works could be traced.

Unique to the SA Music curriculum, as has been noted previously, is that it is the only curriculum which contains an IAM section. Different indigenous songs must be analysed in terms of philosophical basis, structure, context and instrumentation (if applicable). These songs include children's songs, work songs, royal music, sacred song, societal/communal songs and gender-specific songs. The IAM section also expects learners to study a number of indigenous and modern musicals in terms of storyline, characters, style of the music and the composers' biographical details. Other information related to IAM includes themes such as nature and life; working with song-dance practitioners; taboos; and age grading in music. In addition, it also prescribes the classification of music instruments as one of its requirements.

The Indian Music curriculum is unique since only Indian history is prescribed. It can therefore not be compared to other Music curricula in terms of content. Learners studying either Hindustani or Carnatic music are required to know various Indian music genres such as sangeet (folk music), swara and raga (Indian classical music), and jati (Indian popular music). Information on these and other styles include

definitions; descriptions; contribution and biographic detail of composers and musicians; as well as providing a brief history of all prescribed styles. Learners must also be able to identify the various styles. Although different in terms of style, these requirements are also considered core elements in the other countries' Music curricula. The Indian Music curriculum does, however, not officially prescribe analysis pertaining to formal structure, harmonic construction, orchestration or score indications.

In comparison to Australia, England, India and SA, Kenya's Music curriculum is not nearly as descriptive. As in the case of Australia, it lacks period-specific detail and prescribed repertoire in all sections. In comparison to other countries, Kenya shares prerequisites like descriptions; contribution and biographic detail of composers and musicians; as well as historical facts pertaining to the styles and periods included in the curriculum (WAM, African music and Kenyan music). In terms of WAM analysis, learners are expected to analyse only simple melodies rather than more complex works like the pieces that are prescribed in England and SA's curricula. Although formal analysis is prescribed, it is restricted to single melodies. Similar to other countries, Kenya's Music curriculum also requires an understanding of score indications.

Regarding African music, the Kenyan curriculum shares some elements such as instrumental roles; African music traditions in general; music for different occasions and purposes (in an African context); as well as analysis of traditional African music with the SA Music curriculum's IAM section. In addition, the Kenyan Music curriculum expects learners to be aware of and elaborate on the relationship between music and language, as well as music and dance. In comparison to SA, Kenya focuses more on African music in general, whereas SA's IAM stream emphasises South African indigenous music. Furthermore, Kenya is the only country that prescribes the Renaissance period, as well as "ancient"³⁵ music in its WAM section. Similar to SA, Kenya requires the classification of music instruments but only in the context of African instruments.

³⁵ The exact meaning of "ancient" is not clarified.

Considering the performance, composition and history sections of the different countries, their history sections are the least alike. After analysing the similarities and differences of the countries' history section, the researcher found that although countries share core elements, these elements' requirements and demarcation vary considerably among the countries; this also applies to the subject matter included in the various styles.

c. Performance standards

Since the different countries' number of subject Music years varies, it was decided to focus on the exit requirements as far as minimum performance levels are concerned. Australia is the only country which offers three different competency levels in its subject Music curriculum. Its Stage 3 minimum performance requirements are the same as SA, in other words, a Grade 5 external examination board level. Unique to the English Music curriculum is the fact that learning two instruments, both at least at Grade 6 level, is compulsory. Similar to England, is Sāmoa that also requires a Grade 6 minimum standard. In contrast to England and Sāmoa, T&T only requires a Grade 2 minimum exit level. However, it is beneficial for learners to perform at a higher level since it has a favourable impact on the overall weighting. India and Kenya are the only two countries that do not specify minimum performance standards. In India's case, it is due to the fact that its music curriculum is not comparable to grading of international examination boards as it focuses on Indian music only. Although Kenya's curriculum also offers WAM, its performance levels are vague to the extent that no conclusion could be reached concerning minimum performance levels.

d. Assessment

Australia, England, T&T, SA and Sāmoa make use of various assessment strategies which are specifically mentioned in the Music curricula or supporting assessment documents that prescribe a variety of assessment methods and tools. This does not

necessarily mean that other countries do not also utilise a variety of assessment strategies in practice.

In addition to the assessment guidelines provided in Australia's Music curriculum, an exhaustive manual, the *WACE Manual*, supplies supplementary information pertaining to assessment. Although not as comprehensive as Australia, England, SA and T&T all include a well-designed and accessible assessment section in their Music curricula.

Sāmoa and T&T incorporate self-assessment of practical performance in their Music curricula, while in England learners apply both self-assessment and peer-assessment. England makes provision for practical examinations to be recorded by appointed examiners but does not permit schools to do the same. Australia, England and SA specifically require copies for examiners of the pieces that are performed during practical examinations. Australia, England and T&T include grading specifications which are criterion-based to enhance consistency and to assist examiners in awarding symbols. Unique to the Australian Music curriculum is that it provides various sliding scales for the different stages.

The Australian Music curriculum provides examination briefs concerning permitted examination time; permissible items during the written and practical examinations; supporting information to assist learners in terms of what to expect; a breakdown of percentages allocated to the different examination components (performing, composing and history) as well as additional specifications. Similar to Australia's assessment guidelines, England provides assessment schemes, performance descriptions and detailed assessment criteria. T&T provides a description of the performance and composition examination procedures but not to the same extent as Australia and England and limits its performance rating criteria to recorder, steel drum and voice. SA provides only a breakdown of its three examination components which include a practical examination and two written papers. Although not specified by the curriculum, examinations are normally conducted twice a year. Additionally, England and SA provide specimen forms for assessment purposes.

In terms of weighting, there is a remarkable difference among the various countries. Australia's practical assessment and written assessment are weighted equally. England, on the other hand, allocates 40% to performing, 30% to composing and 30% to history. SA's weighting resembles characteristics of both Australia and England. It is similar to Australia in the sense that all components are weighed equally: concert performance (20%), theory (20%), improvisation (20%), composition or arrangement (20%) and written assignment (history) (20%). However, if these components are rearranged into the curriculum topics, the weighting is as follows: Music performance and improvisation (40%); music literacy – theory and composing or arranging (40%); and general music knowledge and analysis (20%). This shows that England and SA's performance components weigh the same, while the other two components vary with 10%. T&T's weighting is quite different from the countries which have been analysed up to this point: listening and appraising (50%), performing (28%) and composing (22%). Kenya, India and Sāmoa do not provide any weighting specifications.

Australia, SA, Sāmoa and T&T share a number of similarities. Australia, SA, Sāmoa and T&T are the only countries that underline the importance and significance of feedback to learners. Except for Australia, these are also the only countries which state that assessment must occur continuously, whether formally or informally. Conversely, but with the exception of SA, Australia, England, Sāmoa and T&T are the only countries that contain a viva voce component as part of their assessments.

Australia's *WACE Manual* and Sāmoa's Music curriculum are the only documents that provide principles and characteristics of assessment which stress that assessment must be purposeful and aligned with the subject outcomes.

In comparison to other curricula, the Kenyan, Indian and Sāmoan Music curricula contain considerably less information pertaining to assessment. None of these countries provide examination briefs or detailed assessment criteria to enhance consistence. In addition to these restrictions, Sāmoa's Music curriculum does not provide definite subject matter that must be acquired but "possible learning experiences" instead. This raises questions regarding assessment content, in other words, what is being assessed. The Indian curriculum's assessment division is

limited to the provision of observation sheets for its theoretical and practical components. These are accompanied by minimal guidelines for examiners. The Kenyan curriculum's assessment section is restricted to a list of suggested assessment methods and tools.

Learner portfolios are required by Australia and England. Although SA has done away with official learner portfolios in recent years, evidence of learner performance is still required (which comes down to learner portfolios). Presumably, all countries' education departments dictate record keeping as part of the assessment process. However, Australia and SA are the only countries which specifically mention recording of assessment, verification and moderation.

Based on the analysis of the various countries' assessment procedures and information above, the researcher found that Australia England, SA and T&T provide sufficient guidance, while Kenya, India and Sāmoa's Music curricula demonstrate a significant lack of detail relating to their assessment procedures.

5.2.3 Link between style and demographics

All official cultures of a country deserve a place in its school curriculum. This is particularly challenging in SA due to its cultural diversity. Therefore, the researcher explored a possible link between cultural distribution and the inclusion of particular styles in the various Music curricula. Table 5.3 on the next page shows each country's demographic distribution and stylistic focus of its Music curriculum.

Except for SA and T&T, Table 5.3 demonstrates a correlation between the dominant cultural group of the various countries and the music style or styles dominating their Music curricula. Countries with a dominantly White population exhibit a preference for WAM and multi-cultural CM which includes PM. India and Sāmoa's Music curricula demonstrate a predilection for their own traditional music, while Kenya emphasises its own indigenous music and general African music. It is interesting to note that T&T's African and Indian population sizes are almost equal but despite this these countries place significant emphasis on WAM and multi-cultural CM styles.

Although a choice is provided between IAM, Jazz and WAM in the SA Music curriculum, the majority of schools prefer the WAM stream while the majority of learners are not necessarily White. However, it must also be stated that the significant lack of clear specifications in the Jazz and particularly the IAM stream of the curriculum make these streams less attractive to teach than WAM. This is pointed out and discussed later in this chapter.

Country	Demographic distribution	Stylistic focus of Music curriculum
Australia	92% White, 7% Asian, 1% aboriginal and other (2006 Census, in CIA, 2013)	<ul style="list-style-type: none"> • WAM. • Jazz. • CM (multi-cultural).
England	86% White, 7.5% Asian/Asian British, 3.3% Black, 2.2% mixed/multiple (ONS, 2012)	<ul style="list-style-type: none"> • WAM (including folk and contemporary popular music). • Non-WAM (including folk and contemporary popular music).
T&T	40% Indian (South Asian), 37.5% African, 20.5% mixed, 1.2% other, 0.8% unspecified (2000 Census, in CIA, 2013)	<ul style="list-style-type: none"> • WAM. • Popular and folk music (Caribbean and other parts of the world).
Sāmoa	92.6% Sāmoan, 7% Euronians (persons of European and Polynesian blood), 0.4% Europeans (2001 census, in CIA, 2013)	<ul style="list-style-type: none"> • Sāmoan music (traditional and CM influenced by music from other continents such as South America and Africa). • WAM (including neo-classical and popular styles) • Contemporary/popular music.
SA	79.6% Black, 9.0% Coloured, 2.5% Indian/Asian, 8.9% White (Statistics South Africa, 2012)	<ul style="list-style-type: none"> • WAM • Jazz • IAM
India	72% Indo-Aryan, 25% Dravidian, 3% Mongoloid and other (CIA, 2013)	Traditional (Hindustani and Carnatic music).
Kenya	22% Kikuyu, 14% Luhya, 13% Luo, 12% Kalenjin, 11% Kamba, 6% Kisii, 6% Meru, 15% other African, 1% non-African (CIA, 2013)	<ul style="list-style-type: none"> • African music (national and general African music). • WAM.

Table 5.3: Analysis: Country demographics and stylistic inclination

5.3 Analysis of questionnaires

In this section, the different questionnaires pertaining to the six samples (educators, learners, parents, lecturers and one curriculum assessor) are analysed.

5.3.1 Analysis: Educator questionnaire responses

After analysing educator questionnaire responses, several findings were made. Ethnicity did not show any particular relevance. Four of the seven participants are heads of their music departments, while three of these are female. Interestingly, participants with postgraduate degrees were the only educators who are currently music department heads. No significant difference between the answers of participants with undergraduate degrees and participants with postgraduate degrees was revealed. All participants consider the inclusion of multiple styles in the Music curriculum a necessity. All participants received formal training in WAM and are all teaching WAM. Only one of the participants teaches all three streams. All participants have at least 10 years of experience in teaching subject Music.

There was a considerable difference concerning trends among age groups and tendencies amid years of experience teaching subject Music. For example, participant 2 (between 30-39 years of age) and 6 (between 50-59 years of age) have 10 years of music experience, while participant 3 (between 50-59 years of age) has 11 years of experience. All three answered a number of questions similarly. All three consider personal development and continuing with tertiary music qualifications as purposes of subject Music, and concur that music technology is not adequately addressed in CAPS. Participants 2 and 6 agree that NCS and CAPS possess equal strengths and weaknesses, and that CAPS somewhat prepares learners for a music career. All three educators with 25-27 years of experience indicated that music technology is not adequately addressed in CAPS.

Participants 4 and 5 showed even more similarities. Both teach at the boys' school; are between 50-59 years of age; indicated the purpose of subject Music to have fun and to develop personally; and do not find the requirements for various streams

clearly indicated. They find the content of CAPS somewhat interesting, and favour a broader stylistic approach. Both participants disagree with splitting music into three separate streams; do not consider CAPS to have any advantages or to be an improvement on NCS; state music technology is inadequately addressed in CAPS and that CAPS insufficiently prepares learners for a career in music.

Unlike participants 4 and 5 who both teach at the same school and often answered questions in a similar manner, participants 1 and 2 generally did not share similar views, even though they teach at the same co-educational school. However, both pointed out that an advantage of CAPS is that it is more practical, while being against the omission of popular music from CAPS, and do not consider CAPS to sufficiently prepare learners for a music career. Neither is convinced that music technology is adequately addressed in CAPS.

All teachers between the ages 50-59 regard one of the purposes of subject Music as to develop personally; three consider CAPS not to be an overall improvement on NCS. The same three participants do not think CAPS sufficiently prepares learners for a music career, while the same 50-59 year old participants who find the content of CAPS interesting, are also in favour of a broader stylistic approach. All participants in this age group agree that different South African cultural groups are not equally emphasised in CAPS and that music technology is not adequately addressed in CAPS. Except for one participant, all find the content of CAPS interesting. One of the participants (educator 7) was particularly hostile towards CAPS.

Concerning the responses of the 30-39 year old educators, both teach at the same girls' school and teach all three music topics. Both teachers teach WAM; one of them teaches also IAM and Jazz. They were the only two participants who considered one of the purposes of subject Music to enter the music industry after Grade 12. In addition, both indicated that other purposes include personal development and to continue with a tertiary music qualification. These participants also indicated that both NCS and CAPS exhibit strengths and weaknesses. Lastly, they agreed that CAPS prepares learners to some extent for a music career and for tertiary music education.

All male participants teach all three music topics; consider at least one of the purposes of subject Music to develop personally; and six of the males indicated that music technology is not adequately addressed in CAPS and find the content of CAPS mostly interesting.

A greater inconsistency in responses was revealed among the female participants. Three females considered one of the purposes of subject Music to develop personally, while two also indicated that it is to continue with a tertiary music qualification; two females found the content of CAPS mostly interesting, while the other two found it somewhat interesting. All females indicated that music technology is not adequately addressed in CAPS; three are somewhat convinced that CAPS sufficiently prepares learners for tertiary music education; and only one female participant made additional comments concerning CAPS.

5.3.2 Analysis: Learner questionnaire responses

Only one of the 11 participating learners was male. Concerning gender, no trends could therefore be established. All learners indicated that their schools are in urban areas. They all indicated that they are in favour of a broader stylistic curriculum approach. Seven participants regarded the exclusion of popular music from CAPS as a good thing.

All Grade 10 learners (four in total) are White, Afrikaans and female. Two attend the same co-educational school, while one of the other learners attends a different co-educational school and the remaining learner attends a girls school. Five of the female participants attend a girls' school, while the other five attend co-educational schools. Three of the Grade 10 learners indicated that Jazz and WAM are offered at their schools. One of these participants also indicated that IAM is presented at her school. All Grade 10 learners considered one of the purposes of subject Music to be personal development. Three Grade 10s indicated that CAPS, to some extent, maintains a good balance between different music styles. All consider the exclusion of PM in the Music curriculum as a strength. According to three of the learners, CAPS sufficiently prepares them for tertiary music education.

No difference could be established between the answers of girls attending the girls' school and girls attending co-educational schools. It was interesting to note, though, that four of the five girls going to the girls' school felt music technology is insufficiently addressed in CAPS. This is despite the fact that the particular school is renowned for their advanced music technology presentation.

All three Grade 11 learners are female, of whom two are White and one is Black. Both White learners are English speaking, while the Black learner is a combination of Tswana and Xhosa. Two of the Grade 11 learners considered the purpose of subject Music to enter the music industry after Grade 12. The same two learners indicated that the content of CAPS is mostly interesting; that CAPS maintains a somewhat good balance between different music styles; and that CAPS sufficiently prepares them for tertiary music education.

Four Grade 12s participated in the study. Three are female and one is male; two are Asian, one is Coloured and one is White. Unfortunately the two Asian learners did not answer a significant number of questions, making it difficult to establish trends. Two attend the girls' school, while the other two go to the same co-educational school. Three Grade 12s consider the purposes of subject Music to have fun, and to develop personally; both these purposes were shared by two of the participants. Two participants do not think CAPS maintains a good balance between different music styles, while the other two do not know. Three participants consider the exclusion of PM to be a weakness. Two learners think music technology is inadequately addressed in CAPS, and that CAPS prepares learners to some degree for tertiary music education; the other two learners' response to both topics was that they do not know.

Of the seven White learners, six indicated that their school offers WAM; five specified Jazz and three indicated IAM. The majority (five) of learners considered one of the purposes of subject Music to be developing personally. Half of the White learners find the content of CAPS somewhat interesting and consider CAPS to maintain some balance between different music styles but at the same time think their culture's music enjoys stronger representation. The majority (five) of White learners regard the omission of PM as a strength. Half of the White learners think

CAPS prepares them to a certain extent for a music career after school and are confident that it also sufficiently prepares them for tertiary music studies.

Participants 3 and 4 had several answers in common. They both are in Grade 10, White, Afrikaans, female, and attend co-educational school A. For them, the only purpose of subject Music is to develop personally. They consider CAPS to sustain a reasonable balance between different music styles. In addition, they are positive about popular music's exclusion from CAPS and think CAPS sufficiently prepares them for tertiary music education. Contrary to participants 3 and 4, participants from co-educational school B did not show particular tendencies.

5.3.3 Analysis: Parent questionnaire responses

In comparison to educator and learner responses, fewer trends could be established. This is mainly due to a smaller participant rate and unbalanced or incomplete demographic details.

All three female participants are White and between the ages 40-49. The overall response rate for the indication of ethnicity was poor; since three of the five participants failed to indicate their ethnic group.

All three female participants regard the purpose of subject Music as being personal development; two of them also consider it to continue with a tertiary music qualification. Two females (participants 1 and 4) indicated that the demarcation of CAPS is unclear, although finding the content mostly interesting. The same two participants felt that music technology is not adequately addressed in CAPS, and are of the opinion that CAPS sufficiently prepares their children for tertiary music education. All female participants prefer a broader approach to style. In comparison to the females, the two male participants had fewer responses in common. In fact, the only similarity was that both indicated that NCS and CAPS have equal strengths and weaknesses.

In terms of age, all four 40-49 year old participants hold the view that personal development is the purpose of subject Music. They are also in favour of a broader stylistic approach. Three of the four parents indicated that music technology is unsatisfactorily addressed in CAPS. Concerning CAPS's preparation for learners entering a music career or embarking on tertiary music education, no tendencies could be established. Likewise, answers to open-ended questions were diverse. The question pertaining to suggestions towards an improved Music curriculum was poorly answered; only one participant responded.

5.3.4 Analysis: Lecturer questionnaire responses

Similar to the analysis of the parents' questionnaire responses, less trends could be established due to a smaller participant rate and unbalanced demographics.

All three lecturers are White females, while only one of the lecturers revealed her ethnicity as being Afrikaans. They all lecture different music components (history of music, clarinet practical and life skills). All three lecturers received formal training in WAM, sometimes attend professional development music courses and favour a broader stylistic approach. They also stressed the importance of sufficient teacher training (and even retraining) to improve teacher competence. Furthermore, all lecturers agree that CAPS does not sufficiently prepare learners for a music career. Lecturers are generally concerned about the low standard of both NCS and CAPS. Lecturer 1 (L1) and L3 stated that Grade 12 learners are generally not on the required level when they first start with their subjects, while L2 indicated that the first year students are usually on the required practical level. However, she stated that if first year learners were at the minimum Grade 12 practical level (Grade 5), it would be problematic.

Several tendencies were discovered among L1 and L2. Both participants lecture at a traditional university. They consider the broader stylistic approach of NCS advantageous and agree that Music CAPS does not place equal emphasis on different cultural groups of SA. However, they do not share the same view in terms of

improvisation. L1 is in favour of its exclusion from the curriculum, while L2 is positive about its inclusion.

L2 and L3 shared fewer similarities. Both criticise NCS and CAPS for their minimum practical or technical standard being too low; consider CAPS's music technology inadequately aligned with the music industry; do not think CAPS sufficiently prepares learners for a music career after school but, on the other hand, prepares them to some extent for tertiary music education.

L1 and L3 also shared a number of similarities. Both are above 50 years of age, one being between ages 50-59 and the other one being above 60 years of age. In addition, they hold postgraduate music degrees, sometimes attend professional development music courses and are familiar with NCS. Both agree that CAPS is overall not an improvement on NCS. They agree that Grade 12 learners are insufficiently prepared to continue with tertiary music studies. However, one of the lecturers contradicted herself to some extent in the validating question by answering "somewhat".

For some questions, lecturers expressed different views. In terms of CAPS's content, L2 finds it mostly interesting, L3 somewhat interesting and L1 uninteresting. Concerning the lecturers' familiarity with CAPS, L1 is familiar with it, L3 somewhat and L2 not at all. Participants also presented diverse views concerning the importance of composition and its place in the curriculum.

5.3.5 Analysis: Curriculum assessor questionnaire response

Since only one participant returned the questionnaire, analysis regarding questions that were unique to the curriculum assessor questionnaire is the only thing that is discussed. Considering the literature that was reviewed, the curriculum assessor gave a good account of the responsibilities of a curriculum developer. He stated that sufficient research went into the development of Music CAPS, while at the same time also acknowledging the existing gaps. Except for music technology not being

adequately addressed, he is positive overall that Music CAPS is in line with the requirements of the local and international music industry.

5.3.6 Analysis: Comparison between different samples

In total, 27 questionnaires were completed. Five different questionnaires were developed. In all questionnaires, 12 core questions, which include biographical information, were included. Three of the 11 questions were follow-up questions. These were combined with the question it is linked to. In addition, the last two questions of the various samples' questionnaires were also combined. This brought the total number of questions that were analysed down to eight. A number of questions were included in only some sample groups; others were unique to a particular sample. The demographic representation of the questionnaires is shown in Table 5.4. Although the demographics indicate a dominating White and female presence, the researcher did not have control over this. The only preference that was conveyed to the people circulating the questionnaires was that learner questionnaire should preferably be distributed among one Grade 10, two Grade 11s and two Grade 12s. Even though the researcher anticipated greater demographic distribution, all three distributing teachers (including the researcher) handed the questionnaires to reliable learners who would take the questionnaires seriously and would return them.

Race	Ethnic group	Participant	Male	Female	Number of race	Number of participants
Asian	Chinese	S2	1		2	1
	Korean	S5		1		1
Black	Swazi	A	1		3	1
	Tswana/ Xhosa	P2	1			1
		S6			1	
Coloured	Coloured	P3	1		2	1
		S7		1		1
White	Afrikaans	E4, E7	2		20	2
		S1, S3, S4, S11, P4, L1, L2, L3		8		8
	English	E2	1			1
		E5, E6, S8, S9, S10			5	5
	Unspecified	E1, E3, P1, P5			4	4
Total			7	20	27	27

Table 5.4: Demographic distribution: All participants

Participant details	Participant number																								Total				
	E 1	E 2	E 3	E 4	E 5	E 6	E 7	S 1	S 2	S 3	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 11	P 1	P 2	P 3	P 4	P 5	L 1		L 2	L 3	A	
Male		1		1			1		1											1	1							1	7
Female	1		1		1	1		1		1	1	1	1	1	1	1	1	1	1			1	1	1	1	1	1		20
Asian									1				1																2
Black													1								1							1	3
Coloured														1								1							2
White	1	1	1	1	1	1	1	1		1	1				1	1	1	1	1			1	1	1	1	1	1		20
Afrikaans				1			1	1		1	1							1				1					1		8
Asian									1				1																2
English		1			1	1										1	1	1											6
Swazi																												1	1
Tswana/Xhosa													1								1								2
Ethnicity unspecified	1		1												1				1		1		1	1	1				8
Age 20-(learners)								1	1	1	1	1	1	1	1	1	1	1											11
Age 20-29	0	0																											0
Age 30-39						1	1																			1			3
Age 40-49	1																			1		1	1	1				1	6
Age 50-59		1	1	1	1															1							1		6
Age 60+																									1				1

Table 5.5: Biographical details of participants

Learners constituted the largest sample (11)³⁶, followed by the educators (7), parents (5), lecturers (3) and curriculum assessor (1). The various participants' biographical details were tabulated (Table 5.5). This table was also used to verify all analyses.

All collected data was analysed through frequency distribution. As a result, ethnicity did not show any significance in comparison to race, and was therefore eliminated. In addition to frequency distribution, significant findings were highlighted through graphic summaries that include different columns, lines with markers, pie charts and radar with markers.

5.3.7 Comparison of questions in common between all samples

Question 1 – Participants were asked if they considered CAPS to be an overall

³⁶ Numbers in brackets refer to number of participants.

improvement on NCS. This question involved both a quantitative and a qualitative component. The analysis of quantitative data is presented in Table 5.6.

Participant description	Yes	No	Mostly	Somewhat	Both curricula have strengths and weaknesses	Undecided/unknown	Total
Educators	0	3	1	0	3	0	7
Learners	0	3	0	0	4	4	11
Parents	0	1	0	0	3	1	5
Lecturers	0	2	0	0	1	0	3
Curriculum assessor	1	0	0	0	0	0	1
Male	1	1	0	0	4	1	7
Female	0	8	1	0	7	4	20
Asian	0	1	0	0	0	1	2
Black	1	0	0	0	1	1	3
Coloured	0	0	0	0	2	0	2
White	0	8	1	0	8	3	20
Age 20- (learners)	0	3	0	0	4	4	11
Age 20-29	0	0	0	0	0	0	0
Age 30-39	0	0	0	0	3	0	3
Age 40-49	1	1	1	0	2	1	6
Age 50-59	0	4	0	0	2	0	6
Age 60+	0	1	0	0	0	0	1

Table 5.6: CAPS: Overall improvement on NCS?

As a result of the frequency distribution, noteworthy occurrence could be determined. The analysis of responses is shown in Figure 5.1. Numbers indicate response counts.

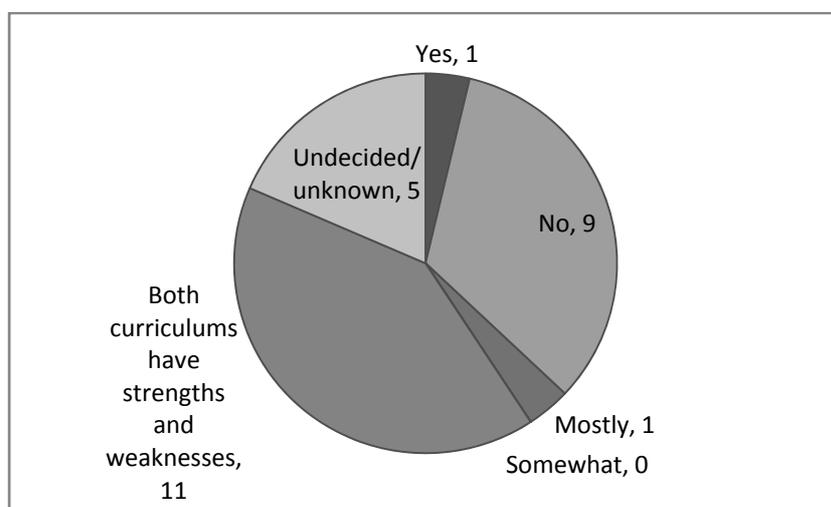


Figure 5.1: Participant responses concerning CAPS's improvement on NCS

From the analysis it is evident that the highest response rate was that both curricula have strengths and weaknesses. Approximately a third of the participants (9) are unconvinced that CAPS is overall not an improvement on NCS. None of the participants considered CAPS to be somewhat of an improvement.

A significant trend was established in terms of the number of male and female responses. In comparison to the males, more females were unconvinced of the fact that CAPS is an improvement on NCS; most males (4) are convinced that both curricula exhibit strengths and weaknesses. In terms of race, the White participants showed a strong inclination towards two criteria: eight participants are negative towards CAPS being an improvement on NCS, while eight consider both curricula to exhibit strengths and weaknesses.

Qualitative answers which were shared among two or more participants are shown in Table 5.7. However, if a comment was repeated elsewhere in the qualitative responses, it was placed under additional comments that include suggestions towards an improved Music curriculum.

Type of response	Comment	Response count
Positive	CAPS is more practical	2
	Some of the Grade 12 theory is moved down to Grade 11	2
Negative	Lack of music technology	2
	Composing and arranging neglected	2

Table 5.7: Qualitative responses in common between participants

Question 2 – This question required the different samples to rate the level of interest generated by CAPS. This question involved a rating scale only. The frequency distribution of the quantitative responses is shown in Table 5.8 on the next page.

In terms of gender, there is a considerable difference in the number of male responses versus the female responses. Around two thirds of the male participants considered CAPS’s content to be mostly interesting, while half of the females regard it as mostly interesting. Black and White participants shared the same two-thirds view that CAPS’s content is mostly interesting. The gap between the smallest and

the biggest number of responses within an age group was noticed among the learners.

Participant description	Yes	No	Mostly	Somewhat	Unanswered	Total
Educators	0	0	5	2	0	7
Learners	2	0	5	2	2	11
Parents	1	0	3	1	0	5
Lecturers	0	1	1	1	0	3
Curriculum assessor	1	0	0	0	0	1
Male	2	0	4	0	1	7
Female	2	1	10	6	1	20
Asian	0	0	0	0	2	2
Black	1	0	2	0	0	3
Coloured	1	0	0	1	0	2
White	2	1	12	5	0	20
Age 20- (learners)	2	0	5	2	2	11
Age 20-29	0	0	0	0	0	0
Age 30-39	0	0	2	1	0	3
Age 40-49	2	0	3	1	0	6
Age 50-59	0	0	4	2	0	6
Age 60+	0	1	0	0	0	1

Table 5.8: Level of interest: CAPS content

Nearly half of the respondents agree that CAPS’s content is mostly interesting, while approximately an eighth find it somewhat interesting. Only one participant finds it uninteresting. The full analysis is illustrated in Figure 5.2.

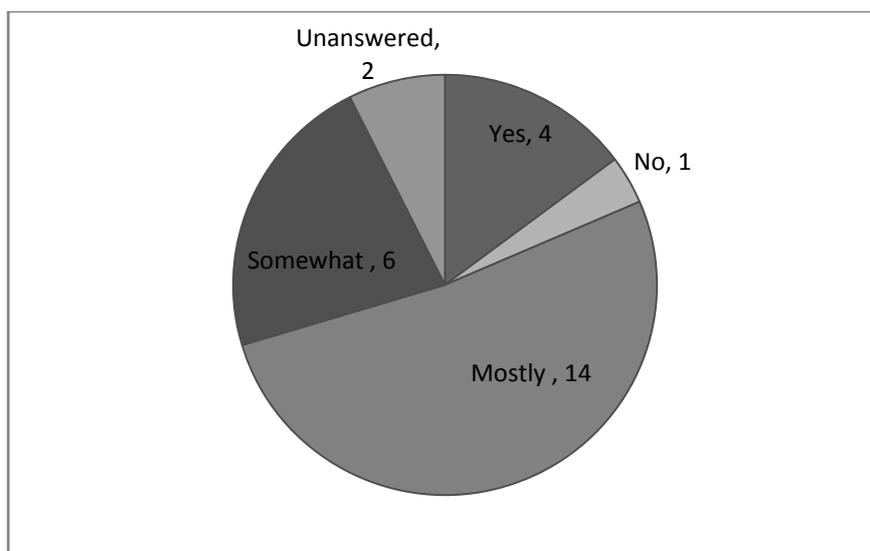


Figure 5.2: Summary of CAPS's level of interest

Question 3 – Participants were provided with a dichotomous question about their stylistic preference concerning curriculum approach. The options were "broader approach" and "specialised approach". This was followed by an open-ended opportunity to gain further insight into their opinion. The quantitative results are presented in Table 5.9.

Participant description	Specialised approach	Broader approach	Unanswered	Total
Educators	3	4	0	7
Learners	0	10	1	11
Parents	1	4	0	5
Lecturers	0	3	0	3
Curriculum assessor	0	1	0	1
Male	2	4	0	6
Female	2	18	0	20
Asian	0	1	1	2
Black	1	2	0	3
Coloured	0	2	0	2
White	3	17	0	20
Age 20- (learners)	0	10	1	11
Age 20-29	0	0	0	0
Age 30-39	1	2	0	3
Age 40-49	1	5	0	6
Age 50-59	2	4	0	6
Age 60+	0	1	0	1

Table 5.9: Stylistic preference

A significant preference in terms of a broader stylistic approach was discovered among four of the samples. In total, 22 participants favour a broader stylistic approach. Only four participants are opposed to it. Figure 5.3 on the next page demonstrates the ratio between responses of the various samples. Numbers indicate response counts.

The majority of females (18) are positive about a broader approach, while the males' preference is equally divided between a specialised and a broader approach. Since all the females are White, there is a strong relationship between gender and race in terms of this question.

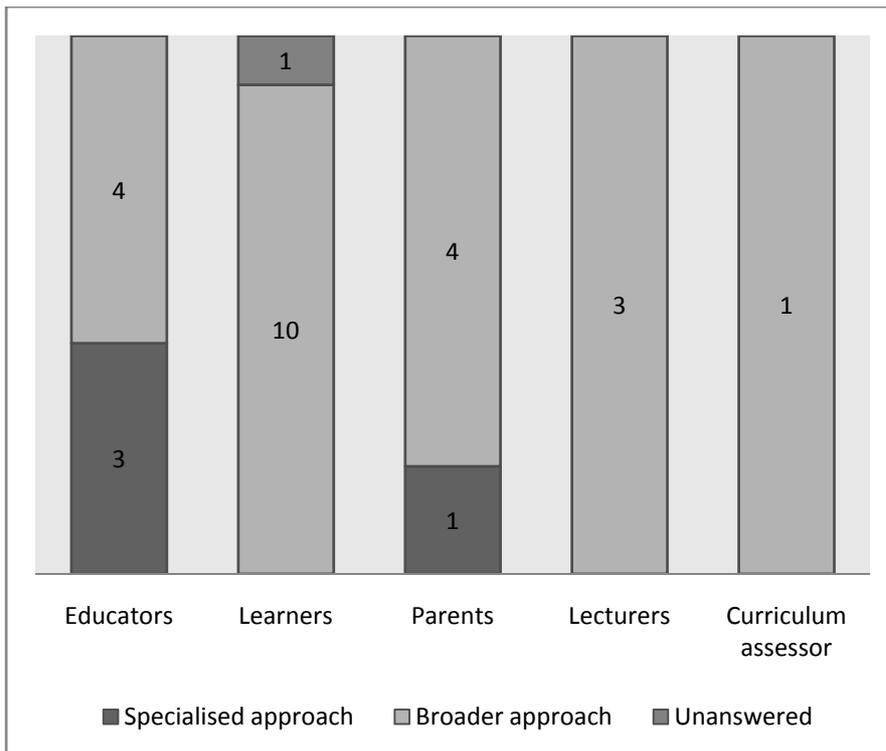


Figure 5.3: Style preference among different samples

The overall response to the qualitative part of this question was poor since the general tendency among participants was to rephrase their quantitative answers. Nevertheless, one participant commented that a broader approach will teach learners to tolerate other cultures, while two participants agreed that a broader approach is more advantageous in the initial stages of music education.

Question 4 – Participants were asked about their opinion concerning the exclusion of PM from CAPS. This question included a filter question (all samples) and a qualitative section where participants from all samples (except the learner sample) could provide supporting reasons for their answers. The findings are indicated in Table 5.10 on the next page.

Based on some of the open two-word answers, two additional criteria (neither and neutral) were added during data analysis to incorporate all quantitative responses. From the frequency distribution, several discoveries were made. Figure 5.4 shows that nearly half of all the participants consider the exclusion of PM as a weakness.

Participant description	Strength	Weakness	Neither	Neutral	Unanswered	Total
Educators	0	4	0	1	0	7
Learners	6	4	0	0	1	11
Parents	1	1	0	1	2	5
Lecturers	0	2	1	0	0	3
Curriculum assessor	0	1	0	0	0	1
Male	1	5	0	0	1	6
Female	7	8	1	2	2	20
Asian	0	1	0	0	1	2
Black	2	1	0	0	0	3
Coloured	0	2	0	0	0	2
White	6	9	1	2	2	20
Age 20- (learners)	6	4	0	0	1	11
Age 20-29	0	0	0	0	0	0
Age 30-39	0	1	1	1	0	3
Age 40-49	0	3	0	1	2	6
Age 50-59	2	4	0	0	0	6
Age 60+	0	1	0	0	0	1

Table 5.10: Exclusion of PM in CAPS

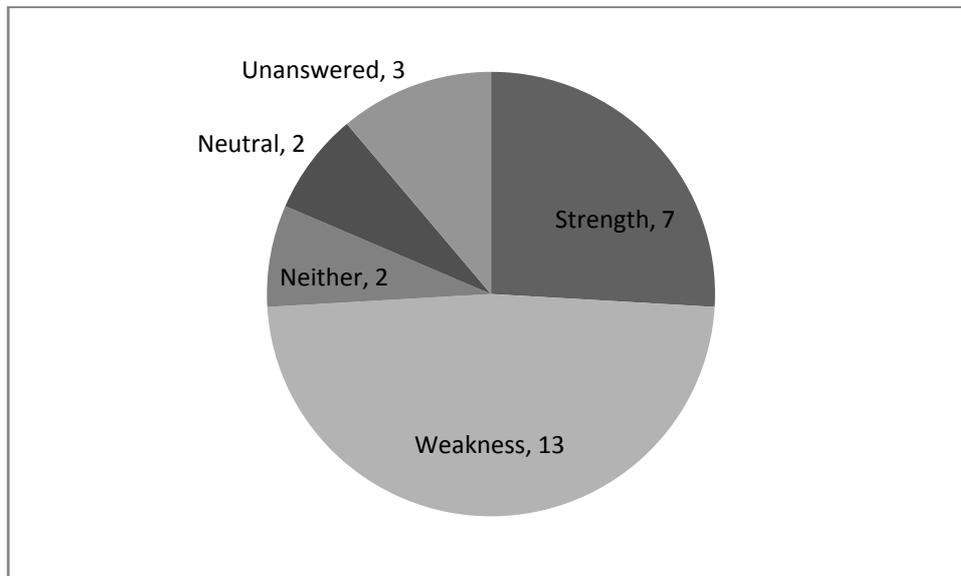


Figure 5.4: Exclusion of PM in CAPS: Analysis of sample

The number of male responses per categories (strength and weakness) was considerably different from the female responses per categories. A larger number of males considered PM's exclusion to be a weakness rather than a strength. The females on the other hand, showed equivalent results in the same two categories. Another significant finding was that divergent tendencies were demonstrated among

the various (especially Black, Coloured and White) cultural groups. This is illustrated in Figure 5.5. Numbers indicate response counts.

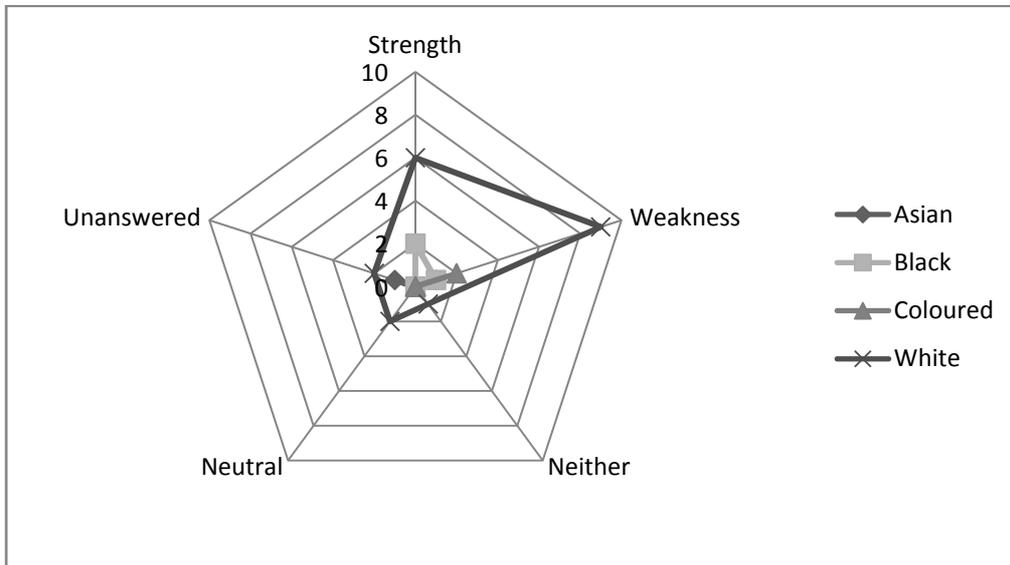


Figure 5.5: Exclusion of PM in CAPS: Demographic tendency

Furthermore, a significant difference exists among individual age groups concerning the exclusion of PM from CAPS. This can be viewed in Figure 5.6. A surprising result is the distinct contrast between the views of learners and the views of 50-59 year olds. Furthermore, the figure also shows a gradual increase from the youngest to the oldest age group in terms of considering the exclusion of PM as a weakness.

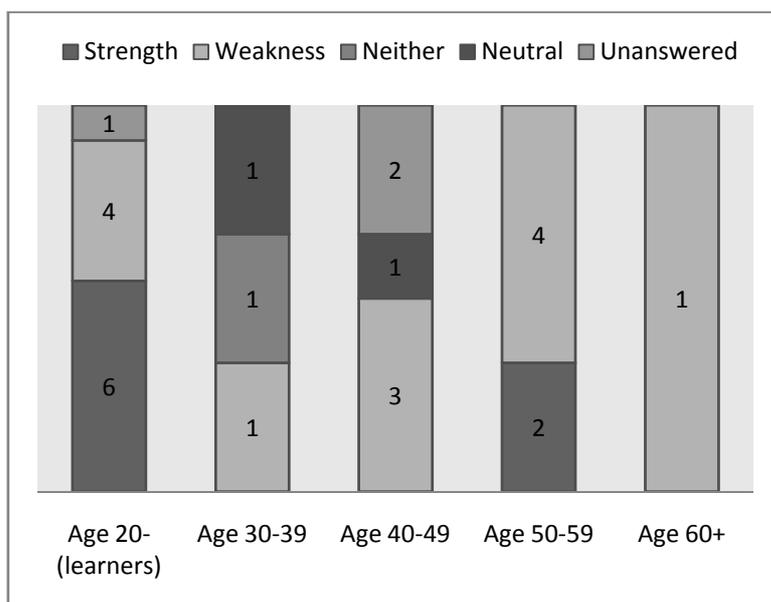


Figure 5.6: Style preference among different age groups

Several participants provided similar reasons for either of the answers pertaining to the exclusion of PM from CAPS. These can be viewed in Table 5.11.

Type of response	Comment	Response count
Positives: exclusion of PM	Classical music must be focused on since it provides a better foundation	2
	Scope too big	3
Positives: inclusion of PM	It causes stylistic limitations	5
	It is relevant to modern times/career orientated	5
	If supported by sufficient content differentiation and assessment criteria	2

Table 5.11: Supporting arguments: PM exclusion from CAPS

Question 5 – Considering the music industry, participants were asked to rate whether music technology is adequately addressed in CAPS. Table 5.12 shows the frequency distribution of data that was gathered from the various samples.

Participant description	Yes	No	Mostly	Somewhat	Unknown	Total
Educators	0	6	0	0	1	7
Learners	1	5	1	1	3	11
Parents	0	3	1	0	1	5
Lecturers	0	2	0	1	0	3
Curriculum assessor	0	1	0	0	0	1
Male	0	4	1	0	2	6
Female	2	13	1	1	3	20
Asian	0	0	0	0	2	2
Black	0	2	1	0	0	3
Coloured	0	2	0	0	0	2
White	2	13	1	1	3	20
Age 20- (learners)	1	5	1	1	3	11
Age 20-29	0	0	0	0	0	0
Age 30-39	0	2	0	0	1	3
Age 40-49	0	5	0	0	1	6
Age 50-59	0	5	1	0	0	6
Age 60+	1	0	0	0	0	1

Table 5.12: Music technology in CAPS's relevance to music industry

In comparison to other races, White learners showed a bigger difference in learner number considering music technology to be sufficiently addressed versus the number of learners who do not think it sufficiently addressed. This, however, might be due to the demographic distribution in the present study. The highest number of responses per indicator was five. As regards to age group, it was surprising that the

learners showed a larger distribution among the various indicators. The number of White learner responses per categories (strength and weakness) was considerably different from the female responses per categories. An important finding, as demonstrated in Figure 5.7, was that two thirds of the participants do not think music technology is adequately addressed in terms of the music industry.

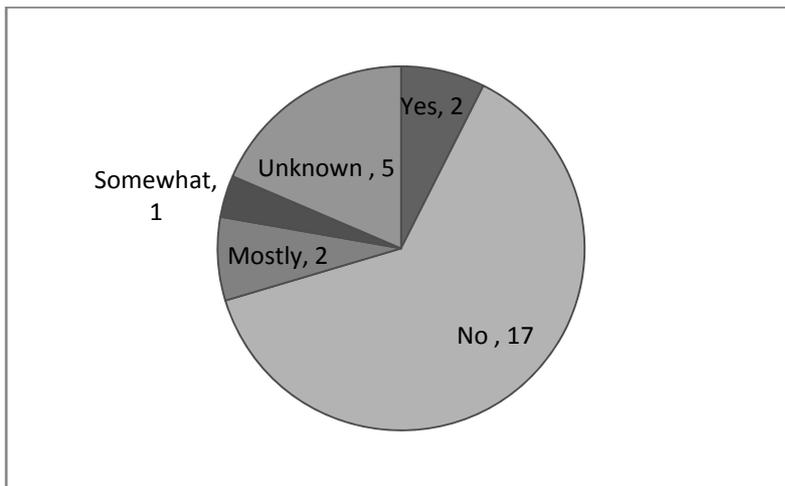


Figure 5.7: Adequacy of music technology in CAPS

Considerable discrepancy was discovered between the different samples as evident in Figure 5.8.

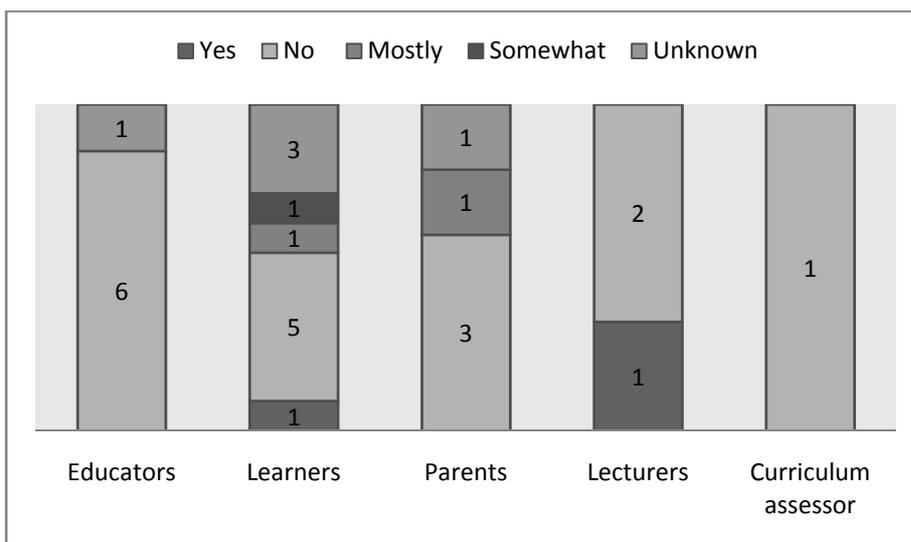


Figure 5.8: Various samples' view of music technology in CAPS

Question 6 – A rating scale was used to determine whether participants thought CAPS sufficiently prepares them for a career in music. The results are indicated in Table 5.13.

Participant description	Yes	No	Somewhat	Unknown	Total
Educators	0	3	4	0	7
Learners	3	1	5	2	11
Parents	1	1	2	1	5
Lecturers	0	3	0	0	3
Curriculum assessor	1	0	0	0	1
Male	1	2	3	1	6
Female	4	6	8	2	20
Asian	0	0	0	2	2
Black	1	0	2	0	3
Coloured	0	2	0	0	2
White	4	6	9	1	20
Age 20- (learners)	3	1	5	2	11
Age 20-29	0	0	0	0	0
Age 30-39	0	1	2	0	3
Age 40-49	2	1	2	1	6
Age 50-59	0	5	1	0	6
Age 60+	0	1	0	0	1

Table 5.13: CAPS's preparation towards a career in music

Based on the analysis of data which is shown in Table 5.13, it was established that less than a fifth of the participants are convinced that CAPS effectively prepares them for a career in music. A graphic representation of the overall responses among all the various samples is illustrated in Figure 5.9.

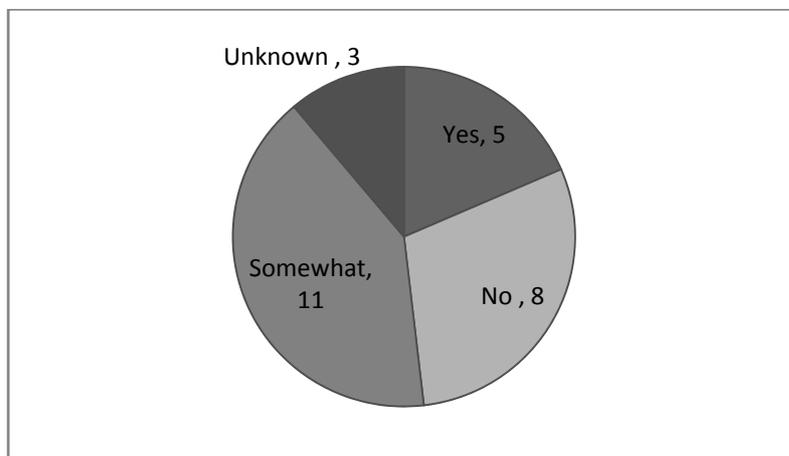


Figure 5.9: Rating: CAPS's preparation towards a career in music

Approximately half of the learners indicated that CAPS partially prepares them for a career in music. In contrast, the majority of 50-59 year olds did not consider CAPS to adequately prepare learners for a career in music. No significant trends were found in terms of gender or race.

Question 7 – All samples were asked to rate CAPS in terms of sufficiently preparing learners for tertiary music education. Once again, participants were provided with a Likert scale. The frequency distribution can be viewed in Table 5.14.

Participant description	Yes	No	Somewhat	Unknown	Total
Educators	2	1	4	0	7
Learners	5	0	3	3	11
Parents	3	1	0	1	5
Lecturers	0	1	2	0	3
Curriculum assessor	1	0	0	0	1
Male	4	1	1	1	7
Female	7	2	8	3	20
Asian	0	0	0	2	2
Black	3	0	0	0	3
Coloured	0	1	1	0	2
White	8	2	8	2	20
Afrikaans	5	0	2	1	8
Asian	0	0	0	2	2
English	2	0	4	0	6
Swazi	1	0	0	0	1
Tswana/Xhosa	2	0	0	0	2
Ethnicity unspecified	1	3	3	1	8
Age 20- (learners)	5	0	3	3	11
Age 20-29	0	0	0	0	0
Age 30-39	0	0	3	0	3
Age 40-49	3	1	1	1	6
Age 50-59	3	1	2	0	6
Age 60+	0	1	0	0	1

Table 5.14: CAPS's preparation towards a tertiary music qualification

From the data that was analysed and is presented in Table 5.14 a number of conclusions could be drawn. Firstly, in comparison to participants' general feeling about CAPS's preparation towards a career in music, participants were convinced different concerning its preparation towards a tertiary music qualification. As

exemplified in Figure 5.10, 11 participants are positive about CAPS offering adequate preparation to enable learners to continue with tertiary music education.

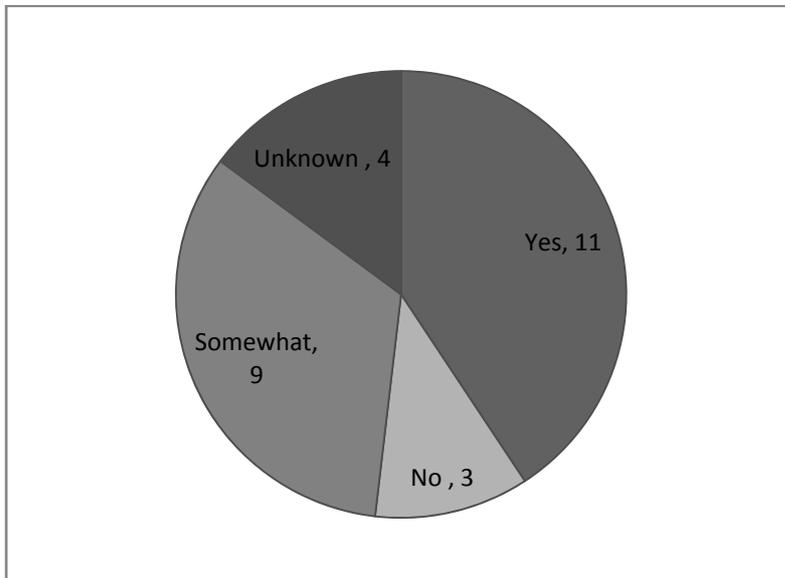


Figure 5.10: Rating: CAPS's preparation for tertiary music education

Furthermore, the females show almost an equal response rate for sufficient preparation for a tertiary music qualification, and some degree of preparation for a tertiary music qualification. In relation to the females, the males showed a higher response count in favour of CAPS's sufficiently preparing learners for tertiary music education. All Black participants showed a positive response; the Coloureds were either negative or partially convinced and the Whites' highest response count was equally divided between positive and some degree of preparation. No significant differences or trends were established in terms of different age groups.

Question 8 – Participants were asked to provide suggestions towards an improved Music curriculum, and were also offered the opportunity to make additional comments. A number of the responses between these questions overlapped. It was therefore decided to combine the comments into one table. Table 5.15 summarises these comments. Since the objective of this question was to gather information concerning suggestions towards an improved Music curriculum, all responses were included and not only the ones that were shared by more than one participant.

Comment	Response count
More music technology	4
Improve teacher training which includes composing and arranging of music	4
Broader stylistic approach	4
Exclude IAM or include better parameters and assessment standards	3
More emphasis on aural	3
Raise in practical standard	2
More practical lessons	2
IAM only or Jazz only – too limiting, classical music component must be incorporated to avoid neglecting elements such as four-part harmony	2
Lessened workload	2
Close the existing curriculum gaps/provide better demarcation	2
Sections in Music curriculum: <ul style="list-style-type: none"> • Performing • Theory, composition and arrangement • GMK 	2
Composing and arranging must be reintroduced	2
Performing own compositions	2
Planning, marketing and coordinating a real music concert	2
Compulsory keyboard instrument	1
More guidance towards performance and performance anxiety	1
Inclusion of PM up to approximately 1990 should be covered because contemporary PM difficult to assess	1
GMK must be carefully designed so that there is at least ONE in depth study of a work from each category	1
Exchange scheme between rural and urban schools in order to share music facilities and specialists	1
More information for parents	1
Allow curriculum to complete a full cycle before revising it; in other words, starting with subject Music and ending with a tertiary music qualification. This will allow time to discover strengths and weaknesses	1
Learners must specialise in one style which is accompanied by a second style with a lower weighting of marks	1
GMK must be better linked with performance and theory	1
Learners must be able to choose specialisation style	1
Raise theory standard	1
Align aural component with aural in external examination boards	1

Table 5.15: Summary of additional comments

5.3.8 Comparison of questions shared among selected samples

The same methods and approach that were used for the analysis of questions all samples had in common, is employed for selected samples. Some questions were also split into two parts: answer and reason. For analysis purposes these were combined. Consequently, seven questions shared by selected samples were reduced to six questions in this analysis. Some participants made additional or unique comments which could not be incorporated into specific analyses. These comments were added to the additional comments under Question 8 (Table 5.15).

Question 1 – This was a ranking question which concerned participants' view on the purpose of subject Music. The results are shown in Table 5.16.

Participant description	To have fun	To enter the music industry after Grade 12	For personal development	To continue with a tertiary music qualification
Educators	3	2	6	4
Learners	4	3	7	1
Parents	1	1	4	2
Curriculum assessor	1	1	1	1
Male	4	3	6	3
Female	5	4	12	5
Asian	2	0	1	0
Black	1	3	1	1
Coloured	1	1	1	0
White	5	4	13	7
Age 20- (learners)	4	3	7	1
Age 20-29	0	0	0	0
Age 30-39	1	2	2	2
Age 40-49	1	1	5	3
Age 50-59	2	1	4	2

Table 5.16: Purpose of subject Music

From the tabulated results, further findings were made. Figure 5.11 illustrates that the majority of participants (18) considered personal development to be the main purpose of subject Music. Numbers on the Y-axis indicate response counts.

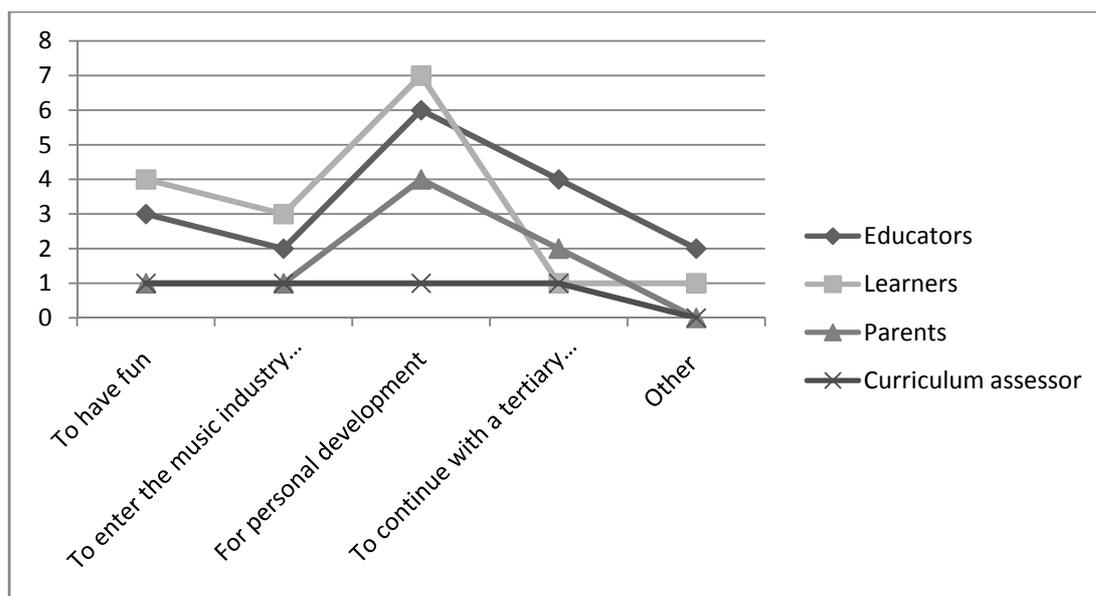


Figure 5.11: Purpose of subject Music: Comparison between samples

No significant trends or differences exist in terms of the various samples or gender. In terms of three of the four races, different preferences were discovered: Asians = to have fun; Black = to enter the music industry after Grade 12; and White = for personal development.

Question 2 – Participants were asked if they found the requirements for the various streams clear. This question consisted of a rating scale with supporting reasons. Table 5.17 indicates the results. This question was not included in the learner questionnaire.

Participant description	Yes	No	Mostly	Somewhat	Unanswered	Total
Educators	3	3	0	1	0	7
Parents	1	2	1	1	0	5
Lecturers	0	1	0	1	1	3
Curriculum assessor	0	0	1	0	0	1
Male	2	1	2	1	0	6
Female	2	5	0	2	1	10
Asian	0	0	0	0	0	0
Black	1	0	1	0	0	2
Coloured	0	0	1	0	0	1
White	3	5	0	3	1	12
Age 20-29	0	0	0	0	0	0
Age 30-39	2	0	0	0	1	3
Age 40-49	1	1	2	1	0	6
Age 50-59	1	3	0	0	0	6
Age 60+	0	0	0	1	0	1

Table 5.17: Quantitative results: Clarity regarding various streams

The majority of participants did not consider the various streams to be clearly demarcated. However, the majority was only two counts higher than the number of positive responses. It is interesting that approximately half of the educators were positive, while the other half were negative. In comparison to the other samples, the educators were generally more clear on the topic. Male responses were more evenly distributed across the different criteria, while the females were dominantly negative. In comparison to other age groups, the 50-59 year olds were mostly negative about clarity concerning the various streams. Only two comments were shared by more than one participant. Two participants stated that the demarcation is clear enough for competent teachers, while another two said that some streams (IAM and Jazz) are

not as clear as WAM. Unfortunately, the entire answers of P4 and L3, and part of the answer of E4 fell outside the scope of the question and could not be used in this section of the analysis.

Question 3 – Participants were provided with a Likert scale and requested to rate the stylistic balance in CAPS. The frequency distribution is indicated in Table 5.18, all samples, except for the lecturers who were not presented with this question.

Participant description	Yes	No	Mostly	Somewhat	Unanswered	Total
Educators	1	4	0	2	0	7
Learners	1	3	0	5	2	11
Parents	0	2	0	2	1	5
Curriculum assessor	0	1	0	0	0	1
Male	0	3	0	1	1	5
Female	2	6	0	7	2	17
Asian	0	0	0	0	2	2
Black	0	1	0	2	0	3
Coloured	0	2	0	0	0	2
White	2	7	0	7	1	17
Age 20- (learners)	1	3	0	5	2	11
Age 20-29	0	0	0	0	0	0
Age 30-39	0	1	0	1	0	2
Age 40-49	1	3	0	1	0	5
Age 50-59	0	3	0	1	0	4

Table 5.18: Stylistic balance in CAPS

A number of participants rated CAPS’s stylistic balance as poor (10) and only partially balanced (9). The majority of educators were negative about the stylistic balance, while the majority of learners thought it to be somewhat balanced. No important results were shown amid the other two samples. In comparison to the other cultures, the White participants showed a stronger opposition in terms of equal stylistic representation. Concerning different age groups, no significant trends or differences were determined.

Question 4 – This question was open-ended and concerned the participants’ view pertaining to the advantages and disadvantages of NCS. Learners and parents were

excluded from answering this question. All relevant comments relating to this topic are listed in Table 5.19.

Comment	Sample frame	Response count
Advantages		
Broader exposure to different styles	E2, E3, E4, E5, E6, E7, L1, L2	8
Inclusion of music technology	E7, L2	2
NCS enhanced OBE and brought stability in education	A	1
Guidelines more clear and user friendly	A	1
Disadvantages		
Not practical enough	E1, E2, E3	3
Curriculum too wide and too shallow	E3, E4, E6	3
No text books	E3	1
Lack of details pertaining to improvisation	E6	1
Subject matter downgraded to standard classics	L1	1
Technical standard too low	L2	1
Aural lacks specification and depth	E6	1
Too WAM orientated	A	1

Table 5.19: Advantages and disadvantages of NCS

Question 5 – Qualitative data was gathered from an open-ended question. Participants were asked to list advantages and disadvantages of CAPS. This question was not included in the questionnaires for learners and parents. Tendencies are shown in Table 5.20 on the next page.

Educators, lecturers and the curriculum assessor were asked to list the advantages and disadvantages of both NCS and CAPS. A number of comments regarding the advantages and disadvantages of both NCS and CAPS overlapped. Only one advantage overlapped, while a more significant number of disadvantages (five) overlapped. Eight participants stated that NCS provided a broader exposure to different styles. Of these, six responses came from educators. Only one participant (the curriculum assessor) was convinced likewise concerning CAPS. A graphic representation of the disadvantages can be viewed in Figure 5.12. Two similarities regarding disadvantages featured rather significantly. Participants are generally of the opinion that both curricula, but particularly NCS, are too wide and too shallow. Aural also needs more attention, specifically in CAPS.

Comment	Sample frame	Response count
Advantages		
More practical	E1, E2, E3	3
None	E4, E5, L3	3
GMK: More detailed	E6	1
Teacher can choose stream most familiar to him/her	E7	1
Omission of music technology	E7	1
Broader exposure to different styles	A	1
Attempt to raise status of IAM	L1	1
Some technical aspects improved	L2	1
Specialised stylistic approach	L2	1
Important composition techniques introduced earlier	L2	1
Disadvantages		
Artificial split of music into three streams	E4, E5, E6	3
Aural lacks specification and depth	E6, L2	2
Omission of music technology	E6	1
Minimum standard for music performance too low	L2	1
WAM theory standard too low	L1	1
No text books	E3	1
Curriculum too wide	E3	1
Too much focus on irrelevant music	L1	1
Overview of music not as broad as NCS	E7	1
Content among streams not equally balanced	E2	1
Lacking of details pertaining to improvisation	E6	1
GMK: Fewer topics covered	E6	1
IAM: many gaps	A	1

Table 5.20: Advantages and disadvantages of CAPS

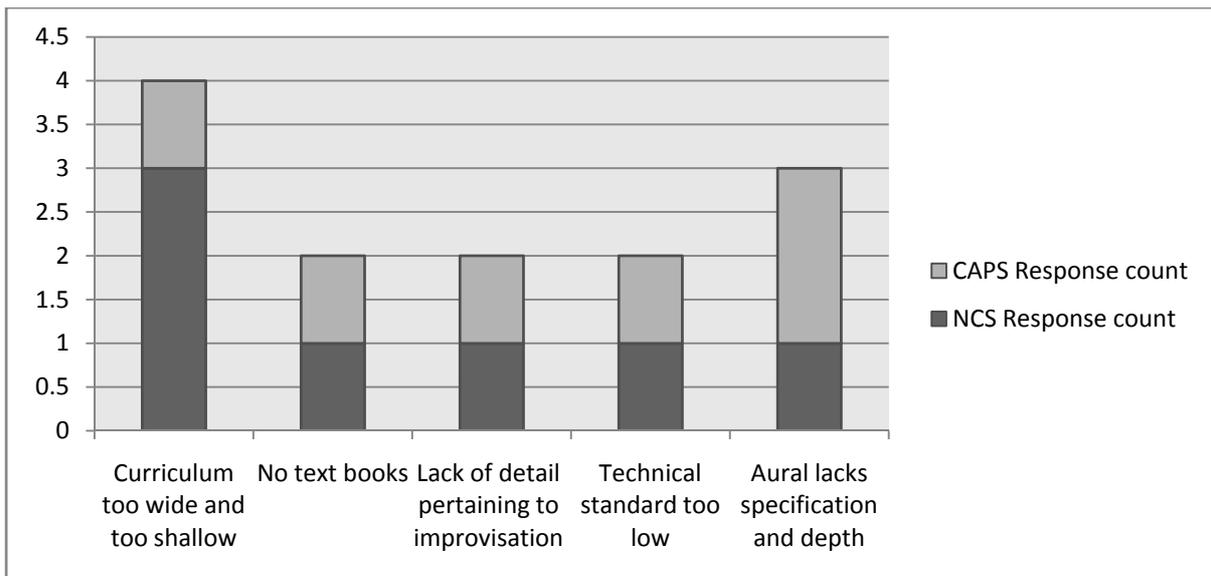


Figure 5.12: NCS and CAPS: Disadvantages in common

Some advantages of NCS are included among the disadvantages in CAPS and vice versa. These can be viewed in Figure 5.13. From the frequency distribution, it is significant that most participants consider the broader stylistic approach of NCS a key advantage of the curriculum, while CAPS's specialised approach counts among the two core disadvantages of the curriculum.

NCS			CAPS	
Comment	Response count		Comment	Response count
Disadvantages			Advantages	
Not practical enough	3	↔	More practical	3
Technical standard too low	1	↔	Some technical aspects improved	1
Too WAM orientated	1	↔	Attempt to raise status of IAM	1
Advantages			Disadvantages	
Broader exposure to different styles	8	↔	Artificial split of music into three streams	3
Inclusion of music technology	2	↔	Omission of music technology	1

Figure 5.13: NCS and CAPS: Aspects in common

Question 6 – The question involved participants' opinion concerning equal representation of the various official cultural groups of SA's music in CAPS. The question was presented to four samples (educators, parents, lecturers and the curriculum assessor) and personalised and rephrased for the learner sample.

For all four samples the question required open-ended responses. More than two-thirds of the participants agreed that CAPS does not balance different cultures' music equally. Of the 13 responses, nine were negative, two positive and one neutral. The lecturer that was neutral stated that it is not as much about cultural balance as about stylistic preference. Concerning the other qualitative responses, no important contribution was made.

Learners, on the other hand, were provided with a rating scale. They were requested to indicate whether their culture's music, in comparison to other cultures' music, is equally represented in CAPS. The results are shown in Table 5.21 on the next page.

As evident from the graphic representation in Figure 5.14, the majority of learners (which are dominantly White) indicated that their culture's music enjoys stronger

representation. In contrast to this, most other cultures experienced that their cultures' music does not feature in CAPS.

Participant description	More than other cultures	Equal to other cultures	Less than other cultures	Not included	Undecided/unknown
Learners	4	1	1	3	2
Male	0	0	0	0	1
Female	4	1	1	3	1
Asian	0	0	0	0	2
Black	0	0	0	1	0
Coloured	0	0	1	0	0
White	4	1	0	2	0

Table 5.21: Cultural distribution of music CAPS

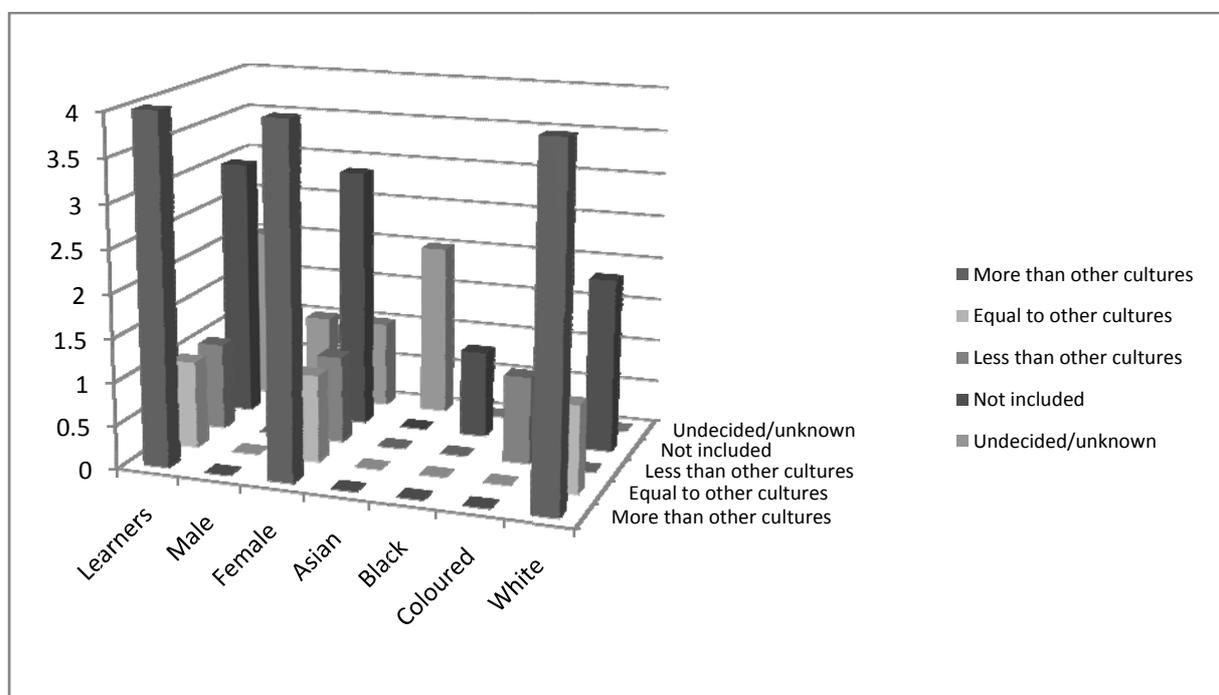


Figure 5.14: Demographics and styles included in CAPS

5.3.9 Additional findings

Educators, learners and parents consistently indicated that the schools they or the learners are connected to are in urban areas. No considerable difference existed between the educators and the learners in terms of rating the adequacy of their schools' resources in order to present Music CAPS. Except for one learner, all

participants who answered the question rated their schools' resources as either excellent or above average.

5.4 Critical analysis of South Africa's Music CAPS

A realistic examination of CAPS was put into perspective by comparing it to NCS (Appendix 9). A synopsis of this comparison was used for the appendix that was provided with all questionnaires. Based on the comparison, as well as additional scrutiny of Music CAPS, a SWOT analysis was conducted.

5.4.1 Strengths

- The visual appearance of the curriculum booklet is an improvement on NCS's booklet. It is on the same standard as First World countries.
- IAM is more detailed. An attempt has been made to include several South African music genres from a variety of ethnic groups and tribes.
- A Jazz stream (section) is added.
- The WAM theory section is better demarcated than in NCS for Music.
- Frequently used music terms are included in the curriculum.
- Topic 2 (Music literacy): Additional modes are added. This is good because modes are increasingly used by modern day composers.
- Topic 3 (GMK): Although each stream focuses mainly on its own content related to the particular style, it includes an overview of the other two streams, which incorporates listening examples.
- The theory component is better distributed across the FET phase. In comparison to NCS for Music, some content of Topic 2 was moved to lower grades to ease the Grade 12 load.

5.4.2 Weaknesses

- Music CAPS contain format and layout errors, for example footnote references are provided without supplying the footnote.

- Music CAPS contains numerous grammar and spelling errors.
- Regarding progression, the curriculum states on p.11 that IAM performance levels will be based on DBE guidelines. However, as confirmed by Ngwane from the GDE, this document does not exist. This is a serious point of criticism because it means no assessment standards are available and therefore, in effect, denotes that IAM performance is currently not an examinable component.
- The curriculum is ambiguous at several points. For example, p. 53 of CAPS states that "complete information about the PATs is provided in the PAT document". There is, however, not a separate PAT document as in the case of NCS. The PATs are contained in Music CAPS on pp. 54-57.
- It is not consistently clear whether reference is made to IAM as stream or as a section of Jazz and WAM, for example under "ensemble work" in the WAM section on p. 13 of CAPS, reference is made to "learners in African Music". Another example ambiguity is found on p. 38 of Music CAPS under "harmony" where the phrase "African music option" is used. To complicate matters further, IAM is often referred to as "African music", "African approach" or "African option" in the demarcation of, especially, WAM.
- Grade 12: In term 1, CAPS provides a choice between four-part harmonisation and an "African approach". In term 2, a choice must be made between more advanced four-part harmony and Jazz. However, if the African approach were selected in term 1 and harmonisation in term 2, learners are likely to have difficulty grasping more advanced four-part harmony. Likewise, if the African approach were selected in term 1 and the Jazz option in term 2, learners will most likely have difficulty grasping more advanced four-part harmony in term 3 if the harmonisation option were selected instead of the Jazz option.
- Music technology is omitted from the annual teaching plan (all grades).
- Learners' knowledge is limited to mainly one stream, especially in Topic 3.
- IAM and Jazz are inconsistently demarcated.
- Jazz content is unspecified in Topic 1 (Music performance and improvisation) and only partially specified in Topic 2 and Topic 3.
- Topic 1, IAM: Demarcation is the same for Grades 10-12. It is unclear if the level of difficulty increases over the three years.

- Topic 1, all grades: WAM exposes learners to different music styles; IAM is limited to African music and the content of Jazz is unspecified. This means IAM (and most likely Jazz) learners' repertoire is limited to one particular style. Nevertheless, learners are allowed to present works from different streams depending on the instrument, for example the djembe drum's repertoire is stylistically limited.
- Topic 1, all grades: Aural training is not mentioned though it is required for practical examinations. Nevertheless, some aspects are implied in Topic 2 since music literacy must be linked to aural training and practical application.
- Topic 2, Grade 11 (WAM): From a methodological point of view, it is not logical to introduce all minor modes before learners are familiar with all major modes.
- Topic 2, all grades: It is unclear whether aural training refers to traditional aural training associated with Jazz and WAM or if it refers to practical demonstration of theoretical concepts.
- Topic 3: except for a brief introduction to different music styles, a choice must be made between WAM, IAM and Jazz.
- Topic 3, all grades (IAM): No information is provided on the Khoi-San groups.
- A strong point of criticism is that composition and arrangement are not specified in the annual teaching plan but are required for PAT 4 in all grades.
- PAT 4, all grades: The assessment criteria for "Composition & arrangement" is vague and unspecified in the annual teaching plan. Also, no increase in level of difficulty is specified.
- Sight-reading is not mentioned as a requirement for IAM.
- Sometimes the IAM stream is referred to as African music. This is confusing, especially when first introduced to the curriculum.
- Content errors: Errors pertaining mainly to Topic 2 and 3 are analysed in Table 5.22 which continues onto the next page. Topic 1's errors were mostly recurring across the three grades and were therefore classified under other weaknesses following this table.

	Topic	Stream	Query	CAPS page no.
Grade 10	Topic 2	WAM	Not clear if the information under headings A-E applies to all three streams	14
		IAM and Jazz	Nomenclatures unspecified	23
		WAM	Harmony: unclear if triads imply four-part chords	24
	Topic 3	WAM	"Minimum biographical facts". This is likely to be interpreted negatively, in other words, as little as possible knowledge	21, 24
		WAM	Introduction lacks detail in comparison to other streams	18
Grade 11	Topic 2	WAM	Not clear if the information under headings A-E applies to all three streams	26
		WAM	Duplets listed under simple and compound time, while only applying to compound time	34, 38
		WAM	Incomplete sentence: "Approach notes, steps, skips and direction"	35
		WAM	Transposition for horn – type of horn unspecified	38
		WAM	Confusion: "Harmonic analysis" and "identify chords used in existing music" mentioned under separate bullets – difference?	38
		IAM	"oral-oral" – confusing spelling error	38
	Topic 3	WAM, IAM and Jazz	In comparison to previous placement, "Content" is placed at the bottom. This might confuse readers in thinking it only applies to the last genre mentioned under each stream	21
		Jazz and WAM	Three musical theatre works must be chosen but two are provided	28
		Jazz and WAM	Rock and pop listed under musical theatre	28
		Jazz	Incomplete sentence under Bebop: "Fast Jazz with advanced harmonic"	32
		IAM	"Phonaeesthetics" – Meaning?	36
		Jazz and WAM	No guidelines provided for "how and what to listen for in indigenous African music"	40
		IAM	No guidelines provided for "how to listen to WAM"	40
		Jazz	Third bullet from the bottom of the page: Nothing between the brackets: TshiVenda music ()	40
	Grade 12	Topic 1	IAM	"Dramatisation" was previously mentioned under group skills; now it is standing on its own
Topic 2		Jazz and WAM	Meaning of "could" in "Learners specialising in African music could put more emphasis on the African music option."	42
		Jazz and WAM	Meaning of "Advanced substitution" under Jazz approach?	50
		Jazz and WAM	After heading E the word "or" is used. Not sure if it refers to a choice between section A-E and African music approach; or section E and African music approach	51
Topic 3		Jazz	"Content" is placed at the bottom. This might confuse readers in thinking it only applies to the genre mentioned directly above	44
		IAM	"Metaphors of music and life in indigenous African societies" – This needs further specification in terms of which societies are referred to here	44
		WAM, IAM and Jazz	The Jazz option has already been covered earlier in the year	50
		IAM	No specifications for "History of modern IAM" and "Researching IAM"	48

Table 5.22: Content errors in CAPS

5.4.3 Opportunities

- The curriculum explores a particular style in detail.

- Due to an increasing Asian population in SA, inclusion of music from the East should be considered.
- Curriculum development should be based on thorough research.
- The panel of curriculum developers should be diverse in their cultural background, as well as their experience.
- The curriculum should be allowed to complete a full secondary and tertiary cycle so as to make known its strengths and weaknesses.
- The inclusion of music technology in the curriculum.
- The development of an internationally competitive composition and arrangement section.
- Raising the minimum performance standards over a period of time.
- Developing an IAM section which contains sufficient grading and assessment criteria.

5.4.4 Threats

- Minimum Grade 12 standard not aligned with university or other tertiary institutions' entry requirements.
- As in the case of NCS and the Music curriculum that was followed during Apartheid, Indian, Coloured and Asian music are barely mentioned in CAPS.
- Topic 3: Except for a brief introduction to different music styles in Grade 10, a choice must be made between WAM, IAM and Jazz. This might limit learners' knowledge to one stream.

5.5 Conclusion

The data that was collected during the course of the study has been fully analysed in this chapter. A number of significant and unanticipated results were revealed. Important findings are discussed in the next chapter, Chapter 6, which concludes the study.

CHAPTER 6

DISCUSSIONS AND RECOMMENDATIONS

6.1 Introduction

This chapter provides a brief summary of the key features of the present study, followed by a section in which the research questions are addressed, and important findings are discussed. The chapter concludes with recommendations towards an improved SA Music curriculum and for future research.

6.2 Summary

The aim of the study was to critically review Music CAPS in the context of six other countries' Music curricula with the intention of making recommendations towards an improved South African subject Music curriculum for Grades 10-12. In addition to the subject Music comparison, questionnaires were distributed among five different groups of stakeholders to gain insight into their view of CAPS and to learn about their suggestions towards an improved Music curriculum. One member of the national assessment team for Music CAPS was also consulted. Data was gathered and analysed, and as a result the researcher arrived at the conclusions which are discussed below.

6.3 Conclusions

At the commencement of the study a main research question was established: How does CAPS compare to curricula of other countries in terms of its contextual framework and subject content? The answer to this question is challenging since Music curricula differ in content, quality, approach and number of years covered by the curriculum. All curricula that were compared possess both strengths and weaknesses. Some aspects are well-covered in one curriculum and insufficiently or

not at all in another curriculum. Nevertheless, the research question is answered by highlighting important findings concerning different components of curriculum content and contextual framework.

Pertaining to style, SA's Music curriculum is aligned with five of the six selected countries that also contain a WAM component. On the other hand, SA is among three of the countries that do not contain a contemporary music section.

Performing, composition and history feature as main sections in the majority of curricula. An interesting finding was that Australia and SA share the same minimum exit requirement for performance (Grade 5) in the final school year.

Significant discrepancies concerning composition were established. Generally, curricula have a propensity for prescribing composition without providing sufficient theoretical and harmonic background. Australia's curriculum provides by far the most inclusive and advanced composition section. On the contrary, SA barely mentions composition.

In terms of work schedule, SA is the only country that provides a year plan, while Australia is the only country that provides learners with the opportunity to study at different levels of difficulty. SA is the only country where there is not a definite link between demographic distribution and stylistic approach. Despite this and as pointed out by one of the lecturers, the majority of peoples' stylistic preference outweighs demographics. In addition, as recorded in the literature review, one must guard against culture-orientated curriculum practices since they can deprive people from being globally successful and competitive.

SA, together with Australia, Sāmoa and T&T, provides clear assessment strategies which are supported by a notable assessment rationale. However, SA fails significantly to provide assessment criteria for its IAM component. After Australia, SA's Music curriculum was found to be the most detailed in its WAM section.

Based on these key findings and the findings presented in Chapter 5, the researcher concludes that on average, Music CAPS's content and contextual framework is,

especially in terms of WAM, comparable to that of First World countries' Music curricula. In some areas such as its work schedule, and detailed content, it excels or is equal to other countries. Its required minimum performance standard is not below that of other countries. On the other hand, aspects such as lack of demarcation in its IAM stream and the non-existence of a composition component are inconsistent with First World countries.

The first sub-question involved the subject Music curriculum designers' background and involvement in music education. The ideal curriculum development panel should be experienced and diverse in terms of culture and knowledge of the field. Thus, the researcher was anticipating a link between the designers' experience and the gaps in especially the IAM stream. Unfortunately, she discovered that the curriculum developers' identities are not officially known. Despite this, the researcher is familiar with one of the designers who is a WAM specialist and was not directly involved with subject Music education at the time of developing CAPS. As a result, no connection between CAPS designers' background, their involvement in music education and the development of Music CAPS could be established.

The second sub-question, namely how does the practical and theoretical standard of South Africa's Music CAPS compare to the standards of other countries' subject Music curricula was answered through comparing the various curricula's performance standards and theory content. Concerning practical standard, two of the countries (Australia and SA) require a minimum of Grade 5 for their final school examination, while England, Sãmoa and T&T require a Grade 6. Based on specified theory grading requirements or the subject matter content, it was established that most curricula share a similar theory standard which is comparable to Grade 5 ABRSM and UNISA.

The final sub-question involves recommendations towards an improved South African subject Music curriculum which is addressed in the following section.

6.4 Recommendations

Following the results of the study, recommendations can be made towards an improved South African subject Music curriculum, as well as for researchers who wish to explore the topic further.

6.4.1 Improved South African subject Music curriculum

The recommendations below are based on by literature that was reviewed; the comparison between Music CAPS and the music curricula of six other countries; questionnaire responses; the critical analysis of CAPS that was done in the previous chapter; and the researcher's perspective.

Careful curriculum development which is based on thorough research, and drawn up by designers who come from culturally diverse backgrounds and share different expertise cannot be over-emphasised. As established previously, such an approach is more likely to produce a balanced curriculum than a panel of curriculum designers with similar training, experience and cultural background. The researcher proposes a multi-faceted music curriculum model such as the one designed by Leung (2004) to guide Music curriculum design. Employing such a model assists curriculum developers in maintaining a balance between different music styles, music components and geographical contexts.

The researcher concurs with one of the lecturers who suggested that the curriculum should be allowed to complete a full secondary and tertiary cycle in order to make informed decisions concerning issues and changes. Such an approach can still allow minor changes during the course of the cycle but only after careful consideration, and if they are essential. A cross-national survey is also suggested, similar to the one used in this study. In addition to the samples that were used in this research, it is suggested adding another sample involving members of the music industry.

With regard to content, the researcher agrees with the considerable number of participants who consider music technology an important component of music

education. In order to make it industry-related, consultation with important role players such as technology-orientated composers, production houses and sound studios, is essential in determining important areas of study, as well as relevant hardware and software. Based on this, curriculum developers should ensure user-friendly, systematic and well-structured content which is clearly specified in all aspects. Another aspect of successful music technology integration into the curriculum is sufficient, compulsory teacher training. However, music technology is not the only aspect related to the music industry. Learners must be expected to plan, market and coordinate a real music concert, even if the extent is limited to their school community.

Furthermore, a definite attempt must be made to address successful composition and arrangement. These aspects have not been adequately addressed in CAPS, nor were they in NCS or Apartheid's *Résumé of Industrial Programmes in School*. This is mainly due to the teaching of classical harmonic procedures only. While the researcher fully agrees with the importance of a solid classical harmony foundation, she is also aware of its limitations concerning contemporary music. It is her view that many WAM teachers are not able to effectively teach composition and arrangement since the only thing they know about composition is traditional harmonic techniques. In order to address decades of ineffective composition and arrangement approaches, it is vitally important to consult well-qualified contemporary composers who are able to link WAM harmony rules with contemporary music composition techniques in such a way that learners are convinced of, and understand, the purpose of studying and writing traditional harmony. Learners should also be required to perform their own compositions for formal assessment purposes. This does not necessarily mean, however, that these should be included among the pieces they offer for formal examination purposes, as the level of technical standard may be variable.

In comparison to NCS, CAPS reduced the number of topics from four to three. This is more in line with general international music curriculum trends. The names of Topic 1 (Music performance and improvisation) and Topic 3 (General music knowledge and analysis) are widely accepted. However, considering the recommendations

discussed up to this point, a change is suggested to Topic 2's name, from "Music literacy" to "Composition and arrangement". This would also include theory.

Although CAPS's minimum standard requirements are in line with other countries' minimum requirements, the aim should not be to reach the minimum standard but to strive for excellence. Leaving aside the other countries' standards, SA's standard of subject Music was much higher before OBE was introduced. The researcher agrees with educators and lecturers who consider the standard to be too low to meet the entry requirement for first instrument of most local and international universities' music degrees. An interim resolution to encourage higher standards (before setting higher official standards) is to apply T&T's weighting factor principle which means higher grades weigh more in the final grading process.

Linked to performance standards is performance quality. As was suggested by one of the learners, performance techniques are not addressed. Interestingly, this is not found in any of the curricula although it is a core aspect of performance. The researcher therefore suggest that it is incorporated in the requirements for practical music lessons. This would involve, among others, guided practice methods, dealing with performance anxiety through applying and experimenting with various techniques and teaching learners about the influence of healthy eating habits, as well as the advantages of exercise and good mental health during the preparation period preceding practical performance. In addition, appropriate dress code, as well as performance and concert etiquette should also be addressed.

In addition to the aspect of standard referred to above, the fact that three educators mentioned the question of aural training in their suggestions towards an improved curriculum cannot be ignored. In practice and due to a limited number of lessons allocated to performance, aural training is often neglected. To make matters worse, it is not a formal requirement in CAPS's annual year plan. As one of the teachers suggested, aural must be aligned with external examination boards' criteria. The researcher concurs with this since it will set official goals. In addition, she suggests that it must be demarcated in such a way that a systematic increase in difficulty is put into place.

The type of stylistic approach, which is prescribed by a particular curriculum, is by far one of the most challenging issues curriculum developers are faced with. It has already been established that international competence is important, especially in this age where the world has become an extended village. Considering the international tendency to incorporate contemporary music in subject Music curricula, it is essential for SA to do the same. Although previous mention was made of the fact that it is too broad and that people's taste differs, a key aspect in successful implementation is to enforce a year or decade restriction as one of the lecturers suggested. This is, in fact applied in the Australian Music curriculum.

In addition, it is recommended that representative works from all South African cultures, and world music, are incorporated in the curriculum. World music will extend the curriculum to unofficial cultures who also reside in SA. Having addressed the issue of international compatibility, IAM in its current form is not beneficial, nor contributing to a proper curriculum standard. Until such time where problematic issues have been addressed; proper grading has been established; appropriate assessment criteria have been set; and teachers have been adequately trained, it is not truly viable to include it in the curriculum.

The curriculum comparison shows that most countries are in favour of a specialised approach. Contrary to this and, based on results from the questionnaires, most stakeholders are in favour of a broader stylistic approach. The degree, however, to which a Music curriculum can embrace such an approach is debatable. The researcher agrees with several participants who support a broader stylistic approach, while, at the same time, she is concerned that this can encumber in-depth study of a particular style. Nevertheless, one suggestion is to employ a curriculum framework that consists of year modules and semester or term modules. This will allow learners to continually specialise in one stream (year modules), while gaining knowledge of other streams through semester or term modules. Another possibility is to provide learners with the option to choose between a broader approach which does not involve in-depth study of any particular style, and a specialised stylistic approach. This is feasible in many ways. Concerning performance, learners are expected to present a stylistically diverse performance repertoire, no matter which stream they choose. More thought, however, must go into the general music knowledge (history)

section. Regardless of a broader or specialised stylistic approach, in-depth study of a selected number of works must be included in the curriculum.

As pointed out by one of the educators, general music knowledge ought to be better linked with the subject's performance and theory (or composition) components. In addition, the researcher wants to add that general music knowledge must also be put into perspective concerning social or historical events, as well as developments and phenomena in other art forms at the time. A possibility that can be explored is to cater for all learners by covering sections of work for both a broader and specialised stylistic approach in each lesson. In terms of theory, basic principles overlap between, for instance, contemporary music, Jazz and WAM. On average, there are two to three theory periods per week; one of these periods can be allocated to general theory, the second to style specific content and the last period to composition, which involves applying content that was covered in the first two periods. However, this can only be achieved if teachers are competent and well trained.

Several participants noted that teacher competence is a major challenge in SA, especially in rural schools. This is largely due to a large number of teachers who are not formally trained. Vocational training for such teachers must be compulsory and government funded. Ultimately, it is advisable to have a (music) educator council similar to the Health Professions Council of South Africa that enforces compulsory workshops on an annual basis. If teachers are adequately trained, learners will be able to make a choice in terms of style based on what they want and not according to what the teacher prescribes.

Until such a time where teacher competence is raised, the DBE will have to consider an exchange programme between schools and teachers. The researcher is well aware of the enormous logistical challenges such a system will involve: for instance, this would have a huge impact on timetabling, availability of staff, commuting and extramural programmes, to mention a few. A possible suggestion would be for schools to ease music educators' load in the morning in order to continue teaching in the afternoons, which would mean non-involvement in other extramural activities.

The researcher suggests that basic conducting skills should be included in the Music curriculum since it enhances experience and understanding of metre.

General suggestions that were collected included the introduction of more practical lessons, as well as the learning of a keyboard instrument to enhance harmonic understanding. Although the researcher considers these good suggestions, their feasibility is challenged by time constraints. Another interesting suggestion that came from one of the parents was that they as parents should be better informed about the subject and its requirements.

Lastly, more attention should be given to the presentation of the Music curriculum document. As pointed out earlier, the overall presentation of Music CAPS looks professional. However, when examining it more carefully, a considerable number of errors involving formatting, layout, grammar and spelling become evident. In order to produce a quality curriculum, all aspects must be carefully considered. For a national document meticulous proofing is essential.

6.4.2 Further research

As far as the researcher could determine, no comparative Music curriculum studies could be traced resembling a similar methodological approach to the present study. It therefore expose a field in music education research that can be further exploited and therefore various possibilities exist for further investigation. Hence, a number of recommendations can be made to assist researchers who want to explore the topic in more detail.

To facilitate recommendations towards further enquiry, limitations need to be considered. The study involved five sample groups which, as mentioned before, can be extended to other samples such as the music industry. Additionally, sample sizes were small and, although the researcher anticipated that questionnaires which were distributed by the DBE would also be circulated among rural schools, the population included only urban schools in two capital cities in Gauteng, SA. An unforeseen limitation was the unequal representation of race and gender. Further investigation is

necessary to determine the effect of a similar study involving a bigger population count that is distributed across a larger area, including urban and rural regions.

Questionnaires were limited to participants in SA only. Further research can include a wider population count, including urban and rural areas, other SA provinces, as well as different countries. In addition to questionnaires, brain storming sessions (including various stakeholders) and collaboration with overseas Music curriculum developers are proposed. Concerning data collection by means of questionnaires, questions on the stylistic preference of the participants can be added. Future researchers may also explore data gathering techniques such as interviews.

6.5 Conclusion

Music CAPS was compared to other countries' music curricula. Based on the results of the comparison, as well as data that was collected through questionnaires, the researcher was able to conclude that some aspects of Music CAPS compare well with the curricula of other countries, while other facets require refinement. By addressing weaknesses and making suggestions towards an improved South African subject Music curriculum, the musical development of subject Music learners can be enhanced.

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APPENDIX 1

Letter of introduction to GDE

30 August 2013

Dear Mr. Ngwane

I, Elsabie P. (Tronél) Hellberg, am a Masters in Music student at the University of the Free State under supervision of Prof. Caroline van Niekerk and Dr. Frelet de Villiers. My thesis is titled, "A critical review of South Africa's Curriculum and Assessment Policy Statement Grades 10-12 Music". The developmental goal of the study is to make recommendations towards an improved subject Music curriculum for Grade 10-12. Part of the study involves a questionnaire which should be completed by approximately 10 Grade 10-12 learners from different schools taking subject Music. The questionnaire plays an important part in achieving the developmental goal.

Learners will not be required to provide their names to ensure anonymity. The information provided by the learners will be used for academic research purposes only. The questionnaire should take approximately 25 minutes to complete.

I have attached a copy of the questionnaire for your reference. Your approval and support in the matter will be much appreciated.

With thanks in anticipation,

Tronél Hellberg
Tel: 082 855 4107



APPENDIX 2

Letter of introduction to participants

12 September 2013

Dear participant

Thank you for your time and willingness to complete the attached questionnaire. It should take approximately 25 minutes to complete. The questionnaire forms part of a Masters in Music study by myself, Elsabie P. (Tronél) Hellberg, at the University of the Free State. The developmental goal of the study is to make recommendations towards an improved subject Music curriculum for Grade 10-12. The questionnaire plays an important part in achieving this goal. Your honesty and detailed answers will therefore be greatly appreciated.

Your name is not required, ensuring your anonymity. The information you provide will be used for academic research purposes only.

The questionnaire should be completed and returned to the person who handed it out by Wednesday 2 October 2013. An electronic version may also be obtained from the researcher at tronellhellberg@mweb.co.za.

With thanks in anticipation,

Tronél Hellberg
Tel: 082 855 4107



APPENDIX 3

Educator questionnaire (Sample 1)

QUESTIONNAIRE

(for music educators teaching subject Music in Grade 10-12)

Abbreviations and explanations

CAPS	Curriculum and Assessment Policy Statement. CAPS is the official South African school curriculum and is compulsory in all government schools. In terms of Grade 10-12, it is implemented over three years and applies to all subjects. In 2012, it was implemented in Grade 10, followed by Grade 11 in 2013 and concludes with Grade 12 in 2014. For the purpose of this questionnaire, CAPS and NCS will refer to subject Music and no other subjects.
IAM	Indigenous African Music.
Jazz	A music style which emerged in early 20 th century among African-Americans and is characterised by improvisation, a strong metre and rhythmic flexibility.
LO	Learning Outcome.
Music technology	Music technology involves “the use of electronic devices and computer software to facilitate playback, recording, composition, storage, analysis, and performance” (Answers, 2014).
NCS	National Curriculum Statement.
PAT	Practical Assessment Task.
Popular music	Music which “appeal to a broad public” (<i>The Harvard Dictionary of Music</i> , 2003:670).
WAM	Western Art Music.

Instructions

- Please read through the comparison between CAPS and NCS (Appendix) before answering the questions.
- Please answer **all** the questions.

Questions

1. Please complete the following personal information:

1.1. Race, e.g. Black: _____

1.2. Ethnic group, e.g. Sepedi: _____

1.3. Gender:

Male	Female
------	--------

1.4. Age:

20-29	30-39	40-49	50-59	60+
-------	-------	-------	-------	-----

2. Please complete the following information regarding your MUSIC education:

2.1. Mark the appropriate box(es) concerning your qualifications.

Grade 12 Music	Teaching licentiate	Music Diploma	BAMus	BMus	Postgraduate music degree	Other (please specify)
----------------	---------------------	---------------	-------	------	---------------------------	------------------------

2.2. In which of the streams indicated below are you formally trained? More than one option may be selected.

WAM	IAM	Jazz	None	Other (specify):
-----	-----	------	------	------------------

2.3. Do you attend professional development courses in music?

Yes	No	Sometimes
-----	----	-----------

3. Please complete the following information regarding your teaching career and professional development:

3.1. Number of years of experience in teaching subject Music. _____

3.2. Current position, more than one option may be selected.

Teacher	Head of Music	Other (specify):
---------	---------------	------------------

3.3. Subject Music grade(s) you currently teach. _____

3.4. Which of the three streams do you teach? More than one option may be selected.

WAM	IAM	Jazz
-----	-----	------

3.5. Which subject Music LOs/topics do you teach?

3.6. Using the rating scale below, rate your level of competence in terms of teaching the different streams.

1 = Not competent 2 = Partially competent 3 = Fairly competent
 4 = Competent 5 = Very competent

WAM					IAM					Jazz				
1	2	3	4	5	1	2	3	4	5	1	2	3	4	5

3.7. Which stream(s) are followed at your school?

3.8. Who determines the stream(s) offered at your school? More than one option may be selected.

Music learners	Myself	Music teachers	Head of Music	School	Other (specify):
----------------	--------	----------------	---------------	--------	------------------

3.9. Are you willing to expand your knowledge enabling you to teach more than one stream? Substantiate your answer.

4. The following questions concern your school environment and your opinion of CAPS:

1.1 What do you think is the purpose of subject Music in Grade 10-12? Mark the appropriate box(es).

<input type="checkbox"/>	To have fun.
<input type="checkbox"/>	To enter the music industry after Grade 12.
<input type="checkbox"/>	For personal development.
<input type="checkbox"/>	To continue with a tertiary music qualification.
<input type="checkbox"/>	Other (specify):

1.2 Do you think the requirements for the various streams are clearly indicated? Give a reason(s) for your answer.

1.3 Is the school where you teach in an urban or a rural area?

Urban	Rural
-------	-------

1.4 Using the rating scale below, rate your school's resources in terms of presenting Music CAPS:

1 = Very poor 2 = Poor 3 = Average 4 = Above average 5 = Excellent

1	2	3	4	5
---	---	---	---	---

1.5 List the advantages and disadvantages of Music NCS and Music CAPS in the table below. Name as many as possible. (You may refer to the APPENDIX.)

NCS (<u>old</u> curriculum)	
Advantages	
<hr/>	
Disadvantages	
<hr/>	

CAPS (new curriculum)

Advantages

Disadvantages

1.6 Overall, do you think CAPS is an improvement on NCS? Mark the appropriate box.

Yes	No	Mostly	Somewhat	Both curriculums have their strengths and weaknesses	Undecided
-----	----	--------	----------	------------------------------------------------------	-----------

1.7 Provide a reason(s) for your answer in no. 4.6 (previous question).

1.8 Do you find the content of CAPS interesting? Mark the appropriate box.

Yes	No	Mostly	Somewhat
-----	----	--------	----------

1.9 Do you think CAPS maintains a good balance between different music styles?

Yes	No	Mostly	Somewhat
-----	----	--------	----------

1.10 Do you think equal emphasis is placed in CAPS on the different cultural groups of South Africa? Please substantiate your answer.

1.11 Do you think the Grade 10-12 Music curriculum should specialise in one particular style, e.g. WAM, IAM or Jazz or should it have a broader approach covering different styles which are equally weighted?

Specialised approach	Broader approach
----------------------	------------------

1.12 Provide a reason(s) for your answer in no. 4.11 (previous question).

1.13 Popular music is in effect excluded from CAPS. Is this a good thing or a bad thing? Please give a reason(s) for your answer.

APPENDIX 4

Learner questionnaire (Sample 2)

QUESTIONNAIRE

(for learners taking subject Music in Grade 10-12)

Abbreviations and explanations

CAPS	Curriculum and Assessment Policy Statement. CAPS is the official South African school curriculum and is compulsory in all government schools. In terms of Grade 10-12, it is implemented over three years and applies to all subjects. In 2012, it was implemented in Grade 10, followed by Grade 11 in 2013 and concludes with Grade 12 in 2014. For the purpose of this questionnaire, CAPS and NCS will refer to subject Music and no other subjects.
IAM	Indigenous African Music.
Jazz	A music style which emerged in early 20 th century among African-Americans and is characterised by improvisation, a strong metre and rhythmic flexibility.
LO	Learning Outcome.
Music technology	Music technology involves “the use of electronic devices and computer software to facilitate playback, recording, composition, storage, analysis, and performance” (Answers, 2014).
NCS	National Curriculum Statement.
PAT	Practical Assessment Task.
Popular music	Music which “appeal to a broad public” (<i>The Harvard Dictionary of Music</i> , 2003:670).
WAM	Western Art Music.

Instructions

- Please read through the comparison between CAPS and NCS (Appendix) before answering the questions.
- Please answer **all** the questions.

Questions

1. Please complete the following personal information:

1.1. School grade: _____

1.2. Race, e.g. Black: _____

1.3. Ethnic group, e.g. Sepedi: _____

1.4 Gender:

Male	Female
------	--------

2. Why do you take subject Music? Mark the appropriate box(es).

	To have fun.
	To enter the music industry after Grade 12.
	For personal development.
	To continue with a tertiary music qualification.
	Other (specify):

3. Is your school located in an urban or a rural area?

Urban	Rural
-------	-------

4. Using the rating scale below, rate your school's resources in terms of presenting Music CAPS:

1 = Very poor 2 = Poor 3 = Average 4 = Above average 5 = Excellent

1	2	3	4	5
---	---	---	---	---

5. Overall, do you think CAPS is an improvement on NCS? Mark the appropriate box.

Yes	No	Mostly	Somewhat	Both curriculums have their strengths and weaknesses	Undecided	I do not know
-----	----	--------	----------	------------------------------------------------------	-----------	---------------

6. Provide a reason(s) for your answer in no. 5 (previous question).

7. Which of the three streams are offered at your school? More than one option may be selected.

WAM	IAM	Jazz
-----	-----	------

8. Do you think the content of CAPS stream(s) presented at your school is interesting? Mark the appropriate box.

Yes	No	Mostly	Somewhat
-----	----	--------	----------

9. Do you think the Grade 10-12 Music curriculum should specialise in one particular style, e.g. WAM, IAM or Jazz or should it have a broader approach covering different styles which are equally weighted?

Specialised approach	Broader approach
----------------------	------------------

10. Considering the amount of information provided on other cultures' music, the amount of information provided on your culture's music in CAPS is ... (mark the appropriate box).

More than other cultures	Equal to other cultures	Less than other cultures	Not included
--------------------------	-------------------------	--------------------------	--------------

11. Do you think CAPS maintains a good balance between different music styles?

Yes	No	Somewhat	I do not know
-----	----	----------	---------------

12. Considering the music industry, do you think music technology is adequately addressed in CAPS?

Yes	No	Mostly	Somewhat	I do not know
-----	----	--------	----------	---------------

13. Do you think CAPS prepares you sufficiently for a MUSIC CAREER after Grade 12?

Yes	No	Somewhat	I do not know
-----	----	----------	---------------

14. Do you think CAPS prepares you sufficiently for TERTIARY EDUCATION after Grade 12?

Yes	No	Somewhat	I do not know
-----	----	----------	---------------

APPENDIX 5

Parent questionnaire (Sample 3)

QUESTIONNAIRE

(for parents of learners enrolled for subject Music in Grade 10-12)

Abbreviations and explanations

CAPS	Curriculum and Assessment Policy Statement. CAPS is the official South African school curriculum and is compulsory in all government schools. In terms of Grade 10-12, it is implemented over three years and applies to all subjects. In 2012, it was implemented in Grade 10, followed by Grade 11 in 2013 and concludes with Grade 12 in 2014. For the purpose of this questionnaire, CAPS and NCS will refer to subject Music and no other subjects.
IAM	Indigenous African Music.
Jazz	A music style which emerged in early 20 th century among African-Americans and is characterised by improvisation, a strong metre and rhythmic flexibility.
LO	Learning Outcome.
Music technology	Music technology involves “the use of electronic devices and computer software to facilitate playback, recording, composition, storage, analysis, and performance” (Answers, 2014).
NCS	National Curriculum Statement.
PAT	Practical Assessment Task.
Popular music	Music which “appeal to a broad public” (<i>The Harvard Dictionary of Music</i> , 2003:670).
WAM	Western Art Music.

Instructions

- Please read through the comparison between CAPS and NCS (Appendix) before answering the questions.
- Please answer **all** the questions.

Questions

1. Please complete the following personal information:

1.1. Race, e.g. Black: _____

1.2. Ethnic group, e.g. Sepedi: _____

1.3. Gender:

Male	Female
------	--------

1.4. Age:

20-29	30-39	40-49	50-59	60+
-------	-------	-------	-------	-----

2. The following questions concern the school your child attends, subject Music and CAPS.

2.1 Is the school located in an urban or a rural area?

Urban	Rural
-------	-------

2.2 What do you think is the purpose of subject Music in Grade 10-12? Mark the appropriate box(es).

	To have fun.
	To enter the music industry after Grade 12.
	For personal development.
	To continue with a tertiary music qualification.
	Other (specify):

2.3. Do you think the demarcation of CAPS is clear? Mark the appropriate box.

Yes	No	Mostly	Somewhat
-----	----	--------	----------

2.4. Give a reason(s) for it you answered "no", "mostly" or "somewhat" in no. 2.3.

Do you find the content of CAPS interesting? Mark the appropriate box.

Yes	No	Mostly	Somewhat
-----	----	--------	----------

2.5. Based on the APPENDIX, do you think CAPS is overall an improvement on NCS? Mark the appropriate box.

Yes	No	Mostly	Somewhat	Both curriculums have their strengths and weaknesses	Undecided	I do not know
-----	----	--------	----------	------------------------------------------------------	-----------	---------------

2.6. Provide a reason(s) for your answer in no. 2.6 (previous question).

2.7. Do you think CAPS maintains a good balance between different music styles?

Yes	No	Somewhat	I do not know
-----	----	----------	---------------

2.8. In CAPS, do you think equal emphasis is placed on the different cultural groups of South Africa? Please substantiate your answer.

2.10. Do you think the Grade 10-12 Music curriculum should specialise in one particular style, e.g. WAM, IAM or Jazz or should it have a broader approach covering different styles which are equally weighted?

Specialised approach	Broader approach
----------------------	------------------

2.11. Provide a reason(s) for your answer in no. 2.10 (previous question).

2.12. Considering the music industry, do you think music technology is adequately addressed in CAPS?

Yes	No	Mostly	Somewhat	I do not know
-----	----	--------	----------	---------------

2.13. Popular music is in effect excluded from CAPS. Is this a good thing or a bad thing? Please give a reason(s) for your answer.

2.14. Do you think CAPS sufficiently prepares your child for a MUSIC CAREER after Grade 12?

Yes	No	Somewhat	I do not know
-----	----	----------	---------------

2.15. Do you think CAPS sufficiently prepares your child for tertiary music education after Grade 12?

Yes	No	Somewhat	I do not know
-----	----	----------	---------------

2.16. Are there any suggestions you would like to make towards an improved subject Music curriculum?

Any additional comments which you think will benefit the current study?

APPENDIX 6

Lecturer questionnaire (Sample 4)

QUESTIONNAIRE

(for music lecturers at tertiary institutions)

Abbreviations and explanations

CAPS	Curriculum and Assessment Policy Statement. CAPS is the official South African school curriculum and is compulsory in all government schools. In terms of Grade 10-12, it is implemented over three years and applies to all subjects. In 2012, it was implemented in Grade 10, followed by Grade 11 in 2013 and concludes with Grade 12 in 2014. For the purpose of this questionnaire, CAPS and NCS will refer to subject Music and no other subjects.
IAM	Indigenous African Music.
Jazz	A music style which emerged in early 20 th century among African-Americans and is characterised by improvisation, a strong metre and rhythmic flexibility.
LO	Learning Outcome.
Music technology	Music technology involves “the use of electronic devices and computer software to facilitate playback, recording, composition, storage, analysis, and performance” (Answers, 2014).
NCS	National Curriculum Statement.
PAT	Practical Assessment Task.
Popular music	Music which “appeal to a broad public” (<i>The Harvard Dictionary of Music</i> , 2003:670).
WAM	Western Art Music.

Instructions

- Please read through the comparison between CAPS and NCS (Appendix) before answering the questions.
- Please answer **all** the questions.

Questions

1. Please complete the following personal information:

1.1. Race, e.g. Black: _____

1.2. Ethnic group, e.g. Sepedi: _____

1.3. Gender:

Male	Female
------	--------

1.4. Age:

20-29	30-39	40-49	50-59	60+
-------	-------	-------	-------	-----

2. Please complete the following information regarding your MUSIC education:

2.1. What is your highest music qualification?

2.2. In which of the three strands are you formally trained? More than one option may be selected.

WAM	IAM	Jazz	Other (specify):
-----	-----	------	------------------

2.3. Do you attend professional development courses in music?

Yes	No	Sometimes
-----	----	-----------

3. Please complete the following information regarding your professional experience:

3.1. I lecture at a...

Private college (TOW/AFDA, etc.)	University of technology (CPUT/CUT/DUT/MUT/TUT/UT)	Comprehensive university (UJ/NMMU/UNISA/UV/WSU/UZ)	Traditional university (UCT/UFH/UPS/UKZN/UL/NWU/UP/RU/SU/UWC/WITS)
--------------------------------------------	--------------------------------------------------------------	--------------------------------------------------------------	------------------------------------------------------------------------------

3.2. Which subject(s) do you lecture?

3.3. Do you think music students are adequately prepared in Grade 10-12 subject Music for the subject(s) you lecture? Substantiate your answer.

3.4. Do you think Grade 10-12 subject Music learners are adequately prepared to embark on higher music education?

Yes	No	Mostly	Somewhat
-----	----	--------	----------

3.5. Are you familiar with NCS?

Yes	No	Mostly	Somewhat
-----	----	--------	----------

3.6. Are you familiar with CAPS?

Yes	No	Mostly	Somewhat
-----	----	--------	----------

4. The following questions concern your opinion of CAPS.

4.1 Do you think the requirements for the various strands are clearly indicated?
Give a reason(s) for your answer.

4.2 List the advantages and disadvantages of Music NCS and Music CAPS in the table below. (You may refer to the APPENDIX.)

NCS (<u>old</u> curriculum)
Advantages

Disadvantages
CAPS (<u>new</u> curriculum)
Advantages
Disadvantages

4.3 Overall, do you think CAPS is an improvement on NCS? Mark the appropriate box.

Yes	No	Mostly	Somewhat	Both curriculums have their strengths and weaknesses	Undecided
-----	----	--------	----------	------------------------------------------------------	-----------

4.4 Provide a reason(s) for your answer in no. 4.3 (previous question).

4.5 Do you find the content of CAPS interesting? Mark the appropriate box.

Yes	No	Mostly	Somewhat
-----	----	--------	----------

4.6 Do you think the Grade 10-12 Music curriculum should specialise in one particular style, e.g. WAM, IAM or Jazz or should it have a broader approach covering different styles which are equally weighted?

Specialised approach	Broader approach
----------------------	------------------

4.7 Provide a reason(s) for your answer in no. 4.6 (previous question).

4.8 Considering the music industry, do you think music technology is adequately addressed in CAPS?

Yes	No	Mostly	Somewhat	I do not know
-----	----	--------	----------	---------------

4.9 In CAPS, do you think equal emphasis is placed on the different cultural groups of South Africa? Please substantiate your answer.

4.10 Popular music is in effect excluded from CAPS. Is this good/bad? Please give a reason(s) for your answer.

APPENDIX 7

Curriculum assessor questionnaire (Sample 5)

QUESTIONNAIRE

(for curriculum assessors of subject Music in Grade 10-12)

Abbreviations and explanations

CAPS	Curriculum and Assessment Policy Statement. CAPS is the official South African school curriculum and is compulsory in all government schools. In terms of Grade 10-12, it is implemented over three years and applies to all subjects. In 2012, it was implemented in Grade 10, followed by Grade 11 in 2013 and concludes with Grade 12 in 2014. For the purpose of this questionnaire, CAPS and NCS will refer to subject Music and no other subjects.
IAM	Indigenous African Music.
Jazz	A music style which emerged in early 20 th century among African-Americans and is characterised by improvisation, a strong metre and rhythmic flexibility.
LO	Learning Outcome.
Music technology	Music technology involves “the use of electronic devices and computer software to facilitate playback, recording, composition, storage, analysis, and performance” (Answers, 2014).
NCS	National Curriculum Statement.
PAT	Practical Assessment Task.
Popular music	Music which “appeal to a broad public” (<i>The Harvard Dictionary of Music</i> , 2003:670).
WAM	Western Art Music.

Instructions

- Please read through the comparison between CAPS and NCS (Appendix) before answering the questions.
 - Please answer **all** the questions.
-

Questions

1. Please complete the following personal information:

1.1. Race, e.g. Black: _____

1.2. Ethnic group, e.g. Sepedi: _____

1.3. Gender:

Male	Female
------	--------

1.4. Age:

20-29	30-39	40-49	50-59	60+
-------	-------	-------	-------	-----

3.6. Do you have experience in music curriculum development? If so, please describe your experience.

3.7 What do you think is the purpose of subject Music in Grade 10-12? Mark the appropriate box(es).

	To have fun.
	To enter the music industry after Grade 12.
	For personal development.
	To continue with a tertiary music qualification.
	Other (specify):

3.8 Do you think enough research went into the development of CAPS? _____

3.9 Please substantiate your answer in no. 3.8.

3.10. Do you think CAPS maintains a good balance between different music styles?

Yes	No	Mostly	Somewhat
-----	----	--------	----------

3.11. Do you personally find the content of CAPS interesting? Mark the appropriate box.

Yes	No	Mostly	Somewhat
-----	----	--------	----------

3.12. Do you think the Grade 10-12 Music curriculum should specialise in one particular style, e.g. WAM, IAM or Jazz or should it have a broader approach covering different styles which are equally weighted?

Specialised approach	Broader approach
----------------------	------------------

3.13. Provide a reason(s) for your answer in no. 4.12 (previous question).

3.14. Do you think CAPS is in line with the requirements of the **local** music industry? Explain your answer.

3.15. Do you think CAPS is in line with the requirements of the **international** music industry? Explain your answer.

3.16. Do you think the requirements for the various streams are clearly indicated for a variety of readers?

Yes	No	Mostly
-----	----	--------

3.19. Provide a reason(s) for your answer in no. 3.18 (previous question).

3.20. In CAPS, is equal emphasis is placed on the different cultural groups of South Africa? Please substantiate your answer.

3.21. Popular music is in effect excluded from CAPS. Do you think this is a strength or a weakness?

Strength	Weakness
----------	----------

3.22. Provide a reason(s) for your answer in no. 3.21 (previous question).

3.23. Overall, do you think CAPS is an improvement on NCS? Mark the appropriate box.

Yes	No	Mostly	Somewhat	Both curriculums have their strengths and weaknesses	Undecided
-----	----	--------	----------	------------------------------------------------------	-----------

3.24. Provide a reason(s) for your answer in no. 3.23 (previous question).

3.25. Does CAPS sufficiently prepare learners for a MUSIC CAREER after Grade 12?

Yes	No	Somewhat	I do not know
-----	----	----------	---------------

3.26. Does CAPS sufficiently prepare learners for tertiary music education after Grade 12?

Yes	No	Somewhat	I do not know
-----	----	----------	---------------

3.27. On a scale of 1-5, rate **urban** schools' general resource-adequacy to present Music CAPS.

1 = No resources 2 = Inadequately resourced 3 = Average resourced
 4 = Above average resourced 5 = Well resourced

1	2	3	4	5
---	---	---	---	---

3.28. On a scale of 1-5, rate **rural** schools' general resource-adequacy to present Music CAPS.

1 = Very poor 2 = Poor 3 = Average 4 = Above average 5 = Excellent

1	2	3	4	5
---	---	---	---	---

3.29. In terms of music literacy (Topic 2), do you think Grade 12 learners are adequately prepared to cope with the rapid pace and expansion of knowledge in first year programmes such as BMus? Please substantiate your answer.

3.30. What recommendations can you make towards an improved music curriculum?

APPENDIX 8

Appendix to all questionnaires

SUBJECT MUSIC GRADE 10-12: COMPARISON BETWEEN CAPS AND NCS

Summary of similarities and differences

GRADE 10

CAPS Topic 1: Music performance and improvisation

Similarities between CAPS and NCS

- Jazz and WAM: Comparable to Grade 2 ABRSM, Rockschoo, Trinity Guildhall and UNISA.
- WAM content clearly specified.
- The performance component involves a minimum of three solo works in any style; ensemble work; scales/technical exercises; sight-reading; improvisation; understanding of the particular instrument's construction and sound production.
- The WAM section of CAPS is similar to NCS. In other words, the performance of different styles (e.g. Baroque, Classical and Romantic) is compulsory.

Differences

- Topic 1 was divided into two Learning Outcomes (LOs): LO 1 – Music performance and presentation; and LO 2 – Improvisation, arrangement and composition.
- NCS: learners were expected to create and perform own compositions and arrangements; CAPS: Composition and arrangement not mentioned under the annual teaching plan though it is vaguely mentioned under PAT 4 for all three grades.
- CAPS: Group planning by learners involving performances, venues, marketing, etc. not required.
- NCS: setting up and using of technology which includes music software and internet programs to record and arrange music were prescribed; CAPS: except for mentioning computers and notation software as resources under Topic 2, music technology has been omitted from the annual teaching plan.
- In CAPS a choice must be made between WAM, IAM and Jazz.
- Aural training not mentioned under Topic 1 though it is required for the practical examinations. Nevertheless, some aspects are implicated in Topic 2 since music

literacy must be linked to aural training and practical application.

- Improvisation not clearly demarcated in CAPS.

Other important aspects

- IAM: Grading will be based on the DBE guidelines (document still in the process of being drawn up).
- In CAPS, the WAM stream exposes learners to different music styles, the IAM stream is limited to African music and the content of the Jazz stream is unspecified. This means IAM (and most likely Jazz) learners' repertoire is limited to one particular style. Nevertheless, learners are allowed to present works from different streams depending on the instrument, e.g. the djembe drum is stylistically limited.
- CAPS: sight-reading is not mentioned under IAM although it is required for practical examinations.
- In CAPS, some aspects of IAM demarcation are clear, while others are unclear.
- In CAPS, IAM demarcation is the same for Grades 10-12; it is unclear if the level of difficulty increases over the three years.

CAPS Topic 2: Music literacy (Applicable to WAM, IAM and Jazz)

Similarity between CAPS and NCS

Jazz and WAM: Comparable to Grade 2-3 ABRSM, UNISA, etc.

Differences

- In NCS, Topic 2 was called "Music literacies" (LO 3).
- CAPS: Transposition moves from Grade 10 to Grade 11.
- CAPS: composition techniques which include motives, sequences and dynamic levels move from Grade 11 (LO 4) to Grade 10.
- Music terminology similar to UNISA Grade 3 is added in CAPS.
- IAM and Jazz (CAPS): Same requirements as WAM with addition of modes, chord symbols and nomenclature.
- WAM: In CAPS the pentatonic scale and modes move from Grade 10 to Grade 11.

CAPS Topic 3: General music knowledge and analysis

Similarities between CAPS and NCS

- Baroque and Classical period prescribed for WAM.
- This topic involves music history and form analysis.

Differences

- In NCS, Topic 3 was called "Critical reflection" (LO 4).
- An IAM and a Jazz section are added in CAPS.
- NCS: variety of styles was prescribed for all learners; CAPS: due to the compulsory choice between streams, learners' knowledge is limited to mainly one stream.
- In terms of African music, NCS focused on contemporary South African music, while CAPS emphasises traditional African music and South African indigenous music.
- NCS: contemporary South African music and musicians were prescribed for all learners; CAPS: contemporary South African music, composers and musicians are limited to Jazz and WAM (no South African music prescribed for IAM).
- In NCS, "elements of music" and "instruments and sound production" were part of LO 1.
- In CAPS, except for a brief introduction to different music styles in Grade 10, a choice must be made between WAM, IAM and Jazz.
- In CAPS, the Romantic period and Twentieth century of WAM moves from Grade 10 to Grade 11.

GRADE 11

CAPS Topic 1: Music performance and improvisation

With exception of the aspect mentioned below, the similarities, differences and other important aspects in Grade 11 are the same as Grade 10.

Similarity between CAPS and NCS

Jazz and WAM: Comparable to Grade 4 ABRSM, Rockschooll, Trinity Guildhall and UNISA.

GRADE 11 (continued)

CAPS Topic 2: Music literacy (Applicable to WAM, IAM and Jazz)

Similarity between CAPS and NCS

Comparable to Grade 4 ABRSM, UNISA, etc.

Differences

- In NCS, Topic 2 was called “Music literacies” (LO 3).
- Composition techniques such as augmentation and diminution previously under NCS, LO 4.
- Music terminology similar to UNISA Grade 4 is added in CAPS.
- All majors together with their relative minors are prescribed in CAPS (keys up to only five sharps and flats were prescribed in NCS).
- CAPS: All modes of the minor are prescribed but only three modes of the major are prescribed.
- CAPS: French time names are not prescribed.
- In CAPS, the following elements move from Grade 12 to Grade 11: Tenor clef, irregular time signatures, the quintuplet, four-part chords and harmonisation of a folk melody.
- CAPS: Additional information included for IAM and Jazz.

CAPS Topic 3: General music knowledge and analysis

Similarity between CAPS and NCS

This topic involves music history (all three streams) and form analysis (WAM).

Differences

- Same as Grade 10, bullet 1-7.
- CAPS: Each stream focuses mainly on content related to the strand itself. In addition each stream provides an overview of the other two streams which includes listening examples.

GRADE 12

CAPS Topic 1: Music performance and improvisation

With exception of the aspect mentioned below, the similarities, differences and other important aspects are the same as Grade 10.

Similarity between CAPS and NCS

Jazz and WAM: Comparable to Grade 5 ABRSM, RockschooL, Trinity Guildhall and UNISA.

CAPS Topic 2: Music literacy (Applicable to WAM, IAM and Jazz)

Similarity between CAPS and NCS

Comparable to Grade 5 ABRSM, UNISA, etc.

Differences

- In NCS, Topic 2 was called “Music literacies” (LO 3).
- Composition techniques previously under NCS, LO 4.
- CAPS: No new theoretical concepts added, e.g. clefs, scales, intervals, etc.
- A choice between music terminology similar to UNISA Grade 5 and an “African approach” is added in CAPS.
- CAPS: All modes of the major and minor are prescribed; in NCS only three modes of the major were prescribed.
- CAPS: Tonic sol-fa not prescribed.
- Composition techniques previously under LO 4 of NCS.

Other important aspects

In term 1, CAPS provides a choice between four-part harmonisation and an “African approach”. In term 2, a choice must be made between more advanced four-part harmony and Jazz. However, if the African approach was selected in term 1 and harmonisation in term 2, learners are likely to have difficulty grasping more advanced four-part harmony. Likewise, if the African approach was selected in term 1 and the Jazz option in term 2, learners will most likely have

GRADE 12 (continued)

- difficulty grasping more advanced four-part harmony in term 3 if the harmonisation option was selected instead of the Jazz option.
- The Jazz option in term 3 has already been covered in the section prescribed for WAM, IAM and Jazz.

CAPS Topic 3: General music knowledge and analysis

Similarity between CAPS and NCS

This topic involves music history (all three streams) and form analysis (IAM and WAM).

Differences

Same as Grade 11.

Taken and adapted from the following sources:

Department of Education. 2003. *National Curriculum Statement Grades 10-12 (General), Music*, pp. 23-33. Pretoria: Government Printer.

Department of Education. 2011. *Curriculum and Assessment Policy Statement, Music*, pp. 13-51. Pretoria: Government Printer.

APPENDIX 9

Comparison between NCS and CAPS

COMPARISON: MAIN FACETS OF SUBJECT MUSIC IN NCS AND SUBJECT MUSIC IN CAPS

CAPS: General notes

- "Learning Outcomes" are replaced with "Topics".
- CAPS abbreviations: WAM – Western Art Music; IAM – Indigenous African Music
- Improvisation moved from "Improvisation, arrangement and composition" (NCS, Learning Outcome 2) to "Music performance and improvisation" (CAPS, Topic 1). LO 1 and LO 2 have therefore been placed in the same cell.
- Choice for Topic 1 stream content (WAM, IAM and/or Jazz) is made by learners, teacher or school. Choice for Topic 2 stream content: deciding parties unspecified. Choice for Topic 3 (one stream only) is made by the school.

NCS	CAPS
GRADE 10	
<p>Learning Outcome 1 (LO 1): Music performance and presentation</p> <p>Minimum of Grade 2 ABRSM/UNISA/Trinity Guildhall</p> <p>This LO consists of the following components:</p> <ol style="list-style-type: none"> 1. Solo works (three or four pieces in any style) <ul style="list-style-type: none"> • Plan a musical performance on a personal topic, select music. • Plan a musical performance on a social issue and select music. 2. Ensemble work 3. Scales/technical exercises 4. Sight-reading or sight-singing on relevant instrument 5. Aural training 6. Performance of own compositions and arrangements 7. Learner must understand his or her instrument in terms of sound production, posture, etc. Demonstrate pitch, care and posture on own instrument 8. Cooperative planning of performances, venues, marketing, organisation of performers, programme notes and management plans 9. Identification and selection of appropriate music for performances 	<p>Topic 1: Music performance and improvisation</p> <p style="text-align: center;">Jazz and WAM</p> <ol style="list-style-type: none"> 1. Solo works <ul style="list-style-type: none"> • Selection of works from WAM, Jazz, African music, rock, popular music or other musical styles. • A minimum of three pieces of at least elementary standard (Grade 2 ABRSM/UNISA/Trinity Guildhall) should be performed at the end of Grade 10. 2. Ensemble work Selection of at least one piece per year. One piece is to be presented at the end of Grade 10. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims. 3. Scales/technical exercises Selection of technical work, suitable for the instrument/voice, of at least an intermediate level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises). 4. Technology of the Instrument Understand main instrument's construction, sound production, posture, etc. 5. Improvisation <ul style="list-style-type: none"> • Use of rhythmic and melodic patterns. • Use of licks and/or harmonic improvisation. • Spontaneous creation of melodies according to chosen style, instrument and development of learner(s). • Playing by ear: any rhythm, melody or song, using an appropriate notational system.

<p>Learning Outcome 2 (LO 2): Improvisation, arrangement and composition</p> <ul style="list-style-type: none"> • Improvisation • Improvisation on rhythmic patterns, given melodic motifs and sustained chords: I and IV. • Compose a theme. • Improvise on above theme. • Setting up and using technology • Record sound. • Introduce the use of music software. • Arrange and compose using music technology/software. • Arrangement and composition Arranging and composition exercises. 	<p>6. Sight-reading or sight-singing on relevant instrument</p> <p>Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</p> <p style="text-align: center;">IAM</p> <ol style="list-style-type: none"> 1. Solo performance Elementary level will be based on the DBE guidelines. 2. Technical work <ul style="list-style-type: none"> • Melodic patterns. • Exercises. • Scales. • Posture. • Isolated patterns. • Strokes and tone • Tuning or organisation. 3. Oral text proficiency Own praise singing. 4. Aural proficiency Transcription of excerpts. 5. Dance Basic movement during performance. 6. Technology of the Instrument Understand main instrument's construction, sound production, etc. 7. Ensemble playing Instrumental roles.
<p>Learning Outcome 3 (LO 3): Music literacies</p> <p>This LO is comparable to UNISA's music theory Grade 2-3 but by and large Grade 3.</p> <ol style="list-style-type: none"> 1. Clefs <ul style="list-style-type: none"> • Treble and bass clef. • Letter names, as well as all ledger lines and spaces above and below the staff. 2. Time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$. 3. Rhythmic patterns <ul style="list-style-type: none"> • Note values and rests: semibreve to semiquaver, including dotted notes. • Grouping of notes and rests. 4. Rhythmic analysis Identify rhythmic patterns in existing music e.g. syncopation, repeats, etc. 5. Key signatures Keys and key signatures up to three flats and three sharps. 6. Scales Major, harmonic minor, melodic minor and pentatonic. 	<p>Topic 2: Music literacy</p> <p style="text-align: center;">WAM, IAM and Jazz</p> <p>Aural training and practical application of music literacy.</p> <ol style="list-style-type: none"> 1. Note names <ul style="list-style-type: none"> • Treble and bass clef. • The staff. • All note names of G and F clefs including accidentals and two ledger lines. • Semitones and whole tones. • Accidentals and their purpose. • Singing solfege. 2. Time signatures <ul style="list-style-type: none"> • Concept of beats, bars and bar lines. • $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$ (WAM, IAM and Jazz); $\frac{5}{4}$ and $\frac{3}{8}$ (WAM). • Rhythmic patterns. • Read, write and analyse rhythms. • Grouping of notes and rests. 3. Note values and rhythmic patterns <ul style="list-style-type: none"> • Note values and rests (American terms may also be used): semibreve to semiquaver, dotted notes; triplets (IAM and Jazz only). • Clapping of rhythms as seen and heard.

<p>7. Intervals Identifying and writing intervals above the tonic of scales mentioned above.</p> <p>8. Transposition and transcription</p> <ul style="list-style-type: none"> • Transposition up an octave or down an octave. • Transcription from bass clef to treble clef or vice versa. <p>9. Triads On all scale degrees of major and harmonic minor.</p> <p>10. Harmony Write cadences in three parts, root position; identify I IV and V in score.</p> <p>11. Melody Four bars in C, F and G major.</p>	<p>4. Keys and key signatures</p> <ul style="list-style-type: none"> • Up to three flats and three sharps. • Concept of relative majors and minors. <p>5. Scales Up to three flats and three sharps.</p> <ul style="list-style-type: none"> • Major. • Natural, harmonic and melodic minor. • Tetrachords. • Technical names of all scale degrees. <p>6. Intervals Intervals in keys up to three flats and three sharps: identifying and writing perfect, major, augmented, minor and diminished intervals.</p> <p>7. Triads Major, minor, augmented and diminished.</p> <p>8. Harmony</p> <ul style="list-style-type: none"> • Primary chords (I, IV and V) • Write cadences in root position. • Recognition of I, IV and V progressions in existing music. <p>9. Transcription</p> <ul style="list-style-type: none"> • From bass clef to treble clef or vice versa. <p>10. Composition techniques</p> <ul style="list-style-type: none"> • Rhythmic motive. • Rhythmic sequence and its continuation. • Melodic sequence. • Melodic and rhythmic motives. • Pedal point. • Identify examples of composition techniques in existing music. <p>11. Melodic construction Four bars in prescribed majors according to a I, IV, V progression using a given rhythm.</p> <p>12. Terminology</p> <ul style="list-style-type: none"> • Revising definitions of music terminology such as accidentals, clefs, terms of note values, treble, bass, sharps, flats, scales, major, minor, intervals, key, key signature, tonic, dominant, subdominant. • Dynamics: fortissimo (ff), forte (f), mezzo forte (mf), mezzo piano (mp), piano (p), pianissimo (pp) crescendo (cresc.), decrescendo (decresc.), diminuendo (dim.), fortissimo (fp). • Tempo: allegro, allegretto, andante, moderato, ritardando (rit), adagio, andantino, presto, rallentando (rall.), a tempo, allargando, langsam, larghetto, largo, lento, mosso, tempo primo. • Articulation: legato, staccato, (stacc.), accent, mezzo staccato, portato, tenuto. • Character: cantabile, semplice, alla Marcia, espressivo, fröhlich, grazioso, leggiere, lustig, ruhig, scherzando, tempo di minuetto. • Other: con, ma non troppo, meno, mezzo, molto, senza, da capo (D.C.), fine, dal segno (D.S.), anacrusis, fermata, da capo al segno, da capo al fine, opus (op.), acciaccatura, appoggiatura, turn, mordent, trill, shake
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	<p style="text-align: center;">IAM and Jazz (additional)</p> <p>All aspects pertaining to WAM, as well as:</p> <ul style="list-style-type: none"> • Modes of all major scales. • Chords (construction and chord symbols): major 7th, minor 7th, dominant 7th, diminished 7th, half-diminished 7th and nomenclature.
<p>Learning Outcome 4 (LO 4): Critical reflection</p> <p>1. Listening test The teacher will play music to the candidates. The music will be on a CD that will be sent to all the exam centres.</p> <ul style="list-style-type: none"> • Genre. • Instruments heard. • Style period. • Mood and character. <p>2. Form A musical score will be given to all exam centres.</p> <ul style="list-style-type: none"> • Principles of musical construction, e.g. repetition, variation and contrast. • Verse-chorus songs. • Binary – AB. • Ternary – ABA. • Rondo – ABACA. <p>3. Style periods</p> <p>Baroque</p> <ul style="list-style-type: none"> • Characteristics: <ul style="list-style-type: none"> → Figured bass line with one or more melodies above. → Many ornaments. → Small orchestras with harpsichord. → Mainly contrapuntal. • Definition and understand style characteristics <ul style="list-style-type: none"> → Concerto grosso. → Fugue. • Composers <ul style="list-style-type: none"> → Vivaldi. → Handel. → JS Bach. <p>Classical</p> <ul style="list-style-type: none"> • Defining and understanding style characteristics: • Formal structures <ul style="list-style-type: none"> → Binary. → Ternary. → Rondo. → Themes based on chord notes. → Melody with accompaniment. → Simple harmony (mostly I, IV and V). → Enlarged orchestra. → Increasing dynamic ranges. → New instruments added. → New genres. • Composers: Haydn, Mozart and Beethoven <ul style="list-style-type: none"> → Select one composer with a representative work. → Timeline. → Country. 	<p>Topic 3: General music knowledge and analysis</p> <p style="text-align: center;">WAM, IAM and Jazz</p> <p>Introduction to music</p> <ul style="list-style-type: none"> • Definition of music. • Introduction to Afrikaans music, Boeremusiek, Moppies and Goema, Indian music, rock, as well as popular music of Jimi Hendrix, Elvis Presley and the Beatles. <p>1. Elements of music</p> <ul style="list-style-type: none"> • Timbre (tone colour) in terms of music instruments. • Duration (tempo, metre, rhythm). • Pitch (melody, harmony, tonality). • Volume (intensity of sound). • Structure. • Texture (monophonic, homophonic, polyphonic, density). • Mood and atmosphere. • The role of music in various societies. <p>2. Musical style</p> <ul style="list-style-type: none"> • Listen to a wide variety of styles of music to understand which elements are used to create the style – including rhythm, melody, form, texture, and instruments used. • Styles can include folk, military, rock, Jazz, WAM, Indian music, IAM, etc. <p>3. Instruments and sound production Classification of music instruments according to sound production: chordophones, aerophones, membranophones, idiophones, electrophones, instruments of the orchestra, strings, woodwinds, brass, percussion and human voice.</p> <p>4. Form</p> <ul style="list-style-type: none"> • Techniques to create form: repetition, contrast and variation. • Binary, ternary. • Basic forms of African music: <ul style="list-style-type: none"> → Solos. → Call and refrain. → Call and Chorused refrain. → Mixed structural form. → Overlapping. → Call and response. <p style="text-align: center;">WAM</p> <p>1. Historical timeline</p> <p>2. Baroque Period Definition and description of main characteristics of the style; leading composers and their well-known works</p> <ul style="list-style-type: none"> • Genres in the Baroque: <ul style="list-style-type: none"> → Vocal: choral, oratorio, cantata, mass. → Instrumental: concerto grosso, suite, prelude and fugue.

Romantic

- Defining and understanding style characteristics:
 - More emotional expression.
 - Inspired by literature e.g. programme music and Lied.
 - Freedom in form.
 - Larger orchestra.
 - Chromatic harmony.
 - Technical abilities of instruments are exploited.
 - Descriptive titles, character pieces.
 - New genres.
- Composers: Schubert, Chopin and Tchaikovsky
 - Select **one** composer with a representative work.
 - Timeline.
 - Country.

Twentieth century

- **Definition** and understand style characteristics (select any **two** of the styles):
 - Impressionism.
 - Nationalism.
 - Folkloric music.
 - Popular music.
 - Jazz.
- Composers:
 - Select **one** composer with a representative work.
 - Timeline.
- General features of the time, e.g. tonality, rhythm, electronic sound.

4. Genre

- **Symphony** (select **one** example)
 - Mozart – Symphony 40 in G minor (1st movement).
 - Beethoven – Symphony 5 in C minor, 1st movement.Study example in terms of:
 - Basic facts, e.g. composer, background, movements/tempo's.
 - Ability to recognise the music.
 - Learning about an orchestral score.
- **Musicals** (select **one** example):
 - *District Six* (select two songs for listening purposes).
 - *West Side Story* (select two songs for listening purposes).Study example in terms of:
 - Basic facts, e.g. composer, background.
 - Characteristics, e.g. style and content.
 - Storyline (very brief).
- **Film music** (select **one** example):
 - *Lion King* (select any two songs for listening purposes).
 - *Sarafina* (select any two songs for listening purposes).
 - *Little Mermaid* (select any two songs for listening purposes).Study example in terms of:
 - Basic facts, e.g. composer, background.
 - Characteristics, e.g. style and content.

- Prominent forms:
 - Binary and ternary.
 - Suggested works: Vivaldi - *Four Seasons* focusing on the *Primavera*; Handel: *The Messiah* focusing on the chorus *For Unto Us a Child is Born* and *The Hallelujah Chorus*.
- Content:
 - Minimum biographical facts about the composer
 - Use of key.
 - Textures such as homophony and polyphony.
 - Ornamentation.
 - Dynamics.
 - The harpsichord as instrument.
 - Basso continuo.
 - The development of the orchestra during the Baroque period.
 - The purpose of the music and circumstances surrounding its creation. (Why was the music written?)

3. Classical Period

- Definition and description of characteristics of the style.
- Leading composers.
- Well-known compositions.
- Comparing characteristics of Baroque and Classical periods.
- Genres:
 - Vocal: choral, oratorio, opera.
 - Instrumental: symphony, concerto, sonata and chamber music.
- Sonata form – basic structure.
- Specific content:
 - Development of the piano.
 - Development of the orchestra.
 - Suggested works: Mozart (chamber music) *eine kleine nachtmusik*.
 - Beethoven: (sonata) the *Pathetique* sonata.
- Content of the study:
 - Minimum biographical facts about the composer.
 - Form and structure.
 - Use of key.
 - Textures such as homophony and polyphony compared with Baroque music.
 - Dynamics.
 - The purpose of the music and circumstances surrounding its creation. (Why was the music written?)

Jazz

1. **Historical timeline**
2. **Introduction to the basic elements of Jazz**
3. **Exploring the sounds and styles of Jazz**
4. **Definition and description of main characteristics of the style**
5. **Leading composers**
6. **Well-known works**

<p>→ Storyline (very brief).</p> <p>→ The function of the music in the film.</p> <ul style="list-style-type: none"> • Character piece (select one example): <ul style="list-style-type: none"> → Felix Mendelssohn – <i>Songs without words</i> or <i>Venetian Gondola songs</i>. <p>Study example in terms of:</p> <ul style="list-style-type: none"> → Definition. → Ability to recognise the music. <p>5. South African popular artists (choose any one) Ladysmith Black Mambazo, Miriam Makeba, Hugh Masekela, Johannes Kerckorrel, Laurika Rauch, Coenie de Villiers or Koos du Plessis.</p> <p>Define the style and four characteristics thereof; mention one relevant hit or one album.</p> <p>6. South African traditional music (choose any one) Tsonga, Venda or Nguni. Give examples of composers and music, stylistic characteristics, instrumentation and purpose.</p> <p>Features of traditional African Music: e.g. repetition, parallel fifths, modes, polyrhythm, instruments used.</p> <p>7. South African composers (choose anyone) M. M. Moerane (Western style choral works), L.P. Mohapeloa (indigenous style), Hubert du Plessis, Peter Klatzow or Roelof Temmingh.</p> <p>Discuss composer's biographical information, stylistic characteristics and musical elements such as story, picture, repetition, sequences, keys, rhythm, metre, harmony, instruments used. Listen to a representative work.</p> <p>8. Knowledge of instruments Classification of instruments: aerophones, chordophones, membranophones, idiophones, electrophones or voice (based on the features of each group and sound recognition) with regard to:</p> <ul style="list-style-type: none"> • Orchestral score and instruments: Strings, woodwinds, brass and percussion in terms of sound recognition and physical recognition. • African instruments: marimba, penny whistle, mbira, African drums e.g. djembé types, marimba in terms of construction and sound production. • Indian instruments: sitar, tabla and banja, sheh' nai in terms of construction and sound production. • Music industry and music rights – Understanding the economic cycle of the music industry. This includes the following: origin of the composer or performer's musical idea; notation and arranging of the idea; performing; recording and producing the music; CD cover design; cutting and publishing of CD; marketing and selling of CDs; radio broadcast; as well as the production of a music video. 	<p>7. Definition and description of main characteristics of the style</p> <p>8. Leading composers</p> <p>9. Well-known works</p> <p>10. Early Blues</p> <ul style="list-style-type: none"> • Description/definition. • Suggested works: <ul style="list-style-type: none"> → Blind Willy Johnson – <i>In My Time of Dying</i>. → Bessie Smit – <i>Empty Bed Blues</i>. → Leadbell – <i>Bourgeois Blues</i>. • Ragtime: <ul style="list-style-type: none"> → A style of Jazz with elaborately syncopated rhythm in the melody and a steady accented accompaniment. → Suggested works: <ul style="list-style-type: none"> ▪ Jelly Roll Morton – <i>Animule Dance</i>. ▪ Scott Joplin – <i>The Entertainer</i>. • Stride piano: <ul style="list-style-type: none"> → Style evolved from ragtime which emerged after World War I. → Suggested works: <ul style="list-style-type: none"> ▪ James P. Johnson – <i>Keep Off the Grass</i>. ▪ Fats Waller – <i>Numb Fumblin'</i>. ▪ Earl Hines – <i>A Monday Date</i>. • Content: <ul style="list-style-type: none"> → Basic knowledge such as definitions, descriptions and characteristics of the genre. → Listening to and discussing genre–representative works. → Reading up on composers and their representative works. → Elements of the genre. → South African modern constructs: <ul style="list-style-type: none"> ▪ Early Gospel 1920s. ▪ Marabi. <p>8. Early Jazz: New Orleans and Chicago</p> <ul style="list-style-type: none"> • Early Jazz covers the first two decades of the twentieth century. • Suggested works: <ul style="list-style-type: none"> → Louis Armstrong – <i>HeebieJeebies</i> → Jelly Roll Morton – <i>Wolverine Blues</i> → King Oliver – <i>Dippermouth Blues</i> <p>9. Swing</p> <ul style="list-style-type: none"> • A style of big band Jazz of the 1930s in the United States of America. • Suggested works: <ul style="list-style-type: none"> → Fletcher Henderson – <i>Chime Blues</i>. → Count Basie – <i>April in Paris</i>. → Duke Ellington – <i>Take the "A" Train</i>. • Content: <ul style="list-style-type: none"> → Basic knowledge such as definitions, descriptions and characteristics of the genre. → Listening and discussions of genre-representative works. → Reading on composers and their representative works. → Elements of the genre.
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IAM

1. Introduction to IAM

- Countries.
- Regions.
- Broad music traditions.

2. Children's songs

- Game songs.
- Rhyming songs.

3. Communal songs

- Music-making practices for men.
- Music-making practices for women.
- Mixed gender music making.
- Work songs.

4. Sacred songs

- Music-making practices associated with African divinity.
- Music-making practices associated with African royalty.
- Music-making practices associated with African indigenous churches.
- Music-making practices associated with initiation seasons.
- Music-making practices associated with rain-making rituals.

Content

- Structure.
- Context.
- Instrumentation (if any).

5. Subgenres and terminology

- Sotho groups:
 - Sepedi:
Kiba, Mathsegele, Tshotsho, Kgantla, Malopo,
Women's dance: Sekgapa, Kosa ya dihkuru/
Sempepetlwane/Lebowa.
 - Setswana:
Dikoma: tsa bojale, bogwera, go tlhoma kgosi, go
gorosa mophato; Tsa meletlo: tsa manyalo - bogadi le
mokete; phantsi.
 - Sesotho:
Famo, Dipina tsa mosebetsi, tsa lenyalo; tsa motjeko
(moqoqopelo, mokgibo, mohobelo,) mokorotlo (pina
ya ntwā); dipina tsa borapedi (thapelo, kodiya-malla).
- Nguni groups:
 - IsiXhosa:
Genres of dance-songs for the following occasions:
Imbeleko, Intonjana, Mtshotsho, Intlombe, Umgidi,
Umtshilo, Umtyityimbo.
 - IsiZulu:
 - Izinhlobo zokugida knyē nomculo wesiZulu:
Izinhlobo zokusina: Indlamu; isishameni;
ukugqumshela; umchwayo; ukukhilila
(lemshadweni); isizilu/ingoma; umzansi; isizingili;
isichunu.
 - Izinhlobo zomculo: Amahubo (elisizwe,
endlunkulu, elomndeni, awezintombi, awemgidi,
awempi, makungcwatshwa, kujatshulwa);
Isibhaca.
 - Siswati:
Genres of dance-songs for the following occasions:
Umsimba, Butimba, Lutsango, Tingabisa, Ummemo,
Lusekwane, Kumekeza, Inchwela, Emahubo emphi,

	<p>Umhlanga. → IsiNdebele: Genres of dance-songs for the following occasions: irhalana/Tjhikila, irhalana lesimanje/isimanje.</p> <ul style="list-style-type: none"> • Tshivenda: Malende, Tshigombela, Tshikona, Domba, Tshifasi, Bune, Tshinzere, Matangwa, Givha, Musevhetho, Vhusha, Murundu • Xitsonga: Mincino ya xitsongamachangana (MAGAZA) Mincino ya Vavanuna-Majaha: Muchongolo, Xincayincayi, Mincino ya Vaxisati-vanhwana: Xibelana, Xifasi, Mikhinyavezo, Tinsimu to hungasa/tlanga, Tinsimu to miyeta nwana, Tinsimu ta le ngomeni, Tinsimu ta tikhomba, Tinsimu ta mancomani. • Khoi/San: no specifications provided.
GRADE 11	
<p>Learning Outcome 1 (LO 1): Music performance and presentation</p> <p>Minimum of Grade 4 ABRSM/UNISA/Trinity Guildhall</p> <p>This LO consists of the following components:</p> <ol style="list-style-type: none"> 1. Solo works (three or four pieces in any style) <ul style="list-style-type: none"> • Present a musical performance on a human rights issue and select music. • Present a performance on a personal or social topic, select music. 2. Learner must understand his or her instrument in terms of sound production, posture, etc. 3. Plan a musical performance: technology, marketing, acoustics, instruments, venue, etc. 4. Ensemble work 5. Scales/technical exercises 6. Sight-reading or sight-singing on relevant instrument 7. Aural training 8. Performance of own compositions and arrangements <ul style="list-style-type: none"> • Identification and selection of appropriate music for performances. • Setting up and using technology such as microphones. • Arrange and compose using music technology/software. <hr/> <p>Learning Outcome 2 (LO 2): Improvisation, arrangement and composition</p> <ol style="list-style-type: none"> 1. Improvisation <ul style="list-style-type: none"> • Improvise on given rhythmic patterns. • Improvise on a given melodic motif in major, minor pentatonic and blues scales. • Improvise on theme (composed by learner). • Improvise on a given chord progression, e.g. I-IV-V-I, ostinato or blues riffs. 	<p>Topic 1: Music performance and improvisation</p> <p style="text-align: center;">Jazz and WAM</p> <ol style="list-style-type: none"> 1. Solo works <ul style="list-style-type: none"> • Selection of works from the standard repertoire of WAM, Jazz, IAM, rock and pop, or other musical styles for the chosen instrument or voice. • A minimum of three pieces of at least intermediate standard (Grade 4 ABRSM/UNISA/Trinity Guildhall) should be performed at the end of Grade 11. 2. Ensemble work <p>Selection of at least one piece per year. One piece is to be presented at the end of Grade 11. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.</p> 3. Technical work <p>Selection of technical work suitable for the instrument/voice of at least an intermediate level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises).</p> 4. Improvisation <ul style="list-style-type: none"> • Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s. • Playing by ear any rhythm, melody or song. 5. Sight-reading and sight-singing <p>Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</p> <p style="text-align: center;">IAM</p> <ol style="list-style-type: none"> 1. Solo performance <p>Intermediate level will be based on the DBE guidelines. First and second instrument from a different category (chordophones, membranophones, idiophones, aerophones).</p> <ul style="list-style-type: none"> • Technical work <ul style="list-style-type: none"> → Working with patterns. → Strokes and tone. → Tuning/organisation. • Dance <p>Rhythm background for:</p> <ul style="list-style-type: none"> → Free dance theme creativity.

<p>2. Setting up and using technology</p> <ul style="list-style-type: none"> Record a performance. Arrange using technology/software. <p>3. Arrangement and composition</p> <ul style="list-style-type: none"> Arrange music. Arrange works for bigger ensembles. Compose using technology. Compose a theme. Compose music to enhance a performance about a human rights issue. 	<p>→ Sequencing of individual themes.</p> <ul style="list-style-type: none"> Oral text proficiency <ul style="list-style-type: none"> → Set praise singing to instrumental performance. → Explore idiomatic expressions and proverbs. Aural proficiency <ul style="list-style-type: none"> → Aural transcription exercises. → Understand context and role. <p>2. Instrumental roles</p> <ul style="list-style-type: none"> Chronicler. Choric interlocutors. Praise chroniclers. Drum locators. Other drummers. Singers. Audience-interlocutors. <p>3. Group skills</p> <ul style="list-style-type: none"> Taking part in an ensemble. Instrumental roles. <p>4. Dramatisation</p>
<p>Learning Outcome 3 (LO 3): Music literacies</p> <p>1. Pitch Clefs: alto, treble and bass.</p> <p>2. Time signatures All simple and compound time signatures.</p> <p>3. Rhythmic patterns</p> <ul style="list-style-type: none"> All note values. Group notes and rests appropriately. Triplets and duplets. Dotted and double dotted notes and rests. <p>4. Rhythmic analysis Apply French time names to rhythmic patterns, e.g. taa ta-te.</p> <p>5. Keys Keys up to five sharps and five flats.</p> <p>6. Scales</p> <ul style="list-style-type: none"> Harmonic and melodic minor. Whole tone scale. Blues scale. Modes (Dorian, Aeolian, Lydian). Write the scales as for Grade 10 (5 sharps and 5 flats). Write the above scales starting on the first note, ascending and descending. Learners should be able to write the scales in $\frac{4}{4}$ time. <p>7. Intervals</p> <ul style="list-style-type: none"> As in the above scales. Write the intervals and recognise them. <p>8. Chords</p> <ul style="list-style-type: none"> As in the above scales. Write triads in root position and inversions. <p>9. Harmony</p> <ul style="list-style-type: none"> Use the above chords to harmonise a melody. 	<p>Topic 2: Music literacy</p> <p style="text-align: center;">WAM, IAM and Jazz</p> <p>Aural training and practical application must always be part of music literacy.</p> <p>1. Rhythm and pitch</p> <ul style="list-style-type: none"> Clefs: treble, bass, alto and tenor. All note names on the G and F clefs including four ledger lines. Imitation. Finding examples of pedal points in existing music. All note values and rests, including dotted values and tied notes. Triplets, quintuplet and duplets in all time signatures. Time signatures: <ul style="list-style-type: none"> → Simple and compound duple, triple, quadruple time. → All irregular time signatures. → Correct grouping of notes and rests. → Anacrusis. → Syncopation. Philosophy of duality of time signatures in African music: $\frac{12}{8}$ as an interface of $\frac{4}{4}$ experienced practically, then written as a horizontal harmonic procedure. <p>2. Scales and keys</p> <ul style="list-style-type: none"> All key signatures. All major scales, not starting only from the tonic. All relative harmonic, melodic and natural (Aeolian) minors, not starting only from the tonic. Pentatonic scales (moves from Grade 10). Symmetrical scales: Whole-tone and chromatic. The Blues scale. Modes: Dorian, Mixolydian and Aeolian. Modes of a harmonic minor scale. Writing scales within bar lines on a given rhythm. Identification of scales and keys in existing music. <p>3. Intervals All perfect, major, minor, diminished and augmented</p>

- Very simple four part harmonisation:
 - Write out all four cadences.
 - Passing and auxiliary notes.

10. Harmonic analysis

- Recognise all chords used in existing music.
- I^b7, IV^b7 and V7 in a blues progression.

11. Transposition and transcription

Transpose up or down as below:

- Octave (piccolo, double bass).
- Major 2nd (trumpet and clarinet in B^b).
- Minor 3rd (clarinet in A).
- Perfect 5th (horn).
- Major 6th (saxophone in E^b).

12. Melodic construction

Write eight-bar melody in any major key up to five sharps or flats.

- intervals.
- Inversion.
- Writing and identifying intervals in music examples.
- Compound intervals.

4. Triads/chords

- Identifying chords in music examples (major, minor, blues).
- Chords in modes.
- All triads [I IV V, ii, iii, vi, vii^o] [i, iv, V, III+, ii^o, VI, vii^o] in root positions, first and second inversions written on one and two staves.
- Creating four-part chords by doubling the appropriate notes in root positions, first and second inversions.
- Various symbols of identification.

5. Harmony

- Writing perfect, imperfect and plagal cadences in four parts.
- Identifying cadences in existing music such as excerpts of chorales.
- Aural identification of cadences.
- Harmonise a simple (folk) melody in four parts using mainly I, IV and V.
- Harmonic analysis.
- Identify chords used in existing music (major, minor, blues).

6. Chord progressions

- Primary chords (I, IV and V).
- Basic substitutions.

7. Transposition and transcription

- Octave for piccolo and double bass.
- Trumpet in B flat, horn, clarinet in A, clarinet in B flat and E flat saxophone.
- Oral/literacy interface and mnemonic singing of tone level based on instrumental tunes, as aid to transcription and composition.

8. Compositional techniques

- Melodic and rhythmic motives.
- Melodic and rhythmic sequences.
- Augmentation and diminution.
- Imitation
- Inversion.
- Variation.
- Pedal points.
- Identify known composition techniques in existing music.
- Use known composition techniques to create own melody.

9. Melody writing

- Approach notes, steps, skips and direction.
- Write a melody using own chord structure in any known key and clef.
- Add a bass line to the melody.

10. Terminology

- Revise Grade 10 terms.
Add: affettuoso, animato, appassionato, assai, brillante, brio, calando, con, con moto, fortepiano, fuoco, giocoso, giusto, l'istesso tempo, largo, lento, M.M., ma non troppo, maestoso, martellato, mit, non, pesante, più, presto, primo, quasi, risoluto, secco, sempre, senza, serio, sforzando, simile, sotto voce, subito, tempo giusto, troppo.

	<p style="text-align: center;">IAM and Jazz (additional)</p> <ol style="list-style-type: none"> Harmony <ul style="list-style-type: none"> Basic substitution and function. Harmonic analysis (recognising all diatonic chords in existing music). Transposition and transcription Transposition according to any simple interval in the same clef or between two of the prescribed clefs. <p style="text-align: center;">IAM (additional)</p> <p>Harmony</p> <ul style="list-style-type: none"> Diatonic 7th major and minor. Construction of 13th chords. Memory power: aural-aural memory and performance. Pitch and tonality. Stylisation and use of a shaded pitch (deliberate bending/shading of pitch). Multiple auralogy in polyphony and polyrhythmic constructions enabling elaborate call and response rendition. <p style="text-align: center;">Jazz (additional)</p> <p>Harmony</p> <ul style="list-style-type: none"> Jazz chords nomenclature. Working with lead sheets. Concept of chord extensions (7th, 9th, 11th and 13th). Concept of chord alterations ($\flat 9$, $\sharp 11$, $\flat 13$). The 11th and the 13th chords. Harmonic analysis (recognising all diatonic chords in existing music).
<p>Learning Outcome 4 (LO 4): Critical reflection</p> <ol style="list-style-type: none"> Listening test The teacher will play music to the candidates from a CD that will be sent to all the exam centres. Learning content: <ul style="list-style-type: none"> Genre. Style period. Instruments and voices heard. Compositional techniques, e.g. Melodic sequence, rhythmic motifs and dynamic levels. Form A musical score will be given to all exam centres. The following forms are added: <ul style="list-style-type: none"> Blues Strophic song Theme and variations. Compositional techniques A musical score will be given for the analysis according to: <ul style="list-style-type: none"> Use of rhythm and pulse. Repetition, sequence, imitation. Treatment of melody. Use of dynamics. Genre Make an outline study of the main development of the genre. Refer to the relevant composer and work. Listen to the music. 	<p>Topic 3: General music knowledge and analysis</p> <p style="text-align: center;">Jazz and WAM</p> <ol style="list-style-type: none"> Musical theatre Choose any three for study. Content: Storyline, characters, style of the music, basic biographical facts about the origin and composer(s). <ul style="list-style-type: none"> <i>My Fair Lady</i> by Lerner and Loewe, focusing on the song <i>The Rain in Spain</i> and the role it plays in the storyline. <i>West Side Story</i> by Leonard Bernstein, focusing on the song <i>Maria</i> and the role it plays in the storyline. <p>Rock and pop</p> <p>Content: Basic facts, e.g. basic geographical information, hit songs, albums, the artist's biography and contribution to the style, and elements used.</p> <ol style="list-style-type: none"> Popular African and international artists Select two artists. Learners may choose one from each section (that is the Jazz and WAM section, as well as the IAM section under same heading). Artists: David Bowie, Seal, Spice Girls, Westlife, Boys II Men, Salt and Pepper, Metallica, Michael Jackson, Prince, U2.

Questions on compositional techniques may be integrated in any question.

Baroque

Please note: Oratorio is compulsory

Select one or more from the list (own choice):

- Concerto grosso: Vivaldi – *Primavera, The Four Seasons*.
- Suite: Bach – *Orchestral suite no. 3 in D major*.
- Prelude and Fugue: Bach – *Prelude and fugue in c minor, from Das Wohltemperierte Clavier, Book 1*.
- Sonata: Corelli – *Trio sonata in A minor, op. 3, no. 10*.
- Cantata: Bach – *Cantata 140, Wachet auf*.
- Oratorio: Handel – *Messiah; For unto us a child is born; Hallelujah chorus*.

Classical

Please note: Sonata is compulsory.

Select one or more from the list (own choice):

- Concerto: Haydn – *Trumpet concerto in Eb major: 3rd movement Allegro*.
- Symphony: Haydn – *Symphony no. 94 in G major, Surprise, 1st movement*.
- Chamber Music: Mozart – *Eine kleine nachtmusik: 3rd movement Minuet*.
- Opera: Mozart – *Don Giovanni* (main arias e.g. *Aria di Catalogo* and the duet *La vi Darem de la Mano*).
- Sonata: Beethoven – *Sonata in C minor, op. 13, Pathétique, 3rd movement*.

Band music

Select **one** example with reference to definition, basic knowledge and instrumentation:

- Big band.
- Traditional band.
- Wind band.
- Jazz band.

Popular Music

Select **one** style with the artist mentioned. Define the style. Name four important characteristics of the style. What was the artist's contribution towards this style and mention relevant hits or albums.

- First British Invasion – The Beatles.
- Folk (e.g. Protest music) – Bob Dylan.
- Disco – Donna Summer.
- Rock and Roll – Elvis Presley.
- Euro Pop – ABBA.

South African artists in popular music

Select any **one**. Define the style and name four characteristics of the style. Mention one relevant hit or album.

- Brenda Fassie.
- Savuka/Juluka (Johnny Clegg).
- Mango Groove.
- Abdullah Ibrahim, Louis Mhlanga.

South African styles

Select **one** only.

WAM (additional)

Romantic style period genres

Basic knowledge of the genres associated with the Romantic style which include:

- **Lied and Lied cycles:** Schubert – *Der Erlkönig*.
- **Character pieces (piano):** Chopin – *Polonaise in A flat (Op. 53)*.
- **Concerto:** Mendelssohn – *Violin Concerto in E minor* (focus on first movement).
- **Orchestral works:** Tchaikovsky – *Romeo and Juliet* ballet suite.

Content

- Characteristics of the Romantic style period.
- Basic biographical facts about the representative composers.
- Representative works.
- Purpose of the music.
- Compositional elements used to create the work.
- Specific characteristics of each work.
- Listening to the works.
- Form and structure of examples.

2. The Twentieth century

The age of diversity.

Identify and describe elements of music used to create the style

- Rhythm and metre.
- Pitch and melody.
- Dynamics.
- Texture.
- Instruments (colour).

Representative composers and works

Listen to the music and use scores to assist in the process.

- Claude Debussy – *Voiles*.
- Stravinsky – *Rite of Spring*.
- George Gershwin – *Rhapsody in Blue*.

South African composers of art music

Select two composers.

Basic facts: e.g. Style characteristics, artists' biographies.

African features in the music; application of musical elements.

- Mzilikazi Khumalo.
- Peter Louis van Dijk.
- SJ Khoza.
- BB Myataza.
- Arnold van Wyk.
- Peter Klatzow.
- MM Moerane.
- Hubert du Plessis.
- LP Mohapeloa.

3. Overview of Jazz

- Origin of the music.
- Eras and genres.
- Instruments.
- Artists.
- SA parallels.
- SA Jazz today.

- Hip Hop: SA Hip Hop style; relationship to Kwaito.
- RandB: Rhythm and Blues/African Jazz: SA Township Jazz.
- Pantsula: How this dance style happened.

South African composers

Select **one** or more composer(s) from the list.

- BB Myataza.
- Arnold van Wyk.
- Pieter-Louis van Dijk.

Refer to the following information:

- Describe style characteristics and brief relevant biographical information of the chosen composer.
- Features of traditional African music, where applicable.
- Musical elements, e.g. story, picture, repetition, sequences, keys, rhythm, metre, harmony, instruments used.
- Listen to representative works.

South African traditional music

Select one group and refer to features of traditional African music, e.g. repetition, parallel fifths, modes, polyrhythm, instruments used.

- Sotho.
- Indian.

5. Music industry and music rights

Understanding of the necessity of copyright and of performing rights.

- Royalties.
- Who needs to be paid and who pays?
- Responsibilities of the performer/concert organiser.
- Explain basic contractual issues related to the presentation of a live concert.
- Understand the terms piracy and counterfeit. What are the implications?

Listening to Jazz

How to listen to the music – rhythm, improvisation, chord structure.

4. Overview of African music

- Countries of the continent.
- Colonial influences (anglophone, francophone and lusophone).
- Elements of African music.
- Instruments.
- Context of the music.
- Function of the music.
- Genres.
- Popular African artists.

Listening to African music

How and what to listen for in indigenous African music.

Jazz (additional)

1. Bebop

Fast Jazz with advanced harmonics.

Suggested works

- Charlie Parker – *Yardbird Suite*.
- Dizzy Gillespie – *Salt Peanuts*.
- Thelonious Monk – *Misterioso*.

2. Hard-Bop

Extension of bebop that incorporates blues and gospel music.

Suggested works

- Art Blakey – *Moanin'*.
- John Coltrane – *Mr P.C.*
- Clifford Brown – *Joy Spring*.
- Julian "Cannonball" Adderley – *Mercy, mercy mercy*.

3. Cool Jazz

A style of Jazz that grew out of bebop, but using elaborate arrangements.

Suggested works

- Chet Baker – *New Morning Blues*.
- Gerry Mulligan – *Walking Shoes*.
- Lee Konitz – *Sub-conscious-Lee*.

4. Modal Jazz

A type of Jazz where harmony is built exclusively from selected notes of a given scale mode.

Suggested works

- Miles Davis – *So What*.
- John Coltrane – *Impressions*.
- Herbie Hancock – *Maiden Voyage*.

5. South African modern constructs

- Maskanda.
- Malombo Music.
- Disco.
- Bubble gum.
- Kwaito.

	<p>Content</p> <ul style="list-style-type: none"> • Basic knowledge such as definitions, descriptions and characteristics of the genre. • Listening and discussions of genre-representative works. • Reading up on composers and their representative works. • Elements of the genre. <p>6. Free Jazz and Avant-garde Jazz</p> <ul style="list-style-type: none"> • Free Jazz is a style of Jazz that is almost totally spontaneous. • Avant-garde is a type of Free Jazz that could be based on predetermined formula. <p>Suggested works</p> <ul style="list-style-type: none"> • John Coltrane – <i>Song of Praise</i>. • Ornette Coleman – <i>Free Jazz</i>. • Charles Mingus – <i>Passions of a Man</i>. <p>7. Fusion A type of Jazz that fuses rock and funk elements.</p> <p>Suggested works</p> <ul style="list-style-type: none"> • Miles Davis – <i>Bitches Brew</i>. • Herbie Hancock – <i>Watermelon man</i>. • Joe Zawinul – <i>Birdland</i>. <p>8. Smooth Jazz</p> <ul style="list-style-type: none"> • George Benson. • Pat Metheny. • Michael Brecker. • Kenny G. <p>Content</p> <ul style="list-style-type: none"> • Basic knowledge such as definitions, descriptions and characteristics of the genre. • Listening to and discussions of genre-representative works. • Reading on composers and their representative works. • Elements of the genre. <p>9. Overview of Western Art Music</p> <ul style="list-style-type: none"> • Performance venues. • Instruments. • Notation and tuning. • Origin of the music – style periods. • Genres. • Purpose/significance of the music. • Influences. <p>Listening to Western Art Music How to listen to Western Art Music examples</p> <p>10. Overview of African music Countries of the continent:</p> <ul style="list-style-type: none"> • Colonial influences (anglophone, francophone and lusophone). • Elements of African music. • Instruments. • Context of the music. • Function of the music. • Genres. • Popular African artists.
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Listening to African music

- How and what to listen for in indigenous African music.
- Tsonga music (music of Thomas Chauke).
- Sesotho traditional music – Tau ea Matsega.
- Xhosa music (Inkunz' Emdaka).
- Sepedi music (Ernest Rammutla and Johannes Mokgwadi).
- Ndebele music (Nothembi Mkhwebana).
- TshiVenda music () [sic].
- SeTswana music (Johnny Mokgadi).
- Mqgashiyo/Mbhaqanga.

IAM

1. Musical theatre

Choose one from closest cultural background and one from modern construct list.

Content

Storyline, characters, style of music and subgeneric features, basic biographical facts about the origin and composers.

Indigenous

- Kiba/Mmapadi.
- Indlamu.
- Famo.
- Mxongolo.
- Tshikona.
- Tshikombela.

Modern constructs

- *Umabatha* – welcome Msomi.
- *Ipintonbi*.
- *Sarafina*.
- *Umoja*.
- *African Footprints* – Richard Loring.

2. Popular African and international artists

Salif Keita, Hugh Masekela, Mano Debango, FelaKuti, Miriam Makeba, Philip Tabane, Jonas Gwangwa, Letta Mbulu, Angelique Khijo, Baba Maahl, Oliver Mtukudzi, Thomas Mapfumo, Khaja Nin, Caiphus Semenya.

3. Indigenous music experts

- Mama Madosini.
- Princess Magogo.
- Johannes Mokgoadi.
- Joe Mokgotsi.
- Alex Mathunyane le Dinakangwedi.

4. Themes in IAM

- Nature.
- Plants.
- Vegetation.
- Animals.
- Landscapes.
- Life and living.
- Human/botho/ubuntu.
- Seasons.

Content

- Themes analysis.
- Setting of song-dance to theme.

	<ul style="list-style-type: none"> • Types of season-based applications. • Contexts. <p>5. Analytical features (how music is appraised)</p> <p>Study of:</p> <ul style="list-style-type: none"> • Terminology for evaluation and appreciation of performance. • Phoneaesthetics. • Onomatopoeic signing. • Crepitation. • Ululations. <p>6. Working with Indigenous song-dance practitioners</p> <ul style="list-style-type: none"> • Taboos. • The meaning of a musical instrument. • Protocol. • Age grading in music. <p>7. Overview of Jazz</p> <ul style="list-style-type: none"> • Origin of the music. • Eras and genres. • Instruments. • Artists. • SA parallels. • SA Jazz today. <p>Listening to Jazz How to listen to the music – rhythm, improvisation, chord structure.</p> <p>8. Overview of Western Art Music</p> <ul style="list-style-type: none"> • Performance venues. • Instruments. • Notation and tuning. • Origin of the music – style periods. • Genres. • Purpose/significance of the music. • Influences. <p>Listening to Western Art Music How to listen to Western Art Music examples.</p>
GRADE 12	
<p>Learning Outcome 1 (LO 1): Music performance and presentation</p> <p>Minimum of Grade 5 ABRSM/UNISA/Trinity Guildhall.</p> <p>This LO consists of the following components:</p> <ol style="list-style-type: none"> 1. Solo works (three or four pieces in any style) Present a musical performance on a human rights issue and select music. 2. Ensemble work 3. Scales/technical exercises 4. Sight-reading or sight-singing on relevant instrument 5. Aural training 	<p>Topic 1: Music performance and improvisation</p> <p style="text-align: center;">Jazz and WAM</p> <ol style="list-style-type: none"> 1. Solo works <ul style="list-style-type: none"> • Selection of works from the standard repertoire of WAM, Jazz, IAM, Rock and Pop, or other musical styles for the chosen instrument or voice. • A minimum of three pieces of at least intermediate standard (Grade 5 ABRSM/UNISA/Trinity Guildhall) should be performed at the end of Grade 12. 2. Ensemble work Selection of at least one piece per year. One piece is to be presented at the end of Grade 12. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.). Learners in African music should be guided through performance protocols and maxims.

<p>6. Performance of own compositions and arrangements</p> <p>7. Learner must understand his or her instrument in terms of sound production, posture, etc.</p> <p>8. Cooperative planning of performances, venues, marketing, organisation of performers, programme notes and management plans Co-ordinate a music event: management plan, venue and equipment, programme, performers and other participants, programme notes.</p> <p>9. Identification and selection of appropriate music for performances</p> <hr/> <p>Learning Outcome 2 (LO 2): Improvisation, arrangement and composition</p> <p>1. Improvisation</p> <ul style="list-style-type: none"> • Improvise based on given chords using a given melodic motif and rhythmic pattern. • Improvise on above theme (created by learner). <p>2. Setting up and using technology</p> <ul style="list-style-type: none"> • Choose a topic about a personal, social or human rights issue as a group or individual project. • Choose another art form. • Select/arrange/compose music. • Record or present the work. <p>3. Arrangement and composition</p> <ul style="list-style-type: none"> • Make a backing track. • Arrange and present existing works using available technology. • Arrange music. • Compose a theme. • Compose music for voice or instruments to enhance a performance about a human rights issue. Use technology. 	<p>3. Technical work Selection of technical work, suitable for the instrument/voice, of at least an intermediate level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises).</p> <p>4. Improvisation</p> <ul style="list-style-type: none"> • Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s. • Playing by ear any rhythm, melody or song. <p>5. Sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</p> <p style="text-align: center;">IAM</p> <p>1. Solo performance Advanced level will be based on the DBE guidelines. First and second instrument from a different category (chordophones, membranophones, idiophones, aerophones).</p> <ul style="list-style-type: none"> • Technical work <ul style="list-style-type: none"> → Working with patterns. → Strokes and tone. → Tuning/organisation. • Dance Rhythm background for: <ul style="list-style-type: none"> → Free dance theme creativity. → Sequencing of individual themes. • Oral text proficiency <ul style="list-style-type: none"> → Set praise singing to instrumental performance. → Explore idiomatic expressions and proverbs. • Aural proficiency <ul style="list-style-type: none"> → Aural transcription exercises. → Understand context and role. <p>2. Group skills</p> <ul style="list-style-type: none"> • Taking part in an ensemble. • Instrumental roles. <p>3. Dramatisation</p>
<p>Learning Outcome 3 (LO 3): Music literacies</p> <p>1. Pitch Clefs: alto, tenor, treble and bass.</p> <p>2. Time signatures All time signatures learned in Grade 10 and 11, as well as $\frac{5}{8}$ and $\frac{7}{8}$.</p> <p>3. Rhythmic patterns</p> <ul style="list-style-type: none"> • All note values including dotted and double dotted notes and rests. • Group notes and rests appropriately. • Triplets, duplets and quintuplets. <p>4. Rhythmic analysis Apply French time names to rhythmic patterns e.g. taa ta-te.</p> <p>5. Keys Keys up to seven sharps and seven flats.</p>	<p>Topic 2: Music literacy</p> <p style="text-align: center;">WAM, IAM and Jazz</p> <p>Aural training and practical application must always be part of music literacy. Learners specialising in African music could put more emphasis on the African music option.</p> <p>1. Scales Identification and the writing of the following within given time signature and rhythm:</p> <ul style="list-style-type: none"> • All major and minor scales. • Whole-tone scales. • Chromatic scales. • Blues scale. • Pentatonic scale. • All key signatures. • All modes of major and minor scales. • Melodic minor modes (IAM and Jazz).

<p>6. Scales</p> <ul style="list-style-type: none"> • Harmonic and melodic minors. • Whole tone scale. • Blues scale. • Modes (Dorian, Aeolian, Lydian). • Write the scales as for Grade 10 (5 sharps and 5 flats). • Write the above scales starting on the first note, ascending and descending. Learners should be able to write the scales in $\frac{4}{4}$ time. <p>7. Intervals</p> <ul style="list-style-type: none"> • As in the above scales. • Write intervals and recognise them. • Compound intervals are added. <p>8. Chords</p> <ul style="list-style-type: none"> • As in the above scales. • Write triads in root position and inversions. <p>9. Harmony</p> <ul style="list-style-type: none"> • Harmonise a simple melody comparable to UNISA Grade 5 level. • New non-chordal notes: suspensions and anticipations. <p>10. Harmonic analysis</p> <ul style="list-style-type: none"> • Recognise all chords used in existing music. • I\flat7, IV\flat7 and V7 in a blues progression. <p>11. Transposition and transcription</p> <ul style="list-style-type: none"> • Transposition: transposing instrument to concert pitch and vice versa. • Transcription from solfa to staff notation and vice versa. <p>12. Melodic construction</p> <p>Write 12 bar melody in any minor key up to five flats or sharps.</p>	<p>2. Melody with accompaniment for voice or instrument</p> <ul style="list-style-type: none"> • Creating a melody of at least 12 bars; giving a structure; using motives and sequences. • Add a simple bass line or chords to accompany the melody. • Use marks of articulation suitable for the instrument/voice. <p>3. Analysis of music scores in a variety of styles in terms of:</p> <p>Intervals; key signatures; rhythm and metre; the use of scales and modes; cadences; chord progressions; repetition; question and answer; sequences; passing notes, auxiliary notes, suspension and anticipation.</p> <p>4. Transposition</p> <p>Transpose melodies for all transposing instruments (piccolo, double bass, clarinet, horn, saxophone and trumpet).</p> <p>5. Compositional techniques</p> <ul style="list-style-type: none"> • Identification of motives, imitation, diminution, augmentation and variation in existing music. • Identification of development of themes in existing music. • Identification of dynamic levels as a compositional technique. • Identification of melodic and rhythmic repetition in existing music. • Rhythm and pulse. • Harmonic progression. • Development of themes. • Dynamic levels. • Timbre. • Instrumentation and orchestration. • Melodic and rhythmic repetition. <p>6. Terminology</p> <p>Grade 10-11 terms, as well as: agitato, attacca, bewegt, con forza, con fuoco, doppio movimento, giocoso, grave, langsam, larghetto, lebhaft, morendo, ossia, piacevole, quasi, rinforzando, risoluto, rubato, scherzando, schnell, sehr, senza, smorzando, sotto voce, stringendo, tranquillo.</p> <p>7. Additional content</p> <p>Term 1-3: Choose one of the options provided under each term.</p> <p style="text-align: center;"><u>Additional content:</u></p> <p style="text-align: center;">Term 1</p> <p>Harmonisation</p> <p>Adding alto, tenor and bass line to a given melody using:</p> <ul style="list-style-type: none"> • Primary chords in root position and first inversion. • Secondary chords in root position and first inversion. <p style="text-align: center;"><u>or</u></p> <p>African approach</p> <p>Dualistic thought of harmony:</p> <ul style="list-style-type: none"> • Harmony of instrument timbres (tone colour of different instruments or species/sizes of the same instrument). • The harmony of melodic/melorhythmic themes: there are cultural idioms of concordance.
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Term 2

Harmonisation

- Adding alto, tenor and bass to a melody using:
 - Primary and secondary chords in root position and first inversion.
 - Passing 6/4 chords.
 - Cadential 6/4 chords.
 - Passing notes.
 - Auxiliary notes.
- Adding four-part harmony to the soprano melody of a song, utilising the text in a user-friendly way.

or

Jazz approach

- Harmonising melodies using seventh chords.
- Reharmonising a simple eight-bar progression, using primary chord substitutions.
- Symmetric scales:
 - Whole-half scale.
 - Half-whole scale.
 - Augmented scale.
- Intervals (all intervals).
- Clefs (treble, bass and alto clefs).
- Polychord nomenclature.

Term 3

Harmonisation

Adding alto, tenor and bass to a melody, using:

- Primary and secondary chords in root positions, first and second inversions.
- Dominant seventh in root position.
- Non-harmonic notes: passing notes, auxiliary notes, suspensions, anticipations.

or

Jazz approach

- Voicing and connecting chords.
- Advanced substitution.
- Analysis of music scores in a variety of styles, identifying and describing:
 - All intervals.
 - Key signatures.
 - Rhythm and metre.
 - The use of scales and modes.
 - Chord progressions.

or

African music approach: form

- Thematic form.
- Performance form (antecedent and consequent phrases of a melodic statement/question and answer/responsorial form).
- Integral performance form/structure as prevalent in indigenous music genres.

IAM (additional)

Indigenous African Music perceptions

- Pulse

	<ul style="list-style-type: none"> → Steady pulse stepping (in common and compound quadruple time) with interactive clapping and body rhythm structures/textures. → Rhythmic structural principles (space, complementation, sharing, bonding, creative spontaneity). <ul style="list-style-type: none"> • Melody <p>Melodic thought is dualistic:</p> <ul style="list-style-type: none"> → melody of pitches. → melody of tone levels on an instrument. <p>(Melodic construction is commonly balancing phrases through antecedent and consequent phrases of a melodic statement or any structures of the question and answer form, or the responsorial form.)</p> <ul style="list-style-type: none"> • Melorhythm <p>African instrumental melodies have rhythmic frameworks:</p> <ul style="list-style-type: none"> → There are melodic characteristics peculiar to instruments because tone levels have pitch essence. → Melorhythmic tunes may have nuclear melodic range, and sometimes derive from the tonal structure of text in tonal languages. → Melorhythm automatically transforms into melody upon being vocalized by the human voice. <ul style="list-style-type: none"> • Organic terminology for: <ul style="list-style-type: none"> → Tempo. → Part singing. → Dance steps. → Musical cues. → Role players in a musical performance.
<p>Learning Outcome 4 (LO 4): Critical reflection</p> <p>Make an outline study of the main development of the genre. Refer to the relevant composer and work. Listen to the music. Questions on compositional techniques may be integrated in any question.</p> <p>1. Listening test The teacher will play music to the candidates from a CD that will be sent to all the exam centres.</p> <ul style="list-style-type: none"> • Genre. • Style period. • Popular styles e.g. Heavy metal, glam rock, etc. • Compositional techniques, e.g. sequences, imitation and variation. <p>2. Form A musical score will be given to all exam centres. The following forms are added:</p> <ul style="list-style-type: none"> • Sonata form. • Through composed song. • Revise all the forms studied. <p>3. Compositional techniques A musical score will be given for the analysis:</p> <ul style="list-style-type: none"> • Harmonic progression. • Melodic shape. • Form and structure. • Timbre and texture. • Combination of instruments/timbre. 	<p>Topic 3: General music knowledge and analysis</p> <p style="text-align: center;">WAM</p> <p>1. Symphony and symphonic poem</p> <ul style="list-style-type: none"> • Definition of the genres. • How the development of instruments influenced the symphony and symphonic poem. • Composers and their works. <ul style="list-style-type: none"> → Beethoven – <i>Symphony No. 6</i>. → Mendelssohn – <i>Fingal's Cave</i>. <p>Content</p> <ul style="list-style-type: none"> • Importance of each of the selected symphonies. • Characteristics of symphonies. • Characteristics of the movements and commonly used forms. • Orchestration. • Develop ability to follow a score. • Aural identification. <p>2. Formal analysis</p> <ul style="list-style-type: none"> • Sonata form (ability to recognise the form and indicate main parts on a score). • Minuet and Trio. • Rondo. <p>3. Opera</p> <ul style="list-style-type: none"> • Definition and description of the genre. • Summary of the historical development. • Understanding the meaning and role of comic and serious opera, libretto, aria, recitative and chorus. • Well-known operas by well-known composers. • Composer and works: Mozart – <i>The Magic Flute</i>.

4. Genres

Romantic

Please note that **Symphony is compulsory**.

Select **one** other genre from the list.

- Character pieces: Chopin – Polonaise in A ♭ major, op. 53.
- Art song/"Lied": Schubert – *Erlkönig*.
- Opera: Puccini – *La Bohème* (as in Kamien, 8th ed.).
- Concerto: Mendelssohn – Violin Concerto in E minor, 1st movement.
- Symphonic poem: Smetana – *The Moldau*.
- Symphony: Brahms – Symphony no. 4 in E minor, 4th movement.

Twentieth Century

Please note that **Jazz is Compulsory**.

Select **one** other genre from the list.

- Impressionism: Debussy – *Voiles*, from Preludes, Book 1.
- Neo-Classicism: Stravinsky – *The rite of spring* (as in Kamien).
- Jazz: Ragtime, Blues, Swing, Bebop, African Jazz.
- Musical Theatre (songs): *My Fair Lady* – *The Rain in Spain*; *West Side Story* – *Maria*; *Phantom of the Opera* – *All I ask of you* (do all three).

Popular music

Select **one** style with the artist:

- Heavy Metal: Metallica.
- Michael Jackson: R & B Pop.
- Glam Rock: David Bowie.
- Brit Pop (Second British Invasion): Oasis.
- Girls/Boys bands: Spice Girls/Westlife.

Refer to the following information:

- Define the style.
- Name four important characteristics of the style.
- What was the artist's contribution towards this style and mention a relevant hit or album.

South African artists in popular music

Select any **one**:

- Mandoza.
- Lucky Dube.
- Steve Hofmeyr.

Refer to the following information:

- Define the style and name four characteristics of the style.
- Mention a relevant hit or album.

Choral music (in 4 parts)

Select **one** example:

- Gcisa: Monna e motenya.
- Bokwe: Plea for Africa.
- Gabi, Gabi.

Analyse the chosen work according to:

- Tonal structure: Keys, chords, modulations, cadences, rhythms and basic harmonic structure.
- Accompaniment mood/character/form.
- Possible body movement.

Content

- Storyline.
- Characteristics.
- Characters.
- Arias.
- Choruses.
- Musical importance of each work.

Jazz

1. Marabi (1930-1940)

- Important artist/group:
 - The Jazz Maniacs.
 - The Merry Blackbirds.
 - The Jazz Epistles.
 - The Manhattan Brothers.
- Marabi female groups.
- Important artist/group:
 - The Dark City Sisters.
 - The Flying Jazz Queens.
 - Mahotella Queens.

2. Kwela (1950s)

- Important artist/group:
 - Spokes Mashiane.
 - Lemmy Mabaso.
 - Elias Lerole.

3. Mbaqanga

- Important artist/group:
 - Makgonatsohle Band.
 - Soul Brothers.
 - The Cool Crooners.

4. New Jazz

- Important artist/group:
 - The Jazz Epistles.
 - Todd Matshikiza.
 - Gideon Nxumalo.
 - Philip Tabane.

Content

- Basic knowledge such as definitions, descriptions and characteristics of the genre.
- Listening and discussing genre-representative works.
- Reading up on composers and their representative works.
- Elements of the genre.

5. Early Jazz singers

- Important artist/group:
 - Miriam Makeba.
 - Dolly Rathebe.
 - Thandi Klaasen.

6. Jazz in exile

- Important artist/group:
 - The Blue Notes.
 - Brotherhood of Breath.
 - Union of Africa.

7. Jazz at home

- Important artist/group:
 - Spirit Rejoice.

South African Traditional music

Select **one** kind:

- Kwaito.
- Music used for social occasions.
- Moppies and Gomma songs.

Refer to the following information: Features of traditional African music, e.g. repetition, parallel fifths, modes, polyrhythm, instruments used.

South African Composers

Select **one** of the composers:

- Mzilikazi Khumalo.
- Niel van der Watt.
- S J Khosa.

Refer to the following information:

- Describe style characteristics and brief relevant biographical information of the chosen composer.
- Features of traditional African Music, where applicable.
- Musical elements, e.g. story, picture, repetition, sequences, keys, rhythm, metre, harmony, instruments used.

South African National Anthem

- Enoch Sontonga.
- M.L. de Villiers.
- J. Zaidel-Rudolph.

Learners must know what each member contributed to the National Anthem.

5. Instruments

Classification of orchestral instruments

- Strings.
- Woodwind.
- Brass.
- Percussion.

Refer to the following information:

- Sound production of each instrument.
- Sound recognition of each instrument.
- Visual recognition of each instrument.
- Orchestral score.

Types of instruments

- Aerophones.
- Membranophones.
- Idiophones.
- Chordophones.
- Electrophones.
- Human voice.

Refer to the following information:

- Features of each group of instruments.
- Basic sound recognition.

African instruments (select one of the instruments below)

- Marimba.
- Penny whistle.
- Mbira.
- African drums e.g. Djembé types.
- Marimba.

Refer to the following information:

- Construction.
- Sound production.

- Sakhile.
- ZimNqawana.

8. Cape Jazz

Important artist/group:

- Dollar Brand (Abdullah Ibrahim).
- Robbie Jansen.
- Winston Ngozi.

9. Recent years

Important artist/group:

- Feya Faku.
- Moses Molelekwa.
- Voice [sic].

Content

- Basic knowledge such as definitions, descriptions and characteristics of the genre.
- Listening and discussing genre-representative works.
- Reading up on composers and their representative works.
- Elements of the genre.

IAM

- Metaphors of music and life in indigenous African societies.
- Interchangeable concepts, e.g. harmony and a peaceful coexistence.
- The role of divinity in performance spaces.
- Basic knowledge such as definitions, descriptions and characteristics of the genre.
- Listening and discussions of genre-representative works.
- Reading up on composers and their representative works.
- Elements of the genre.
- Modern constructs of IAM:
 - Mbaqanga.
 - Maskandi.
 - Isicathamiya.
 - Malombo Jazz.
 - Free Kiba.
- History of modern IAM.
- Researching IAM.

IAM, Jazz and WAM

South African music industry

- Music industry value chain from the origin of a musical idea to the publishing and performing of the work.
- Recording companies in South Africa.
- Music rights.
- Copyright.
- How to register a new composition.

Indian instruments (select **one** of the instruments below)

- Sitar.
- Tabla & Banja.
- Sheh' nai.

Refer to the following information:

- Construction.
- Sound production.

6. Music industry and music rights

- Registering an own composition.
- The reasons for registering a composition.
- Explain the purpose of SAMRO and SARRAL.

(Please note: The actual registration does not take place.

The school principal acknowledges that the learner did his/her own work by signing the relevant form).

Taken and adapted from the following sources:

Department of Education. 2003. *National Curriculum Statement Grades 10-12 (General), Music*. Pretoria: Government Printer.

Department of Education. 2011. *Curriculum and Assessment Policy Statement, Music*. Pretoria: Government Printer.