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**TRAINING MUSIC TEACHERS FOR  
MULTICULTURAL EDUCATION IN  
SOUTH AFRICA**

by

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199547169

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## DEDICATION

*'I have walked that long road to freedom. . . . But I can rest only for a moment, for with freedom come responsibilities, and I dare not linger, for my long walk is not yet ended' (Mandela, 1994:617).*

I dedicate this work to Mr. Nelson Rolihlahla Mandela, the first president of the democratic South Africa, whose life story has been a source of inspiration to me; and my late parents, Kofi Kpogli and Akosua Dzumatse, who could not live to benefit from their sweats and toils that made me what I am today.

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## CHAPTER 5

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## CHAPTER 1

### FOUNDATIONS OF THE STUDY

#### 1.1 INTRODUCTION

Education in music contributes to many facets of the child's strive towards adulthood. In this regard, dislike for or lack of knowledge of some kinds of music is a form of blindness, which makes people limited to their immediate environments. The responsibility of the adult, the educator, therefore is to acquaint himself with world musics to be able to lead the child successfully on his way to adulthood. Kodály, the renowned music educationist of our time has the following to say about education in music:

*Music education contributes to the many-sided capabilities of a child, affecting not only specifically musical aptitudes but his general hearing, his ability to concentrate, his conditional reflexes, his emotional horizon and his physical culture.* (Kodály from Campbell, 1986:8).

In the light of the above statement, this chapter will approach the study and the scope of the research by discussing the:

- rationale for the study
- research problem
- aims of the research
- research methodology

- terminologies
- research limitations, and
- research conviction.

## **1.2 RATIONALE FOR THE STUDY**

Colwell, (1992:737) alerted that music is not necessarily a harmonious thread to unite people. It is however a major means of distinguishing, identifying, and expressing differences across cultures. The advancement of cultural pluralism is not only a national resource, but also the basis of democracy. The ability to live with and understand and appreciate the divergent cultures is easier said than done. Considering the past history of the South African society where the citizens were deliberately divided on racial and ethnic groupings it is not only important, but also absolutely crucial to prepare the South African youth, through education, for the multicultural society they are part of. In this regard, it is imperative that pre-service and in-service teachers are trained specifically in multicultural skills and approaches in order to improve their effectiveness. Lack of training, resources, and expertise necessary to develop and implement multicultural music teaching inhibit many music teachers from doing so.

The research problem of the study will therefore be defined against the background of the above rationale.

## **1.3 RESEARCH PROBLEM**

The South African society is a unique blend of cultures from many parts of

the world. Its survival as a nation devoid of segregation and racism depends largely on the ability of all racial and ethnic groups to understand the similarities that bind them and differences that distinguish them as entities of one nation. In this regard, the role of education is *primo facto*. With reference to music education, South Africa still relies, to a large extent, on Euro-centric attitudes and principles. To rectify this situation, a paradigm shift towards multiculturalism is of utmost importance.

Against the above background the problem that will be addressed in this research is the development of a curriculum framework for the training of music teachers in which the philosophy of multicultural education is integrated within the current educational dispensation i.e. Outcome-Based Education (OBE).

#### 1.4 AIMS OF THE RESEARCH

In order to address the research problem in 1.3 the study aims at investigating:

- selected philosophies of 20<sup>th</sup> century music education and its possible relevance to 21<sup>st</sup> century multicultural music teacher training programme (Chapter 2).
- trends in music education from the 1980s with special reference to multicultural teaching (Chapter 3).
- sources relevant to the eventual construction of a curriculum framework for training music teachers for multicultural OBE (Chapter 4).

## **1.5 RESEARCH METHODOLOGY**

The main method used in this research is literature study. It entails thorough study of relevant books, research articles, journals, and the internet on music education, multicultural music education, multicultural music teacher education and outcome-based education. Specifically the research method included:

1.5.1 The analytical study of the most important philosophies of the twentieth century music educationists, in three historical periods:

- i. the tendencies prior to the Second World war,
- ii. the tendencies after the Second World war, and
- iii. the tendencies from the 1980s.

1.5.2 Collection and analysis of publications on multicultural music education since around 1980s.

1.5.3 Selection of materials collected in 1.5.2

1.5.4 The systematisation of the articles in 1.5.2 according to a set procedure in which vertical and horizontal conclusions are drawn (chapter 3).

## **1.6 TERMINOLOGY**

In order that the scientific discussion proceeds fluently, all related terms will be defined during the course of the research report. Certain concepts that

need special explanation are:

#### **1.6.1 Participatory Approach also called Music Activities or Conceptual Approach**

This approach to multicultural music education involves a variety of activities in singing, playing instruments, movement/dance to music, creating, listening and reading music. For example, children learn to sing songs that are representative of variety of cultures. In this way they will learn to identify themselves with the cultures and people who make the music.

#### **1.6.2 Fundamental Concept Approach (Common Elements Approach)**

This is an approach to music teaching where the six fundamental concepts of music, namely, rhythm, melody, texture, form, dynamics, and timbre, can be used to form a skeletal framework to develop units of study in multiculturalism. The understanding of how each musical tradition organizes music in terms of these concepts can provide a framework by which similarities and dissimilarities can be identified among the various music cultures.

#### **1.6.3 Interrelated or Cultural Study Approach (Cross-cultural Comparison)**

The approach involves the study of peoples of different cultures, their customs and crafts, their music, painting, sculpture, literature, dance and

music. This combined study of interrelationships of cultures and arts will greatly increase students' interest in exploring about peoples of different cultures, and consequently increase their knowledge and understanding of them.

#### **1.6.4 Theory-based Approach**

In this approach, the notation (staff and tonic solfa) systems are taught and methods and materials grow from the theory. The approach is largely the Western traditional music education system.

#### **1.6.5 Apprenticeship Approach (or Music Monitoring System)**

In this approach the help of parents, staff members, and members of the community with musical expertise are sought. The students will learn to perform in the style in which the adult mentor is proficient. The model is a departure from the traditional music education, which restricts teaching to trained professional music education specialists.

#### **1.6.6 Technology in Music**

Technology in music (as used in this research) implies the whole context in which computers and electronic instruments are used for educational purposes. The components in this sense include, the people, information type, software, hardware and purposes. Taken together, these components become technology powerful as teaching and learning tools.

The pedagogical significance of technology in music education include:

- Teachers will be able to:
  - i. develop teaching and learning materials
  - ii. teach jazz improvisation and blues style with automatic accompaniment
  - iii. compose and produce full score
  
- Learners will be able to:
  - i. compose and produce full score
  - ii. practice difficult aural and note-reading skills
  - iii. develop keyboard performance skills
  - iv. provide automatic accompaniments for solo works and improvise
  - v. notate accurately, and
  - vi. do analysis.

Du Plessis in the South African Music Educator's Society (SAMES) (1997:20) stated that, '*The use of electronic instruments in music may well be regarded as music's contribution to the study of technology.*' The multimedia technologies can create a space in which context and culture are felt, accessed and communicated to other people. Technology in music can be used in nearly every facet of music including research and curriculum development. It is consequently imperative that all pre-service teachers, as Deal and Taylor (in Music Educators Journal, 1997:18) put it '*... should be made familiar with the capacities of technology as they relate to composition, performance, analysis, teaching, and research.*' Introducing

technology in music to the proposed curriculum framework is therefore inevitable for the training of 21<sup>st</sup> century music educators. (Deal and Taylor, 1997:17-23; Du Plessis 1997:20; Reese and Davis 1998:24-28).

## 1.7 RELATED STUDIES

Two studies were especially found valuable for the conceptualisation of this study. Firstly, the format in chapter 3 is the same procedure used by Tyekela, (1994) in analysing a selection of publications on multicultural music education. Abstract of her study follows:

- The concept of multiculturalism has become one of the philosophical focus points in world education in the last decade of the twentieth century.
- The social relevance of music is considered as very important in the education of the younger generation.
- Musical preference should not be based along racial lines but should help towards a better understanding of one another and to respect cultural differences.
- Music educators can bring about a fusion of cultures to the benefit of all people of all races (Tyekela, 1994:116-117)

Secondly, Linardos, (1999) followed similar procedure in her study on outcome-based education. Abstract of her study follows:

Widespread arguments both for and against outcome-based education are prominent, as well as cases of success and failure. The aim of the study is to

provide a profile analysis of recent literature on outcome-based education and Curriculum 2005, to identify both the positive and negative aspects of this new approach to education, and to identify the implications for music teaching (Linardos, 1999:1-2).

The incorporation of this procedure and some materials was done with full permission from their promoter and my promoter, Dr. G.J.L. Heunis.

Other recent studies that address the issue of teacher training programmes include: Dumisa (1996), Schoeman (1990), Dachs (1989 & 1998), Khosa, (1996), Joseph (1999), and Van Eeden (1990 & 1995).

## **1.8 RESEARCH CONVICTION**

The main aim of this study is to provide a curriculum framework that will be a guide to macro-curriculum developers at the national level. Such a re-designed curriculum requires a carefully guided community-driven approach that is responsive to the needs of the diverse student population, educators and society. In this regard the researcher cannot make any claims that comprehensive study has been done. This research is thus a preliminary work, which needs further investigation. Further study beyond the Masters degree level will give impetus to academic work in this area of multicultural music teacher OBE.

## **1.9 RESEARCH LIMITATIONS**

Due to the fact that curriculum is a macro-national policy exercise, the proposed curriculum for music teacher training will only be a prototype framework or guide that can assist curriculum developers. In this regard no claim can be made that this study suffices for implementation in the Universities and colleges that train teachers. After all, research as this one, is a thought provoking academic exercise for further investigation.

## CHAPTER 2

### TRENDS IN MUSIC EDUCATION IN THE 20<sup>TH</sup> CENTURY

#### 2.1. INTRODUCTION

This research is concerned with the training of music teachers for multicultural education. One of the aims (Refer 1.4) is to investigate selected philosophies of 20<sup>th</sup> century music education and its relevance to a multicultural music teacher-training programme. Landon (1975:15) remarks that:

*'Good programs ...depend upon what the music educator knows about his art and how effective he is in communicating this knowledge through the teaching-learning process.'*

In this communication of music knowledge, sound and proven methods and techniques are necessities. In this regard the 20<sup>th</sup> century saw the rise of several prominent music educators whose approaches to music teaching captivated the imagination of teachers worldwide. These approaches are thus incorporated in most successful music training programmes.

This researcher is of the opinion that the contributions made by these 20<sup>th</sup> century educational masters cannot be ignored in the proposed multicultural music curriculum.

Against this background a short over-view of the most important trends in 20<sup>th</sup> century music education will be highlighted with special reference to the period after the Second World War.

Three main tendencies can be roughly discerned in this regard, namely:

- tendencies prior to the Second World War,
- tendencies after the Second World War, and
- tendencies from the 1980s.

The first two trends will be shortly discussed in this chapter and the one from the 1980s onwards will be fully dealt with in chapter 3.

## **2.2 TRENDS PRIOR TO THE SECOND WORLD WAR**

The predominant approaches prior to the Second World War were characterised by more conservative didactic practices. In these practices the teacher (who was regarded as the source of knowledge) and the subject content were central to the teaching-learning situation. The learner on the other hand played the role of a passive recipient of the teacher's knowledge. To a larger extent the curriculum was fixed without consideration of students' interest and abilities. The learner had to be a keen observer and had to concentrate all his attention on the teacher, so that he could copy the activities of his teacher. Representatives of this school were, among others, music educationists such as Wilhelm Gehrels and Fritz Jöde, to name but two (Campbell, 1991:73; Heunis, 1991:11-30).

### 2.3. TRENDS AFTER THE SECOND WORLD WAR

Before and especially after the Second World War class music (following developments in general education) was transformed so that the child became the focus in the didactic situation. *'... the interests of the child determined the curriculum, and the practice of fixing a curriculum without full knowledge of student abilities and interests fell into disuse'* (Campbell, 1991:73). The teacher initiates the teaching mode and the learner experiments and draws his own conclusion. In this transformation, the educational thinking of, among others, John Dewey, Maria Montessori, Jerome Bruner and Jean Piaget played a decisive role. The consequence of the transformation was that a more liberal generation of music educationists took the centre stage. Two groups of liberals can be identified in this regard. There are those music educationists who are primarily concerned with training students in a more European classical music tradition. For the purpose of this study they shall be classified as conventional liberals. Representatives of this school, among others, are Émile Jaques-Dalcroze, Carl Orff and Zoltán Kodály. There is another class of music educationists who generously experimented and explored sound materials and tones beyond the traditional Western convention. This group will be classified as liberal avant-garde educationists for the purpose of this study. Representatives of this school, among others, are John Paynter, Murray Schafer, and George Self, to name but a few (Campbell, 1991:73; Hamachek, 1990:140-227; Heunis, 1991:11-42; Plummeridge, 1993:13-14; Krüger and Müller, 1988:75-82; Vrey, 1979:277-281).

The two main approaches to music education of this period therefore are:

- The conventional-liberal approach, and
- the liberal avant-garde approach.

In discussing these approaches the contributions of Émile Jaques-Dalcroze, Zoltán Kodály and Carl Orff will represent the conventional-liberals while the philosophies of John Paynter, Murray Schafer and George Self will represent the liberal avant-garde approach.

### **2.3.1 THE CONVENTIONAL-LIBERAL APPROACH**

In this regard the philosophies of Émile Jaques-Dalcroze, Zoltán Kodály and Carl Orff will be discussed.

#### **2.3.1.1 ÉMILE JAQUES-DALCROZE (1865-1950) AND HIS PHILOSOPHY OF MUSIC EDUCATION**

Émile Jaques-Dalcroze, a Swiss music educationist and composer, found in the early part of the twentieth century that: '*... unless rhythm is first felt by the whole body, the would-be musician might produce music mechanically, without feeling, thus never developing the responsiveness essential to genuine musicianship*' (Nye and Nye, 1977:182).

The following discussion is just an overview of Dalcroze's philosophy of music education. This is because his influence on the works of subsequent music educationists such as Kodály and Orff is enormous, thus the

discussion of the philosophies of both men in greater detail will suffice for this study.

Dalcroze's approach to music education is often referred to as **Dalcroze Eurhythmics** because it was developed and implemented by him. The approach is based on the premise that the source of all musical rhythm may be found in the natural rhythm of the human body. In his view rhythm is not simply timing but a constantly changing flow of motion that gives vitality, colour, and interest to the regular beat in Western music. In this regard he based the approach on the idea of experiencing music and developing musical abilities through rhythmic movements. The goals of Dalcroze's approach include helping student to become aware of and to develop the expressive possibilities of their own bodies. The approach consists of three components, namely, (eurhythmics) rhythmic movement, solfège, and improvisation.

The word 'eurhythmics', which is derived from the Greek words, *en* and *rhythmos* meaning good movement or flow, was used to describe the study of music through rhythm. In eurhythmics class, children move freely to music that is improvised at the piano by the teacher. Rhythmic movement is sometimes taught in isolation to allow students to express their creativities through movement. Examples of the rhythmic movement types are **natural body movements** such as walking, jogging, skipping, galloping and running. These movements are linked to given note values, for example slow walking for the minim, moderate pace walking for the crotchet, running for the quaver etc. The **expressive movement** type is free movement to represent music elements such as *legato*, *staccato*, *crescendo* and the like. In

represent music elements such as *legato*, *staccato*, *crescendo* and the like. In the **body percussion** (another movement type), foot stamping, hand clapping, knee clapping and finger snapping are used for conceptualisation purposes. **Dancing** is another movement type.

The solfège component of Dalcroze method is taught through a system he called 'inner hearing.' Dalcroze believed that humans should be able to hear music by seeing it (hear with eyes) and write music by hearing it (see with ears). In his view, solfège (with fixed *do*), or sight singing and ear training awakens the sense of tonal pitch and tonal relationships. Consequently, Dalcroze espoused exercises that compelled students to look at musical scores and sing them without the help of external stimuli. Solfège exercises include singing songs with syllables, singing intervals and improvising vocally. He asserted that the fixed *do* solmization system should be used for the development of students' tonal memory, sense of pitch, and awareness of tonal relationships.

Improvisation, or expressing feelings through individual creative music performances is the ultimate aim of Dalcroze's philosophy of music education. He described improvisation as '*... the study of the direct relationship between cerebral commands and muscular interpretations in order to express one's own feelings*' (Jaques-Dalcroze in Peery et al., 1987:190). This component of Dalcroze's method emphasises the teacher's ability to improvise freely at the piano in order to create a different movement feeling for every exercise used in the class. Improvisation with the voice and with other melodic percussion instruments is also encouraged.

It should be noted that even though the method is often called ‘**Dalcroze Eurhythmics**’ it is a tripartite one including eurhythmic (rhythmic movement), improvisation and solfège (Colwell, 1992: 671-672; Peery et al. 1987:187-189; Nye and Nye, 1977:182).

Movement is an integral part of most world musics. Therefore, the contributions of Dalcroze with regard to music and movement cannot be ignored in the proposed multicultural curriculum.

### **2.3.1.2 ZOLTÁN KODÁLY (1882-1967) AND HIS PHILOSOPHY OF MUSIC EDUCATION**

*‘Kodály believed that Hungarian music education should be designed to teach the spirit of singing to everyone, to educate all to be musically literate, to bring music into everyday living for use in homes and in leisure activities, and to educate the concert audience. He was concerned with the creative, humanising enrichment of life through music and regarded the goal of music literacy for everyone as the first step toward his ideal’ (Mark, 1978:19).*

A lot has been written about Zoltán Kodály in the form of Research studies<sup>1</sup>, textbooks<sup>2</sup> and articles<sup>3</sup>. The following discussion is just an overview of

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<sup>1</sup> Heunis, 1991, Steeves C. 1984, and William, M.M. 1983

<sup>2</sup> Choksy, et al 1986, Garretson, R.L. 1976, and Mark, M. L. 1978

<sup>3</sup> Abel-Struth, S. 1985, Bonis, F. 1983 and Johnston, R. 1985

Kodály's philosophy of music education. This over-view does not cover all aspects of his philosophy.

### **2.3.1.2(a) Philosophical Foundations**

According to the study of Heunis (1991:11-30) the philosophy of Kodály's music education is founded on three premises, namely that:

- music is an educational necessity which should be made accessible to everyone
- folk music should be assigned a functional role in the music education programme, and
- singing is the most important expressive medium for class music education.

Heunis (1991:11-30) discusses these core principles as follows:

In the first instance, Kodály's conviction that music was a significant educational discipline, which should be made accessible to all irrespective of one's talent or socio-economic status, was based on his knowledge of the universal assumption that music must fulfil a fundamental function in the cultural development of mankind. He argued that there was no reason to suppose that human beings were less capable of learning to read music than words.

In the second instance, Kodály viewed the folk song as a unique and outstanding basis for music education especially in the child's formative

years. The reason being that folk songs reflect the unique combination of a people's language and typical music. He pointed out that the child's acquisition of his mother tongue from concepts such as intonation, syllables, words and sentences, before reaching the appropriate level of literacy, is analogous to music literacy. The process of musical literacy, in Kodály's view, should evolve along similar line. In this sense the folk song should come from the child's own cultural and linguistic heritage. He also pointed to the fact that the folk song is an excellent basis for establishing contact with other music cultures and communities.

In the third instance, as a result of Kodály's knowledge of Western music history (in this regard the flourishing vocal culture of the Renaissance 1500-1600) he was convinced that singing was the essential basis of music education. Through singing, he believed, every child should have the opportunity to become music literate and to know and love his own folk music heritage and the greater art music of the world. Kodály's adaptation the tonic solfa system as the basis for teaching music to children stems from his experience in British schools in the later part of the 1920s. Kodály consequently insisted that singing should be the absolute point of departure for any kind of music education.

### **2.3.1.2(b) The Methodological Foundations**

Kodály realized that he had to develop a methodology in order to realize his philosophical objectives. Against this background, a large number of Hungarian music educationists under the guidance of Kodály made extensive and intensive study of the most important general and music

education methods and techniques. Among the approaches studied were the contributions of Johann Heinrich Pestalozzi, John Weber, John Curwen, Émile Jaques-Dalcroze, Agnes Hundoegeger and Fritz Jöde. The outcome of the study was the development of the Hungarian music education methodology that came to be known as the Kodály context.

Central to the Kodály context are four foundational forms, namely:

- imposing order on learning
- a folk-song based repertoire of songs
- techniques for purposes of conceptualisation, and
- the integration of i, ii, and iii in a sequential learning process.

(Campbell, 1991:73-77; Choksy, et al., 1986:70-90; Heunis, 1991:11-30, Heunis, 1998: 1-8; Leonhard and House, 1972:68-70; Mark, 1978:91-104).

The third conventional-liberal music educationist to discuss is Carl Orff.

### **2.3.1.3 CARL ORFF (1895-1982) AND THE CREATIVITY PHILOSOPHY**

As in the case of Kodály, a lot has been written about Carl Orff and his music educational philosophy in the form of textbooks<sup>4</sup>, researches studies<sup>5</sup> and articles<sup>6</sup>. The following discussion is merely an overview of his

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<sup>4</sup> Choksy, et al (1986), Garretson, R.L. (1976), Keen, J.A. (1987), and Mark, M. L. (1978)

<sup>5</sup> Dzorkpey, T.K. (1996), Stone, M. (1971) <sup>5</sup> Bacon, D. (1970), Hoffer, C.R. (1983), Landis, B. & Carder, P. (1972).

philosophy of music education. It is hence not a claim that this discussion covers all aspects of Orff's philosophy.

Carl Orff's approach to music education is an experiential method based on rhythm and improvisation, building on what the learners themselves find natural. From his perspective, music is inseparable from movement and speech, for all was initially derived from childhood experiences. While rhythm is the starting point, the ultimate aim of the approach is to develop the child's creative faculty as displayed in his ability to improvise. The gravity of music education should thus shift from harmonic complexity to simple forms of rhythm and melody for easy manipulation in creative work. The approach was called *Das Schulwerk*.

### 2.3.1.3(a) **Das Schulwerk**

According to Heunis (1991:33) *Das Schulwerk*, took the creativity principle as the point of departure. The strength of the *Schulwerk* is that it involves children in creative activities involving playing, singing, and moving in ways that are natural to them. It allows children to grow artistically in ways that are most meaningful to them. Orff drew attention to the fact that *Musik Elementaire*, elemental basic music, i.e., music evolving from speech, movement and play yielded the appropriate milieu in which creative work could be done. Thus the point of departure in *Musik Elementaire* is that feeling precedes intellectual understanding in the child's world. On the basis of this conviction Orff adopted his approach to music education, which is, founded on **rhythm**, an element the child experiences from birth. Orff in Choksy, et al (1986:95) made the following observation: '*The natural*

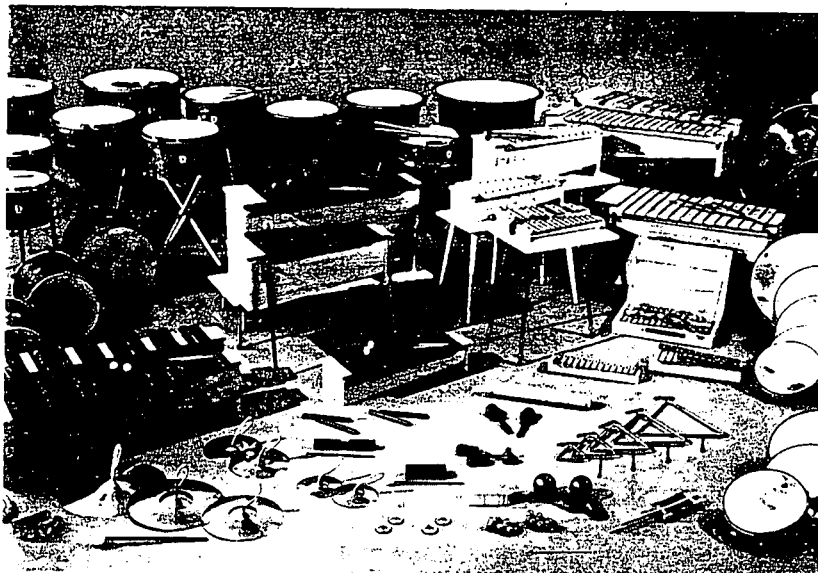
*starting point for work with children is the child's rhyme, the whole riches of the old, appropriate children's songs.'* Orff's emphasis on rhythm made him develop an ensemble of percussion and stringed instruments to support and aid the achievement of his philosophy.

### **2.3.1.3(b) The Instrumentarium**

The set of instruments used in the Orff approach is referred to as the **Instrumentarium**. These include:

- Barred instruments such as xylophones, metallophones, and glockenspiels.
- Strings such as guitars, double basses, cellos.
- Percussion - woods, drums, cymbals etc. and
- recorders

Figure 1 (*Example of instruments of the instrumentarium*)



Photograph courtesy of Magnamusic-Baton, St. Louis, Mo. 63132.

(Mark, 1978:88)

The characteristics of these instruments are two-fold, namely:

- (i) They are simple to allow children to experiment with sound.
- (ii) The sound quality of the instruments is exceptional since Orff believed that children had to be taught only with the best sound-producing instruments.

The philosophical issue of Carl Orff's creativity principle is that music should not be taught to the young in isolation but should be thoroughly integrated with movement, dance and theatre as well as with speech, song and instrumental sound. The basic assumption of Orff's pedagogy is that the completely unmusical child is non-existent, or very rare, and that with suitable training all can develop some perception of rhythm, pitch and musical form, and can enjoy taking part in group creative performance.

Music education should therefore be made available to all children irrespective of their divergent music potentials (Campbell, 1991:219-222; Choksy et al. 1986:92-103; Garretson, 1976:259; Heunis, 1998:8-13; Keen, 1987:360-365; Mark, 1978:85-88; Nye and Nye, 1977:373-374).

Because of the importance given to creativity and improvisation in *Das Schulwerk*, the work of Carl Orff is very relevant to the proposed curriculum.

The above educationists can be considered as the three most important representatives of the so-called conventional-liberal movement.

The discussion of the liberal avant-garde approach briefly follows.

### **2.3.2 THE LIBERAL AVANT-GARDE APPROACH**

According to Heunis (1998:14) the academic institutions in the modern time are primarily concerned with training students in the more classical music traditions. Even though there is nothing wrong with this approach, it is pedagogically unjustifiable to ignore what is happening on the art scene in the present era. On the basis of this practice the liberal avant-garde music educationists try to emphasise the contemporary musical scene as reflected in the foundational characteristics of their music pedagogics.

Heunis distinguishes the foundational characteristics of the liberal avant-garde music pedagogic as follows:

- Fundamentalism – the call for return to real music, namely sound.
- Association with the open classroom philosophy. Relevant here is the principle that children have to learn in an environment where they gain knowledge through their own creative responses.
- The influence and techniques of contemporary composers. The educationist must understand the contemporary tendencies and developments in order to teach it to the learners.

The schools of thought that influence the liberal avant-garde music educationists include the following:

- Debussy (1862-1918) drew attention to the fact that any sound in any combination and any sequence is musical. His work *Prélude à 'L'après-midi d'un faune'* shows a clear departure from the major and minor (diatonic) system that had provided coherence for western art music since the seventeenth century.
- Schönberg (1874-1951) emphasised expanding the possibilities of the language of sound. According to Griffiths (1986:27-28) the first step into atonality was taken by Schönberg. Indeed this step opened new realms that have affected Western art music since 1908.
- Ives (1874-1951) advised musicians to listen to music with new ears because the basis of Western art music, diatonicism is under

siege. Griffiths (1986: 53-54) noted that: "*Ives ... explored atonality, free rhythm, quarter tone harmony,... different metres, different tonalities ... employing unconventional combinations of instruments and virtually all other new techniques which have exercised composers in the twentieth century.*"

- Messiaen (1908-) emphasised environmental sounds (birds, nature, and the like). His work *Catalogue d'oiseaux* for piano (1956-8) is a collection of pieces painting a sound picture of a bird in its habitat.
- Cage (1912-) drew attention to the world of silence. In his *4' 33''* (1952) composition, which was originally given by a solo pianist, there is no notated sound: the musicians remain silent. The piece consisted of sounds of the environment, and those of the audience.

Against this brief background of the liberal avant-garde music composers, the contributions of the educators John Paynter, Murray Schafer and George Self must be viewed.

### 2.3.2.1 JOHN PAYNTER

John Paynter's most important contribution to music education is two-fold and it appears in his two publications, namely:

- i. *Here and Now: An introduction to Modern Music and*
- ii. *Sound and Silence.*

The approach in *Here and Now: An introduction to Modern Music* is directed at the non-specialist music teachers. The aspects of music that he highlighted are:

- There is not much difference between the old music and the contemporary music but what has taken place was that more sounds are now available and there are many ways of using them.
- A definition of music - music is about:
  - feeling
  - being sensitive to sounds
  - saying things through sounds
  - listening to sounds you have never heard before.
- Contemporary music is for everyone
- The fundamental principle is: *'Try to forget all the assumptions we make about music, about rhythm and melody. At its most fundamental music is about getting excited by sounds'* (Paynter, 1972).
- Working with sound in its raw form the following can be identified:
  - Single sounds
  - Sounds in twos and threes
  - Various sounds – high, low, long and short – in various textures and colours, clear and faded.

- Sounds are meant for listening – children's ears should be made 'susceptible' to contemporary sounds by allowing them to listen to the works of contemporary composers.

The text in Paynter's *Sound and Silence* is directed to specialist class-music teachers. This work consists of a series of 36 projects. The first 26 projects, which were directed primarily at instrumentals, were closely related to the tendencies of 20<sup>th</sup> century music. The other 10 projects deal particularly with vocal music.

These creative projects cannot be ignored in the proposed curriculum.

#### 2.3.2.2 MURRAY SCHAFER AND CREATIVE MUSIC EDUCATION

Murray Schafer is a contemporary Canadian music composer. He is an outspoken critic of formal music training. He once wrote the following about academic institutions: '*Authority has always seemed to me the opposite of invention*' (Schafer in Heunis 1998:18). He feels that any approach to music education should be concerned with the totality of the musical experience in which listening, creative work, instrumental play etc. form a unity. The creative principle is the all-embracing premise of his approach. Schafer regards listening to music as an immediate creative experience and not an aim to promote education for later listening in the concert hall.

His book '*Creative Music Education*' provides an account of a series of real events from lessons. To Schafer, the world of sound is the environment

His book '*Creative Music Education*' provides an account of a series of real events from lessons. To Schafer, the world of sound is the environment of the present not the sound world of the old masters. His world of sound includes the sonic environment, sounds of nature; silence in his view (in support of John Cage) does not mean absolute or physical silence, but the absence of traditional musical sound. Noise is something relative which in his view is as useful in creative work as musical sound.

Schafer's approach to music education gives the teacher the role of an initiator in the didactic situation. The role of the learner is that of an explorer of knowledge through creative work.

### 2.3.2.3      **GEORGE SELF: NEW NOTATION**

As noted earlier, the liberal avant-garde music education focuses on the open-classroom principles that give room for individual learner involvement in creative ways in a contemporary sound idiom. In his book *New sound in class* Self emphasises the following:

- The music of today is more focused on timbre and texture, and less concerned with melody and symmetrical rhythms that are typical of the music of yesterday.
- The music of today requires a new system of notation, because a typical notation system was developed for the melodic and rhythmic system of yesterday music.

In Self's view, diatonicism plays almost no role in contemporary music,

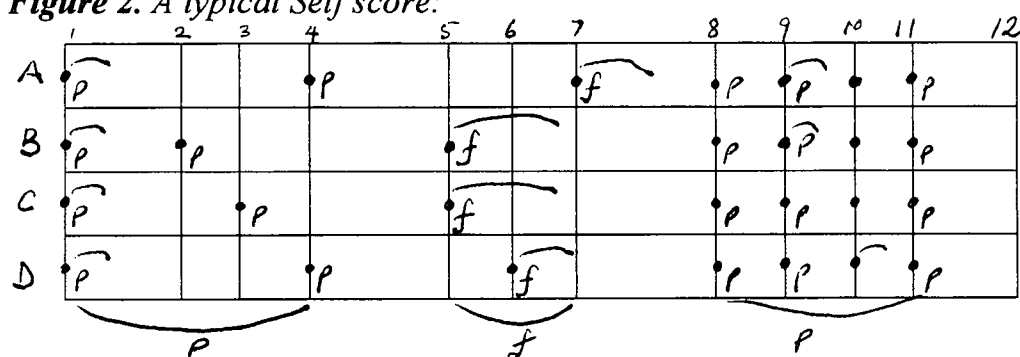
hence all available pitches can be used in training the learner. He consequently classified instruments according to the type of sound they produce not the method of sound production as:

- short sound instruments
- diminuendo instruments, and
- sustainable sound instruments.

To notate these pitches, Self devised the following notation:

- A short sound = •
- A tremolo = ~~~~~
- A sound that fades away = •~

**Figure 2.** *A typical Self score:*



(Heunis, 1998:27)

This system of George Self could prove invaluable in the initial teaching of notation to grade 0 learners in the proposed curriculum.

The role of the teacher in the didactic situation, in the liberal avant-garde approach, is that of an initiator. The learner is to explore musical knowledge

through creative work experience. All available sound can be exploited for teaching and learning. These approaches to music education should aim at the totality of the musical experience of the child where creative work, listening, performing and literacy form a unity (Abeles, Hoffer and Klotman 1984:32-33; Campbell, 1991:219-222; Choksy et al. 1986:92-103; Colwell (ed) 1992:779; Garretson, 1976:259; Heunis, 1998:8-13; Keen, 1987:360-365; Mark, 1978:85-88; Nye and Nye, 1977:373-374; Schafer, 1976:4-50; Self 1967:2-60).

Because of their invaluable contributions to music and movement (Dalcroze), singing, folk music, music literacy (Kodály), elementary music (Orff), the open classroom in conjunction with the 20<sup>th</sup> century music spectrum (Paynter, Schafer, Self), study of these educators are included in the proposed curriculum (refer Chapter 4).

What can finally be inferred from the discussion is that, all musical learning is best accomplished through experience and experimentation. The ultimate goal of all teaching and learning of music is the enhancement of life, the development to the fullest extent of the innate musicality that exists in all human beings. It is however evident that the route to such a goal differs according to each approach. Thus the clear contrast between the conventional-liberals and the liberal avant-garde schools of thought. Indeed the discussion in this thesis is not to suggest that one approach is superior to the other, but to expose their strengths and weaknesses, their differences and similarities so that the music teacher can make more intelligent choices. What is absolutely clear in the discussion however is that all the approaches demand excellent musicianship of the teacher. The musical and

methodological skills required for working successfully with any of the approaches demand a thorough training of the teacher to become truly professional.

In this sense it is not only appropriate but also imperative to examine the trends toward multicultural music education in the last two decades of the 20<sup>th</sup> century.

### **2.3 TRENDS FROM THE 1980s**

A globalization trend has been evident in music worldwide in the latter part of the 20<sup>th</sup> century. However, it was not until about the 1980s that well-formulated trends of multicultural music education came to the fore in the form of research studies<sup>7</sup>, and articles<sup>8</sup>. The 1980s are not clear-cut point in time and as will be seen in the text a few older publications will be referred to.

This tendency, which is the focus of the research, will be addressed in the following chapter.

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<sup>7</sup> Tyekela (1994)

<sup>8</sup> Anku (1998) English (1982), Le Roux (1995) Morris (1992) Netti (1998), Parker (1987)

## **CHAPTER 3**

### **TRENDS IN MUSIC EDUCATION FROM THE 1980s**

#### **3.1 INTRODUCTION**

Well-formulated trends in multicultural music education became evident from the 1980s in the form of articles, conferences and research studies. In the following paragraphs, a systematised profile-analysis of selected articles will be undertaken according to a procedure in which the underlying aim, rationale, argument and deduction of each article will be highlighted.

#### **3.2. MULTICULTURAL APPROACHES TO TEACHING MUSIC: IMPLICATIONS FOR CONTEMPORARY SOUTH AFRICA (ANDERSON, 1983)**

A lot has been written on multicultural music education however this article is one of the few contributions to multiculturalism that proposed specific approaches to multicultural music teaching and learning.

##### **3.2.1 AIM**

The aim of this article is to draw attention to the multicultural musical mosaic of our world heritage, the importance of multicultural music education, and to suggest some practical examples of multicultural approaches to teaching and learning music.

### 3.2.2 RATIONALE

Owing to the multicultural diversity of the current school populations it becomes imperative to re-design the curricula in all subject areas. In this sense music teacher education in colleges and universities have to direct their methodological training toward multicultural perspectives in order to help students understand the cultural diversity of their country and that of the world at large. This is particularly relevant to the South African situation.

### 3.2.3 ARGUMENT

The article discusses the general topic of multicultural approaches to learning and teaching by considering the following areas:

- *What multicultural learning and teaching is and why it is important in music.*
- *How a multicultural approach to the study of musics can promote effective and meaningful educational experiences for students.*
- *Approaches to multicultural music teaching in primary and middle schools, and*
- *how a multicultural approach can be incorporated into college/university programmes in music.*

### **3.2.3.1 Multicultural learning and why it is important in music**

Generally, learning from a multicultural perspective entails organizing educational experiences in such a way that learners are encouraged to develop an understanding of and sensitivity to peoples from different cultural backgrounds. To ensure success in such an approach, teachers have to develop a philosophy that recognizes and appreciates the worth of the different cultural groups. In this sense multicultural education in music will mean considering the diversified cultures of the world, specifically of a particular geographical area, such as South Africa, through the study of representative examples of the world musics in the classroom.

There are many reasons why a multicultural approach to music learning and teaching in the school is important.

The first, among these reasons is the growing multiculturalism of the population of many countries through indigenous cultural patterns and immigration. In South Africa, for example, there are varieties of indigenous cultures, to which has been added other cultures by peoples immigrating from Europe, Asia, and other areas of Africa.

The second reason is that the multicultural nature of the school population dictates that curricula should be re-designed.

The third, among these reasons is the growing awareness of multicultural imperative in teaching music as a result of the works of respected ethnomusicologists and historical musicologists.

**3.2.3.2. How a multicultural approach to the study of musics can promote effective and meaningful educational experience for students**

Through the study of musics from a multicultural perspective, intercultural and 'intracultural' understanding can be provided. For example, learning the operational principles in other musical systems, one eventually comes to understand the musics themselves and in turn understands the cultures of those who produce the music.

A number of strictly musical contributions can also be provided through the study of music from a multicultural perspective. Firstly, exposure of students to the musics of the world would help students develop an open, receptive, and tolerant perspective for all types of musical expression. Invariably, students will develop a perspective that invites curious inquiry into every music to understand its special inherent characteristics and prevent the closed viewpoints that come about when students concentrate exclusively on one musical tradition. Secondly, students will come to realize that throughout the world, and even in their own geographical environment, there are as sophisticated musics as their own when viewed from a multicultural perspective. Thirdly, a multicultural approach to the study of world musics enables students to discover that musics in some areas of the world operate

with principles, which are different from their own, and in order to understand these musics, they have to learn the distinctive, inherent logic of each. Fourthly, in studying music from a multicultural perspective it will become apparent that sometimes the terminology used in one musical tradition is not helpful or appropriate for another musical tradition. Fifthly, studying representative examples of many of the world musics, the students gradually develop musical flexibility. This enables students to reappraise their own music, which they often view in a completely different way.

### **3.2.3.3 Approaches to multicultural music teaching in Primary and Secondary schools**

The multicultural approaches to music teaching discussed in this article may be put under three main groups, namely:

- the fundamental concept approach
- the participatory activities approach, and
- the interrelated learning approach.

The above approaches are discussed briefly as follows.

#### **3.2.3.3(a) The fundamental concepts approach**

Teachers can use the six fundamental concepts of music, namely, melody, rhythm, texture, timbre, dynamics, and form as a skeletal framework to develop units of study in multiculturalism. The understanding of how each

musical tradition organizes music in terms of these concepts can provide a framework by which similarities and dissimilarities can be identified among the various music cultures. In this way students can develop a cross-cultural understanding of similarities and contrasts among musical traditions and become sensitive to all kinds of music. The 'Multicultural Musical Concepts Chart' (figure 3) below is part of the example given by the writer.

**Figure 3**

**MULTICULTURAL MUSICAL CONCEPTS CHART**

| <b>Concepts</b>        | <b>Western<br/>(European<br/>Classical)</b>   | <b>African Black</b>                         | <b>Indian</b>                                                                                        |
|------------------------|-----------------------------------------------|----------------------------------------------|------------------------------------------------------------------------------------------------------|
| <b><i>Melody</i></b>   | Mostly 7- tone<br>scales, major and<br>minor. | Variety of<br>scales, 4, 5, 6<br>and 7 notes | Ragas, 5, 6, 7,<br>notes with<br>possibilities for<br>differing<br>ascending and<br>descending forms |
|                        | Equal temperament                             | Non-tempered                                 |                                                                                                      |
|                        | Much use of<br>balanced phrases               | Often short<br>melodic units                 |                                                                                                      |
|                        | Moderate<br>ornamentation                     | Moderate<br>ornamentation                    | Highly<br>ornamental                                                                                 |
| <b><i>Rhythm</i></b>   |                                               |                                              |                                                                                                      |
| <b><i>Texture</i></b>  |                                               |                                              |                                                                                                      |
| <b><i>Timbre</i></b>   |                                               |                                              |                                                                                                      |
| <b><i>Dynamics</i></b> |                                               |                                              |                                                                                                      |

(An uncompleted excerpt from Lucia, C., ed. 1986:187)

### **3.2.3.3(b) Participatory activities approach**

This approach involves a variety of activities in singing, playing instruments, movement/dance to music, and listening to music.

Children learn to sing songs that are representative of variety of cultures, starting with those in their geographical area. By and large children enjoy learning to pronounce new words, thus it is more appropriate for them to be taught the songs in their original languages as much as possible. In this way students will learn to identify themselves with the culture and people who make the music.

Learning to play authentic instruments of a variety of cultures will not only be an exciting experience for the students but will also make possible effective, valid and feasible presentations of different music cultures.

Research suggests a close relationship between motor activity and mental activity. Movement to music can thus facilitate and enhance conceptual learning. Students may physically move to beat, metre and changes of tempo. Through dance students will experience different musical traditions.

Guided listening to representative examples of recorded performances or live performances of world musics will complement the other activities of singing, playing instruments and movements. Live performance by artists from different cultures will help students identify more personally with cultures from which the music is derived.

### **3.2.3.3(c) The interrelated learning approach**

An interrelated learning in which the study of peoples of different cultures, their customs and crafts, their music, painting, sculpture, literature, dance and music is an important part of any multicultural musical experiences. This combined study of interrelationships of cultures and arts greatly increase students' interest in finding more about peoples of different cultures.

### **3.2.3.4 How a multicultural approach can be incorporated into college/university programmes in music**

Curricula in music at undergraduate and graduate levels need to reflect the reality of the global perspective – the multicultural dynamics of world musics. Updating the curricula of music training can satisfy this need, especially the teacher training courses. The multicultural content of such envisaged curricula should include courses in music literature, theory, performance, composition, and music education.

A brief discussion of the multicultural perspective of the above content areas will indicate how such subjects can help students develop a broader world-view of music.

### **3.2.3.4(a) Music literature courses**

One of the approaches to giving students a global view in music literature is an introductory course on topics such as Music as a World Phenomenon, Our world heritage in music, Multicultural approaches to music, etc. By introducing students to a number of different but logical ways music is organized worldwide, they will develop the broadest possible view of different cultures. They will begin to appreciate why there are different perceptions of musical concepts such as melody, rhythm, timbre, dynamics, and form.

It is suggested that all students should be exposed to broad multicultural musical experience before focussing on one specific tradition.

### **3.2.3.4(b) Performance studies**

The focus of this approach is performance studies in the world music. Students are encouraged to study one or more vocal and/or instrumental music from other cultures in addition to the Western speciality. This will help students understand the structure of other musical systems through actual practice.

### **3.2.3.4(c) Composition**

The palette of sound material used by composers in the traditional Western art music has changed from what it was in the recent past. This phenomenon suggests that institutions that are involved in the training of musicians should broaden their frames of reference to include a variety of music traditions.

### **3.2.3.4(d) Theory**

Studies in the theory of music have hitherto been provided almost exclusively in the European classical tradition. Studies in theory should be broadened to include other musical traditions.

### **3.2.3.4(e) Music Education Methodology Courses**

The phenomenon of globalization, which poses unavoidable challenges to education worldwide, compels educational systems to develop a broad approach to teaching and learning. Institutions that train teachers are consequently expected to direct their methodological courses toward a global perspective. Thus student music teachers at colleges and universities should be helped to understand how to teach music from a multicultural perspective. One important means of achieving this is to help students experience and learn to teach through the participatory activities of singing, playing instruments, movement/dance, and directed listening to a variety of

musics. Coupled with this, students should learn to devise units of study on diversified music cultures through the fundamental musical concepts.

These strategies or approaches should be extended to practising teachers through workshops. The importance of this cannot be over-emphasised in view of the fact that most teachers received little or no training in multicultural approaches to teaching music. By and large teachers in training and in-service teachers will eventually be equipped with information, source materials and teaching strategies for presenting multicultural musical experiences in the classroom.

### **3.2.4 DEDUCTION**

The discussion has been directed towards the importance of a multicultural approach to teaching and learning of music. For example, learning music from a multicultural perspective should encourage students to develop an understanding of and sensitivity to peoples of different cultural groups. It is important to re-design curricula in all subjects because of the multicultural diversity of the present school population. Music teacher education should consequently direct methodological training towards multicultural perspectives. Research works of respected ethnomusicologists and historical musicologists support this approach.

Furthermore the article suggests some practical approaches and strategies to multicultural music teaching in the primary and secondary schools. These multicultural approaches are:

- The fundamental concept approach
- the participatory activities approach, and
- the interrelated learning approaches.

The content of the curricula of college/university music programmes should reflect the multicultural dynamics of world musics. Such multicultural content of the curricula should include courses in music literature, theory, performance, composition and music education.

### **3.3 MUSIC AS A MULTICULTURAL EDUCATION (DOBBS, 1983)**

Music education in itself is a multicultural education.

#### **3.3.1 AIM**

The aim of the article is to draw attention to the fact that a lot of music education is taking place outside the walls of the classroom which formal education cannot stop. Developing a multicultural perspective to music teaching and learning is the only way that formal education can bring all musics to the classroom.

#### **3.3.2 RATIONALE**

The underlying rationale is that music in its multicultural context can provide grounds for people to learn to know one another and learn from each

other. In this sense music education is in itself a multicultural education and therefore must be approached from a multicultural perspective.

### 3.3.3 ARGUMENT

Music as a medium of expressing our deepest feelings and aspirations is universal. This does not however imply that music is a universal language. As a medium, music is perceived in the form of traditional music, folk music, jazz, popular music and the work of an individual composer. In this regard, music assumes different styles and structures, geographical areas and cultures. Common to all these differences is the element of sound.

As a common denominator, sound can be experimented with by pupils in various ways such as human voices, instruments, electronics, before exploring concepts such as pitch, rhythm, timbre, texture and structure. After absorbing sound that makes up music, pupils can now be guided to understand styles in music of variety of cultures. The differences between the various systems, the context in which they were created, and the reasons for creating them can be understood later.

Besides the school, children achieve some music education through the mass media – radio, television, live performance and the like. This evidence of music making and listening outside the school suggests that music education should adopt an approach that gives recognition to the various musics that we encounter frequently in our environment.

### **3.3.3.1 Advantages of multicultural music education**

The following are some of the advantages that students can gain through a multicultural approach to teaching music, namely:

- new experiences which will invariably extend students' means of expression through the enlargement of their vocabulary
- an appreciation of diversities and similarities
- the Westerners will benefit from group music making that depends on interaction between the group members instead of following the direction of a conductor or printed notation
- students will come to understand the influences of other music cultures on the twentieth century music
- students will see the relatedness of the arts, and
- students will develop tolerance and respect for other races and cultures.

### **3.3.4 DEDUCTION**

Music in its multicultural context can provide grounds for people to learn to know one another. Music education in itself is a multicultural education. Pupils must experiment on sound as a common denominator to all musics before exploring theoretical concepts of music. Teaching music from a multicultural perspective is the only way that formal education can bring world musics to the classroom.

With the above points in mind it becomes apparent that there is need for more musicians and teachers from all cultural groups. There is the need for the initial training of music teachers and the need to develop new orientation for all music teachers through in-service courses. There is also the need to establish centres where music of specific cultures is performed to enable teachers and learners see live performance of the groups.

### **3.4 MULTICULTURAL MUSIC IN THE COLLEGE CURRICULUM (KLOCKO, 1989)**

The need for multicultural music teacher training in the light of the globalisation phenomenon is long over due.

#### **3.4.1 AIM**

The aim of this article by Klocko is to emphasize the need for training music teachers from a multicultural perspective.

#### **3.4.2 RATIONALE**

The American school population is multicultural but the current curricula in institutions that train teachers are devoted primarily to train teachers as Western classical music specialists who then teach their students in the same way. There is therefore the urgent need to reconstruct the music teacher training curricula to reflect the diversity of the American people and the world at large.

### 3.4.3 ARGUMENT

In spite of all kinds of educational reviews in the U.S.A the current university curricula lack global perspectives. Under the subheadings of: *The current situation, Rationale for change, Changing the curriculum, Previous efforts, and Implementing changes* the writer concluded by stating the advantages of a global music curriculum.

#### 3.4.3.1 The current situation

Most music major students take courses which are largely limited to the Western classical tradition during their training. They only become aware of the disparity between their training and the realities in the school when they start teaching. The reality of the American society is that people experience a variety of music styles - country music, rock, jazz, soul, and the classical music. It is a disservice done to the students to limit the curricula to the Western art tradition.

#### 3.4.3.2 Rationale for change

The importance for the study of other world music in teacher training institutions cannot be overemphasized. Firstly, teachers in training are the future educators, and they must be prepared to meet the challenges in the society. Secondly, the study of other world music traditions fosters an awareness of the people who create the music. Thirdly, studying other music traditions will make the Westerner better aware of the structural bases of the

classical music. Fourthly, musics of other cultures are less complex than the classical music, so students would be gradually led to appreciate the western art music. Lastly, the inclusion of music of other styles and cultures would encourage students to enrol in music courses.

#### **3.4.3.3 Previous efforts**

At the Tanglewood Symposium in 1967 the participants agreed that music of all styles, periods, forms and cultures should be part of the curriculum. October 1972 issues of Music Educators Journal featured music in world cultures, while the October 1972 issues featured music in world cultures. And the May 1983 issues of the same journal were devoted to the multicultural imperative. The College Music Society (CMS) adopted a resolution at its 1979 annual meeting that the society encourages multicultural music training at all levels. In 1989 CMS formed two study groups to study the content of the curricula in the institutions that train music teachers and give recommendations accordingly. Unless the core curriculum is changed to include multicultural perspective all the above efforts will not alter the current situation.

#### **3.4.3.4 Changing the curriculum**

The curriculum must be restructured to reflect the multicultural perspective in music. The sequence in the presentation of the content would be as follows:

- Introductory course consisting of – concepts of instrumental and vocal timbre, music elements, textures and forms in music through history and in variety of cultures.
- At least one course in American popular music – one relevant to the students' own cultural experiences.
- A survey of non-Western music – students compare the styles of the music of the rest of the world, to Euro-American style.

#### **3.4.3.5 Implementing changes**

A change from training teachers as Western classical music specialists to specialists in global music would demand appropriate publications, textbooks, and classroom materials. Students can now major in American music or ethnomusicology in addition to the traditional majors. Topics of papers presented at conferences and conventions on American music and non-western music cultures can be incorporated into a core curriculum. The International Society for Music Education is dedicated to cross-cultural understanding through education, and could be a major source for helping in the implementation of multicultural curricula.

#### **3.4.4 DEDUCTION**

There is urgent need to reconstruct the music teacher training curricula to reflect the diversified reality of American people and the world at large.

The study of world music in teacher training institutions is very important for the following reasons:

- As future educators, student teachers must be prepared to meet the challenges in the society.
- The study of world music traditions fosters awareness of the people who create the music.
- The multicultural study of music would breakdown the barriers between music studied in the school and the music experienced in the society.
- It also leads to a better understanding of other peoples and their cultures.
- The study of music from a global perspective is both positive and critical to the future of the world.
- The inclusion of music of other cultures and styles would encourage students to enrol in music courses.

The sequence in presenting content of a restructured curriculum that reflects multicultural perspective in music should be as follows:

- Introduction – concepts of vocal and instrumental timbre, music elements, textures and forms through history and other cultures.
- A course in American popular music.
- A survey of non-Western music.

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Training teachers for multicultural music education would demand appropriate publications, textbooks, and classroom materials.

Topics presented at conferences and conventions on American music and non-western tradition should be incorporated into a core curriculum.

### **3.5 INTEGRATING AMERICAN POPULAR REGIONAL MUSIC INTO THE CURRICULUM (WICKS, 1997)**

The involvement of stakeholders in the educational enterprise is vital for the success in multicultural music education.

#### **3.5.1 AIM**

The aim of the article is to narrate the success of a project aimed at teaching and learning music from a multicultural perspective in El Paso at the U.S./Mexico border region. It is hoped that readers will be motivated by this to work on their own projects for the emancipation of music education.

#### **3.5.2 RATIONALE**

The rationale underlying this article is that success can be attained in a multicultural approach to teaching and learning music in a diversified community with a well designed curriculum and the involvement of all stakeholders in the education enterprise. Notwithstanding resistance from critics who are bent on perpetuating the ideals of their own training a solution will eventually be found with persistence and determination.

### **3.5.3 ARGUMENT**

The creation of the Border Music Project ushered a radical approach to classroom music teaching. The outcome of the project culminated into designing a curriculum based on a variety of regional music genres such as Tejano pop and other border influenced styles. This is a true departure from the classical music tradition. The curriculum should begin with a broad introduction to the diverse music cultures of the world, and then narrowed to the music of the region. This implies a dual approach to the implementation of the programme, namely, teacher training and student instruction.

#### **3.5.3.1 Teacher training**

As part of the project teachers from various disciplines were given courses at different times and different learning areas. For example in the fall 1996, the course was on 'Music Cultures of the World.' In spring 1996 it was on 'Introduction to Human Cultures.' This course involved a cultural anthropology course with sections on music, symbolic interaction, and human expressive forms.

Even though the programme is still experimental teachers have noted successes in different areas of teaching. Teachers use regional and world music to teach language skills, and some use music such as rock songs to illustrate historical and cultural trends. It was also confirmed by teachers that taking interest in and respecting the music of students' heritages or the popular music of students such as rap, rock, and jazz, will instil pride in

students and will contribute immensely to positive individual and group identities.

### **3.5.3.2 A new model for Music Education**

The model that emanated from the project was described as a 'music mentoring system' that may also be called the apprenticeship approach. In this approach the help of parents, staff members, and members of the community with musical expertise were sorted. The students learn to perform in the style in which the adult mentor is proficient. This model is a departure from the traditional music education, which restricts teaching to trained professional music education specialists. The type of music to be taught in this model is not restricted to any genre and students have instruction in American popular and folk music.

The use of music technology formed part of the project. Computer package, including hardware, software, and keyboard were donated enabling students to learn how to use technology in composing and printing sheet music. Students learned to make musical instruments out of available materials and then perform on them.

Students were given the opportunity to meet with legends in music through live performance, demonstrations, and visits.

### **3.5.4 DEDUCTION**

Success can be achieved in a multicultural approach to teaching and learning music with a well-designed multicultural curriculum and the involvement of all stakeholders in the education enterprise.

Any well-intended multicultural curriculum should begin with a broad introduction to the music traditions of the world, and then narrowed to regional musics. This implies that teachers have to be trained or retrained to be able to use music in teaching other related subjects.

In the 'music monitoring system' or what is also called 'apprenticeship approach,' the help of stakeholders with musical expertise is vital for its success. The mentoring approach has the value of strengthening ties with the community and ensures that the curriculum mirrors its immediate social context.

If it is accepted that there are no good kinds of music, but just different kinds of music, then any music that is valuable to the people that create it is worthy of study.

### **3.6 THE TEACHER AS A TRANSLATOR OF CULTURE (ANDERSON, 1983)**

The South African society is as diverse as the American society.

### **3.6.1 AIM**

The aim of this article is to highlight the multicultural diversity of the American society, which the schools have increasingly sought to reflect in the curricula. If the teacher is considered as a translator of culture, then the music programmes, as other subjects, should reflect the great ethnic heritage of the American people.

### **3.6.2 RATIONALE**

The rationale of the article is that the American child is exposed to a variety of musics, which can be useful in establishing a foundation for multicultural music education in the school.

### **3.6.3 ARGUMENT**

The benefits that students will enjoy when exposed to a variety of musics include:

- open views about other musical traditions
- unlimited palette of sound possibilities
- the realization that there are many different but equally logical ways of making music
- the gradual development of musical flexibility will help them perform and listen intelligently to other musics outside their tradition and invariably improve their cognitive, psychomotor and affective domains, and

- they will be able to perform and listen to unfamiliar music with interest and curiosity.

#### **3.6.4 DEDUCTION**

There is an enormous benefit that the child can derive when exposed to the music cultures of the world. Multicultural musical experiences will help change negative attitudes toward unfamiliar music without first trying to understand it.

The multicultural diversity of the American society is reflected in the schools, and therefore must be reflected in the curricula. The variety of music that the child is exposed to can be used as a foundation for multicultural music education.

### **3.7 THOUGHTS ON THE FEASIBILITY OF MULTICULTURAL EDUCATION (ROMMELAERE, 1989)**

The acknowledgement of the diversity of the modern societies is universal, however the quest is still on the most suitable approach or approaches to multicultural education.

#### **3.7.1 AIM**

The aim of this article is to find a suitable method for the practice of multicultural education.

### **3.7.2 RATIONALE**

The underlying rationale is to discover the most suitable methods of learning music of other cultures.

### **3.7.3 ARGUMENT**

The argument is whether a Westernized musician can become musically bilingual by learning through journals and scores or not. The fact is that musical skills are too complex to be taught by written words alone in any attempt to make a multicultural ideal. The problem is how to realistically put the theory into practice since western music educators imagine they can learn African instruments or songs in no time at all. Such an approach is reductionism and deals with superficialities. The main reason is that the skills that the musician learnt from childhood in both formal and informal teaching cannot be taught within a short time.

### **3.7.4 DEDUCTION**

The task of the music educator is to study the musical activity as it unfolds and develops but not to capture a 'musical tradition' as if it were a static phenomenon. True multicultural education depends on the ability to share research, explore and a willingness to 'go back to school.'

### **3.8 TOWARDS AN INTEGRATED CURRICULUM: EDUCATIONAL PERSPECTIVE (KELLY, 1996)**

The notion of integrating music curriculum with other subjects in the school curricula is not a new one.

#### **3.8.1 AIM**

The aim is to develop a model for teaching general music methods in a multicultural elementary/early childhood education.

#### **3.8.2 RATIONALE**

The underlying rationale of the project was to develop an awareness of sources of culturally diverse musics and an awareness of how one can infuse diverse musical materials into both the musical and non-musical curriculum.

#### **3.8.3 ARGUMENT**

After giving a historical overview of attempts made by Education institutions to change their approaches to multiculturalism, the article noted that no attention has been paid to the cultural diversity in music teacher education in either content or methodology until 1987 (George) and 1989

(Anderson and Campbell). Until recently however, teacher education in music for non-majors evolved into three models, namely:

- A music theory-based approach – the fundamental music notation system is taught and methods and materials grow out of the music theory.
- Developmental model – the musical behaviours and experiences are based on a cumulative sequence of musical experiences that will foster continuous growth in musical understanding.
- The music activities/conceptual approach – students develop cognitive understanding of the elements of music – rhythm, melody, harmony, form, tempo, dynamics, tone colour, and style – through active participation in singing, listening, moving, creating, playing instruments, and reading music.

The notion of integrating music curricula with other subjects taught at the elementary level was also found in the music education literature.

The proposed model for teaching music is an expansion of music activity approach. It evolved over a period of seven years, and was built on the premise that understanding of the elements of music is developed through active participation in the six musical activities. The purpose of the model is to develop student awareness of sources of culturally diverse music and related materials appropriate for the elementary classroom. It also aimed at developing student awareness of how one can infuse diverse musical

materials into both the musical (music for its own sake) and non-musical (music as an aid to the understanding of other subjects) curriculum.

The project involved two groups of subjects – MUS277 and C&1 260 students. The MUS277 group had instruction three times per week for 50 minutes. The C&1 260 GROUP had instruction once a week for twelve weeks for a period of two hours each.

The course content was orientation to multicultural music education. At the introduction of each of the six musical activities, examples were drawn from African, African-American, Latin American, Native American, and Asian cultures in addition to American folk song materials. The second half of the semester was devoted on the discrete musical cultures of Sub-Sahara Africa, Native America, India and Japan in the form of videos, artefacts, children's literature, and musical examples. Students were requested to complete an *Integrated Model* form for each culture.

The final assignment was meant to develop a modified ten-entry, annotated bibliography. The source would be chosen from instructor-developed bibliographies and materials discovered by students. Students were to mention two activities found in the references and to describe how the reference was organized. What culminated from the assignment was the first source data.

A basic frequency count was used. The frequencies ranged from 0-5 for MUS277 group and 0-3 for C&1 260 students for culturally diverse entries.

73% of MUS277 students and 76% of C&I 260 students got one or more culturally diverse entries.

### 3.8.4 DEDUCTION

Teacher education in music for non-majors evolved into three models until recently, namely:

- i. A music theory-based approach, where the fundamental music notation system is taught and methods and materials grow out of the music theory.
- ii. A developmental model, where the musical behaviours and experiences are based on a cumulative sequence of musical experiences that will foster continuous growth in musical understanding.
- iii. The music activities/conceptual approach, where students develop cognitive understanding of the elements of music – rhythm, melody, harmony, form, tempo, dynamics, tone colour, and style – through active participation in singing, listening, moving, creating, playing instruments, and music reading.

The idea of integrating music curricula with other subjects taught at the elementary level was also found in the music education literature.

Even though many attempts have been made to change educational approaches to multiculturalism, no attention has been given to the cultural

diversity in music teacher education until round about 1987. The proposed model, music activities approach was built on the premise that understanding of the elements of music is developed through active participation in the six musical activities. The aim of the project is to develop awareness of the potential for infusion as well as discrete consideration of world musics in music education methods classes.

### **3.9 A CHANGING CURRICULUM IN NAMIBIA: UNESCAPABLE NECESSITY (ROOS, 1991)**

The multicultural perspectives in education place demand on educators to redesign the existing curricula.

#### **3.9.1 AIM**

The aim of the article is to propose a model for planning a new curriculum for Music Education in Namibia in the light of multicultural perspectives in Education.

#### **3.9.2 RATIONALE**

The changing times and international perspective of multiculturalism in education necessitates that curricula should be redesigned

### **3.9.3 ARGUMENT**

Co-operative learning fosters cognitive and affective developments, and the development of social skills such as racial, ethnic and religious tolerance. The main problem that faces music teacher education in future is the integration of theory and practice.

### **3.9.4 DEDUCTION**

#### **3.9.4.1 The proposed Model for Planning a Future Curriculum**

The characteristics or frame of reference of the model include the following:

- Newly designed goals and objectives.
- Culturally diverse repertoire being representative of world musics and appropriate for the various levels and age groups in the school.
- Source materials and content of instruction to be authentic and presentations to be as near as possible to the original contexts of the songs and dances.
- Conceptual perspectives deducted from the culturally diverse repertoire.
- Understanding and appreciating of world musics and their relevant artefacts.
- A dynamic approach in multicultural music education emphasizing the recycling of all concepts for the sake of personal enrichment, mutual respect and understanding.

#### **3.9.4.2 Elements of Categories**

- Situation analysis – sound and scientific analysis of the present state of music education in Namibia.
- Formulation of a new philosophy and rationale for music education, which will enable curriculum designers, provide operational goals and objectives.
- The source material and the appropriate selected music content for instruction should ensure active involvement, enthusiasm, and enjoyment.
- Learning opportunities in a multicultural context must be equal to all.
- All learning experiences must allow for the artistic expressions to be true versions of the original cultural contexts.
- Teachers must be trained for a multicultural music education to ensure the implementation of the new curriculum.

#### **3.10 MULTICULTURAL MUSIC: PHILOSOPHY AND LEARNING STRATEGIES (ROACH, 1992)**

The search for the best strategies for multicultural education continues.

### **3.10.1 AIM**

The article aims at highlighting successful approaches to presenting multicultural music to university students.

### **3.10.2 RATIONALE**

Since peoples of the world become closer through all types of communications, inter-country students exchanges, and international business ventures, it is imperative for Americans to understand and appreciate the cultures of other countries.

### **3.10.3 ARGUMENT**

The argument centres on philosophy and learning strategies, as follows:

#### **3.10.3.1 Philosophy**

Renowned music educationists such as Anderson and Campbell (1989), Campbell (1991), and Nettl (1990) were quoted to emphasize the fact that peoples' cultures can be learnt through the study of history, language, anthropology, geography, and politics. The study of music is however the most natural avenue for building knowledge and appreciation of world cultures. Diverse music cultures influence each other; for example, African music influenced the development of jazz in America, and Mexican folk tunes found in Aaron Copland's *El Salon Mexico*. Most importantly, the

spread of Western culture has affected the musics of the world. The totalitarian regime of the U.S.S.R had to succumb to Western popular music.

Music students in the universities can gain insights into world cultures by studying each culture's music- its songs, instruments, and dances. A greater tolerance and appreciation of other cultures will thus evolve to counter the racism and bias in the American society and will invariably make all people more human.

### **3.10.3.2 Teaching/Learning strategies**

Some of the successful learning/teaching strategies highlighted for presenting multicultural music to university students are:

- Starting place: Students are aware of current popular music styles through recordings, televisions, film, and live performances of artists. The teacher should begin from where the students are:
- Existing resources: international students who can demonstrate their cultural music, instruments, dance, singing and professors who can offer information and skills of singing, playing and dancing for students must be utilized.
- Videotapes: the best musical resource after live performance is the video. There are good videos for many cultural groups available in the universities.

- Research: students should be assigned to write short papers on a particular musical culture. This could be done individually or in small groups.
- Students study composers such as Brahms (Germany), Copland (U.S.A.), Tchaikowski (Russia) to determine how their folk music is used in the composer's compositions.
- Research the folk instrument of a particular culture.
- Research projects that require students to study one culture in detail.

#### **3.10.4 DEDUCTION**

It is imperative to understand and appreciate the cultures of other countries because the world has become closer through all types of communications and international business ventures.

There have been many and different proposed strategies to presenting multicultural music education to students. However, the following strategies have been emphasised:

- Begin from where students are.
- Utilize existing resources.
- Assign students to research on a particular musical culture.
- Students should study the works of recognized composers to determine how their folk music influenced their works.

The above strategies are specifically designed for music teacher education majors in universities.

The study of music is the most natural avenue for building knowledge and appreciation of world cultures.

### **3.11 MULTICULTURAL MUSIC EDUCATION SUITABLE FOR EARLY CHILDHOOD (BERGER, 1993)**

Multicultural education is suitable for all levels of education.

#### **3.11.1 AIM**

The aim of this article is to propose a multicultural lesson plan for pre-school children, based on Fletcher's (1987) four components of early childhood music curriculum.

#### **3.11.2 RATIONALE**

Since music reflects the culture from which it is created, children exposed to different world music will gain valuable insights into other people's values and traditions. In addition to the above advantage of multicultural music education the following specific gains were also highlighted.

- Exposure to new and different scale patterns and rhythmic devices, timbres and textures.

- Audience participation in music performance.
- Understanding non-Western influences to twentieth century music.
- Intellectual (cognitive), emotional (affective), and social growth to learners.
- Tolerance and respect for other people and their music cultures.

### 3.11.3 DEDUCTION

Fletcher's (1987) four basic components of the core multicultural music curriculum on which the proposed multicultural music lesson plan was based are:

- Skilful use of the voice.
- Creative exploration of the elements of music, leading to performing, listening, and composing.
- Exposure to a variety of musics from different cultures, which can be integrated across the curriculum with painting, movement and drama.
- Systematic training in music literacy through performing, listening, and composing.

For a multicultural music education to succeed, the musics must be experienced in a contextual setting. A common element approach together with appropriate skills, concepts and techniques extrapolated from diverse music system may become the cornerstone for multicultural music education.

### **3.12 A MULTICULTURAL CURRICULUM (GAMBLE, 1983)**

The multi-ethnic nature of the school population requests a curriculum that accommodates the interests of all representative groups.

#### **3.12.1 AIM**

The aim is to remind the American music educators to avoid the parochial approach to the teaching of music in the schools because of the increasing multi-ethnic nature of the school population.

#### **3.12.2 RATIONALE**

Relevancy plays an important role in the successful education of the child. In this regard, the study of the world musics is especially important for the young people of this era.

#### **3.12.3 ARGUMENT**

The writer of the article argued out her concern under these subheadings: *Music is alive; Find the common elements; the spiral curriculum; and Growth for the teacher.*

### **3.12.3.1 Music is alive**

By and large children express the desire to experience music that they can identify with, especially music of people who are currently creating music. The responsibility of the music educators therefore is to make music 'come alive' for their students. To meet such a responsibility, music teachers have to introduce students to the world musics.

The study of such musics will not only deepen the students' own cultural identities but will give them a better understanding of their fellow students. This will consequently lead to a greater tolerance and respect for beliefs and values of all peoples, one of the main goals of education. In order to avoid training students musically they must be musically educated through exposing them to music of other cultures, and be given opportunity to explore the possibilities for organising sound to create music.

### **3.12.3.2 Find the common elements**

Music of the world cultures should be studied through the common element (pitch, rhythm, form, dynamics and timbre) approach so that their unique similarities and diversities can be identified. This will provide insight into different but equally logical ways that different cultures organise their musics.

The common element approach to the study of world music will invariably provide opportunity for students to gain broader perspectives of the fundamental elements of music. It should be noted however that the effectiveness of the approach is for the evaluation of each individual culture on its own terms.

### **3.12.3.2 The Spiral Curriculum**

The construction of a spiral curriculum is one of the ways in which the Common element approach can be implemented in the study of the world musics. The spiral curriculum is the type where the same elements of music appear at each level of study, and as the levels become more advanced, the study of each element becomes increasingly advanced. Certain musical behaviours have to be selected for use along with the musical elements at each level. A sequence chart is required to identify specific behaviours expected in terms of each element.

The construction of the spiral curriculum can begin once the scope and sequence chart is completed for all levels. Behavioural objectives, materials, and specific activities related to each behaviour should be enumerated. Musical behaviours typified through activities such as creating, listening, notating, and performing are to be analyzed in broad terms. Comparing the elements of non-Western music with the students' own familiar music expands students' concepts regarding a specific musical element, and at the same time draws their attention to new sounds.

### **3.12.4 DEDUCTION**

The study of world musics will deepen students' own identities and will give them a better understanding of their fellow students.

There are a number of quality books, recording, and materials dealing with multicultural music education that can be easily acquired. It is essential to organize workshops, clinics, and courses on multicultural music education locally, regionally, nationally and internationally in order to expand the musical horizon on the music educators. The common element approach can lead students to discover the variety of ways in which they can organize sound to create music. If the common element approach is combined with the spiral curriculum, students' awareness of fundamental elements of music will include all types of music of all people.

### **3.13 TEACHING INTRODUCTORY ETHNOMUSICOLOGY CLASSES (SAKATA, 1983)**

Qualified multicultural music teachers can only teach music of other cultures successfully.

#### **3.13.1 AIM**

To emphasize the fact that music teachers are qualified to teach and introduce the musics of other cultures in elementary schools, high schools and community colleges.

### **3.13.2 RATIONALE**

Due to multifarious reasons, the schools, which were fortunate enough to have qualified teachers to teach ethnomusicology courses often, teach one class in ethnomusicology.

### **3.13.3 ARGUMENT**

At the University of Washington Seattle, a survey course was introduced in ethnomusicology. The course was divided into three-quarters whereby each quarter represented a different part of the world. The course aimed at developing an appreciation for the power and beauty of various musics of the world. Further, it aimed at making cross-cultural comparisons with special reference to similarities and use of music among societies.

On the part of giving lessons, problems such as finding specialists in each cultural area were encountered. The students also experienced difficulties in making cross-cultural comparisons when one culture is studied in one quarter.

#### **3.13.3.1 Geographical Organisation**

A second approach was developed where musical elements, instruments, musical setting, function and musical participants were considered and used to organise the course within geographical areas.

The problem expected was the difficulty of teaching six or more major cultural areas in a single quarter.

### **3.13.3.2 Comparing the cultures**

In the third approach, the content was organized into two-course sequence (two quarters) dealing with comparative and cross-cultural applications of certain structural and social principles of various music cultures of the world.

Problems with this approach were concerned with the number of representative music cultures that were limited and the cultures were covered in a flimsy manner.

General problems regarding the above approaches were related to textbooks and listening sections.

### **3.13.4 DEDUCTION**

The survey aimed at developing an appreciation for the power and beauty of World musics.

Cross-cultural comparisons of world musics in the form of similarities and social values should help students gain a deeper understanding of the musics.

Due to the fact that there are many ways of teaching music, each method of teaching has its own needs and limitations. The following approaches to multicultural music education were briefly discussed:

- Cross-cultural comparison.
- Identification of musical elements, instruments, musical setting and function within geographical areas.
- Cross-cultural application of structural and social principles of various music cultures.

Even though the intended learning outcome will remain the same for all approaches, there is no one ideal course model that exists.

### **3.14 MUSIC SKILLS FOR AFRO-CENTRIC SOCIETY (LAUBSCHER, 1993)**

The inclusion of all musical types in the South African curriculum is long over due.

#### **3.14.1 AIM**

The writer's aim is to draw attention to the fact that there are some South African musical types, which have not been given the place they deserve in the formal music education.

### 3.14.2 RATIONALE

South African music educators should strive to enter the twentieth century well equipped and skilled to handle the power of sound and its growing effect on the culture of the Afro-centric society.

### 3.14.3 ARGUMENT

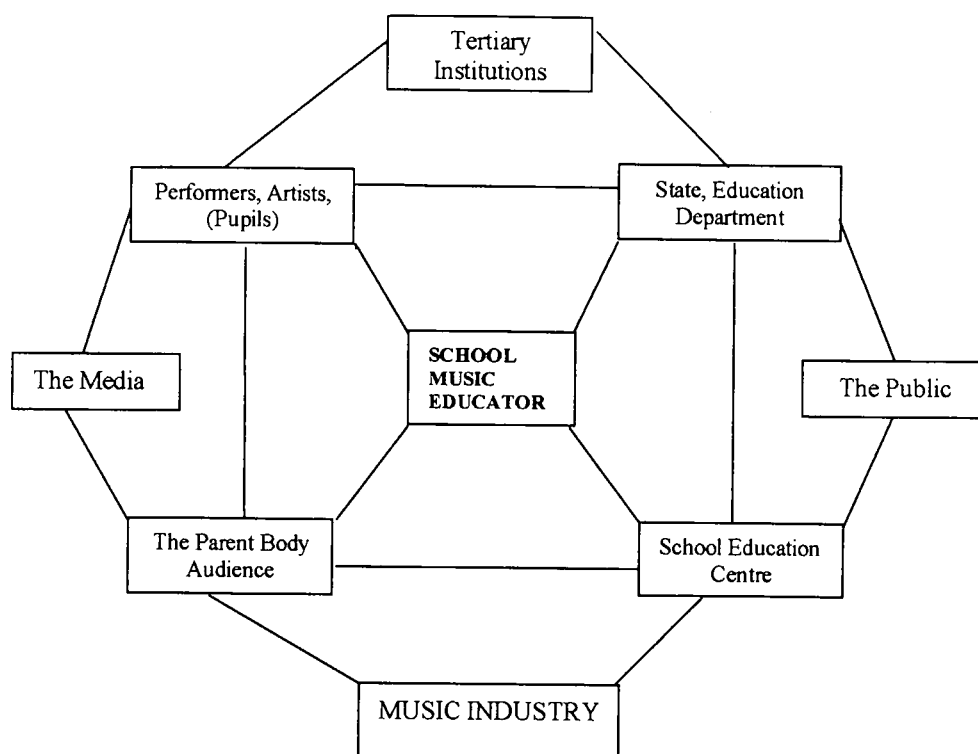
Almost nothing is being done in the High School level to equip students with the numerous music skills available to prepare them for an Afro-centric society. Two main approaches may be identified and adopted, namely,

- Behaviouristic approach, learning experience in adjustment to the environment where knowledge and experience is acquired.
- Functionalistic approach, an experience in functioning in the cultural environment where the youth plays a role in modifying and remoulding that environment, which in turn allows the pupil to engage in active learning and evaluation.

Afro-centric music may be seen as the fusion of American and European styles combined with African traditional styles. This is the new style emerging in popular South African music. With this new development, it goes without saying that new skills are needed to nurture this unique style. The implication however is that teachers need to be trained not only to cope with the new developments, but to also identify 'raw' musical talents.

The music industry should be involved in the training of the newfound talents because it will benefit from the training in the long run.

In the midst of these socio-cultural groups the music educator stands in the centre. Figure 4 on the next page clearly illustrates the interrelationship of these groups. It is the duty of the music teacher to utilise the influence that these groups exert on music education for the benefit of the learner.

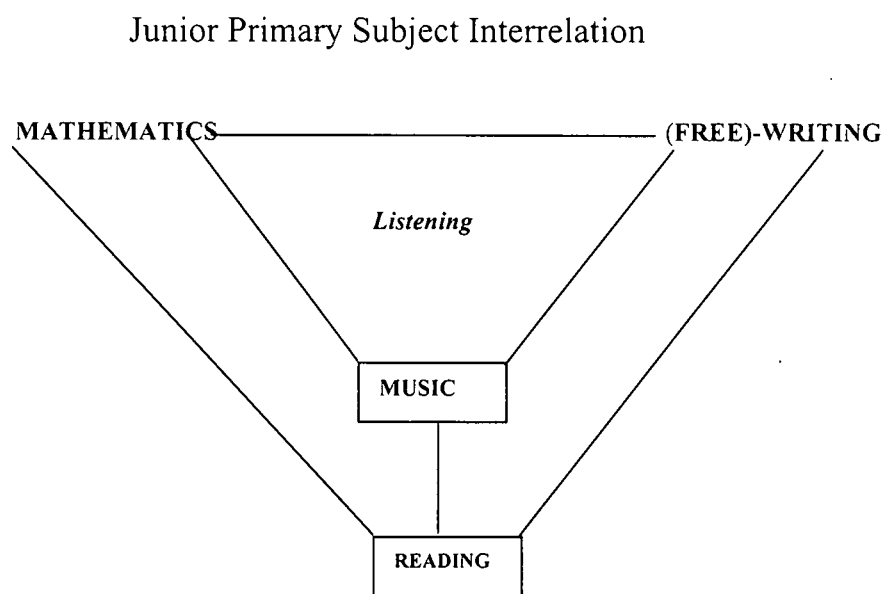
**Figure 4**

(Heunis, ed. 1993:69)

### 3.14.4 DEDUCTION

The implication of the emerging genre, Afro-centric music, is that teachers need to be trained to cope with the new development and to identify 'raw' musical talents.

Music is the centre of the three Junior Primary skills, namely reading, writing and mathematics. See figure 5 on the next page:

*Figure 5*

(Heunis, ed. 1993:71)

Creative music skills can be taught concurrently with alphabetic and numeric symbols. In this instance, listening becomes the basic faculty which links each subject with the other and combines with all other cognitive perceptions.

### **3.15 MUSIC THERAPISTS FOR PEACE: MULTICULTURALISM AND IMPLICATIONS FOR SOUTH AFRICA (BAINES, 1993)**

Music therapy is a field of study that requires knowledge and experience of world musics.

### **3.15.1 AIM**

The aim of the article is to direct attention towards greater communication with handicapped people whose problems are less known to the average man in this country.

### **3.15.2 RATIONALE**

The rationale of the article is to give to the public insight into what music therapy is all about.

### **3.15.3 ARGUMENT**

There is a significant awareness among the ordinary man in the street for a multicultural world, which strive for peaceful relations, harmonious coexistence, awareness of commonalties, appreciation of differences and consciousness of the essence of humanness.

One of the most universal, ancient and natural means of expression, communication and healing is through music. Music therapy is a multicultural phenomenon that demands an increasing knowledge and experience of world musics. The music therapist is therefore expected to be more concretely involved with the more direct musical experience rather than with the process of intellectual conceptualization. The music therapist is to be an ambassador for peace around the world who tries to break down social barriers.

To pursue peace on individual, group and global levels the therapist can utilize techniques such as:

- reflection
- the contact song (for example, touching hands)
- rhythmical games, and
- musical improvisation.

#### **3.15.4 DEDUCTION**

Music therapy is a multicultural phenomenon that demands knowledge and Experience. The challenge that faces the profession though is the vision of multiculturalism and peace that should be made a reality. The person involved with music therapy should therefore be aware of the deep meaning of his work, the ethical and moral responsibility that goes with it.

### **3.16 NEW BABEL OR NEW JERUSALEM: COSMIC CONSCIOUSNESS OR CULTURAL APARTHEID? (BLACKING, 1983)**

Music is an effective mode of communication for educating the emotions, enhancing human creativity, and generating political awareness.

#### **3.16.1 AIM**

The aim is to discuss some problems of state responsibility towards its

citizen's cultural resources.

### 3.16.2 RATIONALE

The rationale of the article is for the author to express his views about problems related to music and art in five societies, which are multicultural in different ways.

### 3.16.3 ARGUMENT

The title words *Babel* and *Jerusalem* have been used metaphorically to stress the ambiguity and ambivalence of cultural resources and their ideologies.

The main theme of this article is to emphasize the fact that both the music makers and the state authorities in any society should exercise political responsibility towards the development of musical resources. The first step is the acknowledgement of the fact that some states are multicultural while others are monocultural and the problems of the ethnic minorities should be looked into.

Although England is officially viewed as being monocultural it is in fact multicultural because the difference between the classes of the rich and the poor are as great as between the societies. Malaya and Singapore were multicultural but since independence they have shown signs of monoculture. And in white South Africa there is planned multiculturalism where blacks

are segregated from the white society on the grounds that blacks should preserve their indigenous culture, and yet Greeks, Jews, Portuguese and Lebanese minorities are mixed into white dominant culture. The Venda of the Northern Transvaal had a traditional society, which had been multicultural. In Northern Ireland, there are conflicting religious and political ideologies and supporters blame the foreign cultures.

The writer of this article is opposed to uncritical acceptance of other people's cultures than we accept all aspects of our own cultural tradition. He strongly disapproves of tolerating one group in the interest of cultural relativism while not being able to tolerate the other.

He suggests that those who have been involved in exploitation and racism should move towards more peaceful societies where equal rights of all citizens are respected and their judgement of other cultural societies should not be clouded with feelings of guilt or remorse. Cultural vitality depends on the welfare of a society's human resources.

Even though the Aboriginal music, painting and dance are important artforms, what are most important especially for the future of the Aborigines are good housing, health care and proper educational opportunities. The Aboriginal culture forms the basis of the environment in which all modern Australians live and therefore should be taken into account in building an Australian nation.

The education of the emotions and the cultivation of intelligence of all citizens should be the responsibility of the state. This will make the citizens feel free and at ease to develop their individuality in the community.

In South Africa, the Venda's education system is for the benefit of the community at large where the focus is on maintaining the general human values and a social life. The South African whites make laws on cultural apartheid so as to maintain their culture. They justified themselves for maintaining absolute political control on the grounds of preserving the indigenous African cultures and on promoting a multicultural society. Yet, Africans had no voting rights or participation in decision making.

To give the impression that blacks are primitive and violent while the whites are benevolent and peaceful, black migrant workers were organized to perform war dances. Organized multinational and multicultural activities sometimes do not bring respect for each other's tradition.

It is the task of the state to provide freedom, education and welfare for each citizen and not to promote politically based cultural differentiation. Music should be used for the education of human emotions, the attainment of ownership of the senses, and the expansion of consciousness and social relations.

The problem and the responsibility of developing human resources in the world can be solved if the term 'multicultural society' can be appreciated

and understood. But if this term is misused and misunderstood, serious problems of identity, division and rivalry can transplant.

The emphasis on culture as the basis of association will be out dated in the modern world if any promotion of studies of world musics is not carried in terms of compositions, composers, performers, musical styles and traditions instead of nationalities and cultures.

Factors such as circumstances of a performance or limited interest of performers can create a false impression of the social reality of the characteristics of the culture it is meant to represent. Another problem that arises in musical performances of immigrant groups is the lack of teachers and musical training. Opportunity for music making must be readily available to all citizens throughout their primary, secondary and tertiary education.

It is a handicap to limit people to studies of 'their own' music especially in countries where there are ethnic divisions because their opportunities for educational development are minimized.

When form in 'tonal motion' is allowed to speak for itself and words as labels of cultural tradition are left out, chances are that the English, Afrikaners and Indians will experience similar feelings especially if they perform the music. Music is an effective mode of communication for educating the emotions, enhancing human creativity and generating political awareness through harmonious social interaction.

### 3.16.4 DEDUCTION

It has been argued that the responsibility of the state should be towards the future human potential of its individual citizen, education of emotions and the cultivation of intelligence. From the writer's experiences, he has found out that the shibboleth of multiculturalism often does not point towards the new Jerusalem of peace, prosperity, social justice and so on, but to a new Babel of desperate people in which a few will dominate the masses of the world. There is no equal human value in all aspect of cultural traditions and products. In music education, caution should be taken because multiculturalism does not bring together the beautiful, uplifting, and often difficult music from all available musical traditions.

If the term 'multicultural society' is misunderstood and misused, serious problems of identity, division, and rivalry can transplant.

Emphasis on culture as the basis of association will be outdated in the modern world if the study of world musics is not done in terms of compositions, composers, performers, musical styles, and traditions instead of nationalities and cultures.

Music is a mode of communication for educating the emotions, enhancing human creativity, and generating political awareness.

There is essentially no difference between Beethoven and an Aboriginal Sonoma. The Aborigines should have access to skills and artforms of the dominant culture. Australia must not encourage the introduction of little traditions, which may not be powerful enough to allow its members to develop to their full human potential in the modern world.

### **3.17 DIVERSE APPROACHES TO MULTICULTURAL MUSIC (GOODKIN, 1994)**

Is there any one approach to teaching world's musics?

#### **3.17.1 AIM**

To provide teaching approaches that will highlight both diversity and similarities of the world's music.

#### **3.17.2 RATIONALE**

The underlying rationale of this article emphasises the fact that today's music teachers need to integrate multicultural material into the existing music curriculum in order to be successful in the current changing paradigms.

### **3.17.3 ARGUMENT**

There seems to be a need for including multicultural music in the curriculum. There are many approaches to introducing diverse materials, however any one approach is necessarily incomplete. A multicultural approach to music education should not be a choice between **A** or **B**. The crux of the multicultural dilemma is to discover how **A** and **B** might create **C** without denying either **A**-ness or **B**-ness.

The author discussed five approaches that he used over the course of the year, namely: i. Cultural Study, ii. Celebrations, iii. Song themes, iv. Instrumental types and v. Musical concepts. According to him the approaches overlap and when combined they embrace both particularism and pluralism. A brief discussion of these approaches follows.

#### **3.17.3.1 Cultural Study**

In this approach students learn about a culture's songs, dance, games, and instrumental pieces. The songs should be learnt in the native language, and adaptations for instruments should be true to the integrity of the style. Native guest musicians and dancers, videos, recordings, photographs, and authentic instruments should support details of the cultural background.

### **3.17.3.2 Celebrations**

Celebration of school festivals include music and dance in which students participate by learning and performing the songs and dances, and instrumental pieces associated with the particular festival. For example, the Passover and Rosh Hashanah, for the Jewish culture, Chinese New Year, Easter and Christmas for the Christians would be celebrated by all children participating in singing, dancing and instrumental performances for or with each other.

This model validates the backgrounds of the various population groups in the school. It also allows students to come forward as experts and proudly share their heritage. It gives students a taste of the other traditions and gives them the opportunity to discover similarities with their own culture.

### **3.17.3.3 Song Themes**

Songs are introduced thematically instead of conceptually to learners. Almost all cultures have some songs about animals, harvest, love, heroes, trees and the like. Thus children can be led to explore songs about trees from various cultures. For example, the Australian 'Kookaburra', the American 'Juniper Tree', the Caribbean 'Shake the Papaya Down', and the Japanese 'Sakura' will offer contrasting musical styles. The songs can also be approached geographically, following a journey around the world on a map.

#### 3.17.3.4. Instrument Types

This can take the form of grouping instrument types such as drums from different parts of the world or geographic area such as *conga* drum from Cuba, talking drum from West Africa, and *tabla* from India. The background of each type is given, recorded example played, and children helped to create multicultural drum pieces.

#### 3.17.3.5. Musical Concepts

For every musical concept introduced in the class, music from other sources is used to illustrate the ideas through direct experience of the variations of expression. A good example of this approach is the study of the pentatonic scale. Students experience pentatonic music from variety of cultures such as the India, China, Africa, Native- American and Western. The study of *ostinatos* can also reveal the universal impulse to build sound through short, repeated patterns. These studies must go beyond just hearing the music to involve the students' improvisation and compositions.

### 3.17.4 DEDUCTION

Today's music teachers need to integrate multicultural materials into the existing music curriculum.

A multicultural approach to music education is to discover how all approaches – cultural study, celebrations, song themes, instrumental types,

and musical concepts – can create a new approach which, incorporates all relevant elements of these approaches. In other words, any one approach is incomplete; the five approaches should be treated as overlapping.

### **3.18 CREATING A TRANSFORMATION TO MULTICULTURAL MUSICAL EXPRESSION (HEUNIS, 1995)**

Music education is the democratic right of the citizens of the world.

#### **3.18.1 AIM**

The main aim of this paper is to contribute towards the paradigm of multicultural [music] education. Specifically the author seeks to direct attention to the definition of the concept multicultural education, type of music envisaged for a multicultural dispensation, the redress of certain perceptions, and last but not least the educational gains of a multicultural approach to music education.

#### **3.18.2 RATIONALE**

Basically, the rationale of this article is to share with readers few ideas pertaining to the challenges and the problem of multicultural music education by drawing from few publications on the subject multicultural education.

### 3.18.3 ARGUMENT

After acknowledging that scores of articles have been published on this paradigm, the writer argues his views under the following sub-headings, namely:

- A definition of the concept multicultural education
- An identification of the type of music envisaged for a multicultural music dispensation
- Certain concepts that need to be re-addressed, and
- educational gains to be made from a multicultural approach to music education.

#### 3.18.3.1 A definition of the concept 'multicultural education.'

Two main aspects of education that are crucial to the definition of the concept 'multicultural education' are: i. The objective to educate for a multicultural society, and ii. what multicultural education seeks to foster.

Firstly, the main objective to educate in a multicultural society is to acknowledge differences, become sensitive to individual learning styles, values and belief systems inherent to diverse ethnic groups. Secondly, multicultural education aims to foster anti-racist attitudes and approaches. Consequently, the teaching and learning situation would be rooted in

democratic principles, and simultaneously support environment in which all races can grow and learn.

#### **3.18.3.2. Identifying the Type of Music to be Used**

The music envisaged for a multicultural education is that universal medium of expression through sound. The global music that has no ranking in hierarchical order in relation to human classifications as Western, Eastern, or developed or developing communities. The underlying basis of such music is that it is the expression of emotions and aspirations of a people through sound. This classless music thus becomes the democratic right for the citizens of the world.

#### **3.18.3.3 Perceptions that need to be re-addressed**

In order to generate a comprehensive cross-fertilization among music of the different cultures, certainly, perceptions such as music being fundamental to human nature and that it is a dominant player in cultural development have to be acknowledged by music educators. It will consequently go without saying that there are as many musical languages as many cultures and that these languages should be put on equal footing in our education.

#### **3.18.3.4 Educational gains**

The gains from the cross-fertilization music programme are two folds, namely: the gains of the learner, and the gains of the music teacher.

### **3.18.4 DEDUCTION**

What learners will achieve from a multicultural music education among others include the following:

- New musical experience and new means of expression through sounds.
- Appreciation of diversity, and
- the development of tolerance and respect for people of other races, cultures and geographic areas.

The gains of teachers on the other hand is beyond description, however it suffices to mention the following:

- a larger repertoire of music to love
- a large repertoire of music to choose from
- categories and distinctions of music become blurred
- Western music becomes part of the world music, and
- world music becomes music of the world.

### **3.19 AFRICAN MUSIC THROUGH THE EYES OF A CHILD (GEORGE, 1983)**

The historical, social and aesthetic aspects of a culture are inherent in the music that the culture makes.

### **3.19.1 AIM**

The aim is to prove that cultural barriers can be broken through music because the young Americans could relate to *Adowa*, a traditional dance of the Ashanti people of Ghana.

### **3.19.2 RATIONALE**

African music is an excellent musical culture to study because of its exciting use of rhythm and its varieties.

### **3.19.3 ARGUMENT**

#### **3.19.3.1 Music of Ghana**

There are many reasons why Ghanaian music was chosen to be performed by American students. Among these reasons are:

- i. West Africa is a root of Afro-American music
- ii. Ghana has many sites still standing which refer to the slave trade, and
- iii. Africa is the ancestral home of the largest racial minority in America.

One way to study the music of other cultures is through the elements of music: pitch, rhythm, intensity, and timbre. The study concentrated on musical instruments because children are naturally attracted to instrument and their sounds.

### **3.19.3.2 Variety of Instruments**

The instruments were divided into four categories: membranophones, idiophones, chordophones, and aerophones. Membranophones are largely drums with which heads are covered with animal hides. Idiophones are instruments that are struck or shaken; for example gongs and rattles. Aerophones are wind instruments. Chordophones are stringed instruments.

### **3.19.3.3 A Geography Lesson**

Ghana was located on a map. In discussing the people of Ghana it became apparent, that three-quarter of Ghanaians live in rural areas where the traditional music is performed, that Ghana is a country of cultural diversity, and Ghana is one of the places where music as an entity that cannot be separated from dancing, singing, and playing instruments.

### **3.19.3.4 Song and Dance Experiments**

The experimental group was selected on the basis of skill. The ensemble had all the categories of instruments mentioned earlier, including drums, bells or gongs, with twelve dancers and eight percussionists.

The students learned to play by rote and imitation for the duration of six weeks meeting once a week.

### **3.19.3.5 Performing in Public**

The group's first performance in their school was received with standing ovation. The subsequent appearances showed a great improvement in the dancers' skills to improvise and the players' command of their instruments. The ensemble performed to other schools, several universities, and at the Smithsonian Institution during a month-long black heritage celebration.

### **3.19.4 DEDUCTION**

One of the ways of studying music of other cultures is through the elements of music approach. Integration of subjects approach was also suggested.

A great variety of musical instruments are found in Africa, and naturally children are naturally attracted to instruments and their sounds. Ghana is a country of cultural diversity in the form of ethnic groups. Ghanaians like many Africans cultures view music as an entity comprising singing, dancing, and playing instruments.

Children learn to play instruments much sooner by rote and imitation than by notation. This approach, which is typical to African cultures, could be

described as authentic African. Notation at the beginning stages often places a barrier between the learner and the music.

### **3.20 INTERCULTURAL MUSIC EDUCATION WITHIN A NATION: BATH (ENGLAND) FESTIVAL OF MUSIC AND ARTS (ODOM, 1984)**

In some cultures, music is inseparable from dance.

#### **3.20.1 AIM**

The article's aim is to give a feedback on the festival of music organized by a company called The World of Music, Arts and Dance (WOMAD).

#### **3.20.2 RATIONALE**

The rationale of the festival is an educational one aimed at children involvement in furthering the cause of multicultural awareness in music education.

#### **3.20.3 ARGUMENT**

The materials used with regards to absorbing music of other cultures through the media were audiocassettes, videocassettes, and interviews.

Observations made at the festivals were that rock music performances created an atmosphere where the separation and cultural barriers did not exist. Interaction between cultures by the performers made the school children immediately aware of something familiar.

#### **3.20.4 DEDUCTION**

The success of the festival brought awareness that music education must reach all social classes irrespective of colour and creed. The critical issue of introducing anyone to music is to build the enthusiasm and motivation that is lacking in music education. People should be encouraged to be more expressive of themselves with instruments.

### **3.21 THE CULTURAL IDENTITY CRISIS: A CHALLENGE FOR SOUTH AFRICAN MUSIC EDUCATION IN THE 1990s (PRIMOS, 1991)**

#### **3.21.1 AIM**

The aim is to look at the role music education should play in the 1990s in relation to:

- fostering development of the preferred cultural alignments of all South Africans
- addressing the question of cultural identity, and

- proposing some future strategies for music education in South Africa.

### **3.21.2 RATIONALE**

The basis is the notable confusion among young members of the Black population concerning their cultural alignment and identity.

### **3.21.3 ARGUMENT**

A suitable South African music policy should establish common grounds, to be able to identify aspects which are not common but of profound importance to some.

A research project was conducted in the Johannesburg area to show the cultural and musical alignment of Black music students. The finding of the project serves to confront the challenge they bring to the music educators in the 1990s. From the project it has been observed that shared or similar experiences form a common base, a type of alignment with which people feels most content and fulfilled.

#### **3.21.3.1 The Western Art Music Tradition**

The westernised musical identity that the interviewees had has not equipped them to teach within the musical preferences of their own community. It was observed that students aligned with Western music for various reasons. For

example, Western music in many cases is viewed as a means of musical literacy and competent performance.

### **3.21.3.2 The African Tradition**

The interviewees were out of touch with the music of their own ethnic background and were interested in learning music of other language groups. They agreed that Black children should be taught songs from tribal sources as part of a school music programme.

### **3.21.3.3 The Commercial Factor**

Observations were that the urban Blacks thought of music making as a means of making a lot of money. And there are communication problems between the formally trained musicians and informally trained ones in the townships.

The main issue of concern was whether their commitment to study Western art music will alienate them socially and economically from their own community or not.

### **3.21.4 DEDUCTION**

A cultural climate can be created in which South Africans can learn a mutually shared musical life. The use of videocassettes, which are

accompanied by pupil-teacher orientations, will make it possible for traditional music to be experienced by all children in South Africa.

Natural improvisation skills and creativity are not explored by the Western approach and has resulted in the rift between natural and trained musicians. South African music educators can bring about fusion of culture to the benefit of all South Africans.

### **3.22 OUT OF AFRICA ... INTO HASTINGS – REFLECTIONS ON AFRICAN WEEK AT WILLIAM PARKER SCHOOL, APRIL 1991. (RUFFER, 1991)**

The studies of world musics help students see the relatedness of the art forms, such as dance and music.

#### **3.22.1 AIM**

The aim of the article is to report on an experiment with regards to a working group on music of the National Curriculum, which suggested that non-Western music cultures should be incorporated by music teachers into their study programmes.

#### **3.22.2 RATIONALE**

The rationale is to address the problem of how to teach combined arts without diluting standards in the individual art forms.

### **3.22.3 ARGUMENT**

#### **3.22.3.1 Background**

The African week – a multicultural week started as an exploration of different world religions within cultural contexts.

#### **3.22.3.2 African Week**

Events were organized to promote African culture and history. The main feature was *ADZIDO*, the Pan African Dance Ensemble.

#### **3.22.3.3 Music and Dance Workshops**

African week is a community event with active co-operation of the members of Hastings Arts. Workshops were conducted in music and dance of African heritage.

#### **3.22.3.4 General Workshops**

Four sessions were devoted to movements, the social context of dance, music, and drumming techniques. Members of *ADZIDO* conducted them.

### **3.22.3.5 Rough Road to Freedom**

The members of *ADZIDO* helped in music and dance movement for the school play that included mime and incidental music.

Students' comments were that the musicians were challenged in that they were expected to respond directly to on the stage instead of playing the notes as most musicians do. Students also felt that drumming was good for the aural work and listening skills especially in ensemble playing.

Finally, the climax was a performance by fourteen members of ADZIDO of 'Talking Spirit'.

### **3.22.4 DEDUCTION**

Members of the *ADZIDO* group helped in teaching music and dance. Music was incidentally used during a stage performance. The combined arts were taught in the form of music, art, history, and literature. The African week consequently spilled over into other parts of the curriculum like art, and history.

## **3.23 TOWARDS TOLERANCE AND TASTE: PREFERENCES FOR WORLD MUSICS (SHEHAM, 1986)**

Multicultural teaching and learning should provide grounds for people to learn to know one another.

### 3.23.1 AIM

The aim of the article is to examine the relationship between the developing educational attitudes and the music teachers' task in helping to expand students' musical understanding and taste.

### 3.23.2 RATIONALE

The underlying rationale is that more emphasis is on the multicultural understanding with reference to the various ethnic groups of America who are maintaining their distinct identities.

### 3.23.3 ARGUMENT

The writer discusses his point under the following subheadings:

- *Why world music?*
- *Why shape taste?*
- *Preference variable*
- *Children preferences, and*
- *application in the classroom.*

### **3.23.3.1 Why World Musics?**

Findings are that world musics should be included in school music programmes. In a series of ethnomusicology textbooks, ethnic music has been included. The material on multicultural curriculum is available for pre-college level. The way of selecting music will depend on the individual music educator's training and musical experience. Interest of the teacher, exposure and formal instruction will determine the application of the world musics. Material for teaching can be adapted to various ages, grade levels and populations.

### **3.23.3.2 Why shape taste?**

In a multicultural music education curriculum, the critical issue after the available material utilized by the teachers is the impact of training the affective domain. The expansion of students' understanding and enjoyment of many divergent musical styles is the major concern of the profession. There is the general assumption that students understand and value unfamiliar music better as a result of exposure and instruction.

The music industry, which is neglecting folk, traditional, and non-western styles has as a result altered cultural and music behaviour of the American public. The issue is whether it is ethical for teachers to intentionally shape music taste or not. They select music for choral and instrumental classes and their choices reflect their approach.

Students can use a flexibility approach if they are instructed in unfamiliar and non-Western musical styles. Intelligent value judgements are possible if students have varied and rich musical experiences.

### **3.23.3.3 Preference Variable**

Techniques such as verbalized responses, pictographic and written self-report, physiological measures and behavioural evaluation have been used to assess music preferences of students. The writer of this article gives a list of dependent variables that can be utilized in assessment.

### **3.23.3.4 Children's preferences**

Overall children's preferences for Western classical, jazz, folk, country-western music have been rated lower by children from pre-school through secondary level. The inclusion of non-western music as a preference device has been rare. For 'top forty' preference measures were high while African and Pakistan music selections employed showed a positive relation that exist between mere exposure of music and students' liking for it.

Findings were that tolerance and preference were not the sides of the same coin.

### **3.23.3.5 Application in the Classroom**

The author gives suggestions to approaches for the reception of unfamiliar world music, namely that:

- Selections with fast tempi in instrumental rather than vocal medium give a positive response.
- Shorter pieces with a moderate degree of repetition are readily received.
- Background information can help students appreciate the music more.
- Receptiveness can be increased through active participation.
- Extra musical events may supplement understanding, and
- concentrated listening may influence the music taste.

### **3.23.4 DEDUCTION**

The availability of ethnic music textbooks should motivate the teachers to teach multicultural music. Additional training in teaching unfamiliar musics of the world to the music specialist is needed. More knowledge and strategies for implementation are necessary. Inservice programmes in world musics must be developed and students of music education should be required to pursue these courses. Exploration of musical styles for listening, performance and study should further understanding and tolerance of world cultures. The responsibility of the school curriculum is to broaden the musical taste and preference for world musics through formal instruction.

### **3.24 A WEST AFRICAN FOLKTALE IN THE CLASSROOM**

**(KWAMI, 1986)**

Distinctions between world's music such as Western art, folksongs, jazz, and Eastern music become blur through multicultural music education.

#### **3.24.1 AIM**

The aim is to demonstrate that expressive arts can be integrated. An African folktale was used in a music class lesson in a London Primary School. This resulted in a project that included a research into Africa folktale with reference to children's stories and songs in Ghana and Nigeria between 1979 and 1983.

#### **3.24.2 RATIONALE**

The underlying rationale is that various methods can be used to incorporate both African and Western music into the music curriculum in an attempt to minimize the dichotomy between the two musics in the schools.

### **3.24.3 ARGUMENT**

#### **3.24.3.1 The Background**

In its original setting, African folktale combines moral teaching, music making and active participation by those present. The reason that stimulated the author to use this tradition in a music lesson is the infrequent and unorganised use of African music in West African classrooms.

Multiculturalism is applicable to all schools and as such the materials used in this project can be suitable even with children in other parts of the world.

#### **3.24.3.2 The Materials**

The basis of the project is a story about an old woman, where the story has a recitation with a rhythmic pattern. The story was adapted to make a play.

#### **3.24.3.3 The School**

The school regards music as an important part of the school curriculum and the participants were 28 pupils aged about 11 years.

### 3.24.3.4 Educational Issues

Traditionally, story telling in African folk life is a major vehicle for educating children. Active participation is through interrupting responses at the beginning and the end of stories and performance of music at any convenient stage of the story telling. The project attempts to stimulate non-African children and audience.

### 3.24.3.5 The Class Lessons

As the first step, the  $\overset{3}{\text{J J J}}$  rhythmic figure was taught and performed. The teaching of '3' against '2' pattern [J J] followed and the pupils were divided into two groups, one counted  $\frac{3}{4}$  time while the other counted  $\frac{2}{4}$ . A drum was used to keep a steady pulse while the children used their feet. Words and phrases were introduced. Then a group of pupils were asked to compose their own African music.

### 3.24.3.6 The Commonwealth Institute

A day-visit to the Commonwealth Institute was organised and an African teacher gave a lecture on life in rural and urban parts of West Africa. A Ghanaian story was narrated and thereafter the children were given the opportunity to experiment with some exhibitions on display. All these were beneficial to the play the pupils were about to stage.

### **3.24.3.7 The Performance**

There was a classroom performance where the narratives, dramatic and musical aspects of the story were put together. This was followed by the performance staged at the school.

### **3.24.3.8 Curriculum Evaluation**

As evaluation measures, observations by the class teacher, audio and video recordings and responses from pupils were used.

### **3.24.3.9 Evaluation of the Teaching Materials**

The success of the curriculum material, which the children have learnt, was evaluated.

### **3.24.3.10 The Script**

The pupils were questioned about the whole project including aspects like morals, the end of the story, and various responses were received.

### **3.24.3.11 The Music**

Although the basic rhythm pattern was difficult at first, by the end of the project, most pupils could play it. Interesting responses were received about what they have learned of African music.

### **3.24.3.12 Evaluation of the Teaching Process**

Team teaching was very helpful but the assumed number of lessons ended up being a lot more.

### **3.24.3.13 Evaluation of the Role of the Audience**

Audience participation was a problem in this project when the audience was brought to participate at relevant point while the performance was conducted.

### **3.24.4 DEDUCTION**

The importance of communal music making, the use of imitation, and the African attitude that all people are musical were related. The material used was adapted to suit the classroom and the particular age group. The pupils and the audience found the project to be accessible, relevant and aesthetically worthwhile.

The systems of Orff and Dalcroze could be studied so as to find ways in which they can be incorporated into future attempts at African music in the school curriculum.

In other cultures, music is linked with aspects of life. African stories can be introduced into the curriculum, but emphasis should be on the musical

elements. Certain features of both African and European musics can be combined in the British Primary school curriculum.

### **3.25 THE AMERICAN MULTICULTURAL CURRICULUM – DOES IT FIT SOUTH AFRICA? (PETERSON, 1992)**

Is it not possible to minimize the dichotomy between Western music and other musics in the South African music curriculum?

#### **3.25.1 AIM**

The aim of the article is to show that an intercultural approach using Western music as the *lingua franca* with a bit of indigenous music is necessary for South African music education of the future.

#### **3.25.2 RATIONALE**

The emphasis is placed on the fact that all South African children should be introduced to all musical systems, both Western and otherwise.

#### **3.25.3 ARGUMENT**

American's cultural diversity in terms of a 'melting pot' has been replaced by a mosaic of different world cultures that contribute towards a national unity without loss of ethnic diversity.

Diversity should be welcomed and positively seen as cultural interchange and as such music educators' societies should represent diverse music within conference programmes.

Although the United States of America has been a forerunner both in the theory and application of multiculturalism in education, there are still debates regarding its nature and function. The United State of America is in urgent need of a theory in multiculturalism in education, which can serve all teaching strategies. Teachers should avoid negative stereotype attitudes when teaching ethnic music but at the same time be flexible enough when using materials instead of not using them at all.

For South Africa an ideal intercultural approach to music education would have to be uniquely South African in context and excel in song.

The author's view on working towards attaining a renewed music education for South Africa is to consider Allan Merriam's 'TEN FUNCTIONS OF MUSIC', which include the following functions:

- Emotional expression
- aesthetic enjoyment
- entertainment
- communication
- symbolic representation
- physical response
- conformity

- validation of social institutions
- continuity and stability, and
- integration of society.

#### **3.25.4 DEDUCTION**

An ideal intercultural approach to music education in South Africa has to be uniquely South African in context and excel in song.

In a College Lecturers' Music Association, lecturers raised questions with regard to a multicultural curriculum content and its methodology. It was agreed that music that contributes towards integrating the South African Society, should be identified, recognised, and implemented through music education. Children should be exposed to this kind of music from as early as kindergarten.

For music education to be a dynamic and important facet of a democratic education for all, musical experience should take precedence over music literacy. An arts pedagogy that is inclusive and reflects the total society of South Africa is needed.

#### **3.26 INTERCULTURAL ASPECTS OF POLY-AESTHETIC EDUCATION (ROSCHER, 1986)**

Excellence in music making has different meanings and denotation for the Westerner and the African.

### **3.26.1 AIM**

The aim of the author is to show that the greatest and immediate importance of aesthetics is that it is vital for the individual and society.

### **3.26.2 RATIONALE**

Based on the fact that aesthetic instincts and reactions are misinterpreted and misused, it is necessary to learn artistic comprehension regarding pre- and trans-national instinctual forces, which are influential in personal, political and social behaviour.

### **3.26.3 ARGUMENT**

In communication, the task lies in aesthetics imagination and creativity. What is important in furthering intercultural relationships is the training of human comprehension through symbols of text, sound, images and scenes.

Israel is an ideal country for intercultural learning, because of its historic cultural and aesthetic traditions, which are pointing to the future direction of aesthetic education. The Western European civilization is presently showing an interest in collecting the heritage of all traditions while the non-European cultures are assimilating the global Western civilization. Of vital importance is to preserve as many musical forms and styles as possible.

Polyaesthetic education is an education whose point of departure is the intercultural aspect, which is connected with the integration of traditions. Integration of traditions means to understand the present state of the culture and to recreate, arrange, and renew materials that have been handed down by former generations. In the music sphere, the link between the intercultural and the 'traditional' integration of polyaesthetic education is evident.

Polyaesthetic education is directed towards self-determination and artistic interest for creative activity for the understanding of mankind. The main characteristics of polyaesthetic education are intercultural, traditional – integrative, social-communicative and the interdisciplinary and multi-media aspects.

#### **3.26.4 DEDUCTION**

All people concerned with the arts, namely artists, actors, film producers and composers should work hand in hand so as to be able to solve the common tasks of the arts. There is the need of scientific co-operation that will help define common problems of aesthetics and education with the view of solving such problems.

Those who search for more knowledge initiated polyaesthetic education. The stumbling block regarding the various cultures is based on the unjust distribution of the material wealth. This world-wide conflict emanates from emotional, affective motives of mutual estrangement. This mistrust should be overcome by means of an artistic competence of the imagination and

expression which leads towards an understanding that polyaesthetic is devoted to all people and all musics.

### **3.27 SOME MUSICAL PRINCIPLES AND PROCEDURES IN THE NON-WESTERN WORLD (GOLDWORTHY, 1989)**

Identifying similarities and differences of approach to music making and teaching through the study of world music is enrichment to the teaching profession.

#### **3.27.1 AIM**

The aim is to examine important principles and procedures in non-Western and 'folk' music cultures. The focus is on various approaches to music making in the non-Western world, which the Western student or teacher may not have encountered.

#### **3.27.2 RATIONALE**

The focal point is understanding and appreciating the diverse music cultures of the world, which are unique systems of musical expression.

#### **3.27.3 ARGUMENT**

People with a Western background should be well informed about non-Western music so that they will be able to evaluate, understand and

appreciate it. The differences evident between Western and non-Western traditions do not imply superiority or inferiority but signify equally valid approaches that are varied in cultural and musical norms. Barriers that the listener encounters in songs from a foreign culture are language, the context, and social function of a song. In a song, words are of vital importance to the performer and the members of a culture hence the text of a song carries on informative influence on the musical structure and style.

Non-Western musical tradition has a wide range of timbres that are employed both vocally and instrumentally. In European art music, smooth and resonant tone production is preferred while in many non-Western cultures purity of tone is avoided and raspy quality or buzzing timbre is preferred. Non-Western tradition has a wide range of vocal styles and techniques, which vary from one region to another, and from one song genre to another. Most music have a melodic and rhythmic component, as well as an overall structural outline. These are realized and combined in different ways by various musical cultures of the world.

The central and western regions of Africa have complex rhythms that are combined with vocal and instrumental parts. Polyphony or harmony is the most distinctive element of Western art music. In Asian music, art performances involve one melodic instrument and an accompanying rhythmic instrument. Two-part singing is found in all musical cultures while sophisticated contrapuntal procedures are common in non-Western tradition. Multi-part instrumental music is a common feature in most Asian countries.

The basic approach of non-Western music to musical form is static while continuity and permanence are most important than change. In Western art music, repetition of a musical idea is a unifying device while non-Western musical traditions regard repetition and uniformity as aesthetic strengths.

#### **3.27.4 DEDUCTION**

There is enough common conceptual and aural ground between the various systems to encourage mutual understanding and appreciation despite the fact that every musical tradition is unique. Common principles and procedures may encourage interchange between separate musical cultures.

The reason for children to study world musics is to focus on aspects that are relevant to primary school children, namely the broadening of mutual skills. Rote learning skills and aural transmission and variation are fundamental to most world musics and as such help the children to develop memory and improvisation that are important to music. The development of skills such as pitch, rhythm and co-ordination and sound skills are promoted by learning world musics.

Participation in music of other cultures will help children to come into close contact with aspects of other cultures. Children will learn to value and respect other musics and will begin to recognise the universal qualities of music. As such world music will integrate other cultures into the children's everyday experiences.

### **3.28 TOWARDS AN AFRICAN PERSPECTIVE IN EDUCATION (THEMBELA, 1992)**

It is possible to teach music through the process of music making and not necessarily through the transmission of knowledge and skills about music.

#### **3.28.1 AIM**

The aim is to find means or methods of teaching music that might contribute towards pursuing educational goals and to find out the cultural experiences, which give rise to emotions that are expressed through music.

#### **3.28.2 RATIONALE**

The underlying rationale is based on the fact that people have different cultural backgrounds and such different perspectives to life are expressed in their different musics.

#### **3.28.3 ARGUMENT**

The various directions of development of Western and African music is a result of difference in economic and political spheres, and the intellectual life of the peoples. It is the collective experience in the cultural life of Western Europe, which produced their music. The unspoiled African music expresses a melancholy helplessness, a total reliance on the great force beyond and above one's capacity.

### **3.28.4 DEDUCTION**

The background knowledge of African music is of utmost importance since its characteristics can be found in other musics. Music teachers should immerse themselves in the cultural life of the people. Methods of teaching music should emphasize discussion, participation, and self-expression of the musical life of the people.

## **3.29 TOMORROW, THE WORLD (GARTELL, 1991)**

World music is a resource through which children's ability and understanding can be developed.

### **3.29.1 AIM**

The aim is to find the best approach to teaching world music at primary school level.

### **3.29.2 RATIONALE**

The existing approach is unsuitable and inappropriate for the primary school because available literature on world music is topic-based and is directed towards secondary school pupils.

### 3.29.3 ARGUMENT

It is of utmost importance that the subject matter be directed to the children's everyday experience. In schools with a multicultural population, a variety of wealth of musical culture may be surrounding the daily lives of its children. Schools, which are not multicultural, should also study world music.

The approach that will integrate the wealth of the musical culture into the curriculum of the primary school child must be formulated around a conceptual and skill based framework. The focus should be directed on a specified skill or concept, which is related to the needs and developmental stage of the children.

World musics should be regarded as a resource through which children's ability and understanding can be developed to a higher level than in the Western Europe tradition. The role of teachers should consequently be to identify world music examples, which in turn will be reflected in the quality of the children's work.

Knowledge of pupils and their needs will help in the choice of relevant concepts and skills. Even though teachers are well read and know their subject matter, they may encounter problems in finding the right examples in the various books, which are packed with information that is complex to absorb.

Both the teacher and the pupils are likely to be enriched in the course of research for the right examples. While techniques and theoretical framework of other musics are different, the basic elements are always the same. The lessons should develop three areas, namely, composing, listening, and performing. Lesson plans should look the same except that the exemplars will be chosen from a wider variety of musics. Western European examples will form the initial stimulus, as the pupils will most readily relate to them.

#### **3.29.4 DEDUCTION**

World music is a resource that can develop pupils' ability and understanding to a higher level rather than one musical tradition. Thus schools, which are not multicultural, should also study world music.

Any approach to the teaching of world music should focus on the development of a specific skill or concepts that are related to the needs of the child. With the knowledge of the children's needs, new ideas from world music will fit into the scheme. The aim should be to help children incorporate aspects of world music into their own musical vocabulary.

Pupils' voices, pitched and unpitched instruments can be used in practical music making, and existing resources can be utilized because the aim is not to recreate world musics in their original forms.

### **3.30 MUSIC EDUCATION IN A PLURALIST SOCIETY (SWANWICK, 1988)**

Prejudice and ignorance can be transcended through multicultural experiences in music.

#### **3.30.1 AIM**

The purpose is to consider the extent to which music can facilitate intercultural sympathy and understanding and the conditions under which music is an element of cultural exclusiveness.

#### **3.30.2 RATIONALE**

The rationale is to express the fact that music has strong idiomatic means of communication, which can create boundaries that either invites immediate acceptance or rejection in a particular cultural group.

#### **3.30.3 ARGUMENT**

Music alienate people when they perceive the following:

### **3.30.3.1 Sound Materials**

Exposure to novel sounds over a period of time can overcome the cultural block. Handling and experimenting with instruments and working with different scale and tuning systems can also help.

### **3.30.3.2 Expressive Character**

A serious impediment may be the identification of the expressive character of a musical genre with another culture. For instance a musical genre is easily identified as belonging to this or that group of life style, which may be accepted or rejected.

### **3.30.3.3 Musical Structure**

Another impediment is the idiomatic barrier of structural processes. The music educator's role is to familiarise students with different norms through active engagement, exploring and observing how musical ideas can be established and transformed through various ways of repeating and contrasting ideas.

### **3.30.3.4 The Role of Education**

Labelling and cultural stereotyping should be reduced by education, which makes it an important task for schools and colleges. Of great importance is

to look for the essential processes of education and the contribution that can be made by schools.

Due to the fact that musical procedures are not always buried in local cultural practices, they can be absorbed into new social contexts over time and space.

### **3.30.3.5 Reinterpretation and Transformation**

Based on the fact that transformation and reinterpretation are easily demonstrated by language, music can travel just like language, can be refashioned to create new human values and can be organized thought to transcend culture and self.

### **3.30.4 DEDUCTION**

It has been observed that musical procedures have some independence from social influences. Music is less accessible when strong idiomatic classification is maintained. The main point is the autonomy that cultural products can have once they are free from local classification and territorial signally.

The main points in the discussion are:

- Learning in school cannot be left to chance
- School seek to bring the procedures and criteria into open

- The process of cultural and self-transcendence which can be initiated and sustained at any level of age and maturity
- Teachers cannot be expected to be skilled in all musics of the world
- Schools and colleges play a major role in the making of musical procedures explicit in a purposeful way
- There is need for a curriculum that is truly pluralistic, and
- music should be promoted in the community by organizing choirs, brass bands, jazz and so on.

One of the aims of teaching music in schools and colleges should be to raise consciousness and explore musical procedures experienced from across a range of cultures. Secondly, prejudice and ignorance can be overcome by creating musical events in the community that will give an opportunity to people to contribute to the various musical possibilities in the society.

### **3.31 TEACHING THE MUSIC TEACHER TO USE THE MUSIC OF HIS OWN CULTURE (McALLESTER, 1972)**

Is it true that the youth of today are more musical than before, and that, they learn the music from one another but not from formal education?

### **3.31.1 AIM**

The aim of the author is to show that there are great areas of music that are virtually untapped as well as great areas of teaching that are untried.

### **3.31.2 RATIONALE**

Based on the fact that European 'classical' music is often thought of as the chief goal of American music education, the author feels that teaching time is wasted on unimportant musics.

### **3.31.3 ARGUMENT**

Americans are exposed to a musical culture which is not their own. There is an oversight on the American Cultural Revolution where the young people possess a culture of their own which is not understood by the older generation.

Educators do not realize that they are faced with a cultural revolution and hope that it is a passing phase. Only a rare group of adults are prepared to learn to understand the language, values and music choices of the young. The record industry, the movies, fashion, etc. are dominated by teenage culture. The American situation today resembles 'acculturation' where there are uncertainties as to which is the dominant and which is the recipient culture.

The author's thesis is that all people teaching in America should be brought back to enculturation because acculturation is not education and both can result in proper teaching. The music teachers should be taught to use their own cultures so as to be relevant with the vital and vigorous growth of the Cultural Revolution. Generally, young Americans are more musical than before, yet they learn the music from each other, not from their music teachers.

#### **3.31.4 DEDUCTION**

The music teacher has the professional equipment as historian and analyst to help young people make exciting discoveries about music that they already love. He must include parts of his culture in broadening his horizon. The teacher must climb down from his pedagogical platform and learn from the young generation. There is a shift of accent from harmony to melody, from fixed composition to improvisation and ornamentation.

According to this article, the youth is more musical than before, however, they learn the music from one another, not from their music teachers.

#### **3.32 OUR CULTURAL MOSAIC (HAWES, 1983)**

Folk and ethnic music groups need the same economic and social support that is provided for symphonies and choral groups.

### **3.32.1 AIM**

The purpose is directed towards making the cultural landscape of the United States of America a more lively, exciting and uplifting one.

### **3.32.2 RATIONALE**

The underlying rationale is that the American folklore Centre, and folklore Programme, which are cultural art forms of national importance, clearly show that the contribution by individual artists towards the quality of national life shows the meaningfulness of cultural heritage.

### **3.32.3 ARGUMENT**

Groups from various nations have been encouraged in the United State to contribute with their varied talents and art forms. The 'small' artistic traditions compete well with European/American classic operas and string quartets. A cross-fertilization that is provided by all the music that is found in the United States improves lifestyles by bringing excitement.

Folk Arts Programme have discovered and proved that folk and ethnic music need the same economic and social support, which is provided for symphonies and chorales. All music should therefore be introduced in schools as early as possible with excitement and enthusiasm.

### **3.32.4 DEDUCTION**

Music educators have the task of finding out about musics in their communities. All musics should be publicized as much as possible. Folk and ethnic music need the same economic and social support, which is provided for symphonies and chorales.

All kinds of music should be introduced into the school.

### **3.33 PART I: SOME IDEAS ABOUT IMPLEMENTING MULTICULTURAL MUSIC IN THE ELEMENTARY CLASSROOM (MILLER, 1991)**

Multicultural music teaching can be approached by teaching each culture's music separately or in a comparative manner.

#### **3.33.1 AIM**

The purpose is to highlight the fact that a teacher should be the translator of culture in the elementary classroom.

#### **3.33.2 RATIONALE**

To express the fact that student who have English as their second language and those of native tongue need cultural adjustments and guidelines regarding sharing, development of awareness, tolerance, adapting and so on.

### **3.33.3 ARGUMENT**

The teacher must decide on the method of teaching cultural musics, for example whether to teach each culture's music separately or in a comparative manner. While maintaining the students' identities, they should understand the concept of multiculturalism that is the mosaic of various cultures. They should understand the reasons for learning about multicultural music and long-term goals and objectives should be defined to them.

### **3.33.4 DEDUCTION**

In incorporating multicultural music into the curriculum, the first two months should be devoted to music literacy, and then the study of instruments such as 'ukulele' along with western songs. Comparing different musics where the common element approach is implemented can follow this. Charts, pictures, videos, and guest instrument players are used as teaching aids. School performances should be encouraged because they increase the value of the objectives to be attained.

## **3.34 PART II: THE PROBLEMS INVOLVED IN IMPLEMENTING MULTICULTURAL MUSIC IN THE ELEMENTARY CLASSROOM (MILLER, 1991)**

Multicultural music education can minimize racism and promote appreciation of diversity.

### **3.34.1 AIM**

The purpose of the article is to highlight the aims of the Multicultural Directorate of 1985 in combating racism and promoting the values of the many immigrant cultures.

### **3.34.2 RATIONALE**

The underlying rationale is that by 1990 teachers were still seeking approaches in multicultural education for the enhancement of students' self esteem, the multicultural climate of schools, and the education of children in cross cultural values.

### **3.34.3 ARGUMENT**

#### **3.34.3.1 Behavioural and Cognitive Problems**

The author is of the opinion that language and culture influence cause many behavioural and cognitive problems in the music class. An example that has been given is that of a multicultural kindergarten class where some pupils have English as their second language and the classroom decor, materials, and instruments are Western in context and teaching method is the Orff approach. The problems encountered are behavioural problems.

It has been observed that all children between ages five and six irrespective of their background have problem of pitch matching, which contributes to the slower learning of English language songs.

### **3.34.3.2 Instructional Material**

Lack of scope, sequence materials, and organized curriculum are important stumbling blocks that the Canadian teacher encounters. Teachers also have to incorporate their own approach into a meaningful active unit using Kodàly or Orff approaches as well as finding suitable multicultural songs for learning material.

### **3.34.3.3 Teacher Training**

University courses or in-service training on the correct enunciation of ethnic songs and setting up of a scope and sequence in a multicultural unit are needed for music teachers. Guidelines on multiculturalism should also be offered.

### **3.34.3.4 Affect on Administration, School board and Education Ministries**

Research publications and expertise made the 1986 passing of the Multiculturalism Act costly. The Federal government pronounced a multicultural philosophy that is needed to enhance the lives of immigrants and native Canadians to combat racism. While other aspects of the

curriculum receive financial assistance, there is no special funding for multiculturalism.

#### **3.34.4 DEDUCTION**

Due to the fact that the 1990s were only the beginning of a greater awareness of multiculturalism in Canada, adequate money and a positive direction to combat the problems in multicultural music instruction are yet to come. To overcome the problems of implementing multicultural music in the elementary classroom, extensive research is needed.

### **3.35 'YOU DON'T SING IT RIGHT, MISS' (O'SHEA, 1984)**

Teaching and learning music from multicultural perspective should help students to develop an understanding of and sensitivity to peoples of different cultures.

#### **3.35.1 AIM**

The aim is to show that the material, which is available for multicultural education is not adequate enough and also to stress the fact that the music curriculum needs to be anti-racist.

### **3.35.2 RATIONALE**

The underlying rationale is that although many schools have in their extra curricula activities instruments and music of other ethnic groups, the objectives of multicultural education are not well understood.

### **3.35.3 ARGUMENT**

In the 1950s and 1960s music teachers have been educated to believe in the superiority of Western culture and music. Their belief in Western cultural tradition was reflected in their way of teaching. Later, even though cultural style and content have not been considered, teachers were concerned about creative music making.

Due to the fact that the contents of any school curriculum are valued by society, a sense of superiority by a white child because of the European focus on curriculum can be created while a non-white child can be exposed to a feeling of undermining of his background. The general attitude of many teachers regarding the multicultural curriculum is of an extra burden to their already committed curriculum or syllabus.

The negative attitude towards the black children who are regarded as problematic and as a result need special provision is a problem in itself. Music from the European tradition is valued as of higher intellectual discipline and aesthetic context, which rises above entertainment level and makes other music of other cultures inferior. This is racism in the sense that

teachers are not even aware of the musical activities of children in their communities.

#### **3.35.4 DEDUCTION**

Teachers should acknowledge and examine their own attitude towards racism and the way that the music teaching profession operates in this regard. Not only European classical tradition is of value but that all musics have the ability to speak to the human soul or intellect.

Gradual understanding of other musics can be the result of taking part and listening to music of other cultures. Local musicians and parents can be a rich source of folk music. Direct experience of different musics by pupils will encourage and help towards a varied musical understanding. Irrespective of the background or training of the teacher the curriculum must finally be global in perspective.

#### **3.36 WORLD MUSICS IN EDUCATION (SCHWADRON, 1984)**

One of the major problems encounters in implementing multicultural music education in many countries is delay in provision of teacher education programmes.

### **3.36.4      AIM**

The aim of the author is to direct attention towards moving to cross-cultural music education in the United States.

### **3.36.4      RATIONALE**

The underlying rationale is that a commitment to introduce non-Western music into the curriculum at both elementary and secondary levels has not yet been achieved.

### **3.36.4      ARGUMENT**

Practical problems such as teacher programmes, which are not fully prepared to include the broad inclusive music education curriculum, contribute to the delay of cross-cultural music education. Unique sub-problems that are evident are availability of native instruments, informants and performers, national and political attitudes among others.

Confusion in educational purpose and activity can be avoided if it were clearly recognised that there is no one international or universal language of music. Other penetrating questions vital to inter-cultural education in music are apt to emerge and they should engage the critical mentalities of teachers and students.

Music instruction in elementary grades should be the responsibility of the music specialist not of the classroom teachers; otherwise innovative programmes in comparative music education may well be put aside.

#### **3.36.4 DEDUCTION**

Now that a few major universities in the United State of America offer graduate teacher programmes in ethnomusicology and music education, music educators will have particular expertise as teachers, supervisors, curriculum designers, and researchers with particular reference to elementary secondary levels. The need for formal education to confront the world of music and to challenge cross-cultural educational opportunities now afforded by computer research, technology, satellite television, intercontinental panel discussion remain highly advantageous and relatively unexplored.

### **3.37 EDUCATION THROUGH MUSIC: TOWARDS A SOUTH AFRICAN APPROACH (OEHRLE, 1992)**

There is need for a South African approach to multicultural music education.

#### **3.37.1 AIM**

The purpose of the article is to stress the importance of education through the process of making music, not the transmission of knowledge and skills

about music.

### 3.37.2 RATIONALE

The underlying rationale is to make the process of music-making relevant to the so-called 'African Approach.'

### 3.37.3 ARGUMENT

The topic titled *Education Through Music* emphasizes that the educated should be able to work towards a greater concern for themselves and for the others. This approach focuses its attention on the past and the contemporary matters, which are relevant to education, music, and Africa. It is important, therefore, to refer to the American slave trade where their music, dances, and instruments were undermined and feared by their oppressors to the extent that the making and playing of drums was banned. Dancing, moving the body, and antiphonal singing were barred in church even though these are ways of making music, which stem from traditional African approaches.

The concern by the church ministers during the 18<sup>th</sup> century about improving the singing standards of the Afro-Americans resulted in singing schools. The way the schools were run was foreign to the musical customs of these people from Africa.

The great influence of the music style of the Protestant Church spread and affected American and South African music education. This influence

culminated in the evolution of an American music education, which had a high regard for Western music. The present focus is on finding answers concerning a South African education through music. The writer of this article, comments on a symposium held in America in 1984 where music professionals were concerned about the music education situation in Africa.

Education through music should help students achieve a sense of balance in life, which is imbibed through an African process of music making. The development of creative potential is also woven into this music making process, which is based on the belief that the above statement leads to a starting point for research, which will help towards a Southern or South African approach to education through music.

The starting point of an African approach emanated from a reply as to what music is. It is confirmed that efforts to change are made in an attempt to move towards an African approach to the process of music making.

Music making in Africa is a social group activity, the aural essence of music is fundamental and the listener is actively involved. Social values are propagated through music making. Excellence in music making has different meanings and denotation for the Westerner. In an African context, excellence means quality with respect to the life of the society at large. Criticism by the community points to limitations that fall short of human qualities or acceptable aesthetics in order to improve the social situation.

Three misconceptions about African music are that:

- it is obsolete
- it is haphazard, and
- its instruments are inferior.

#### **3.37.4 DEDUCTION**

The South African Approach to music making should include the following:

- Wealth of insights which will be the result of many and varied approaches to music making.
- A creative approach to life, and
- an intercultural approach to music making.

The above aspects and others could form a basis of education through music in the ideal society of a non-racial and gender free South Africa.

### **3.38 THE SOUND OF A BELL: AESTHETICS AND WORLD MUSIC (TRIMILLOS, 1983)**

Beauty lies in the eyes of the beholder.

### **3.38.1 AIM**

The aim is to express the challenge for the world music teacher who should bring both intellectual understanding and aesthetic experiences to the student.

### **3.38.2 RATIONALE**

Due to the fact that aesthetic experience is difficult to teach, the author shares methods he has used to approach the aesthetic aspect of world musics.

### **3.38.3 ARGUMENT**

#### **3.38.3.1 Japanese Musical Aesthetics**

One method of approaching music's aesthetics is to consider a culture's attitude towards an individual tone or sound. In Japan for instance, great value is placed on an economy of materials, the culture's highly developed aesthetics in music reflects this concern. For example, a *kin* (bell) is used in the recitation of the Buddhist Chant, for Kabuki theatre concert music or popular music. In Japan, bells are evaluated with close attention to how well they sound. Aesthetic features of Japanese music include the fact that:

- Music performance is often visual, tactile, and aural.
- The after sound is as important as the initial sound
- The becoming of the sound is as important as the sound itself, and

- there is greater interest in heterogeneity.

Such insights help to understand and appreciate the slow tempo 'gagaku' and sparse sounds of the 'hoh' drumming. The consideration of heterophony brings insight into the way another culture creates the dynamics of musical tension and release. In the two examples given of the bell and the *koto* piece, the consideration of the aural artefact itself provided substantial insights into the aesthetics of music.

### **3.38.3.2 Philippine Traditions**

In the upland of Philippine, a nose flute and the Jews' harp used for entertaining and courting. These instruments can operate within two aesthetic systems – one used for listening and the other for courting.

### **3.38.3.3 Traditions are Updated**

Courting has taken a different method where, through radio shows and the telephone a man can dedicate a song to the girl.

The choice of song and artist reflect aesthetic preferences among the various styles of commercial and popular music.

### **3.38.4 DEDUCTION**

One method of approaching aesthetics of music is to consider a culture's attitude towards an individual tone or sound. The student can approach the cultural aesthetic experience through the explanation of the music.

The individual can gain an intellectual awareness of the element of aesthetics. The Japanese *koto* and song that are given as examples provide this aspect. The cultural aesthetics in the nose flute music provides a different aesthetic experience for the student who hears it in the classroom rather than in the Filipino environment.

Discovery of music in the world context should attempt to bring to the listener the dynamics, the logic, and the resonance of the music as sound and as a creative and re-creative process.

### **3.39 THE ROLE OF MUSIC AND MUSICAL EXPERIENCE IN MODERN SOCIETY: TOWARDS A GLOBAL PHILOSOPHY OF MUSIC EDUCATION (ELLIOT, 1984)**

The philosophy of music education in the twenty first century needs a multicultural perspective.

### **3.39.1 AIM**

The aim of the article is to show the difficulty in explaining the role of music and musical experience in modern society or the basis for multicultural music education as aesthetic education.

### **3.39.2 RATIONALE**

Music education philosophers should consider remodelling the foundations of music education towards a structure that is more suitable with the musical realities and global aspiration of teachers who are committed in neutralising ethnocentrism.

### **3.39.3 ARGUMENT**

It has been observed that in a material sense there is nothing like music or musical experience. Music is seen as a way of learning sounds and a personal psychophysiological experience based on culture. What people label as music and music experience is a human propensity of transferring qualities, images, feelings, and expectations to sounds, and to 'hear' or experience these in sounds.

Regarding this human tendency, an explanation is required to trace the origin and evolution of this tendency to its roots in fundamental experiences, which are arguable common to prehistoric primitive and modern man. Due to the fact that infants cross-culturally experience infinite environmental

stimuli, it is no wonder that the personal qualities and images that mature listeners, performers, and composers eventually eject into sounds are diverse and divergent beyond comprehension. Within the variation in musical perception, affect, and production lies the universal experience of oneness – separateness and the concomitant ambiguity.

From the psychophysiological experience of oneness and separateness originates feelings of tension and release, constancy and change, unity and variety that are frequently considered as universals of music and music experience. The author believes that for many societies, the behaviour of music ranges on a continuum between making special with sound, and making sound a special place: an object created primarily to capture and sustain affective cognitive interest via complex tonal manipulations.

#### **3.39.4 DEDUCTION**

If music education has no musical metaphor, forms, and behaviour of other cultures, it will be denying students access to sounds that are relevant and successful at integrating the fundamental experiences of human mental life.

To restrict the teaching and learning of music into a single culture as opposed to an array of innate human behaviours is to direct the practice of music education towards the end of having musical understanding at the expense of being musical.

The concept **music** should be seen as behaviour to shift the traditional focus from music as structured product to music as human internalisation.

### **3.40 MUSIC EDUCATION IN SOUTH AFRICA (OEHRLE, 1990)**

The political situation in South Africa is ripe to innovations in all fields of Education.

#### **3.40.1 AIM**

The aim is to highlight the position of the entire South African Education system that is disrupted politically and economically and as a result affecting the nation's social structure.

#### **3.40.2 RATIONALE**

The extreme difficulty and uncertainty of the future places the music educator in a difficult position of changing traditions of segregation.

#### **3.40.3 ARGUMENT**

##### **3.40.3.1 General Education**

The South African education system was constitutionally racially divided and separated. The results of the segregation were school boycotts and the burning down of schools by students. The state presented no solutions but

tried to manipulate the situation for political gains resulting in social and political unrest.

The future of the nation is faced with the problem of a high rate of unemployment and overpopulation. Among other problems that face South Africa are shortage of schools, qualified teachers, books and equipment. The social and political unrest are also contributing factors to these educational problems.

#### **3.40.3.2 Governance of the Schools**

The author lists 19 different educational agencies in South Africa that are involved in the administering of the racially segregated schools. The centralized system of control reinforces social prejudice, protests, and privilege and encourages competition.

Teachers are calling for change and the rebuilding of the education system towards a post-liberation plan which focuses on democratic values, co-operative work, creative and critical thinking.

#### **3.40.3.3 Music Education**

In the elementary schools, general music classes were offered in name while in the secondary schools various limitations were encountered; for example, additional fees for music as an examination subject. The music educators are working towards understanding and resolving various concerns, namely the

issue of phasing out music programmes in schools, the focus on Western music and overlooking other music traditions, and also the difficulties and injustices of the racially divided schools.

Professional associations of music education like the National Music Educators' Conference are concerned about changes in music education.

#### **3.40.3.4 University-Based Efforts Towards Change**

A new initiative is being taken by South African colleges and universities; for example in some music departments, music history covers Western, African, Indian and Jazz styles while other universities are finding means to handle problems of the influx of 'under prepared students'.

#### **3.40.4 DEDUCTION**

Much is to be learned from and about the South African traditions of informal music education; for example, the music influence that the mother imparts to her infant. It is possible that Africans have for centuries done what the Western music education is rediscovering.

South African colleges and universities have taken new initiatives in the history of music – music history covers Western, African, Indian and Jazz styles. A new direction for music education may emerge as the country enters into a new state of transition.

To fulfil the promise of peace and education in South Africa, apartheid should be dismantled.

### **3.41 MUSIC EDUCATION IN A PLURALIST SOCIETY (SWANWICK, 1988)**

The school population is multicultural and the curriculum has to reflect that.

#### **3.41.1 AIM**

The aim is to consider the extent to which music can facilitate intercultural sympathy and understanding and the conditions under which music is an element of cultural exclusiveness.

#### **3.41.2 RATIONALE**

The underlying rationale is to express the fact that music has strong idiomatic means of communication, which can create boundaries, which either invite immediate acceptance or rejection in a particular cultural group.

#### **3.41.3 ARGUMENT**

Music alienates people when they perceive the following:

### **3.41.3.1 Sound Materials**

Exposure to novel sounds over a period of time can overcome the cultural block. Handling and experimenting with instruments and working with different scale and tuning systems can also help.

### **3.41.3.2 Expressive Character**

A serious impediment may be identification of expressive character of a musical genre with another culture. For example, a musical genre is easily identified as belonging to this or that group of or life style, which may be accepted or rejected.

### **3.41.3.3 Musical Structure**

Another impediment is the idiomatic barrier of structural processes. The music educator's role is to familiarize the student with different norms through active engagement, exploring and observing how musical ideas can be established and transformed through various ways of repeating and contrasting ideas.

### **3.41.3.4 The Role of Education**

Labelling and cultural stereotyping should be reduced by education, which makes it an important task for schools and colleges. Of great importance is

to look for the essential processes of education and the contribution that can be made by schools.

Due to the fact that musical procedures are not always buried in local cultural practice, they can be absorbed into new social contexts over time and space.

#### **3.41.3.5 Reinterpretation and Transformation**

Based on the fact that transformation and interpretation are easily demonstrated by language, music can travel just like language, can be refashioned to create new human values, and can be organised to transcend culture and self.

#### **3.41.4 DEDUCTION**

It has been observed that musical procedures have some independence from social influences. Music is less accessible when strong idiomatic classification is maintained. The main point is the autonomy that cultural products can have once they are free from local classification and territorial signalling.

The following conclusion seems inescapable:

- Learning in school cannot be left to chance.
- Schools seek to bring the procedures and criteria into the open.

- The process of cultural and self-transcendence can be initiated and sustained at any level of age and maturity.
- Teachers cannot be expected to be skilled in all musics of the world.
- Schools and colleges play a major role in the making of musical procedures explicit in a purposeful way.
- There is need for a curriculum that is truly pluralistic.
- Music should be promoted in the community by organizing choirs, brass bands, jazz et cetera.

One of the aims of teaching music in the schools and colleges should be to raise consciousness and explore musical procedures experienced from across a range of cultures. Prejudice and ignorance can be overcome by creating musical events in the community that will give opportunity to people to contribute to the various musical possibilities in the society.

### **3.42 MUSIC IN THE UNITED STATES: COMMUNITY OF CULTURES (GARFIAS, 1983)**

The American culture is a homogenous tradition; therefore, focus on Western tradition should not be the definition for the whole society.

#### **3.42.1 AIM**

The aim is to highlight the uncertainty of the future of the arts in America due to various factors, such as lean government support, inflation, et cetera.

### 3.42.2 RATIONALE

The underlying rationale is to identify the difficulties that are faced by music in America. These can be identified as the:

- idea that music is a universal language, and
- perception of America as a 'cultural melting pot'.

### 3.42.3 ARGUMENT

The fact that music is fundamental to the nature of man, presupposes its existence in every human society.

If the Western European language is regarded as the universal musical language, then a large segment of the world society is excluded. That would further mean that the principles and aesthetics of many traditions are defined by one single culture. The perception that one music tradition defines all musics is inaccurate. The way art institutions present themselves is too narrow to inspire confidence of all, and therefore there should be more multicultural institutions otherwise a Western focus will continue.

Focus on the Western tradition must be set in a global context and such a focus must not be considered as a definition for the whole. The American culture is a homogenous tradition. The variety of different music traditions contains many style differences and they should not be treaded as one unit.

#### **3.42.4 DEDUCTION**

To speak of the American musical tradition is to ignore the nature of music in the American society. The discrepancy between reality and the practice for teachers, scholars and performers of art should be addressed. Teachers, scholars and performers should learn to speak about the arts so credibly and convincingly as they create and perform the arts.

The fact that music is fundamental to the nature of man presupposes its existence in every human society.

### **3.43 AFRICAN MUSIC, JAZZ, ROCK AND THE CURRICULUM IN SOUTH AFRICAN SCHOOLS (CORREIA, 1995)**

Many attempts are being made by tertiary institutions to include African music in the South African music curriculum.

#### **3.43.1 AIM**

The purpose of this article is to emphasize the need to incorporate African music, jazz, rock, and ethnomusicology into the South African music curriculum.

### **3.43.2 RATIONALE**

Even though the introduction of African music, jazz, rock, and ethnomusicology into the South African music curriculum will entail retraining of music teachers, it is worth doing because it will contribute to nation building and reconciliation among the diversified society.

### **3.43.3 ARGUMENT**

The inclusion of African music, jazz, rock, and ethnomusicology in the South African music curriculum is long overdue. Such introduction will enable all groups of the school population to experience diversity of the nation through music making. After all it is easier to teach African music than the European art music because it does not assume knowledge of a complex theory. Moreover, African instruments are cheaper and easier to construct than the Western instruments.

#### **3.43.3.1 Teacher Training**

The present music curriculum in South Africa, with its Eurocentric undertone, is viewed by some people as a deliberate campaign against African music. In order to unravel such misconception the present music teachers who have been trained in the Western art music tradition have to be retrained in multicultural music education. The study of African music, ethnomusicology, jazz, and rock should therefore become prerequisite for qualification as a music teacher in this country.

### **3.43.3.2 Fragmentation in the Curriculum**

The present curriculum is highly fragmented. For example, the former Cape Education Department had a different syllabus for almost every area of the music curriculum; each instrument had its own syllabus, so also the theory, history, class music et cetera.

It would make more sense to have a holistic approach to music teaching. The studies of theory, instruments and music history have everything to do with each other.

### **3.43.3.3 Lack of Support**

There is general lack of resources and support from principals and the Department of Education. There is a need for an appropriate South African music textbook, which would show that being different denotes neither inferiority nor superiority.

### **3.43.4 DEDUCTION**

The present South African music curriculum is highly fragmented. It will make more sense to have a holistic approach to the teaching and learning of music.

The music curriculum denies many developments in western classical music of the twentieth century, African music, jazz, as well as rock. Electro-acoustic music could be taught in conjunction with rock groups. The histories of black composers and celebrities should be included in the studies of music history.

J.S. Bach must be part of the future music curriculum. His *St Matthew Passion*, the *Brandenburg Concerti*, and the Preludes and Fugues will always provide intense pleasure. Mozart's *Marriage of Figaro*, *Don Giovanni*, and the *Magic Flute* cannot be deleted from the curriculum because of the morale lessons that they teach.

The study of these various music traditions are important because they are part of life and moreover children will eventually learn to approach all kinds of culture critically with open eyes and ears.

#### **3.44 NEEDED: A MULTICULTURAL MUSIC DICTIONARY TO FACILITATE COMMUNICATION IN CROSS-CULTURAL MUSIC EDUCATION IN SOUTH AFRICA (SMIT, 1991)**

References are always required to increase knowledge.

##### **3.44.1 AIM**

The aim is to stress the importance of verbal communication in cross-cultural music education in South Africa.

### **3.44.2 RATIONALE**

To highlight the fact that aspiring music teachers be equipped with appropriate music terminology as well as adequate training in different music cultures of this country in order to communicate properly about music.

### **3.44.3 ARGUMENT**

#### **3.44.3.1 Semantic Voids as a Problem in Intercultural Communication**

People from different cultures and languages usually encounter problems when they have to talk about music. Human experiences are expressed through the vocabulary of a particular language. Yet experiences may be perceived differently or they may not be found in other cultures. Languages therefore differ in their selection of words and they differ in their phonological and syntactical structures. When people from a particular culture have a 'blank space,' that is lack of a word for a particular experience, it indicates that they do not have a cultural experience, which people from another cultures have. Translation equivalents are used in the case of a cultural overlap. And the term 'semantic void' is used when there is no translation equivalent. In this regard there are environmental (animals, plants) and cultural (cultural practices, rituals) voids.

Music terms can be classified under cultural terms because they are part of everyday experiences of particular communities, for example musical practices, forms, style, and instruments.

Intercultural influence is possible in the case where a particular community adopts cultural terms. Care should be taken when translating foreign cultural terms, because 'salient features' of the original term may not coincide with those of the translation equivalent. Transcription or the loan of words is created in cases where there is no adequate translation.

#### **3.44.3.2 The Need for a Cross-cultural Music Dictionary**

Dagut's model of semantic voids has several implications for cross-cultural music teaching, namely, that:

- Music is a cultural phenomenon with its cultural terminology that poses translation problems; a music dictionary, which adequately explains terms from all local music cultures, is therefore needed.
- Because musical experiences and concepts differ, a music dictionary with the exact description of meanings and uses is necessary, and
- Through Etymological information, a cross-cultural music dictionary can be compiled which consists of music terminology of all music cultures in a country, and terms can be created or borrowed.

#### 3.44.4 DEDUCTION

In the proposed music dictionary, both information on the meaning of terms and the cultural background of a term will have to be included.

The proposed dictionary will have to be a special field dictionary and it should be a pedagogical or learners' dictionary.

A South African cross-cultural music dictionary will have to be multilingual because many cultures and languages will be included.

There is no existing dictionary that suits the South African situation and the target group for which such a music dictionary will be compiled, should therefore be discussed.

Music experts can evaluate the available list of local musical styles, instruments, and practices from books and relevant literature.

A decision will have to be taken whether to follow an alphabetical or thematic order. To compile such a dictionary, an interdisciplinary and intercultural team of experts and researchers will need to work together.

### **3.45 A PRACTICAL INTRODUCTION TO AFRICAN MUSIC**

**(INNIS, 1974)**

In a multicultural education, the musics of the world will be catered for in training teachers.

#### **3.45.1 AIM**

The author's aim is to help students realize that there are much different music, which may not use the Western rhythmic, harmonic, or melodic techniques but which are musically valid and aesthetically rewarding.

#### **3.45.2 RATIONALE**

The rationale is an attempt to dispel the misconception that African music is 'primitive.'

#### **3.45.3 ARGUMENT**

The author incorporates dance music of the EWE people in his general music curriculum. The EWE percussion ensemble consists of 11 instruments that include *axatse*, a gourd rattle, *atsimevu*, *sogo*, *kidi*, and various drums. These Ghanaian EWE instruments can be substituted if not available. The author gives a short description and or functions of some of the instruments. For example, the master drum should be loud and dominate other

instruments because of its complicated and syncopated rhythms against the steady rhythms of the rest of the group.

Students are shown the complexities of African rhythms by imitating the teacher's drumming. The author gives a detailed approach that can be followed in a classroom situation. He points out that African drumming often consists of one drummer beating the first rhythm, while another drummer beats the second rhythm, which is more difficult to do than when one drummer beats both simultaneously. Examples are given where all players must be taught to hear the ending signal.

#### **3.45.4 DEDUCTION**

Even though a few capable students may try to play the *kagang*, *sogo* or *gakogui*, the intention of the project is to simply introduce the complexities of African rhythm. *Atsimevu*, the master drum, plays syncopated and complicated rhythms against the steady background rhythms of other instruments. It gives signals to begin and end sections, change patterns and to end the *finale*. The work of the *atsimevu* player substitutes the conductor of a Western ensemble.

#### **3.46 SOME PROBLEMS OF INTER-CULTURAL CONTACTS (ZHAKHNAZOROVA, 1984)**

It is an accepted fact that there are as many types of music as there are different community of people.

### **3.46.1 AIM**

The aim is to show that although the planet seems boundless with different nationalities, races, and religions, it is small and the role of culture and inter-culture contacts are of great importance.

### **3.46.2 RATIONALE**

The underlying rationale is that music education is unique because music affects human emotions and as such has a special responsibility.

### **3.46.3 ARGUMENT**

Two problems, which are discussed as most important for the process of cultural links between nationalities, are:

#### **3.46.3.1 The Social Problem**

The first problem is that oppression and suppression of other cultures hampered the development of national traditions, which resulted in the culture dominance of the oppressor nation. After the Declaration of Rights of the Peoples of Russia, a foundation was created for removing the psychological barriers that had created a negative attitude towards the oppressor nation.

The second problem is that of balancing cultural equality in a country with great differences in cultural development so as to implement inter-cultural contacts.

### **3.46.3.2 Solutions**

The state promotes the art of music in the following trends as a means and respect for it:

- The affirmation of the value and cultivation of national cultures and respect for it.
- Democratisation of art – examples, free concerts, people's operas, and
- Access to music education – the establishment of people's schools, people's conservatories, and amateur choral societies.

As its special feature, Soviet Musical culture has a genuine multicultural character.

### **3.46.4 DEDUCTION**

Even though problems were encountered in Russia, remedies were given as is typical for many countries of the contemporary world.

The system of mutual relationship between the musical cultures of European and non-European traditions can be on equal footing regarding the types of aesthetic concepts other than those existing in Europe.

Nationalities have different types of cultures and as such different types of aesthetic vision of the world. In the Soviet Union both Oriental and European traditions were taught. The respect for national roots and continuity of national culture is retained.

Respect for the traditions of people and preservation of the continuity of culture has made it possible for the complexities of contacts. Furthermore, tolerance and the capacity to recognise the aesthetic value of different cultures is a sign of civilization.

### **3.47 THE TASK OF THE MUSIC EDUCATOR IN AFRICA (OMIBIYI, 1973)**

In typical African communities dance is part and parcel of music.

#### **3.47.1 AIM**

The author seeks to examine the cultural change in traditional African music and dance with regard to its significance for music education in contemporary Africa.

### **3.47.2 RATIONALE**

The underlying rationale is to identify the task of the music educator in Africa.

### **3.47.3 ARGUMENT**

The negative regard of Europeans to African cultural heritage led to the ramification of the traditional way of life.

National movements and the decolonization of Africa brought about cultural revival in the creative arts. Intellectuals with a body of recognized knowledge brought increasing awareness of preserving and assimilating culture. This resulted in African musicians who have a Western musical orientation in experimenting with traditional forms.

In the field of entertainment, the cultural reawakening is evident and African culture has gained recognition and respectability. Regarding scholars, their researches on the various aspects and forms of African music has been included where it is uncommon to find the learning of African songs and dances. Yet in most African schools, African music is not regarded as an essential and necessary component of education. Schools that offer music in their programmes have problems like having a curriculum that is irrelevant to the realities of life outside school.

There is change in the transmission of traditional music, but the problem of regarding European music as being superior to African music still exists in Africa. And as such the attitudes and overall development of young children are affected by this negative viewpoint.

In contemporary Africa the professional musicians are faced with an enormous task of reinterpreting, adapting and modifying the future development of African music. To meet the challenging demands of the changing pattern of life the music educator is faced with:

- a changed setting of life in contemporary Africa
- the study of African music as an area of research specialization, and
- the training of African teachers.

These are discussed as follows:

#### **3.47.3.1 A Changed Setting of Life in Contemporary Africa**

Modern urbanization has resulted in the lack of traditional musical knowledge and understanding which is effective for participation in any musical tradition.

Notable is the shift from ethnic tradition to an inter-ethnic one. Observable also is the performance of music, which is out of context and in changed

settings, resulting in the reduction of aesthetic ceremonial significance and entertainment value.

### **3.47.3.2 The Study of African Music as an Area of Research Specialization**

The enrichment of knowledge, preservation, continuity, and future development in African music should become a priority.

### **3.47.3.3 The Training of African Musicians**

Western music is taught to Africans and as a result their cultural musical identity is lost. The foundation and basis for musical creativity are based on inspiration and sound knowledge of one's musical tradition. The traditional music should therefore be included in the curriculum and the music educator's task clearly spelt out. African children need organised and supervised experiences of a variety of folk and dance forms.

The African music educator as an innovator, preserver, and distributor should be knowledgeable in educational theory and practice. The role of the educator, the composer, and the musicologist should be combined so as to effect change in education for Africans.

#### **3.47.3.4 The Music Educator as a Preserver and Transmitter**

Being engaged in musical experiences of students, the music educator as a planner should consider the nature and needs of both the student and the society. This will be a guide towards objectives, content area, methodology, and evaluative devices of the programme. The major focus should be on cultural transmission and the development of creativity and talent.

A possible problem might be the selection of music materials by the teacher, which include the content of African and other world musics. The exposure to a varied repertoire will encourage independent value judgements about music.

A balance between African and European musics should be reflected in the teacher's methodology. This will help African children to choose whether they want to become consumers or specialists in music.

#### **3.47.3.5 The Music Educator as an Innovator**

The role of the music educator is to promote new ideas about music and developing new methods of studying music. He is to encourage the underlying study of African music and its musical foundations.

### **3.47.4 DEDUCTION**

Due to the changing challenges of the contemporary society, the music educator is faced with:

- a changed set of life in Africa
- the study of African music as an area of research specialization, and
- the training of African teachers.

Traditional African music should be included in the curriculum while the roles of educator, composer, performer, and musicologist should be combined in order to effect change in education for Africans. The focus should be on cultural transmission and development of creativity and talent. A balance between African and European musics should reflect in the teacher's methodology.

The role of the music educator is to promote new ideas about music and new methods of studying music. The future of music in Africa lies in the hands of the music educator.

### **3.48 REFLECTING CULTURAL DIVERSITY IN THE MUSIC CLASSROOM (BOYER – WHITE, 1988)**

Multicultural teacher education is vital to the success of multicultural education.

### **3.48.1 AIM**

The aim is to equip prospective music teachers with the necessary means of introducing and using cultural diversity as a means of developing students' music appreciation and aesthetic sensitivity.

### **3.48.2 RATIONALE**

The underlying rationale is that American public schools reflect a wide cultural diversity where students are influenced by their cultural background.

### **3.48.3 ARGUMENT**

#### **3.48.3.1 Teacher Education Programmes**

The university music education programmes, elementary and secondary methods, college music education programmes, all work towards ensuring that prospective music teachers will adjust to their future teaching environments. The course recommended should not represent one facet of the American culture because students will be crippled intellectually even before beginning their teaching careers.

Due to the fact that students are expected to learn about the Western tradition as a requirement to complete their university degrees, they seldom have the opportunity to explore the polyrhythmic structure found in many types of African music or the tonal system of the Orient. Music instructors

and prospective music teachers should be aware of the cultural variety of their students.

Student teachers should be exposed to children of various ethnic backgrounds because they usually have limited perception of the aspects of life among ethnic minorities that influence good teaching and effective learning.

The major criteria for acceptance into the music programmes are understanding and reproduction of Western music, which these prospective teachers will in turn, teach as they were taught. It is necessary therefore that all music educators provide their students with multicultural experiences so as to enhance their growth and understanding.

If foreign languages can be included in both the school curriculum and the music classroom, it will be easy to understand the music of other countries.

#### **3.48.3.2 Diversity in the Curriculum**

Teaching music of many cultures is valuable in the sense that students value cultural pluralism, and appreciate the differences in musical expression that exist among the nation's citizens. Music teachers and educators are unwilling to include a better representation of ethnic materials in their music education programmes.

### **3.48.3.3 Myths and Realities**

Commonalty in a multicultural music programme cannot be recognized unless differences are acknowledged. In this regard, ethnomusicological information is available in developing better teaching methods and approaches.

### **3.48.3.4 The Melting Pot Myth**

A genuine multicultural society does not mould all ethnic groups into one homogenous group. When the American society truly acknowledges the best of all its cultures it will be a truly great society with complimentary parts. The existing cultural differences among students can be used to build strong and lasting educational foundations for the music programmes.

### **3.48.3.5 The Teacher's Role**

The role of the teacher is to help students become sensitive to the various cultures within the society. True music educators are able to develop their students' ability to understand and be sensitive to different cultures by using the basic structural elements.

## **3.48.4 DEDUCTION**

The role of the music educator is to:

- ❑ do research on the different music ethnic groups
- ❑ encourage the sharing of cultural backgrounds in the classroom
- ❑ find out about the feelings of the minority group/s in the classroom
- ❑ invite parents to help in matters pertaining to a particular ethnic group
- ❑ treat students equally, and
- ❑ assess and evaluate cultural differences that should be considered.

The advice given to teachers and learners is to teach and learn from the people that make the society. Prospective teachers should be able to think beyond cultural boundaries so as to be successful with the demands of a future interdependent world.

### **3.49 MUSIC AND AMERICAN SOCIETY: MULTICULTURAL RESOURCES AND ARTISTIC EXPRESSION (BÉHAGUE, 1978)**

The future type of music will invariably reflect the multicultural composition of our society.

#### **3.49.1 AIM**

The aim is directed at planning for the future of music in the American society by focusing on the changing nature of this society and the musical culture, which would accompany such changes.

### **3.49.2 RATIONALE**

Due to the fact that existing multicultural resources will help shape and influence future artistic goals of music programmes there is the need to explore, formulate, and respond to practical questions regarding the future of educators and music makers.

### **3.49.2 ARGUMENT**

The concept of America as a melting pot does not only imply the existence of a multiplicity of cultures that make up the American people, but also implies discrimination among cultural groups. This would result in the minorities creating a new culture and in that process of assimilation they would likely lose their own cultural identity. If the solution would be the sharing of traditions, language and aspects of expressive cultures such as music, ethnic and cultural differences would disappear.

Cultural democracy where religious freedom has been demanded created awareness that diversity is welcome where various cultural groups can participate and contribute a different but significant portion towards the American cultural mosaic. Music can unite and create a positive identification among people of divers cultural groups. Multiculturalism therefore may preserve human individuality and protect the integrity of individuals. As a result various segments of the American society have realised that no group lives in isolation and as such participatory democracy is being implemented.

Remedies to past failures of assimilating subcultures are evident in, for example, black musicians and scholars who began to articulate their own worldview and aesthetic value system. An adequate theory of music, music-making, and musical change must take into account changes in the musical product and in the musical activities, as well as attitudes towards music.

There are various forms related to the multicultural issue, namely the ethno-historical factors, which determine stylistic features of music of a particular social group, and the style of performance which is important to group identification. The true meaning of music can be understood when musical performance is studied as a socio-cultural event. The sociological stance and ethnomusicological methodology in the study of multiculturalism through music should be adopted so as to understand the complicated relationship of music and society.

### **3.49.3 DEDUCTION**

The American public is unaware of the majority of multicultural resources such as music activities, research and publications where art events at colleges and universities contribute to the recognition of multicultural artistic expression.

The recording industry, ethnomusicologists, music historians, anthropologists, and so on provide valuable information for anyone interested in current music knowledge of the various musical cultures. Mass

media productions are popular with a lot of audiences but cannot replace the function of live performances.

To cut across the social, ethnic, and racial division in America, the future type of music will have to reflect the complex composition of the American society. The way a pluralistic society expresses itself through musical means will be revealed by the ethnography of musical styles. Although there are no ready made universal answer to issue of multiculturalism, attention should be given to the study and teaching of ethnic musical values and achievements including those of the minority groups. A multicultural view should be incorporated into the contents of the music programme.

### **3.50 MAKING MUSIC EDUCATION RELEVANT IN AFRICA SOUTH (MNGOMA, 1988)**

Each of the unique tribal groups in this country could help form a Kaleidoscopic South African culture.

#### **3.50.1 AIM**

The aim is to show that the Kaleidoscopic South African musical culture form the material and the resources needed to make music education relevant to South Africa.

### **3.50.2 RATIONALE**

The underlying rationale is a support that Western music is retained as part of the syllabus but caution is taken with regards to its effect in style and geographical location.

### **3.50.3 ARGUMENT**

The gap that has been created by tribal polarization in South Africa should be bridged through the inclusion of non-Western African music. Musical experiences of both the educator and the student should be wide and varied.

Other types of music should be evaluated and interpreted by South African music educators in terms of their societies. The rich heritages of varied musical styles are resources for the music educator.

The author has given a list of the characteristics of African music as a means of eliminating the fears that intimidate the white South African. Some of the characteristics are:

- the repetition with continual invention that is strophic
- antiphony with empathetic alternations, and
- the use of different types of instruments especially percussion instruments.

The author favours the use of the human voice in music teaching, because it helps students develop aural perception and understanding of sound. Another advantage is that African students relate to the voice better.

The author strongly feels that music transcription plays a very important role in multicultural music education. The reason being that transcription makes it easy to collect data from the field, which is usually written in tonic *solfa*. Improvisation should be encouraged because it inculcates creativity and stimulates musicality in every performer.

#### **3.50.4 DEDUCTION**

The multicultural curricula should be research-oriented. Members of the Music Educators' Society should start collecting and publishing materials that should be sent to members, and be updated every two years. For purposes of comparison, both the indigenous and Western music should be studied side by side. A small committee could collect resources with the intention of incorporating it to the syllabus. A series of treatise on different approaches to the teaching and practice of music of different types could be published. A compilation of a pedagogical treatise will enable the interpersonal communication and cohesion that is essential to the survival and growth of South African nation. Each of the unique tribal groups could help to form a Kaleidoscopic South African musical culture, so necessary to a united South African nation.

### **3.51 ARRANGING WORLD MUSIC FOR INSTRUMENTALISTS (BIEBER, 1999)**

Performance of musics of other cultures can introduce students to musics of the world.

#### **3.51.1 AIM**

The aim of the author of this article is to draw attention to music educators that world music can be taught and learnt through performance.

#### **3.51.2 RATIONALE**

Arrangements of world music that strive to be faithful to indigenous performances give students valuable introductions to the sounds of other cultures.

#### **3.51.3 ARGUMENT**

Music educators have recognized that the inclusion of non-Western music would give it a well-rounded curriculum. However, there is uncertainty as to which method is the most suitable to teach instrumental students about world musics.

Listening to recordings of indigenous music, making and attending live concerts of indigenous performance are laudable approaches to increase students' appreciation and understanding.

Performing the music on indigenous instruments should be ideal; however, it is often impractical to do so. Students can thus perform arrangements of world musics on their western related instruments to provide a viable alternative.

The arrangement of non-Western music should be as accurately as possible in rhythms, harmonies, texture and expression of the original performance. This will give the performers and the listeners a reasonably accurate sense of the original music.

#### **3.51.3.1 Choosing World Music**

The recommended approaches in choosing world music for arrangements are to:

- listen to as many of the same performances as possible.
- consider whether the chosen piece is a practical choice for arrangement, and
- musics that share some aspects of Western instrumentation, harmony, or structure.

### 3.51.3.2 Transcribing

The educator has to be thoroughly acquainted with a world music composition before transcribing the performance. Transcribing in this case '*... refers to the process of representing a musical performance through notation*' – or better still, it is the '*... reduction of music from live or recorded sound to written notation*' (Bieber, 1999:19-20).

The best way of attempting to transcribe accurately is to listen to the music repeatedly. It is advisable to use a good sound system and headphones. Even though it is very helpful to determine the scale or mode that the music appears to be based on, one needs to be flexible for any possible shifts to other scales or modes.

Each voice should be transcribed on a separate staff; starting from the outer lines since they are easier to pick out. The performance should be played at half the original tempo and an octave lower in order to discern individual parts. Listening to the transcription at different tempi and pitches will help identify mistakes easily.

### 3.51.3.3 Arranging

Transcriptions serve as a framework for arrangements. The instrumental implications of the original work should be considered when choosing instruments for the arrangement. As much as possible:

- use instruments of related timbre.
- simplify the transcription to suit the age and technical abilities of the particular performers or ensembles.
- stay as close as possible to the original key of the performance.
- tempo, dynamics and other markings should be used only when the original performance has such applications.
- tools such as a synthesizer and MIDI (Musical Instrument Digital Interface) equipment and software such as *Finale* or *Encore* are helpful in producing a professional score.

#### **3.51.3.4 Pedagogical Considerations**

Students should be made aware that an arrangement of a piece of world music couldn't be the same as an authentic performance by indigenous musicians.

For students to understand a musical culture holistically, they should be helped to explore the society, art, religion, geography, and history of the people. This approach would give the music teacher an opportunity to work with teachers of other subjects such as history, art, and geography in order to integrate study of a particular culture.

#### **3.51.4 DEDUCTION**

Having students perform arrangements of world musics give them opportunities to explore similarities and dissimilarities in rhythm, pitch,

timbre, texture, and structure. This is probably the best method of teaching instrumental students about world musics.

In order to have some degree of authenticity, the arranger of world musics has to adhere closely to the original performance in terms of pitch, harmony, texture, counterpoint, and rhythm. Arrangements of world music that strive to be faithful to indigenous performances give students valuable introductions to the sounds of other cultures.

The most authentic-sounding arrangements of world musics use instruments of related timbre in the absence of the indigenous instruments.

To understand a musical culture holistically, students should be helped to explore the society, art, religion, geography, and history of the people.

### **3.52 INTEGRATING WORLD MUSIC IN THE MUSIC**

#### **‘APPRECIATION’ COURSE (O’BRIEN, 1980)**

Western and non-Western music in appreciation class should help students appreciate diversity in their communities.

#### **3.52.1 AIM**

The aim is to investigate relevant teaching method in a typical ‘music appreciation’ course.

### 3.52.2 RATIONALE

The underlying principle of this article is that whatever is taught will never be enough; thus the essence of an appreciation course is largely a survey rather than definitive coverage.

### 3.52.3 ARGUMENT

Both Western and non-Western music should serve as the prime factor in improving appreciation at all levels. A positive attitude for listening should culminate from discussing all types of music available, because the basic aim of an appreciation class is lifetime enjoyment.

The basic elements of music can be incorporated in non-Western music in the appreciation class. Given, as examples are **duration** and **rhythm**: where possible questions like the following can be asked; are there rhythmic patterns that can occur over the pulse? Are there any effects of the use of duration on the character of the music? et cetera.

The **classification** of diverse timbres of the world is another suggestion given by the author. The text and the way it is used can be observed in opera, oratorio, *kabuki*, in a kangaroo hint and so on. To avoid the use of Western norms in classifying instruments, the Curt Sach's categories of chordophone, aerophone, membranophone, and idiphone can be used.

With regard to **pitch**, the author suggests that note should be taken regarding the width of the range used, and the way the pitches are partitioned and organized because each cultural style is identified by its choice of pitch range.

**Form** is another element of music that is common to all musics of the world. With regard to form, the author recommends William Thomson's strophic, additive, return, and progressive forms.

#### 3.52.4 DEDUCTION

Virtually all types of music can be studied in an appreciation class. An inclusive curriculum de-energizes the attitude that Western systems are the norms against which other cultural, musical, aesthetic, social or political systems must be measured.

The common elements of music can be studied in all musics of the world in an appreciation class.

Sach's classification system of instruments as chordophones, idiophones, membrano-phones, aerophones should be used to avoid western norm classification.

William Thomson's description of form as strophic, additive, return, and progressive is recommended for appreciation classes.

### **3.53 KEY CONCEPTS IN MULTICULTURAL MUSIC EDUCATION (ELLIOT, 1989)**

To make multicultural education meaningful to the teacher, the key concepts have to be understood.

#### **3.53.1 AIM**

The goal of the article is to consider various assumptions that are often attached to the concepts of music, music education, and 'multiculturalism'.

#### **3.53.2 RATIONALE**

The underlying *raison d'être* is the focus on elements of world musics, in the cultural contexts of musical 'objects' in curriculum planning and implementation when discussing multicultural music education.

#### **3.53.2 ARGUMENT**

The tenet underlying the discussion is based on the question: What is music? The fact that people do not immediately understand and enjoy music of other cultures affirms the assumption that music is not a universal language. People use music within their cultures to separate themselves from others by identifying with their music. Thus sometimes they keep from disclosing their musical history, techniques, and musical traditions. It should be noted, in the first place, that music is the human practice of making sounds that leads to

the 'art' of music. The concept of aesthetic music and music education should be approached critically because it leads to the separation of music from its context of usage and production.

On the other hand, although music is a social organism, it divides people as much as it unites them. However, the primary function of music across cultures should be a 'cultural' symbol where values of cultures are reflected in the way music is learned and taught.

The author further expands on three aspects namely:

#### **3.53.2.1 Music Education as Culture**

An example of Tshokwe people of Angola and Zaire is given to show that musical performance is a model for social life and at the same time social and cultural life is learned through making music. In Iran, on the other hand, the traditional way of learning Persian Classical music is through learning that there is one musical authority before a student can express himself as an individual through improvisation.

#### **3.53.2.2 Music Education in Public School in the United States and Canada**

In the first instance, the tendency is not to teach enough music that is heard and practised in the multicultural societies. In the second instance, the traditional Western music making and listening practices emphasize more

recreation over spontaneous creation. In the third instance, the philosophy of music education advises that music should be treated as an aesthetic object according to the eighteenth century standards of taste.

The end and means of music education should match the multicultural nature of the North American people so that they can be liberated from ethnocentrism. Music education has the potential to change prejudicial attitudes and behaviours if it functions as a culture. This can only be possible if music education can define its multicultural destination.

### **3.53.2.3 Multicultural Music Education: Curriculum Models**

Multiculturalism connotes a social ideal, where the different groups of people exchange to enrich all while respecting and preserving the integrity of each other. For a society to be termed 'multicultural' it must share in the belief of freedom of association, competing ways of life and in the preservation of differences. The author has drawn Pratte's map and chart that offers a typology, which can be useful to music education.

Referring to the map, the ideologies of assimilation, amalgamation, and open society are not multicultural; they only appear to support the musical and educational equivalents of freedom of association, competing values, and the preservation of differences. In North America assimilationist music curriculum is identifiable by its exclusive concern with major musical styles of the Western European 'Classical' tradition. The amalgamationist music curricula include a limited range of ethnic and subculture musics. For

example, music education in North America where values of groups are tolerated, in that, new elements for a potentially stronger hybrid society are offered.

The Open Society view of multiculturalism that supports the music of one cultural heritage is an obstacle to social unity.

Insular multiculturalism is where the music curriculum is built on one or two minority musics. Even though it adds flavour to music programmes, which are designed for the dominant majority it is non-representative and cannot be called multicultural.

The modified form of multicultural music education has three distinguishing factors, namely that:

- selection of content for study should be made on the basis of regional or national boundaries of culture, ethnicity, religion, function or race
- selection should be approached from a conceptual perspective, that is concepts about musical elements, processes, roles, and behaviours are used as curriculum organizers, and
- music should be learned and taught as they are learned and taught in their original cultures.

This modified multicultural music education curriculum has a weakness namely, that it is biased. The music chosen for study is often limited to the minority group.

#### **3.53.4 DEDUCTION**

Music educators require a philosophy of multicultural music education that is conservative with regards to preserving the artistic integrity of musical traditions, yet liberal with regards to cultural preferences regarding musical ideas, processes and problems.

Children should learn to understand all the various cultural practices of music so that they can utilize their talents, skills, and intelligence in a variety of shared community problems.

Music education functions more as culture than it functions in a culture. A dynamic multicultural music curriculum will thus, offer the possibility of developing appreciation and new behaviour patterns not only in relation to world music, but also in relation to world peoples.

#### **3.54 CONCLUSION**

The conclusion that one can draw from the articles analysed is that there are an enormous amount of publications available for collecting information in developing a model for training music teachers for multicultural education in

South Africa. The aspects of the articles that deal specifically with curriculum development can be put under the following headings:

- ❑ The importance and or benefits of multicultural music education
- ❑ Strategies or approaches to multicultural music education.
- ❑ Learning areas
- ❑ The objectives of multicultural music education.
- ❑ Learning/teaching activities.
- ❑ The role of the music teacher, and
- ❑ Curriculum models of multicultural music education.

A brief synopsis of the above topics follows.

### **3.54.1 The Importance and or Benefits of Multicultural Music Education**

Teaching and learning music from a multicultural perspective should:

- ❑ encourage students to develop an understanding of and sensitivity to peoples of different cultures
- ❑ provide intercultural and 'intracultural' understanding among students and the music teachers
- ❑ break down the barriers between music studied at schools and the music experienced in the society
- ❑ provide grounds for people to learn to know one another

- help students understand the influences of other music cultures on the twentieth century or modern art music
- encourage students to enrol in music courses
- see the relatedness of the arts
- help change negative attitudes towards unfamiliar music without first trying to understand it
- foster awareness of the people who create the music
- offer new experiences and new means of expression in music
- help develop larger repertoire of music, and
- blur categories and distinctions of music.

In addition to the above, teachers of music must admit that the only way that formal education can bring world musics to the classroom is through multicultural education. The study of music is by itself a multicultural education and, therefore, both positive and critical to the future of the global village.

### **3.54.2 Strategies or Approaches to Multicultural Music Education**

The learning/teaching strategies to multicultural music education discussed in the articles include:

- The participatory activities approach.
- The fundamental concept approach.
- The interrelated learning approach.
- The mentoring or apprenticeship approach.

- Music theory-based approach.
- The common elements approach.
- Cross-cultural comparison.
- The developmental model.
- Cultural study approach.
- Integrated approach.
- Performing arrangements of world musics.
- Specific-to-global approach (start from local geographical environment to global).
- A global-to-specific approach (start from global to local geographical environment).
- Aural instruction with student participation, including movement is the teaching-learning process in teaching African music.
- Research.

### **3.54.3 Learning Areas**

The learning areas are:

- Music literature.
- Theory.
- Performance.
- Composition.
- Music education.
- Inter-cultural study through music.
- Popular music.

- A survey of non-Western music.
- Multicultural musics integrated with the arts – history, literature, and art.
- History including black composers and celebrates.
- Music therapy.
- Ethnomusicology.

#### **3.54.4 The Objectives of Multicultural Music Education**

The objectives of a multicultural music education deduced from the articles read include the following:

- To create a balance between Western art music and other world musics.
- To develop a new orientation for all music teachers and learners.
- To meet the demands of the multicultural nature of the school population.
- To create the awareness that no music is superior to the other musics.
  - To dismantle the social divisions of the society.
  - To be abreast with other nations.
  - To create an environment for multicultural co-existence among people.
  - To use music as a medium for effecting transformation.
  - To help students develop a holistic approach to life.

### 3.54.5 Learning/Teaching Activities

These are:

- ❑ Listening to representative examples of recorded or live performances of world musics.
- ❑ Singing songs that are representatives of variety of musical cultures.
- ❑ Playing authentic instruments of a variety of world cultures.
- ❑ Moving (dancing) to beats, metres and changes of tempi of different musical traditions.
- ❑ Finding out how various musical traditions organise their music in terms of the six fundamental concepts of music.
- ❑ Experimenting on sounds as perceived in different cultures.
- ❑ Use regional and world musics to teach related subjects such as literature and language skills.
- ❑ Use songs to illustrate historical and cultural trends.
- ❑ Research the folk instruments of a particular culture.
- ❑ Ask learners to demonstrate their cultural musics – playing instruments, singing, dancing/movements to the rest of the class or school.
- ❑ Identifying the similarities and differences of various music traditions in terms of the six concepts of music.
- ❑ Arrange and perform music of the world cultures.
- ❑ Compose music in the style of world musics.

### **3.54.6 The Role of the Teacher**

The role of the music educator is to:

- do research on the different music ethnic groups.
- encourage the sharing of cultural backgrounds in the classroom.
- find out about the feelings of the minority group/s in the classroom.
- invite parents to help in matters pertaining to a particular ethnic group.
- treat students and their musics equally, and
- assess and evaluate cultural differences that should be considered.

### **3.54.7 Curriculum Models of Multicultural Music Education**

Even though many approaches to multicultural music teaching have been proposed in the selected articles, few writers referred to specific multicultural music curriculum models. Roos (3.9.) for instance, draws attention to the characteristics or frame of reference for developing a multicultural music education curriculum. Wicks (3.5) proposes that a multicultural music curriculum should begin with a broad introduction to world musics and then narrowed to the music of the region. While Gamble (3.12) thinks that utilising the common element approach in the spiral

curriculum will increase students' awareness of fundamental elements of world musics.

From the analysis of the articles, it is evident that multicultural music teacher training programmes have received the needed attention in many countries other than South Africa. The implications of this foreign research for the South African scene are two-fold. Firstly, the majority of the authors are internationally recognised. Secondly, it is important that South Africa, which is part of the global village concept, be cross-fertilized with that which is positive from outside its borders.

In the following chapter, the implications of the outcome of the profile analysis in this chapter for developing a music curriculum framework for training music teachers for multicultural education in view of the paradigm shift in the South African education will be undertaken. The proposed curriculum will thus reflect the essence of the findings on multicultural music education.

## CHAPTER 4

### A PROPOSED CURRICULUM FRAMEWORK FOR TRAINING MUSIC TEACHERS FOR MULTICULTURAL OUTCOME- BASED EDUCATION (OBE)

#### 4.1 INTRODUCTION TO OUTCOME-BASED EDUCATION

Linardos (1999) undertook a significant profile analysis of a large selection of recent articles on OBE in which the advantages and disadvantages of this approach to teaching were put into perspective. Because of this existing data the present study will only give an overview on the main concepts of OBE.

As a way of transforming education in this country, government decided to implement a new curriculum – curriculum 2005, which is based on the tenets of Outcome-Based Education (OBE)<sup>9</sup>. Even though the decision of this paradigm shift from Content-Based Education (CBE) to OBE has been received with both criticism and support from the different stakeholders of education; the question at this juncture is not whether OBE would be implemented but whether teachers are well trained and supported to ensure success in its implementation. Jeevanantham, (1999:31) stated that: *'South African universities have unquestioningly consented to the OBE despite the lack of evidence of its successful implementation.'* How is OBE received and viewed by people in countries where OBE has been introduced?

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9 Writers on OBE include Hinch et al 1998  
Towers, J.M. 1994

Schwarz, Cavener, and Schwarz (1994:326) see OBE as a systematic approach to *curriculum* and school reform. Glatthorn (1993:354) thinks that OBE is both a reform strategy and a curriculum model; while Froese (1994:1) stated that '*... outcomes-based education (OBE) is a view of curriculum that provides a plan for designing and evaluating curriculum based on the assessment of clearly defined learning outcomes.*' Van der Horst and McDonald (1998:19) observed that OBE is an educational approach, which requires teachers and learners to focus their attention on the content, and processes that guide the learners to the required end results.

The implication of the above statements is that any redesigned curriculum process that is aimed at transforming education, as in the case of South Africa, may adopt the OBE approach. The questions that come to mind in this regard include the following:

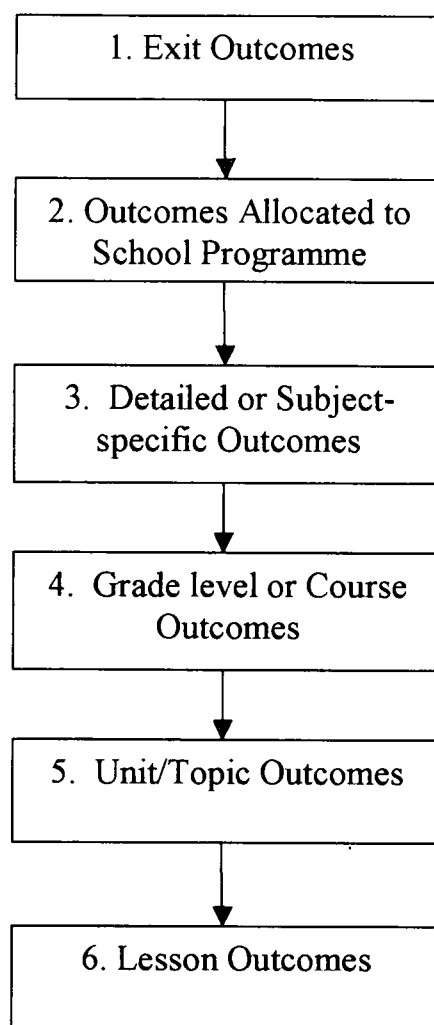
- Specifically what is the outcome-based or the design-down process of curriculum development?
- What is the status of OBE in South African situation?
- Is outcome-based curriculum suitable for training music teachers for multicultural education in South Africa?
- What learning contents can be representative for a proposed curriculum for a multicultural outcome-based music teacher education in South Africa?
- Which teaching/learning strategies are suitable for the multicultural outcome-based music education?

In the ensuing paragraphs attempts will be made to find answers to the above and other related questions pertaining to OBE. A proposed curriculum framework for a multicultural music teacher training for the General Education and Training Band of the National Qualifications Framework (NQF) will also be outlined. In this regard, a brief overview of OBE as a curriculum model will be undertaken.

## **4.2 The OBE Curriculum Model – A ‘Design Down’ Process**

### **4.2.1 What is the outcome-based or ‘design down’ curriculum process?**

The OBE curriculum model was described by William Spady (1988:4-8), the leading proponent of OBE, as a ‘design down process,’ that starts from exit outcomes (what South Africa refers to as critical cross-field outcomes) to lesson outcomes in a well-structured manner as in the diagram on the next page:

**Figure 6**

*The design down process of OBE curriculum development as seen by the researcher.*

The curriculum process begins by first identifying **EXIT OUTCOMES**. These exit outcomes are general learner goals that the school hopes to attain in say 12 years of schooling. The main philosophical basis of OBE lies in the belief that all learners have the potential and ability to learn successfully. The exit outcomes must be derived from an analysis of knowledge and the skills that learners will need to lead successful adult lives. The second step in the process is to **ALLOCATE THE IDENTIFIED EXIT OUTCOMES TO THE SCHOOL'S PROGRAMMES**, that is, curricula programme of different subjects, activity programme, and the student services programme (including school guidance, social services, and health). The third step is the identification of a particular **PROGRAMME OR SUBJECT-SPECIFIC OUTCOMES**, usually from the exit outcomes. These outcomes contribute to the exit outcomes. The fourth step is the identification of the **COURSE (OR GRADE-LEVEL) OUTCOMES**. These are the outcomes that teachers want students to accomplish within a year's study. Course outcomes are also referred to as **range statements** the reason being that they describe the range and complexity of expected learner performance at each exit point from a programme, module or a course. The fifth step is the identification of **UNIT/TOPIC OUTCOMES** derived from the course outcomes. The last step is the identification of **LESSON OUTCOMES** by teachers (Edwards, 1998:26-32; Glatthorn, 1993:4-10; Malan, 1997:12-13; Spady, 1988:4-8; Van der Horst and McDonald, 1998:19).

#### **4.2.2 The status of OBE in South Africa.**

In the South African situation the first step was taken in October 1995, when the government appointed a ministerial task team to prepare a discussion document on the development and implementation of a national qualification framework. In March 1997, the South African Qualifications Authority (SAQA) was commissioned to develop and maintain a national qualification framework (NQF) for the country.

In the second step, SAQA developed critical cross-field outcomes that would direct teaching and learning in all grades and in all subjects. These include:

- ❑ Efficient information-processing
- ❑ Critical and creative thinking
- ❑ Effective communication
- ❑ Macro-systems thinking
- ❑ Cultural sensitivity across a range of social contexts, and
- ❑ Identification of and reflection on entrepreneurial opportunities.

Thirdly, fields of learning or areas of learning were identified. They are:

- ❑ Language, Literacy and Communication
- ❑ Mathematics
- ❑ Natural Sciences
- ❑ Human and Social Sciences

- **Arts and Culture**
- Technology
- Economic and Management Sciences, and
- Life Orientation.

Fourthly, specific outcomes for each learning area were formulated.

Fifthly, assessment criteria, range statements, and performance indicators were formulated.

The sixth step entails the development of learning programmes/syllabi based on the specific outcomes underpinning intentions identified by the SAQA. This responsibility rests on curriculum developers at provincial, regional and local levels.

The seventh to ninth steps take place at institutional and classroom levels. Teachers are to design their own instructional programmes and lesson plans, as well as lesson objectives.

Tenth and finally, the SAQA will appoint quality assurance bodies to monitor teaching and learning in order to ensure that learning programmes and the provision of learning at institutions of learning are equal in standard.

Given this status of OBE in South Africa, the multicultural nature of the South African society, and the history of the country, it is imperative to propose a curriculum framework for training music teachers for

multicultural education to fit into the new paradigm. The framework will include the selection of learning areas, unit outcomes, unit samples, and sample strategies for a three-year music teacher-training programme.

### **4.3 THE PROPOSED CURRICULUM FRAMEWORK**

#### **4.3.1 INTRODUCTION**

##### **4.3.1.1 General**

With regard to the proposed curriculum framework three underlying aspects need to be emphasized.

Firstly, as was stated in the research problem to this study (Ref. 1.3), music education in South Africa is rooted in Euro-centric attitudes and principles. To rectify this phenomenon, there is a need for a paradigm shift to accommodate ethnical diversity through a fusion between the principles of Western art music on one hand and non-Western music on the other hand. In the proposed framework the non-Western music will be conceptualised within the module **World Music**. The idea here, however, is not to treat the two main streams as separate compartments. Thus the outcomes are designed to ensure optimal fusion.

Secondly, with regard to subject skills and methodology, use is made of the approaches of recognised 20<sup>th</sup> century music educators such as Dalcroze (Music and movement), Carl Orff (Creativity principle), Zoltán Kodály

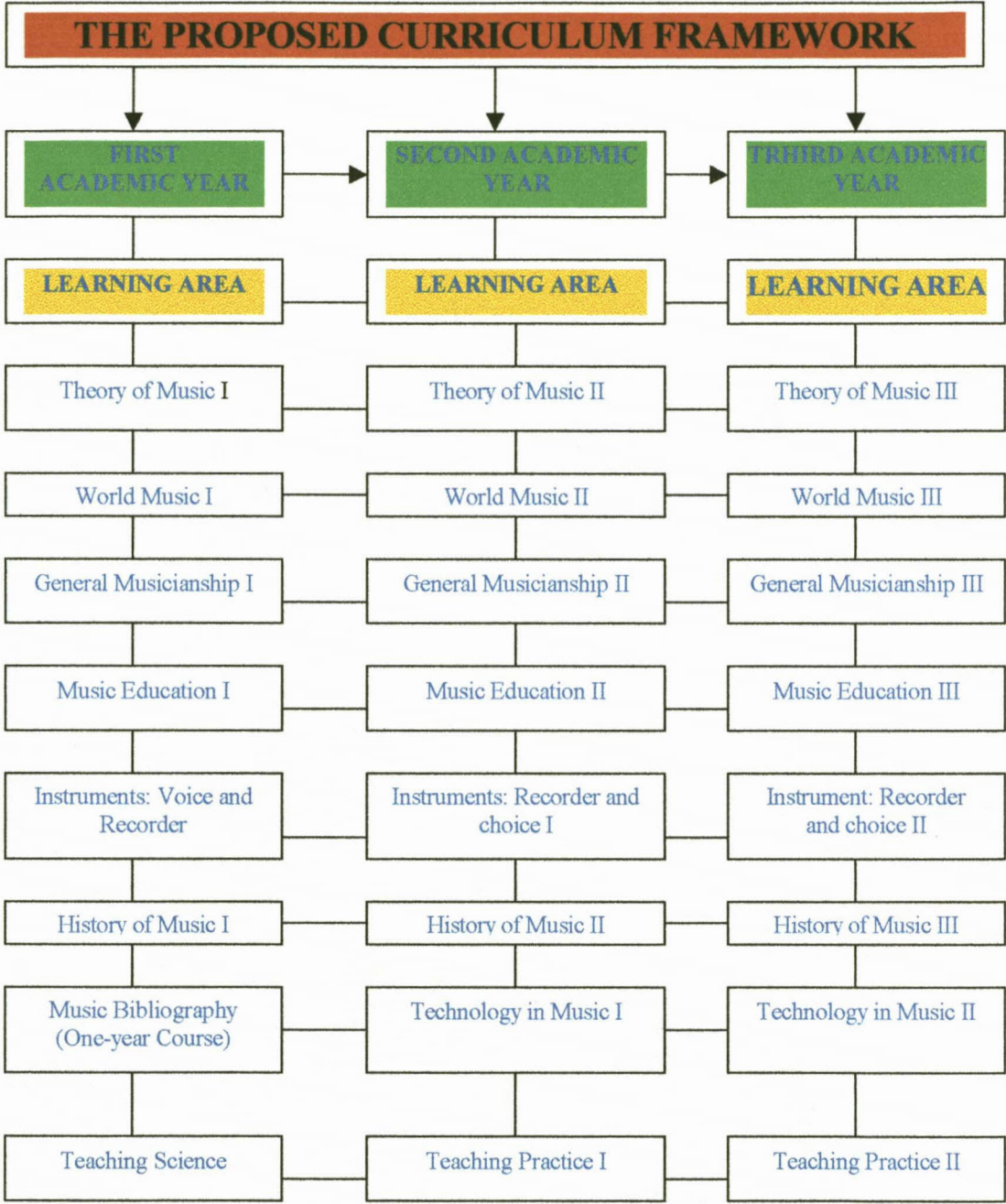
(Music for all, folk music, and music literacy), and Paynter, Schafer, Self (Open classroom approach). These educators are included because their methodology can be applied to the teaching of both Western and non-Western musics.

Thirdly, the approaches that are found in the analysis of the articles in chapter 3 are largely used because they are uniquely multicultural.

#### **4.3.1.2 Specific**

The programme is cast in modular form, thereby organizing the academic calendar into semester system. Instructions will thus take the form of modules evaluated in terms of credits. Units of courses are examinable at the end of every semester and if passed, a student shall earn credit/s for the Unit. Credit in the form of class work, tests, assignments, practical works etc. (accounting for continuous examination) will account for 35% of the total marks for the semester. A final written or practical examination as the case may be will weigh 65% of a semester's work. The courses are also numbered in progressive order of difficulty and levels of academic progression.

The following is the proposed three-year programme leading to the award of a Diploma in Music Education. The diagram on the next page shows the framework of the proposed curriculum by the researcher.



**Figure 7: The proposed curriculum framework for Multicultural OBE by the researcher.**

### **4.3.2. CONTENT SAMPLES OF THE PROPOSED CURRICULUM**

By and large, the learner will be able to design and implement a comprehensive creative curriculum that incorporates subject philosophy, methodology and skills, as well as free-choice units and strategies suitable for integration into an OBE programme. *'Overly rigid, narrow or prescriptive curricular learning outcomes, ..., are often undesirable and unlikely to be faithfully implemented in practice. Curricular learning outcomes, therefore, should be ... sufficiently flexible so that they can be adapted to local situation and society, and changing circumstances'* (Hubball, 1998:Web-site). The proposed curriculum framework is, thus, just a guide for curriculum developers.

The following are examples of learning areas, unit outcomes, unit samples, and sample strategies for developing a three-year multicultural music teacher-training programme. It should be noted that these are samples for curriculum development, and not a prescribed curriculum.

#### **4.3.2.1 FIRST ACADEMIC YEAR**

**Level of achievement:** Beginning level - Grade 0

##### **4.3.2.1(a) Learning Area: Theory of Music I**

**Unit outcomes:** Learners will be able to:

- ❑ demonstrate skills and knowledge necessary with regard to notation, skills of rhythm, and pitch in all three notations, namely, tonic solfa, staff and graphic
- ❑ demonstrate skills and knowledge necessary to write and perform music at beginner's level by writing and performing scales and modes of different musical traditions of South Africa, and
- ❑ demonstrate the ability to analyse set works in order to identify and distinguish differences and similarities.

### **Unit samples**

- ❑ Tonic solfa, staff and graphic notations.
- ❑ Pitch, duration, intervals, meter, time, triads, and
- ❑ Scales and modes.

### **Sample strategies**

- ❑ Cross-cultural comparison
- ❑ Common element approach, and
- ❑ participatory approach.

#### **4.3.2.1(b) Learning Area: World Music I**

**Unit outcomes:** Learners will be able to:

- present a portfolio on the historical background of the learning area 'ethnomusicology', its scope, theory and methods
- differentiate between instruments of Western symphony orchestra and those found in the Black South African cultures, Indian and the Cape Malay cultures, and
- analyse representative musical examples from the different musical traditions of the world.

### **Unit Samples**

- Modes and scales peculiar to representative musical traditions in South Africa.
- Genres, styles, composing, performing practice, and
- transcription and analytical techniques of world music.

### **Sample strategies**

- Cross-cultural comparison
- participatory, and
- common element approach.

#### **4.3.2.1(c) Learning Area: General Musicianship I**

**Unit outcomes:** Learners will be able to:

- demonstrate their sensitivity to sound and pitch as fundamental elements of music
- distinguish between pitch patterns and melodies aurally by either playing or singing
- demonstrate various intervals using the voice, instruments, movements, and graphic representation
- identify, describe and perform various types of cadences such as the perfect, imperfect, plagal and interrupted cadences; and
- provide an improvisation to a given melody.

### **Unit samples**

- Aural skills: recognition of degrees of scale; intervals – major, minor, perfect; chords – I, IV, V, II, III, VI in root positions.
- Reading skills: singing at sight – exercises in African and Western idioms in quarter note, eighth note, half note and mixture of these.
- Keyboard skills: playing given chord progressions involving the primary triads and repeating them in requested related keys.
- Improvisation: providing an (answer) improvisation on a melody or percussion instrument to a given phrase.
- Writing skills: writing from dictation the intervals and melodies dealt with in the aural exercises.

### **Sample strategies**

- Participatory approach
- Fundamental concept approach, and
- cross-cultural comparison approach.

#### **4.3.2.1(d) Learning Area: Music Education I**

**Unit Outcomes:** Learners will be able to:

- formulate a personal philosophy of music education in the light of multiculturalism in education
- demonstrate knowledge with regard to the methodologies in general music education
- demonstrate and display the skills and knowledge of Jacques-Dalcroze's music education perspective, and
- demonstrate the use and application of teaching/learning media in the teaching/ learning situation.

### **Unit samples**

- Dalcroze' method: eurhythmics, solfege and improvisation
- the link between music and movement; the principle of music training through rhythm – eurhythmics.

- Methodologies in general music education – Johann Pestalozzi's idea of sequence, repetition, and rote; Dewey's discovery method; and
- educational/instructional media.

### **Sample strategies**

- Lecture
- Research

#### **4.3.2.1 (e) Learning Area: Voice and Recorder**

**Unit outcomes:** Learners will be able to:

- demonstrate technical aspects of the recorder and the voice, for example, tonguing, breath control, and embouchure in playing the recorder, placement of consonants and vowels, breath control, in singing (Goodyear, 1956; Hoffer, 1983).
- present a portfolio of song repertoire as well as repertoire of recorder pieces.

### **Sample units**

- Fundamentals of voice and wind performance

- Methods of vocal pedagogy – psychological approach, technical approach, and theoretical considerations (Fields, 1979:29-48), and
- Principles and procedures used in practicing.

### **Sample strategies**

- Lecture and performance.

#### **4.3.2.1(f) Learning Area: History of Music I**

**Unit outcomes:** Learners will be able to:

- survey historically, the main trends in performing practices of music in the Baroque and Classical eras.
- identify the main genres and styles of the Baroque and the Classical periods.
- identify the main composers of these periods.
- discuss the origin of jazz as an art form.
- present a portfolio tracing the historical development of jazz with reference to: 1. Cakewalk and ragtime. 2. The blues, 3. New Orleans jazz, and 4. the era of the big bands.
- discuss the contributions of the following personalities to the development of jazz: Duke Ellington, Count Basie, Louis Armstrong and Bennie Goodman, and
- discuss the development of jazz in South Africa.

## Sample units

- The rise and developments of principal forms:
  - i. Baroque era: Opera, the Chorale, the Oratorio (including Cantata), Baroque instrumental music; the Thorough Bass; Virginals and Harpsichord music; Ensemble and orchestral music; Bach and Handel.
  - ii. Classical era: transition and break with Baroque; the symphony; chamber music; the concerto; the sons of Bach, Mozart and contemporaries.
- Early history of jazz: cakewalk; the meeting of Ragtime and Blues in the evolution of piano jazz; and
- the 'great' of jazz in the 1930s; and the marriage between black folk music and the harmony of white art music.

## Sample strategies

- Lecture
- Participatory approach, and
- cross-cultural comparison.

### **4.3.2.1(g) Learning Area: Music Bibliography (one-year course)**

**Unit outcomes:** Learners will be able to:

- demonstrate knowledge and skills with regard to the scientific importance of various music educational publications, including dictionaries and encyclopaedias, thematic catalogues, handbooks, editions of music, discographies, bibliographies and periodicals
- demonstrate knowledge and skills of effective library use and various reference techniques
- evaluate publications in regard to level and method of presentation, and
- present a portfolio of a discography of South African popular and/or traditional music.

### **Unit samples**

- The origin of libraries
- University libraries
- National libraries
- South African libraries
- Bibliographical tools and the utilisation of libraries
- Reference sources – library and encyclopaedias, and
- Bibliographical sources.

### **Sample strategies**

- Lecture , and
- Research

### 4.3.2.1(h) Learning Area: Teaching Science

**Unit outcomes:** Learners will be able to:

- illustrate the position of Teaching Science with regard to the teacher education programme
- develop skills that will enable them to make full use of all the advantages that the teaching profession offers, and
- put into practice the practical aspects of both the academic subject and education (the professional aspect).

**Unit sample**

- Components of Teaching Science as a discipline:
  - i. Theory – professionalism, structure of lesson, lesson procedure, lesson analysis, interaction analysis, the teacher, the school as an environment, teaching skills, motivation etc.
  - ii. Practice – media studies, lesson design, lesson observation, microteaching, guided observation, teaching practice.
- the skill of communication
- the skill of encouraging effective attending behaviour
- sound media construction and use
- projection and audio-visual media, and
- evaluation as component of the lesson.

### **Sample strategies**

- Lecture

### **4.3.2.2 SECOND ACADEMIC YEAR**

**Level of achievement:** Intermediate

#### **4.3.2.2(a) Learning Area: Theory of Music II**

**Unit outcomes:** Learners will be able to:

- display knowledge of the primary resources of tonal harmony (including seventh chords, secondary dominants and modulations)
- demonstrate skills of four-part vocal writing with particular reference to the chorale harmonisation of J. S. Bach
- show competency with regard to basic knowledge and skills of musical form and analysis, and
- perform selected works in the musical forms studied.

### **Unit samples**

- Diatonic resources- scales, chords, triads, tetrads.

- ❑ Church modes – transition to major-minor tonality; role of modes in Bach's musical vocabulary; transposed modal melodies.
- ❑ Chromatic resources – principal and secondary triads; functional harmony; root movements; general principles of chord progression.
- ❑ Thorough-bass figuring; harmonic analysis symbols, and
- ❑ part writing rules.

### **Sample strategies**

- ❑ Style reconstruction approach.
- ❑ Theory-based approach, and
- ❑ participatory approach.

#### **4.3.2.2(b) Learning Area: World Music II**

**Unit outcomes:** Learners will be able to:

- ❑ clarify both the anthropological and musicological aspect of ethnomusicology as a field of study.
- ❑ appreciate the ethnomusicological perspective of world music.
- ❑ identify the classification of musical instruments according to Mahillon's classification (aerophones, idiophones, membranophones, and chordophones) as well as the Western

Symphony orchestral grouping of instruments– strings, woodwinds, brasswinds and percussion.

- analyse selected set works of Western, African, Indian, jazz and popular music.
- undertake fieldwork including ethnographic interviews.
- apply recording techniques in fieldwork.
- discuss the role of music in intercultural understanding, and
- present a portfolio on the use of music for community development purposes.

### **Unit sample**

- The various types of musical instruments, how they are made, how sound is produced, and their role in community life (if any).
- Music as a functioning part of human culture and as an integral part of the society.
- The role of music in religion, in cultural identity, in social organisation, in education, in the relationship of classes, genders, age groups, in economic life, in government and in politics.
- The transmission of cultural values and guiding principles through music.
- The emergence of anthropology as a response to the need of scholars concerned with all aspects of the cultures – the technologic and economic, the social and political, the

religious, the artistic and the linguistic aspects of all cultures (Merriam, 1964:4).

- The basic assumptions and paradigms of ethnomusicology as a perspective of world music education include: the world's musics made available by ethnomusicologists to academics and educators; the combination of elements of world music –melody, rhythm, harmony, performance practices, instruments – to produce new kinds of music appealing to multicultural audience.

### **Sample strategies**

- Fundamental concept approach.
- Cross-cultural comparison.
- Integrated approach.

#### **4.3.2.2(c) Learning Area: General Musicianship II**

**Unit outcomes:** Learners will be able to:

- recognise aurally: diminished and augmented intervals; primary and secondary chords in major and minor modes as well as phrases from various music traditions in South Africa
- play at sight given pieces in African and Western idioms

- display creative prowess through improvisation on classroom instruments, and
- demonstrate knowledge of world musics by identifying similarities and differences in structure and tone organisations.

### Unit samples

- Aural skills: Recognition of intervals including diminished and augmented intervals, primary and secondary triads in the first inversion within a given passage in major, and minor modes.
- Reading skills: singing and playing at sight on African and Western instruments melodies of moderate difficulty.
- Keyboard skills: reading at sight given short homophonic passages featuring chords I, IV and V in the left hand; harmonising notes of the major scales of C, G and F.
- Improvisation: providing an improvisation on a melody, percussion or keyboard instruments to a given phrase; jazz improvisation.
- Writing skills: writing from dictation the items specified above under aural skills.

### Sample strategies

- Participatory approach.

- The common elements approach.
- Cross-cultural comparison.

#### **4.3.2.2 (d) Learning Area: Music Education II**

**Unit outcomes:** Learners will thus be able to:

- present a portfolio of work tracing the history, development and application of diverse music education approaches in the twentieth century.
- display competency and comprehension with regard to the Creativity philosophy of Carl Orff and Zoltán Kodály's philosophy of music literacy, and
- collaborate with others on joint music educational projects.

#### **Unit samples**

- Trends in music education prior to the Second World War.
- Trends in music education after the Second World War.
- The philosophical foundations of Kodály's approach to music education – music as an educational necessity; the functional role of folk songs in music education; and singing as the most important expressive medium for class-music education.
- The methodological foundations of Kodály's philosophy of music education – imposing order on learning content; a folk

song based repertoire of songs; techniques for purposes of conceptualisation; and the integration of the three.

- ❑ Orff's creativity philosophy – rhythmical and melodic ostinati; the *instrumentarium*.

### Sample strategies

- ❑ Participatory approach.
- ❑ The interrelated learning approach, and
- ❑ theory-based approach

#### **4.3.2.2(e) Learning Area: Recorder and Choice Instrument**

**Unit outcomes:** Learners who be accepted with Grade 6 entrance requirement will receive instrumental tuition individually and in group. They will be able to:

- ❑ demonstrate mastery of the various technical aspects of their respective instruments, for example, flutter tonguing, multiple tonguing, multiphonics in wind performance; spiccato, pizzicato, tremolo, and con legno in string performance; placement of consonants and vowels, enunciation, and breathing in vocal performance
- ❑ widen the scope of their repertoire, and
- ❑ present repertoire of recorder pieces and own choice instrument.

### Sample strategies

- ❑ Lecture
- ❑ Participatory approach, and
- ❑ Cross-cultural comparison.

#### **4.3.2.2(f) Learning Area: History of Music II**

**Unit outcomes:** The learners will be able to:

- ❑ survey historically, the main trends in performing practices of music in Middle Ages
- ❑ identify the different phases of the Middle Ages and their principal social, political, and cultural factors
- ❑ identify the principal techniques and forms of polyphonic music between c. 1160 and 1300
- ❑ present a portfolio tracing the main genres and styles of these periods, and
- ❑ identify and describe technology in music with regard to instruments and their constructions during these periods in music history.

## Unit sample

- ❑ The different phases of the Middle Ages – Dark Ages, High Middle Ages, Late Middle Ages, c. 500 – c. 800, c. 800 – eleventh century, eleventh century – c. 1300 fourteenth century
- ❑ The Mass and its most important components
- ❑ Secular songs
- ❑ Monophonic, homophonic and polyphonic texture
- ❑ The plainchant (Gregorian chant)
- ❑ Instrumentation.

## Sample strategies

- ❑ Integrated approach
- ❑ Theory-based approach
- ❑ Lecture method.

### **4.3.2.2(g) Learning Area: Technology in Music I**

**Unit outcome:** Learners will be able to:

- ❑ construct and tune home made instruments
- ❑ demonstrate knowledge of the fundamental of multimedia – hardware, software

- ❑ demonstrate skills in file management and storage, document processing and printing, and digital recording techniques
- ❑ access the internet on the World Wide Web (www)
- ❑ send and receive electronic mail (e-mail), and
- ❑ access library and research database.

### **Sample units**

- ❑ The fundamentals of multimedia.
- ❑ Basic knowledge of notation programmes, sequencing, and MIDI (Musical Instrument Digital Interface) as a means of creating sound files.
- ❑ Basic knowledge of computer hardware, software, and courseware development.

### **Sample strategies**

- ❑ Computer-based instruction
- ❑ Lecture, and
- ❑ Participatory approach.

#### **4.3.2.2(h) Learning Area: Practice Teaching I**

### **4.3.2.3 THIRD ACADEMIC YEAR**

**Level of achievement:** Mastery level

#### **4.3.2.3(a) Learning Area: Theory of Music III**

**Unit outcomes:** Learners will be able to:

- ❑ demonstrate knowledge and skills with regard to diatonic harmony
- ❑ demonstrate knowledge and skills with regard to chromatic harmony up to modern harmonic tendencies
- ❑ score for orchestral instruments, and
- ❑ rearrange music for various transposing instruments including African instruments.

**Unit samples**

- ❑ Diatonic harmony: triads and their inversions of the major and minor keys; the six-four chord; chords of the dominant seventh, dominant ninth, dominant eleventh dominant thirteenth; modulation to related keys; auxiliary notes, passing notes, anticipation, suspensions etc.
- ❑ Chromatic harmony: triads; chords of the ninth, the eleventh and the thirteenth; chord of the augmented sixth; pedal and other sustained notes.

### **Sample strategies**

- ❑ Participatory approach
- ❑ Theory-based approach
- ❑ Common elements approach.

#### **4.3.2.3(b) Learning Area: World Music III**

**Unit outcomes:** Learners will be able to:

- ❑ demonstrate knowledge and appreciation of the performance and educational perspectives on musics of the world's cultures in music education
- ❑ demonstrate the techniques and devices employed in traditional African music
- ❑ discuss aspects of world music with regard to the musical heritage of the African-Americans, and
- ❑ discuss the historical background of South African jazz and other popular genres.

### **Unit samples**

- ❑ The performance perspective on musics of the world's cultures in music education may be identified as follow: songs and dances, folklore and history are important

elements of everything that makes up a person's social and cultural context. Music making presents a multitude of possibilities for musical understanding and appreciation of other cultures. Understanding of and identification with other people's diverse forms of expression such as how they express themselves musically will help open channels of communication. Music is basically a handshake between individuals, an expression of mood, and an expression of attitudes (Solbu, E. in Lundquist et al. 1998:29-35).

- the basic assumption of a music educational perspective of world music include the following: the rate of global musical interaction; the increasing awareness of cultural variation in musical practices; and the challenge to help students make sense of the world of human music-making (Lundquist, 1998:38-44).
- The main techniques and devices of traditional African music include hocket, ostinato, call and response (antiphonal technique), polyrhythm, speech rhythm and song rhythm.

### **Sample strategies**

- Fundamental concept approach
- Participatory approach, and
- cross-cultural comparison

**4.3.2.3(c) Learning Area: General Musicianship III**

**Unit outcomes:** Learners will be able to:

- recognise aurally intervals and chords up to the dominant seventh in all inversions; modulation to dominant and relative major and minor keys within a given passage; as well as chromatic chords and melodic lines.
- play at sight given homophonic passages up to four parts and two-part contrapuntal passages on the keyboard.
- read and play at sight on African, Western instruments (besides the keyboard) melodies, and rhythm lines extracted from standard repertoire, and
- improvise on melodic or percussion instrument and the keyboard written passages of minimal difficulty.

**Unit samples**

- Aural skills: recognition of intervals, diatonic chords up to the dominant seven and chromatic chords, including the various forms of augmented sixth in a given passage; modulated to all related keys.
- Reading skills: singing and playing at sight melodies selected from across the cultures (including specimens from India, Africa, and the West).

- ❑ Keyboard skills: playing at sight given passages with diatonic harmony, chromatic chords and abrupt modulation.
- ❑ Improvisation: continuing a given passage and modulating through two related keys and back to the original key.
- ❑ Writing skills: writing from dictation the items specified above under reading skills; writing short passages in three parts and four parts, homophonic and contrapuntal; and writing drum rhythm lines.

### **Sample strategies**

- ❑ Participatory approach
- ❑ Lecture
- ❑ Cross-cultural comparison, and
- ❑ Fundamental concepts approach.

#### **4.3.2.3(d) Learning Area: Music Education III**

**Unit outcomes:** Learners will be able to:

- ❑ appreciate the contributions of John Paynter to contemporary music education
- ❑ compare and contrast a conventional approach of Newson and a contemporary approach of Schafer to class-music education

- appreciate and utilise George Self's approach to music education
- present a portfolio of prominent contemporary music educational techniques, and
- present a portfolio tracing the history, development and results of diverse music educational approaches in the twentieth century.

### Unit samples

- Characteristics of contemporary music pedagogic.
- Contemporary composers emerging in the approaches of contemporary educationists.
- John Paynter's contributions to contemporary music education are two folds: the approach directed to non-specialist music educator as found in his publication - *An introduction to Modern Music*, and the approach directed at the specialist music educator in his *Sound and Silence*.
- Newson's *Listening to Music* as a conventional approach, while Schafer's *Creative Music Education* is an unconventional approach.
- The role of the teacher: Newson – authoritarian-instructive role; Schafer – the role of an initiator, and
- George Self - new sounds and notation in the classroom; organisation of the classroom; the three categories of instruments.

**Sample strategies**

- ❑ Participatory approach
- ❑ Common-elements approach, and
- ❑ Cross-cultural comparison.

**4.3.2.3(e) Learning Area: Recorder Ensemble and Choice Instruments****Unit outcomes:** Learners will be able to:

- ❑ develop skills and techniques with regard to performance practices at advance level of the chosen instruments
- ❑ impart knowledge and skills acquire throughout the training to the learners
- ❑ participate in ensemble performances, and
- ❑ develop a wider scope of repertoire involving all music traditions.

**Unit samples**

- ❑ As in second year but at an advanced level

**Sample strategies**

- ❑ Participatory approach, and
- ❑ Lecture.

**4.3.2.3(f) Learning Area: History of Music III**

**Unit outcomes:** Learners will be able to:

- outline current African music scene with regard to Africa's responses to external pressures of musical vocabulary, structural forms and instrumentation as well as composer's artistic and technical resources – pitch combination and scale patterns.
- outline the most characteristic genres of Romanticism
- respond to the 20th century art music compositional techniques in the form of appreciation and application
- appreciate and understand the works of selected Western and South African contemporary composers by listening to and analysing selected original pieces, and
- familiarise themselves with the history of selected composers of the century, e.g. Arnold Schoenberg, Claude Debussy, Igor Stravinsky, Béla Bartók, etc.

**Unit samples**

- Analysis of models of African creativity in response to pressures from Western music depicting popular music, worship music, celebration and political types.

- ❑ Genres peculiar to Romanticism – Lied/er (art song), short character piece for the piano, Programme symphony, and symphonic poem (tone poem).
- ❑ A historical survey of musical practices in South Africa with particular reference to liberation songs. E.g. *Solidarity Forever*, and *Nkosi Sikelel' iAfrika* (Gray, 1996).

### **Sample strategies**

- ❑ Fundamental concepts approach
- ❑ Cross-cultural comparison, and
- ❑ participatory approach

#### **4.3.2.3(g) Learning Area: Technology in Music II**

**Unit outcomes:** Learners will be able to:

- ❑ use automatic accompaniments for solo repertoire and jazz improvisation.
- ❑ develop curricular materials that include graphics, and video for use by class in the areas of music listening and analysis.
- ❑ utilise the ability of technology in composition, performance, analysis, teaching and research.
- ❑ demonstrate skills in using programmes to teach interval, scales, and ear-training skills.

### Unit samples

- ❑ Notation programmes (Finale and/or Encore) and skills
- ❑ Composition, accompaniments, sequencing, MIDI (Musical Instrument Digital Interface), and
- ❑ computer-based instruction.

### Sample strategies

- ❑ Computer-based instruction (CBI)
- ❑ Lecture, and
- ❑ fundamental concepts approach.

#### **4.3.2.3(h) Learning Area: Practice Teaching II**

It should be emphasized here that the learning outcomes are defined inclusive of knowledge, skills, teamwork, and independent learning. No one exclusive teaching method has been proposed but the teaching requires the active use of a range of methods or strategies. This may be considered as a continuum from teacher-centred to learner-centred or largely learner-centred with the teacher as a facilitator. Emphasis is not on any single method to assessment either, but requires a range of authentic assessment methods which may be integrated with the delivery or teaching.

#### 4.3.2.4 ASSESSMENT

##### 4.3.2.4(a) Introduction

The proposed curriculum places emphasis on outcomes (for example, skills, knowledge, and abilities) expected by graduates on completion of a course or programme. Didactic assessment strategies to address learning outcomes are, consequently, critical to this process.

*'A new pupil assessment policy, moving the emphasis from year-end exams to continuous performance appraisals, was presented to the Parliamentary Portfolio Committee on Education in November 1998' (Burger, 1999:339).*

The implication of the above statement is that:

*'... assessment involves not only objectively measuring acquired knowledge and skills over time in order to assign a fair grade, but also identifying appropriate future learning experiences that the teacher may offer to enhance student learning' (Asmus, 1999:19). Again, Burger (1999:339) has this to say about the process of continuous assessment 'The process of assessment will involve a partnership between educators, students, parents and education support service.'*

This assertion suggests that various types of assessment exist for determining the status and needs of the many differing aspects of education. Two types of assessment relevant to this study are student and programme assessments. The student assessment is the examination of students' learning

that provides a basis for planning future teaching. The programme assessment evaluates a particular educational programme to determine its effectiveness (Asmus, 1999:19; Burger, 1999:339).

Since the proposed three-year music teacher-training programme is multicultural and based on OBE, both the programme and student assessments are vital to determine its success or failure. The factors that are inherent in all music teaching and learning and direct assessment are:

- The music instruction content and process.
- The ongoing assessment during instruction.
- The outcome of instruction.

(Asmus, 1999:20).

#### **4.3.2.4(b) Guidelines for Student Assessment**

By and large, good learning targets provide the basis for effective assessment. Thus the national qualification board, and the national curriculum for music can provide teachers with learning targets for music teaching. (Asmus, 1999:20).

The following guideline should however be noted by teachers.

- Integrate learning outcomes with assessment, programming and contextual factors.

- Consider a variety of genuine assessment techniques such as portfolios, projects, and examination.
- Develop criteria and standards to differentiate levels of achievement.
- Clearly define what is to be assessed.
- Be as consistence and objective as possible.
- Use a recording system in order to minimise disruption to the ongoing classroom activities.
- Administer the assessment, and score and interpret the results in both externally produced and teacher-produced assessment methods.
- Use assessment results when making decisions about individual students, planning teaching, and working towards school improvement.
- Develop valid grading procedures that use student assessments.
- Communicate assessment results to the relevant people.
- Develop formative and summative evaluation, informal and formal evaluations.

(Asmus, 1999:22-23).

According to Malan (1997:31), assessment in OBE must be summative, performance-based and criterion-referenced. Summative assessment would include continual assessment, while the criterion-referenced assessment would ensure that learners know exactly what is expected of them. Thus, even though, a final (end-of-semester) examination shall be required as part of every course the marks obtained in the end-of-semester examination shall

contribute only 65% of the grade for the course while continuous assessment contributes the remaining 35%, (except for practicals or other courses which are assessed entirely by continuous assessment).

## CHAPTER 5

### CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 INTRODUCTION

In this study it has been pointed out that the South African society is a unique blend of cultures, however its survival as a nation depends largely on the ability of all racial and ethnic groups to understand the similarities that bind them and the differences that distinguish them as entities of one nation. This appreciation and celebration of diversity can only come about when education in this country is restructured to be in line with the political change to democracy and the phenomenon of globalisation. In this regard, the paradigm shift in education towards multiculturalism in the light of the basic social transformation required by the political change from apartheid to democracy is a welcome one. The change, consequently, demands the training and retraining of teachers towards the paradigm of multiculturalism and OBE.

Such multicultural teacher training cannot be realised without reviewing the current curriculum in order to conform to the new demands dictated by the social transformation taking place in the country. The transformation in the curriculum has to be grounded on solid philosophical convictions of the purpose of education. Reimer, (1970:11) affirms this assumption by stating that: *'Every aspect of teaching and learning of music is influenced by a philosophy.'* Thus, the most important philosophies of the twentieth century music educationists were analytically studied in three historical periods: the

tendencies prior to the Second World war, the tendencies after the Second World war, and the tendencies from the 1980s. Profile analysis of literature based on multicultural music education in the twentieth century is undertaken according to a set procedure in which vertical and horizontal conclusions are drawn to form the theoretical basis of the study.

## 5.2 CONCLUSIONS

Chapter 1 deals with the foundations of the research. It has been pointed out that the post-apartheid South Africa requires fundamental social reform, centring on redress, equity, nation building and the creation of new relationship among citizens. These changes place demand on education, which needs major transformation. The fundamental change that education needs is the reconstruction of the curriculum, which forms the basis of any educational dispensation. It is a common knowledge that the curriculum of a nation is built on the philosophy that reflects the values and aspirations of its people, in this case the values and principles of democracy. Thus the following chapter (2) is devoted to this purpose.

Chapter 2 establishes the philosophical foundation of the research. What is evident from the analysis of the selected articles on the trends of music education prior to the 1980s is that, all approaches to music education demand excellent musicianship of the teacher. Thorough training of the music teacher is paramount to successful music teaching and learning.

Chapter 3 focuses on multiculturalism in music education from the 1980s. It has been established that well formulated globalization trend in music

education became evident in round about the 1980s in the form of articles, research studies, and conferences. The fundamental reason for the multicultural philosophy was simply stated by Klocko (1989:39) that: *'the Eurocentric world view is outdated; a more global perspective must take place.'* Colwell (1992:25) puts it this way: *'Music education would benefit from the development of paradigms that reflect the variety of world musics, the international pervasiveness of music education, its multidisciplinary nature, its relevance to the entire life cycle ... .'*

The conclusions drawn from analysing the 53 articles, among others, are that:

- a shift from Eurocentric approach to multicultural music education is long over due
- pre-service and in-service music teachers need training in multicultural education in order to be more effective and successful in the phenomenon of globalisation
- there are varied sources for collecting information and resources for developing a curriculum model for training music teachers for multicultural education in South Africa, and
- it is possible to design multicultural music curriculum into the OBE framework to meet the requirements of curriculum 2005.

Chapter 4 addresses the research problem, that is, proposing a curriculum framework for training music teachers for an OBE -multicultural education in South Africa. The articles analysed in chapter 3 provided the basis and sources for the proposed curriculum framework for training music teachers.

*Learning areas, content, learning outcomes, learning and teaching strategies, as well as assessment mechanisms* were considered in the proposed curriculum framework. Sources such as University<sup>11</sup> music curricula and calendars were consulted in this regard. It should be emphasized, however, that the proposed curriculum framework in chapter 4 is only a guideline to curriculum developers since curriculum development is a macro-national exercise.

### 5.3 RECOMMENDATIONS

It is highly recommended that serious attention be given to:

- the reconstruction of music teacher training curriculum programme that:
  - i. is adaptable to suit the multicultural nature of the South African society.
  - ii. will satisfy the requirements for the learning area *Art and Culture*.
  - iii. provides for the specific needs of multicultural education in OBE.
  - iv. reflects the values and principles of democracy.
- the training of pre-service music teachers because no amount of planning for a music curriculum and classroom

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<sup>11</sup> Durban-Westville; Fort Hare; Free State; Ghana; Rhodes; UNITRA, and UNISA

material can be of any value if the teacher has no knowledge of the subject matter itself and how to teach it.

- the need for colleges and universities working in partnership with music teachers and professional associations to find ways of supporting and mentoring graduates for their professional development, as well as develop new ways of participating systematically in in-service teacher education.
- in-service training and further training of music teachers on continuous basis, because teachers in service have not been trained for the new paradigm – OBE, let alone in multicultural principles and approaches.
- Such training should:
  - i. reflect the multicultural nature of the South African school population
  - ii. be conducted within the parameters of OBE
  - iii. reflect the multicultural dynamics of world musics
  - iv. be organised in such a way that intercultural and intracultural understanding can be provided.
- Encouraging potential and prospective music teachers to enrol in the universities and colleges of education by removing the stringent barriers such as entrance requirements of matriculation exemption in music plus grade

VII UNISA practical that favour just a section of the South African society.

- Funding research works, especially in the collection and transcription of African traditional music, which is largely learned and taught by rote.

For the compilation of the proposed curriculum framework for multicultural OBE a literature study was undertaken as was mentioned in 1.5. It details a study of relevant books, research articles, journals and the web site. It is however accepted that there are many other important sources of research, which have not been incorporated in this study. Recommendation is therefore made for further in-depth research to be undertaken on doctoral level. In this regard, a possible questionnaire to lecturers at universities and colleges could produce further valuable information on this subject and will help with practical evaluation of the final fully developed curriculum.

It is finally recommended that a data-base on multicultural OBE be established in which the calendars of 1999-2000 of Universities of Port Elizabeth, Witwatersrand, Pretoria, UNISA, Cape Town, Western Cape, Stellenbosch and Potchefstroom could form the basis.

#### **5.4.1 ABSTRACT**

The acknowledgment and appreciation of diversity in South Africa can only come about if all racial and ethnic groups of the nation are able to understand the similarities that bind them and the differences that distinguish

them as entities of one (rainbow) nation. In this regard, the role of education is *primo facto*.

Thus, the need for a paradigm shift to multicultural education cannot be overemphasized. Music education, which still relies to a large extent, on Euro-centric attitudes and principles, has to redefine its purposes and principles to reflect multicultural dynamics of world musics. Couple with the multicultural demand in education in this country are the demands of OBE and curriculum 20005. With regard to these demands and the phenomenon of globalisation, a curriculum framework for training music teachers for Multicultural-Outcome-Based Education in South Africa has been proposed.

#### 5.4.2 OPSOMMING

Erkenning en waardering van diversiteit in Suid-Afrika kan slegs geskied as alle rasse en etniese groepe van die nasie in staat is om die ooreenkomste wat hulle verbind en die verskille wat hulle onderskei as entiteite van een (reënboog-) nasie te verstaan.

Die noodsaaklikheid van 'n paradigmaskuif na multikulturele onderwys kan dus nie oorbeklemtoon word nie. In Musiekonderwys wat in 'n groot mate nog op Eurosentryse houdings en beginsels steun, moet doelwitte en beginsels opnuut omskryf word om die multikulturele dinamika van wêreldmusiek te weerspieël. Gepaard met die multikulturele eise van onderwys in hierdie land is die eise van uitkomsgebaseerde onderwys (UBO) en Kurrikulum 2005. In die lig van hierdie eise en die verskynsel van globalisering word 'n kurrikulumraamwerk vir die opleiding van

musiekonderwysers vir multikulturele uitkomsgebaseerde onderwys in Suid-Afrika voorgestel.

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