DEVELOPING THE PRE-SCHOOL CHILD'S MUSICAL INTELLIGENCE BY MEANS OF A COMPREHENSIVE MUSIC PROGRAMME FOCUSED ON AGE-CONTROLLED AUDITIVE DEVELOPMENT

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Abstract

Because music is *sound*, the development of the young child's musical intelligence is integrally linked to his/her auditive development. By neglecting to develop the child's musical intelligence, and in particular by neglecting the age-controlled auditive development of the young child, essential learning stages may be missed.

It is therefore encouraging that the government has stated its intention to introduce a compulsory reception year (Grade 0) for five to six year old children. There is, however, at present no comprehensive pre-school music education programme available which specifically focuses on the auditive development of the child in the process of developing his/her musical intelligence.

In this study, a comprehensive music education programme based on the praxial philosophy of music education has been compiled. It promotes procedural knowledge (*making music*), without negating propositional knowledge (*knowing about music*).

It is hoped that the study will assist the class teacher as well as the music specialist as they strive to develop the musical intelligences of South Africa's pre-school children.

Key words:

auditive development
comprehensive programme
curriculum development
developmental psychology
early childhood development
evaluation criteria
multiculturalism
musical intelligence
praxial philosophy
pre-school music

Opsomming

Musiek is *klank*, en om dié rede is die ontwikkeling van die jong kind se musikale intelligensie volledig met sy/haar ouditiewe ontwikkeling verbind. Deur te versuim om die kind se musikale intelligensie te ontwikkel, en in besonder om te versuim om sy/haar ouditiewe vermoë te ontwikkel, kan belangrike ontwikkelingstadia oorgeslaan word.

Dit is daarom bemoedigend dat die regering van voorneme is om 'n verpligte ontvangsjaar (Graad 0) vir vyf- tot ses-jarige kinders in te stel. In hierdie stadium is daar egter geen omvattende voorskoolse musiekopvoedingsprogram beskikbaar wat spesifiek daarop gerig is om die kind se ouditiewe vermoë te ontwikkel, en sodoende die ontwikkeling van sy/haar musikale intelligensie te ondersteun nie.

In hierdie studie is 'n omvattende musiekopvoedingsprogram saamgestel wat op die 'praxial' (praktykgebaseerde) filosofie van musiekopvoeding gegrond is. Die program ondersteun die opdoen van kennis deur *musiek te maak*, maar misken nie kennis *oor* musiek nie.

Die doel met die studie is om die klasonderwyser en die musiekspesialis by te staan in hulle poging om die musikale intelligensie van Suid-Afrika se voorskoolse kinders te ontwikkel.

Sleutelterme:

ouditiewe ontwikkeling
omvattende program
kurrikulumontwikkeling
ontwikkelingsielkunde
vroeë kinderontwikkeling
evalueringskriteria
multikulturaliteit
musikale intelligensie
praktykgebaseerde filosofie
voorskoolse musiek

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CHAPTER 1

INTRODUCTION

1.1 Formulation of the problem

The '*Theory of Multiple Intelligences*', developed by Howard Gardner and widely published since 1983, has received recognition from educators interested in 'whole brain' development strategies, as well as from music educators and philosophers of music education.

The theory identifies the *musical intelligence* as one of seven autonomous intelligences, which in turn interacts with each of the other intelligences (Gardner 1993: 26,27). The theory is credible because it caters for a full range of problem-solving skills, with each intelligence having its own strengths and constraints.

Assuming that the theory is correct until disproven, its implications for music education cannot be ignored, and it is essential that *as* much effort be put into developing a child's musical intelligence, as is put into developing any of the other six intelligences.

The development of the musical intelligence during the 'early childhood' phase is of *particular* significance, and should receive special attention by way of comprehensive music education programmes, which cater for the 'whole' musical intelligence and not just a portion of it.

- Because music is *sound*, the development of the child's/person's musical intelligence is integrally linked to his/her auditive development. Research has determined that the following important phases of auditive development are *age-controlled*:

    * the development of 'perfect/absolute pitch', which has usually taken place by the child's fourth birthday

* the development of relative pitch, which normally takes place between the ages of four and seven years (Hargreaves 1992:386)

* the stabilisation of the child's auditive development, tonal acculturation, and musical potential by the age of nine years (Gordon 1990:331).

Therefore, by neglecting to develop the child's musical intelligence - and, in particular, by neglecting auditive development - in early childhood, essential learning stages may be missed, which could result in the child being 'deprived' of up to one seventh of his/her total intelligence potential.

- Considering the importance of developing the child's musical intelligence - and in particular his/her auditive capacity - during early childhood, it is encouraging that the government has clearly stated its intention to introduce a compulsory 'reception' year (Grade 0) for five to six year old children (ANC 1994:319). This introductory school year could create the necessary opportunities for the young child's auditive development and the development of his/her musical intelligence.

- There is at present, however, no comprehensive music education programme - focusing on the age-controlled auditive development of the young child - available for use in a compulsory Grade 0 programme. The few programmes that do exist are not comprehensive, and usually focus on one or two facets of music education only. They do not *focus* on auditive development, nor are they suited to a multicultural classroom situation.

- Furthermore, most pre-school teachers are not qualified to develop the child's musical intelligence - possibly by virtue of the fact that music education remains an *optional* subject in teacher education programmes.

  The problem of unqualified teachers is exacerbated by the fact that trained music educators are generally not interested in pre-school music education. This could be ascribed to their lack of

knowledge about pre-school children in general, and about the fact that the young child's auditive development, tonal acculturation, and musical potential are age-controlled, in particular.

In addition to this, pre-school education does not enjoy the same 'status' as primary, secondary, or tertiary education, with the result that very few suitably qualified music educators are attracted to pre-school music education.

- There is therefore an urgent need for a comprehensive music education programme that can contribute to the development of the pre-school child's musical intelligence by focusing on age-controlled auditive development. Such a programme would have to be flexible enough to meet the requirements of multicultural music education in a variety of circumstances - for those children growing up in highly industrialised areas where schools are well-equipped, as well as for those children in rural areas who do not have access to proper facilities.

- A further requirement of such a programme would be that it can be used both by a music specialist and, where no music specialist is available, a class teacher with little or no music(al) training. In the latter case, audio cassettes would have to be supplied, as well as limited *in-service training*.

- A number of South African researchers have attempted to address the situation - among them, B. Berger (1989), H.S. Hendrikse (1982), and C. van Niekerk (1987). Although these studies have all made valuable contributions to pre-school music education, none of them *focuses* on auditive development, as a *unique* feature of the pre-school child's total development.

The need for comprehensive music education programmes which take cognisance of the age-controlled auditive development of the young child in the process of developing his/her musical intelligence thus remains.

1.2 Aim of the study

The aim of the study is to compile a comprehensive music education programme, focused on age-controlled auditive development, with which to develop the pre-school child's musical intelligence.

In the process of compiling such a programme, the following requirements must be met:

- it must be based on a sound and relevant philosophy of music education
- it must consider the developmental psychology of the pre-school child, as well as the developmental psychology of music
- it must be based on sound curriculum principles
- it must be suited to a multicultural classroom situation
- *sections* of the programme must be of such a nature that a classroom teacher with limited skills could use them with/without the aid of a music specialist
- the programme must be flexible enough to serve as a 'nucleus' for possible further development by a music education specialist who may want to expand the programme.

1.3 Method employed

- In order to compile a programme that would fulfil the requirements listed above, a literature study was conducted on:
  - the Theory of Multiple Intelligences (Chapter 2)
  - philosophy of music education (Chapter 2)
  - developmental psychology - in particular the phases of auditive development (Chapter 3)
  - curriculum development (Chapter 4)

- multicultural music education (Chapter 5)
- existing pre-school music education programmes (Chapter 6)
- some of the secondary values of music education (Chapter 8).

- Available teaching material for pre-school music education was then evaluated on the basis of specifically developed criteria (Chapter 6).

- Conclusions reached through the literature study and the evaluation of existing programmes were used as the basis for the compilation of a comprehensive pre-school music education programme (Chapter 7).

- The programme was tested in practice with approximately 180 children in groups varying in size from 18 to 40 children, over a period of three years, during which time a number of adjustments were made to the programme.

- During the testing of the programme, a further need was identified for *listening material* to be used with normal classroom activities, as well as for therapeutic purposes - in addition to a comprehensive music education programme. Suggestions in this regard conclude the study (Chapter 8).

1.4 Definitions

The following definitions are of particular importance in this study:

Auditive refers to the human capacity of comprehending sound, whereas the word **auditory** refers to the physical capacity of hearing. (A learner with a high auditory capacity, that is one is that able to physically discern sounds well, may have a low auditive capacity - and vice versa.)

Comprehensive, with reference to music education, implies that all facets of music education are included, such as singing, rhythm activities, movement, ensemble activities, auditive

development, creativity, et cetera, with a view to developing the child's *whole* musical intelligence.

Early childhood development (ECD) refers to children in the 0-9 year age-group and encompasses all facets of development with respect to education, health and welfare.

Melody/melodic. When reference is made to a *pattern* of a melodic nature, it is referred to as a *melody pattern* (as distinct from a *pattern* of a rhythmic nature, which is referred to as a *rhythm pattern*).

Multicultural denotes a social ideal of exchange among different groups of people for their mutual enrichment, while respecting and preserving the integrity of each.

Multi-sensory learning refers to the inclusion of the auditory, visual, and kinesthetic learning modalities.

Musical is generally understood to mean *pertaining to* or *producing music* - pleasing to the ear/melodious. There are instances where it may be preferable to use the term *music,* for example *music* works rather than *musical* works. Since there is no standardised usage of the term, there is often a measure of uncertainty as to which usage is 'correct'. In an attempt to avoid unnecessary debate on the issue, the word will often appear as **music(al)**, unless one of the forms is clearly desired.

Musical intelligence refers to Howard Gardner's 'Theory of Multiple Intelligences' (Gardner 1983:8), which identifies musical intelligence as one of seven autonomous intelligences. To qualify as an *intelligence,* an 'ability' must have an identifiable sequence of reactions and operate from a system of symbols (Walters & Gardner 1986:166-167).

Nursery schools are more formal than playschools, and cater for children from three to six years of age. There are considerable costs involved in starting a nursery school, as such schools have to comply with regulations set by both the Department of Health and the Department of Social Welfare.

Outcomes-based education refers to a new approach to education, which is now being propagated by the national Department of Education. This new approach recommends using a variety of learning strategies to achieve pre-defined outcomes and brings with it a new awareness of intra- and interpersonal skills.

Playschools are home-based schools which do not have to comply with government regulations. Research has proved playschools to be cost-effective, and they reach a large number of children who cannot be accommodated at the relatively few nursery schools. In most cases, the ages of children attending playschools vary from two to five years. These schools have become very popular in recent times.

Pre-school. For the purposes of this dissertation, *pre-school* refers to the year before Grade 1 (according to the 'old' system of education in South Africa), or Grade 0 in the 'new' system. In both cases the children would probably be in the 5-6 year old age-group.

Whole brain education implies education which caters for the development of the left *and* right hemispheres of the brain.

CHAPTER 2

PHILOSOPHIES OF MUSIC EDUCATION

2.1 Introduction

As stated in Chapter 1, a comprehensive pre-school music education programme must be founded on a sound and relevant philosophy of music education. However, after hundreds of years of theorising, most people - including many musicians and music educators - still become shy, tongue-tied, or confused when asked to explain the values of music and music education. But without a philosophy of music education, the daily efforts of professional music educators would lack direction and justification (Elliott 1994:1-2).

A philosophy provides the unifying power for the energies of music education at all levels of practice (Reimer 1989:11). Each choice a teacher makes as a professional, should reflect a belief about the value of what is taught.

The word *philosophy* has its origins in the Greek words *philos* ('love of') and *sophia* (wisdom). According to Aristotle, this discipline is concerned with the investigation of the causes and principles of things (Reese 1980:431).

The *Oxford dictionary of philosophy* (Blackburn 1994:286) defines philosophy as " the study of the most general and abstract features of the world and categories with which we think: mind, matter, reason, proof, truth, et cetera". It follows that, in the philosophy of a particular discipline, the concepts that structure thinking in that discipline are studied and their foundations and pre-suppositions laid bare.

With respect to 'subjects' in education, philosophy strives to identify that essential, singular, unifying concept that defines a subject as being <u>both unique and necessary</u>. All unique, necessary subjects - including music - offer a great variety of secondary values, some of which, while not

unique, are nevertheless desirable for all. Many of the secondary values of music, however, can be gained in a great many other school subjects and activities (Reimer 1989:8).

The prime values of music and music education must therefore be established, and not made subservient to the myriad of secondary values, because all such secondary values are either *not unique* to the subject, or *not necessary* for all people. Unless music education can offer something which is *unique* to music itself, it can never be regarded as *essential*. If, however, certain values are claimed for music education on the basis that they are *unique* to music, but not *necessary* for all people, then music is in danger of being regarded as an optional extra, rather than as basic to education.

Thus Reimer (1989:8) considers the "philosophical endeavor" concerning music education to be incomplete or faulty, unless it incorporates:

- the argument for *uniqueness*
- the argument for *necessity*.

To judge by the importance accorded the secondary values of music education in South Africa, it appears doubtful whether tertiary education currently provides prospective music educators with a proper understanding of the prime values of music and music education. This could possibly be ascribed to the fact that, according to the American music educator Knieter (1989:8,9), no one has yet been able to evolve a comprehensive philosophy of music education that most music educators can understand, explain to colleagues, and use as a rationale at national level.

It is therefore of considerable importance, to examine current philosophies of music education, with a view to selecting a philosophy which would be relevant in post-apartheid South Africa, and, in particular, to music education for pre-school children in the new education dispensation.

In the following discussion

- the terms *approach*, *perspective*, and *view* will generally refer to a philosophical stance

- the term *theory* will refer to a system based on general principles from which practice proceeds (Runes 1960:317), and which is considered accepted, until disproven.

The most fundamental question to be addressed in attempting to arrive at a relevant philosophy of music education is: What is music?

2.2 What is music?

Music can be understood in a variety of senses - some vague, others more explicit. Merriam (1982:187) quotes Blacking (1972) as having said that, more important than comparing different styles of music, is the prospect of knowing what music **is** as an expression of human behaviour, and to what extent its generating processes are musical and specific to the human species. For this purpose, it appears necessary to pay as much attention to *man the music maker*, as to the *music* man makes.

The following definitions serve to illustrate a few different ways in which music is understood:

- Music is a form of thought, that develops over a life span (Serafine 1988:5).
- Music is an art which exists in time (Knieter 1989:9).
- (Music is) the corporealisation of the intelligence that is sound (Hoene Wronsky, as referred to in Gardner 1993a:99).
- Music is sounds, sounds around us whether we're in or out of concert halls (John Cage, as quoted in Schafer 1969:1).
- Music is something that people ***do*** and ***make*** in relation to standards of informed musical and cultural practice (Elliott 1994:3).

People who attempt to define music must take note of the fact that *the notion of a unitary human intelligence* is undergoing a profound revolution. Since this revolution in psychological theory informs the current major philosophies of music education, it is appropriate to examine it in some detail before discussing the philosophies themselves.

2.3 Music as an intelligence

"Traditionally, intelligence has been conceptualized as a singular faculty which can be brought to bear on any problem-solving situation, no matter what the domain. It is considered a general ability that is found in varying degrees in all individuals, and is central to one's performance in school" (Krechevsky & Gardner 1990b:72).

In a later publication, Gardner (1993:87) defines intelligence as the ability to solve problems or fashion products that are valued in one or more cultural settings. He further submits that all normal individuals are capable of at least seven relatively autonomous forms of intellectual accomplish-ment. Each of these intelligences is based - at least initially - on a biological potential, which is then expressed as a result of the interplay between genetics and environmental factors.

The seven relatively autonomous forms of accomplishment that all normal individuals possess, as referred to by Gardner (1993:17-24), are the:

- linguistic intelligence
- logical-mathematical intelligence
- musical intelligence
- spatial intelligence
- interpersonal intelligence
- intrapersonal intelligence
- bodily kinesthetic intelligence.

The different intelligences can be illustrated briefly by means of the following examples:

Linguistic intelligence is the kind of ability which is exhibited in its fullest form, perhaps, by poets.

Logical-mathematical intelligence is an individual's logical and mathematical, as well as scientific, ability.

Musical intelligence is the ability to communicate using sound (Gardner 1993:139), as exhibited by musicians, composers, and listeners.

Spatial intelligence is the ability to form a mental model of a spatial world, and to manoeuvre and operate using that model, as exhibited by engineers, surgeons, sculptors, painters, et cetera.

Interpersonal intelligence is the ability to understand other people: what motivates them, how they work, and how to work co-operatively with them, exhibited by salespeople, politicians, teachers, clinicians, and religious leaders.

Intrapersonal intelligence is the ability to form an accurate, veridical model of oneself, and to use that model to operate effectively in life (Gardner 1993:9).

Bodily-kinesthetic intelligence is the ability to solve problems, or to fashion products, using one's whole body, or parts of the body, as exhibited by dancers, athletes, surgeons, and craftspeople.

According to this **Theory of Multiple Intelligences**, each person has his/her own profile of weaknesses and strengths among the seven intelligences. Thus, instead of a single dimension called intellect, according to which individuals can be ranked, there are vast differences among individuals in their intellectual strengths and weaknesses.

Society has ***not*** been placing equal emphasis on each of the seven intelligences, but has perceived intelligence as a narrow group of mental abilities, measurable by an I.Q. (intelligence quotient) test (Manning 1992:47) - the notion of intelligence having been virtually restricted to the capacities used in solving logical and linguistic problems.

Indications are, that, by focusing on the knowledge that resides within a single mind at a single moment, formal testing may distort, magnify, or grossly underestimate the contributions that an individual can make within a larger social setting (Gardner 1993:173).

In support of the Theory of Multiple Intelligences a new education project, "Project Zero", has been launched at a model school in Boston, which places equal emphasis on *each* of the seven intellectual realms. The results are being awaited with great interest (Feierabend 1992:27).

Of note for this study is the fact that prominent philosophers and advocates of music education now make specific reference to the theory of **'multiple intelligences'.** This will become apparent in the ensuing discussion of the philosophy of music education as aesthetic education and the praxial philosophy of music education. This discussion will be followed by a section on African philosophy of music education.

2.4 Music education as aesthetic education

The philosophy of music education as aesthetic education has become widely known, particularly through the works of the American music educator Bennett Reimer.

Reimer's philosophy of music education is based on the central tenet that music education exists first and foremost to develop every person's natural responsiveness to the power of the art of music. Put simply: music and the other arts are a basic way in which humans know themselves and their world - a basic mode of cognition.

He recognises the non-aesthetic values of music to be perfectly valid, and quite necessary to society, but comments that "when music itself, with its universal appeal to the human mind and heart, is bypassed or weakened in favour of non-musical emphases that submerge it, we have betrayed the art we exist to share" (Reimer 1989:xii).

According to Reimer (1989:12), the theory of multiple intelligences allows music education to affirm that it must be conceived as a **basic subject,** with unique characteristics of cognition and intelligence, that must be offered to *all* children, if they are not to be deprived of its values. It establishes music as among the *essential* realms of education, prescribes the direction music education must take to fulfil its unique educational mission, gives the profession a solid

philosophical grounding, and provides the hope that music education "will play a far more important role for society in the future" than it has in the past.

2.4.1 The aesthetic viewpoint

Reimer concedes that there are many viewpoints about the arts which are useful, necessary, and illuminating, but indicates that none of these deal with the essential qualities of the arts in and of themselves - the very qualities that the branch of philosophy called *aesthetics* attempts to explain.

"Aesthetics is the study of that about art which is the essence of art and that about people which has throughout history caused them to need art as an essential part of their lives" (Reimer 1989:2).

Of all the disciplines of thought associated with the arts, *aesthetics* is the one devoted to an explanation of their intrinsic nature. Reimer stresses the importance for music educators to understand some basic concepts in aesthetics, and how to apply them in their teaching.

2.4.2 The aesthetic experience

The goal of aesthetic education is to heighten all people's aesthetic sensitivity. To develop *aesthetic sensitivity to music* in any particular age group:

- teachers must use works that are capable of being aesthetically perceived
- teaching and learning must be arranged so that aesthetic experiencing is central, and other learnings play a supporting role
- in the *study* part of music education - the part used in the service of deepening the aesthetic experiences in music - attention should be focused on that which, if perceived, can arouse aesthetic reaction
- a constant interaction between conception about expressive qualities of music, and perception of those qualities, should pervade every aspect of musical study (Reimer 1989:117).

The music programme is the *means* for arranging aesthetic perceptions and aesthetic reaction - *aesthetic experience* - to take place systematically. To achieve this, Reimer (1970:115) maintains that "there is no substitute . . . for a general music teacher who is a specialist in general music for a particular age group, who possesses a high order of musical training, aesthetic sensitivity, and pedagogical expertise, and who is devoted to sharing the enjoyment of the art of music with all children". He considers aesthetic education to be among the most difficult kinds of education to achieve, requiring specialist teachers.

2.4.3 Principles for determining an appropriate aesthetic viewpoint

If one examines the long, complex history of aesthetics in which many thousands of views have been expressed about *art*, it becomes particularly evident that truth is relative. It is therefore necessary to develop a specific point of view by adopting some working premises, and to use these as guidelines, knowing that they may be altered or even dropped as conditions change (Reimer 1989:15).

Reimer suggests that the following principles could be helpful in determining the best possible point of view:

- The field of aesthetics must be approached in a highly selective way: the search must start with an acquaintance with the field of music education - its problems, needs, history, and present status. A philosophy should articulate "a consistent and helpful statement about the nature and value of music and music education". *Only those portions of aesthetics which music educators find useful for this purpose, need be used.*

- The point of view adopted should be broad enough to take into account all major aspects of music and music education, but sufficiently focused to provide tangible guidelines for thought and action.

- The point of view adopted must be pertinent to the *art of music*, but, at the same time, be capable of yielding equally valid insights into the nature of *all* the arts.

- The view sought must contain rich implications for education which will lend themselves directly or abundantly to problems of mass education.

According to Reimer, one aesthetic viewpoint in particular fulfils the principles outlined above. Since this view is presented as one of three related aesthetic theories - ***Referentialism, Absolute Formalism, and Absolute Expressionism*** - it is necessary to explore each of the theories briefly in order to understand Reimer's choice of the viewpoint that he considers best suited to serve as a basis for a philosophy of music education.

2.4.4 Absolutism versus Referentialism

The words "Absolutism" and "Referentialism" indicate where one will find the meaning and value of art. According to the Absolutist, to find the meaning of art, one must go to the art work itself and examine the *internal* qualities which make that work a created thing. In the case of music, one would attend to the sounds themselves in the contexts of melody, rhythm, harmony, tone colour, texture, dynamics, and form, and see what these sounds do.

According to the Referentialist, the meanings and the value of a work of art exist outside the work itself. To find the meaning of an art work, one must consider the ideas, emotions, attitudes, and events which the work refers one to in the world outside the art work. Thus the function of the art work is to help one understand or experience something which is extra-artistic: a successful piece of music is one which is successful in referring one to a non-musical experience (Reimer 1989:17).

2.4.5 Referentialism

The Referentialist therefore considers all interacting artistic/cultural influences as significant clues, leading outward to the *non-artistic* meanings and values of a work of art. Such messages in an art work could be of an intellectual, practical, or emotional nature. The notion that art works arouse non-artistic emotions, and that one must choose carefully *which* of these emotions should be aroused, has been in existence since Plato.

More recently, in the Communist theory of art - Social Realism - art is regarded as a servant of social and political needs. According to this theory, the message in an art work must be presented attractively, but where the message is an emotional one, the emotion must be identifiable. Therefore an art work would only be classified as good art if it makes people feel a particular, desirable, or useful emotion which in turn serves some non-artistic end, such as deeper sympathy for those less fortunate than themselves or higher regard for the community.

Since harmful works have harmful effects, societies which operate under the ***Referential aesthetic view*** are obliged to exercise a high degree of control over the artistic diet of their citizens (Reimer 1989:17,18). The Referentialist aesthetic view is illustrated in Figure 2.1.

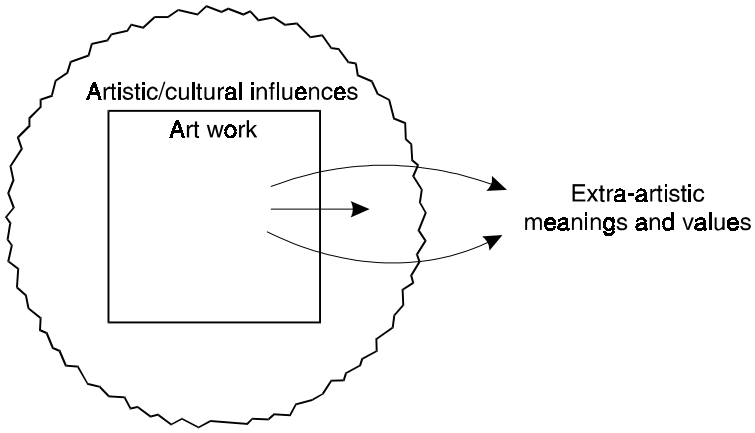


Figure 2.1 ***The Referentialist aesthetic view***

- **Referentialism in music education**

There are many practices in music education which attest to Referentialism: when one adds a story or message to an art work which contains none - for example, Mozart's "Eine kleine Nachtmusik" - one is acting as a Referentialist. The same applies when one searches out a message in absolute music; isolates words in vocal music and teaches about their meaning; and compares music works with works in other art forms (Reimer 1989:21).

2.4.6 Absolute Formalism

At the opposite end of the aesthetic spectrum from the Referentialist is the Absolutist who is also a Formalist. For the Absolute Formalist, artistic events - such as sounds in music - mean only themselves, and are in complete contrast to anything in the world which is non-musical.

For the *Formalist,* the experience of art is primarily an intellectual one which concentrates exclusively on the internal qualities of an art work. The recognition and appreciation of form for its own sake is usually referred to by Formalists as aesthetic emotion, and has no counterpart in other emotional experiences. Although they recognise the existence of non-musical references, they consider them irrelevant to an art work's meaning (Reimer 1989:23).

According to this theory, the beauty in art is a separate kind to the beauty found in the non-artistic world. Unfortunately, most people are unable to enjoy the peculiar, special, esoteric kind of ex-periences which Formalism offers. The Absolute Formalist aesthetic view is illustrated in Figure 2.2.

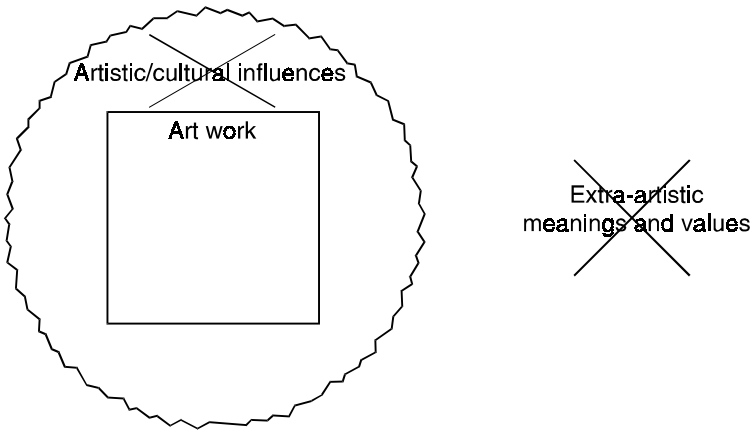


Figure 2.2 ***The Absolute Formalist aesthetic view***

Probably the most widespread application of Formalism to music education is the policy of teaching the talented, and merely entertaining the remaining majority: developing the musical skills of talented children has been the focus of music education in recent history.

Reimer (1989:25) points out that, in this view, "teachers who care to devote themselves to music education for the masses, whether through missionary zeal or lack of musical ability, are certainly welcome to do so, but they should not expect to be regarded with the same respect as those who are engaged in serious music teaching". According to Reimer, the entire music education profession has become alarmed over this policy and determined to improve the situation.

2.4.7 Absolute Expressionism

Pure Formalism and pure Referentialism represent extreme views on the nature and value of art. Reimer (1989:25) is of the opinion that, although Formalism and Referentialism are contradictory in the major aspects of their theories, both contain a measure of truth. Some beliefs and practices in music education are based on Referentialist assumptions, while many are based on Formalist suppositions.

Absolute Expressionism includes elements of both Formalism and Referentialism. Yet it is a distinctive, coherent viewpoint, and in no way a combination of the other two aesthetic views. It requires systematic explanation, if its major tenets are to be understood.

- **Absolute Expressionism versus Absolute Formalism**

Absolute Expressionists and Absolute Formalists both insist that one must go *inside* the created qualities that make a work an art work: that is the meaning of the Absolute part of both their names.

Formalists claim that the experience of art is so entirely unique that nothing else in life need be connected to it. This makes art essentially an *intellectual experience,* but one which can be considered essential only for the artistic elite. Expressionists, however, include non-artistic influences and references as part of the interior of an art work, and connect the experience of art with *feeling.* According to Reimer (1989:27, 33), in a profound sense: "creating art and experiencing art educate feeling".

- **Absolute Expressionism versus Referentialism**

Absolute Expressionists disagree with Referentialists on two issues:

* ***Where one goes to get what art gives.*** Absolute Expressionism insists that the meaning and value of an art work are internal, while Referentialism insists that one must go outside the work to find its meaning and value. Absolute Expressionism, however, includes the artistic/cultural influences surrounding the work of art in its meaning and value, as these may be strongly involved in the experience the work gives to those aware of the influences.

* ***What one gets when one goes inside.*** In most instrumental music, abstract paintings and dances, et cetera, there are seldom any referents. Because the artistic meaning and value of art works always transcend any referents, it is possible for works with trivial referents to be "profound monuments of art" (Reimer 1989:27).

The Absolute Expressionist aesthetic view is illustrated in Figure 2.3.

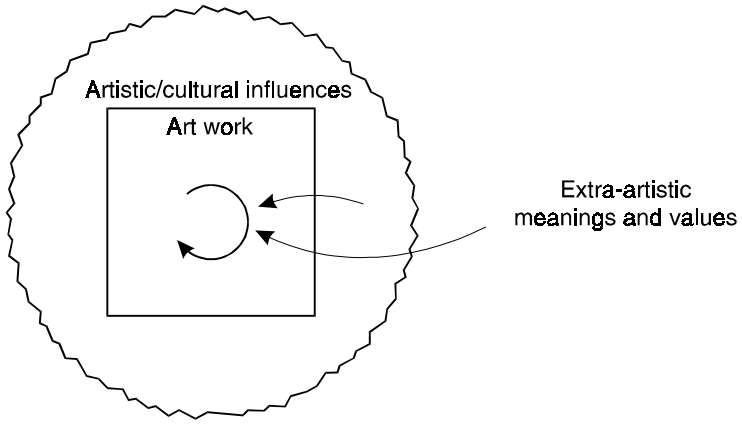


Figure 2.3 ***The Absolute Expressionist aesthetic view***

Reimer (1989:27) suggests that the tenets of Expressionism will be found to be as widely acceptable to aestheticians, artists, and educators, as any available in aesthetic theory. He further suggests that the views of *Absolute Expressionism* appear to be best suited to mass education in a democratic society, as well as supporting the claim that the arts in education are both *unique* and *essential* for *all* children.

To support his choice of Absolute Expressionism as the basis for his philosophy of music education, Reimer refers to the Referentialists' claim that the *extra-artistic meanings* are essential for all children to share. Since these extra-artistic meanings are not peculiar to *art* and are available in many other ways than only through art, this view concludes that *music is not unique.*

Reimer (1989:27) also refers to the Formalists' claim that the *art experience* is so entirely unique that art has to be separated from values considered essential for all people. The inference from this view is that *music is not essential.* Thus only the Absolute Expressionist aesthetic view of music supports the claim that music education is both unique and essential.

2.4.8 The aesthetic sensitivity of the young child

To strengthen the aesthetic sensitivity of the young child, Reimer (1970:116) advocates a rapid alternation of experiencing, studying, and re-experiencing - commensurate with the young child's more limited powers of concentration and conceptualisation.

In the music education of young children musical experiences have often been restricted to the music which children can *sing*, thus narrowing the field to the style of simple diatonicism, and even to music using the pentatonic scale. Reimer (1989:132) warns against the dangers of such practices, at the very age when tastes are being formed and long-lasting impressions are being made.

2.4.9 Criticism of the aesthetic philosophy

A philosophy based on the *aesthetic* attributes of music neglects the epistemological (theory of knowledge) significance of **music-making**. An aesthetic doctrine does not allow the possibility that musical performing could be an end in itself: a form of thinking and knowing - valuable for *all* children (Elliott 1991:23).

This is because music education as aesthetic education focuses on propositional knowledge - knowing *about* music - in terms of verbal concepts, with procedural knowledge - making music - playing a subservient role. If music is something that people *do* in a particular situation/context, then, according to Elliott (1992), the aesthetic view, which is concerned with the nature of music works (one-dimensional) and knowing about the structural properties of music works, is not sufficient to do justice to music education.

Elliott (1989:12) therefore suggests that it may be philosophically and practically unsound for music educators to assume that music is an object that exists primarily to serve distanced contemplation. According to him, the aesthetic concept of music education obscures the fact that music is something that people do, and leads one to separate music from its context of use and production.

Partly in reaction to the philosophy of music education as aesthetic education, several new ways of thinking about the nature and values of music and music education have emerged in recent years. One of the *new* ways of thinking is called a *praxial* philosophy of music and music education, and has been outlined amongst others by Prof. David Elliott of the University of Toronto, Canada.

2.5 A praxial philosophy of music education

The term *praxial* means based on praxis: purposeful action in context (Elliott 1992). Thus a praxial philosophy of music education specifically acknowledges the values of music performance (music making) for education. This is clear from the ways in which David Elliott refers to music:

- "Music is a specific form of human activity" (1990:153).

- "Music, considered globally, is the diverse practice of making diverse kinds of music, for different kinds of listeners" (1994:29).

- "Music is essentially a four-fold phenomenon: it involves a doer, a doing, something done, and a context in which the doing is done" (1991:153).

- "Music is purposeful, goal-directed action" (1992).

Thus music works are highly contextualised *artistic-social* constructions, inviting and demanding many kinds of musical knowing (Elliott 1994:25). The fruits produced by a particular music practice are inseparable from their roots (the underlying network of beliefs). Each music practice evidences the existence of a music style: a shared body of *beliefs, concepts* and *principles,* for making - and listening - to certain tones in a certain way. In other words: music is thoroughly mediated by concepts and expectations that are socially and historically determined. One can therefore describe music as being "an ongoing human practice, with histories, traditions, motives and standards". More accurately: music is, at root, a form of intentional (and therefore *rational*) human action (Elliott 1990:153,154).

This action is organised and deployed for the purpose of making sound of a certain kind - according to a social group's shared concepts about which sounds, among all possible sounds, will be selected, organised, and delineated as "tones for us" (Elliott 1990:156).

Elliott points out that none of the traditional concepts of music - singly or in combination - is sufficiently integrated to provide a conceptual basis for the organisation and conduct of music education. He suggests, however, that the complex network of human dimensions - summed up by the concept "culture" (properly understood) - bears a close similarity to music:

- a multidimensional phenomenon, that not only exists within a particular "web of human activity" (the culture of a social group), but that is - in itself - a specific web of human activity (a music culture) (Elliott 1990:157).

This view of music as a diverse human practice has led to the recognition of music-making as a unique form of knowledge.

2.5.1 Musical performing as a form of knowledge

Elliott (1994:5) describes *music-making* as "essentially a matter of procedural knowledge, or non-verbal *knowing-in-action",* and music-listening as a covert ("internal") form of practical *knowing-in-action.*

He cites a music performance as a good example of cognition-in-action. The performer is required to match a detailed cognitive representation of an auditory event with an equally complex mental plan of action. Music performance, however, involves **more** than just actualising a piece of music. The performer must not merely *quote* what the composer has indicated, but - in the same way in which a speaker uses a quotation in a certain context - must express his/her personal conception of the composition, so that it has meaning for the listener.

Performing a music work is therefore a matter of understanding (knowing how), interpreting (exercising generative and evaluative thinking), and producing. In this process, the piece becomes **another** work of art (Elliott 1991:31,33).

One can therefore describe "musicing", a term which Elliott (1991:25) uses to describe the art of music as it manifests itself in musical performing, as both a form of knowledge and a source of knowledge. In musical performing, thought and intentional actions are interwoven: every intentional action is a **practical, non-verbal** manifestation of thinking and knowing.
By accepting overt intelligent performances not as clues to the working of the mind, but as the actual workings of the mind, a new epistemology is developed in which knowing is not restricted to words and symbols, but is also manifested in **doing**.

Elliott (1994:5) describes **four** kinds of musical knowledge which contribute to the procedural aspect of music-making:

- *formal* (verbal)
- *supervisory* (metacognitive) - a musician learns how to act in a certain situation by *doing* it
- *informal* (praxial) - common sense/situated knowledge
- *impressionistic* (intuitive) - a feeling for something: what the right thing is to do at a specific time.

Thus the kinds of knowledge that musical performing represents can be thought of as a continuum-of-knowing, ranging from what can only be demonstrated in action, to what can be fully explained in words (Elliott 1991:28).

Unfortunately the concept of procedural knowledge (knowing how) still lacks a secure place in philosophy generally, and in music education philosophy in particular. As a result, many philosophical considerations of epistemology and cognition are still dominated by the notion that thinking can *only* be expressed verbally, with the result that, in the minds of many educators, procedural (practical) knowledge remains secondary to propositional (declarative) knowledge (Elliott 1991:26,27).

2.5.2 Human consciousness as the source of music-making/music listening/music works

In the praxial philosophy of music education, human consciousness is regarded as the source of *music-making, music-listening,* and *music works.* Thus "the keys to understanding the most fundamental values of **music** are most likely to be found in the nature of the *human mind* or *consciousness*" (Elliott 1994:14). It is therefore imperative that the meaning of "human consciousness" be explored.

From Howard Gardner's statement that **"music deserves to be considered an autonomous intellectual realm",** it seems apparent to Elliott that the human mind or consciousness consists of a number of discrete intelligences or cognitive modules that follow their own developmental paths, and that the cognitive operations involved in each domain are essentially *domain-specific.*Because the various cognitive modules and processes are parts of *consciousness* as a whole, there may be interactions among these modules and processes at a more general level of cognition (Elliott 1994:13,14).

Human consciousness is not composed of special *mental stuff,* as opposed to the *physical matter* of the brain. The physical processes of the brain are responsible for all the characteristics of human consciousness - knowing, thinking, feeling, imagining, and remembering. One could therefore describe human consciousness as consisting of many simultaneous streams of

processing that operate through the brain. Thus **consciousness is part of the human nervous system which, in turn, is biological** (Elliott 1994:14,15).

According to Elliott there are three integrated *subsystems* of consciousness: *attention, awareness,* and *memory.* The following four important observations can be made in this regard:

- attention, awareness, and memory interact
- every aspect of consciousness depends on attention
- human consciousness grows and adapts in relation to its cultural location: it is "of the world" or context dependent
- human consciousness is so complex that it is not only able to select, sort, and weigh the information our senses take in, but also to develop its own meanings and create internal states.

This consciousness grows to the point of developing an independent status called **self**. It is **self** that determines *when* and *where* attention will be deployed - in other words, which events and experiences will enter consciousness (Elliott 1994:16).

The ***evolution of human consciousness*** seems tied to a central human tendency which is expressed by a human propensity to:

- know one's own capacities
- bring order to consciousness
- gain self-knowledge
- ensure the integrity and growth of self.

The kind of information that *orders* and *strengthens* consciousness is that which arises when human beings take up challenges that match and extend their powers of consciousness. When the incoming information matches the goals of the **self**, there is an affective experience of bouyant satisfaction, which is referred to by philosophers and psychologists as ***optimal experience, enjoyment, or flow.*** **"Enjoyment, then, is the affective concomitant of self-growth"** (Elliott 1994:17).

One further consequence of self-growth is **self-esteem**. More often than not, self-esteem manifests itself as a feeling that one is successful/capable/productive. For most people self-esteem is not a steady state. During and immediately after *flow* experiences, people tend to experience high self-esteem - an experience which reportedly makes people feel more successful; they feel better about themselves; they feel that they are living up more to their own and others' expectations. People who frequently achieve self-growth and flow seem to have higher overall levels of self-esteem than those who experience flow infrequently (Elliott 1994:20).

One of the main reasons why *flow* is beneficial, is that one's overall quality of life depends on it. Aristotle recognised centuries ago, that human beings seek self-esteem and happiness more than anything else, and Elliott (1994:19), too, states that *self-knowledge* and *enjoyment* are indeed essential life-values and life-goals.

There are two conditions for the achievement of self-growth and enjoyment: a **challenge,** and the **know-how** to meet that challenge. A matching increase in the level of these two conditions propels the self to higher levels of complexity and integration.

Participants use the **feedback** that they receive about their efforts to assess the quality of their actions and, therefore, the *effectiveness* of their *selves*. Such information orders the consciousness and structures the self. Pursuits that order consciousness are usually not pursuits that are engaged in primarily for money, fame, or glory, but rather "for their own sake", meaning "for the sake of self".

The implications for music education of the human propensity to bring order to consciousness are discussed in the following section.

2.5.3 Musicianship and musical challenges

The term "musicianship" covers the horizontal range of capacities that constitute procedural musical knowledge, and the vertical sense of competency, proficiency, or artistry, which are inferred when we say that "someone really knows how to make music" (Elliott 1991:29).

When a person's level of *musicianship* is matched with an appropriate level of *musical challenge,* this matching of knowledge and challenge brings order to consciousness. One could therefore consider music-making as a unique and major way of gaining *self-growth, self-knowledge,* and *enjoyment* (Elliott 1994:24).

The interaction between musical challenge and musicianship can be represented graphically, as in Figure 2.4.

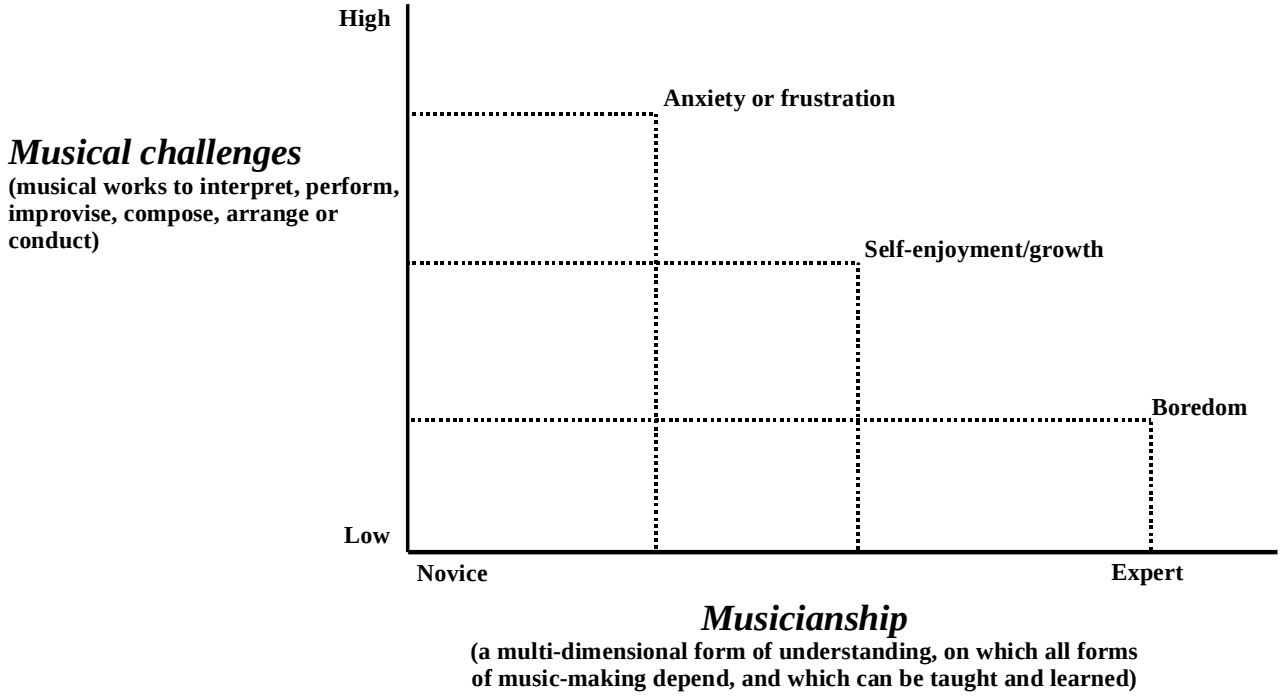


Figure 2.4 ***Matching musical challenges with the level of musicianship***

The *matching of musical challenges with the level of musicianship* remains crucial to the success of any comprehensive music education programme. This applies as much to the pre-school level of music education, as to any more advanced level.

Elliott points out that the challenges involved in *making* music are more complex than those involved in only *listening* to music, because making music for - and with - other people, generates the musical events that other listeners need to achieve self-growth and musical enjoyment for themselves. For this reason, *music-making* can propel the self to greater rewards of "increased differentiation, integration, complexity, and flow".

Musical experiences are unique, because musicing and music-listening involve challenges and thought processes that are entirely different from those required for any other endeavour. It is the *unique characteristics* of musical experiences and music education that are overlooked by those who are not involved with it (Elliott 1994:26).

Elliott (1992) concludes that the aim of music education is:

To enable children to achieve self-growth, self-knowledge, and enjoyment, through the development of musicianship in balanced relationship to musical challenges, in a specific context.

2.5.4 Criticism of the praxial philosophy

The praxial viewpoint, which emphasises the contextual aspects of music and music as a practice, could be faulted for neglecting music's formal elements, and polarising music practice and music theory. There is a danger that music educators using the praxial approach may concentrate on the acquisition of artistic musical skills to the extent that they are unable to do justice to the formal elements of music experience.

The apprenticeship model of music education on which Elliott relies, has also been criticised for:

- oversimplifying the complex series of transactions and interactions associated with teaching

- playing down all the advances that have been made in student-centred learning (Aspin 1996:53-54).

In addition to knowledge of the aesthetic and praxial philosophies of music education, it is of particular importance for South African music educators to have knowledge and understanding of philosophies of African music.

2.6 African philosophy of music education

Western music educators present conflicting ideas as to whether philosophies of African music exist. According to Marshall (1982:162), Western and other literate cultures have many explicit theories about *musical experience* - that is, what goes on in a person's head when he/she creates, performs, or hears music. By contrast, in the non-literate cultures of the world, it would appear that ideas about musical experience, music in general, and musical philosophies are virtually non-existent.

In the course of field work done to determine whether certain non-literate cultural groups did indeed have a philosophy of music, Marshall found that *thought* - in the sense that the mind performs analytical operations, or synthesises structures of thought within itself - does not take place: ideas and truths are not things made or shaped by a mental agency, but exist simply *as imminent truths*, which are not seen to be structured or amenable to analysis (Marshall 1982:167,170).

Therefore one should not search for Western aesthetic beliefs in a traditional culture, but should realise that any ideas about its music must stem from an indigenous epistemology (theory of knowledge). One then discovers that such ideas and philosophies actually *do* exist.

In Africa, the practice of art is an explicitly *moral* activity, because African art functions dynamically to create a context of values through which criticism is translated into social action. The meaning of music is externalised through an event in which *participation* parallels the musician's artistic purpose: the artist's coolness (coolness being the ideal of composure - an essence of man worth striving for) lends security to intimacy, and, when the people dance, the rhythms of an ensemble become one with the movement. Thus music puts people on display: in Africa it is possible to criticise or appreciate both music and behaviour through the same concerns (Chernoff 1979:143,167).

Chernoff (1979:111) claims that excellence in African music arises when the combination of rhythms is translated into meaningful action - people participate best when they can *hear* the rhythms, whether through understanding or dance.

Africans have devoted their greatest attention to the relationship between *time* and *presence*. Perhaps the most significant characteristic of their religious heritage - in which music plays an important part - is that it brings into their lives a fundamental sense for the appropriate as it concerns other people, and they become extremely sensitive to the way in which they participate. In other words, a person is what others see him/her to be, and he/she *finds* himself /herself insofar as he/she is accessible to their influence (Chernoff 1979:164,170). This approach stands in contrast to the cult of individualism which appears to have manifested itself in the Western world today.

The aesthetic dimensions of an African musical event can be discussed by analysing its role as an institution, observing how the rhythms work, and examining human relationships and behaviour within an ongoing context of social action.

"Africans who pay informed attention to the distinctive style of a musical performance are concerned with the distinctive quality of its social setting, and they will even judge the music in terms of the success of the occasion" (Chernoff 1979:65). A musician is expected to rely not only on his/her virtuosity, but also on his/her mood and sense of appropriateness. He/she understands that music is important only in respect to the overall success of a social occasion, and does not focus on the music, but rather on the way in which the situation is picked up by the music.

The role of a philosophy for music education is not always clearly defined. In considering the relationship between philosophy and advocacy, as well as that between philosophy and music practice, a measure of clarity could be achieved.

2.7 Philosophy and advocacy

"A great deal of confusion exists as to the function of a philosophy in the realm of support seeking at the school - community - state - national levels; that is, at the level of policy or advocacy" (Reimer 1989:7). Because of the lack of clarity on this issue, an advocacy is often incorrectly regarded as a philosophy.

The function of policy or advocacy is to translate a philosophy into understandable terms with which to make the strongest possible case for the need for music education to those parties concerned: principals, school boards, parents, et cetera. Philosophy should not be modified to present the kind of arguments that would convince influential people - to gain *whatever benefit* from *whatever person/group,* in *whatever situation* - and so-doing, become so diverse and superficial, as to become useless philosophically.

Rather, effective advocacy must remain true to an underlying philosophy, but, at the same time, address specific, relevant issues, which go beyond the limits of what a philosophy can or should deal with. "Philosophy as such, unadapted to political considerations, is seldom sufficient at the level of politics, while political arguments ungrounded in a philosophy or that do violence to a philosophy are dangerous" (Reimer 1989:10).

2.8 Philosophy and (music) practice

In the same way in which philosophy and advocacy are related, so too are philosophy and practice - that is, practice must be founded on a secure philosophy, but must go beyond it in a number of specific ways.

Reimer (1989:11) refers to teacher education programmes which consist of "scattered in bits and pieces of skills and techniques and methodologies". These bits and pieces remain scattered even when a student graduates and becomes a teacher, because there is no centre to hold everything together. When the bits and pieces do not add up to a meaningful whole, the tremendous amount of energy required to be an effective music educator is absorbed by "endless but unco-ordinated activity". This can be prevented by founding practice on a secure philosophy.

2.9 Conclusion

All children should have the right to have their musical intelligence developed, in order to realise their full intellectual and emotional potential through music. Music educators therefore have an obligation to ensure that music forms an intrinsic part of any general education programme - *also at pre-school level* - and is no longer treated merely as an optional extra.

The Theory of Multiple Intelligences provides *music* education with a solid psychological grounding, on which both the philosophies of both *music education as aesthetic education* and *music education as praxial education* are based. Although both philosophies support the making of music as well as verbal knowledge about music, the main controversy concerning these two philosophies centres around the lack of recognition of procedural knowledge by the philosophy of music education as aesthetic education.

In the new political and education dispensation in South Africa there is opposition to the country's long tradition of eurocentric (aesthetic) music education. Furthermore, music education as *aesthetic* education is no longer adequate to promote music as an essential part of a general education programme for the following reasons:

- the aesthetic view neglects the epistemological significance of music-making - that musical performing could be an end in itself, and not merely a means to an end - inherent in many music practices, including African music

- the aesthetic concept of music education obscures the fact that music is something that people make and do. It overlooks the contextual aspects of music which are so important in African music.

By contrast, the praxial philosophy of music education lends status to musical performance as *knowledge-in-action,* with ***musicianship*** being central to gaining self-growth, self-knowledge, enjoyment and flow. It emphasises procedural knowledge, but not at the expense of propositional knowledge. In addition, the praxial view recognises music as an essentially diverse human practice which differs from culture to culture.

It would therefore appear that, in spite of some possible shortcomings listed earlier, the praxial philosophy of music education has the potential to form the basis for multicultural music education in post-apartheid South Africa.

CHAPTER 3

DEVELOPMENTAL PSYCHOLOGY OF MUSIC

3.1 Introduction

The first step towards *actuating* a particular philosophy of music education is to conceptualise it according to real-world issues which affect the process of education. "Psychology - how the mind works, how perception occurs, how meaning arises, how motivation and interest affect our behaviors, how our social natures affect our capacities to learn, how aptitudes relate to achievements", and other essential (non-philosophical) issues - all of which are germane to the philosophy - must be brought into play, because they will be either *compatible* or *hostile* to it (Reimer 1989:153,154).

Some psychologists maintain that it is important to understand how children think, because we would then probably be in a position to understand most other aspects of their behaviour. This can be considered the basis of the cognitive-developmental approach to psychology. In particular, the issues of *why human beings possess certain intelligences,* and *what factors lead intelligences to develop as they do,* lie near the heart of developmental psychology.

The "foundations of the developmental psychology of music" can, according to Hargreaves (1986:60), be described as "**the details of how children's perception and production of music proceeds with age**". To know *how* the child develops is important. To know how the child can be expected to interact with music at various stages of development, is the role of music educators.

3.1.1 The milestones of musical development

Research into the development of the different component music skills (melody, pitch, rhythm, harmony) is considered by Hargreaves (1986:60) to be "rather piecemeal and fairly atheoretical", but he acknowledges that there have been some definite signs that cognitive psychology is

moving towards a more consistent theoretical approach. He refers in particular to Dowling's (1982) review, "Melodic information processing and its development", and how this incorporates cognitive structures and strategies underlying children's production and perception of melodies according to a strict hierarchy of pitch, contour, tonality and interval size.

Hargreaves (1986:60) makes use of a summary of milestones of musical development as set out by Shuter, Dyson & Gabriel (1981):

Age	
0 - 1	reacts to sounds
1 - 2	makes music spontaneously
2 - 3	begins to reproduce phrases of songs heard
3 - 4	conceives the general plan of a melody; absolute pitch may develop if the child learns to play an instrument
4 - 5	can discriminate between registers of pitches; can tap back simple rhythms
5 - 6	understands louder/softer; can discriminate the same from different in easy tonal or rhythm patterns
6 - 7	improved singing in tune; perceives tonal music better than atonal music.

To develop the pre-school child's musical intelligence with a programme specially designed to cater for his/her developmental requirements, it is necessary to examine the different component skills involved in the development of a sense of **pitch, rhythm, melody,** and **harmony.** In a multicultural society it is also necessary for such a programme to account for the multicultural aspects of developmental psychology.

In examining the development of the different component skills and their effective inclusion in a comprehensive music education programme for pre-school children, it is necessary to examine

the nature of each component in some detail. This would enhance the understanding of which aspects of a particular skill should be developed, commensurate with the child's developmental requirements.

3.2 The development of a sense of pitch

Pitch has been shown to be the most characteristic property of the subjective perceptive experience of tones (Rasch & Plomp 1982:7).

3.2.1 Physical properties of pitch

Pitch is related to the frequency of a simple tone or the fundamental frequency of a complex tone. Pitch in its musical sense has a range of about 20-5000 Hz, roughly the range of the fundamental frequencies of piano strings and organ pipes. Tones with higher frequencies are audible, but without a definite pitch sensation. Low tones (10-50 Hz) have the character of rattling sounds.

3.2.2 Pitch organisation

A scale - or scale system - is a system of classifying and labelling the musical material used by composers and skilled artists and is derived from music as performed. For the purposes of pitch organisation the tonal material of music is arranged according to *rising* pitches, and the term scale (which means ladder) is used. The scale thus provides a cognitive framework that facilitates the remembering of pitches of a melody. This is of particular importance in non-literate cultures, where the human memory is the only means by which melodies are preserved (Dowling & Harwood 1986:91).

All tones can be ordered along a single scale with respect to pitch. Pitch systems (scales) are among the most elaborate and intricate systems ever developed in music universally (Rasch &

Plomp 1982:6,7). In the music of the Venda community the use of pentatonic, hexatonic and heptatonic scales reflects a process of *social change*, in which different groups, with different musical styles, have become incorporated in a larger society (Blacking 1976:34).

A nearly universal cross-cultural feature connected with the constraints on the form of musical scales, is the *octave*. It appears that the octave, "as a basic relationship between pitches", is built into the structure of the human auditory system. Furthermore, nearly all scales use *five* to *seven* pitch levels per octave. These pitch levels are organised into a *hierarchichal structure* - with some structures more important than others - and dynamic tendencies connecting the pitch levels melodically, as for example the tendency that leads melodies to *end* on a particular pitch within a hierarchy (Dowling & Harwood 1986:238).

A variety of scales/scale systems exist. Four of the better known scales/scale systems are:

- **The *pure* scale**, which may be defined as one in which the essential intervals are in tune, and the intonation is not fixed, but flexible (Lloyd & Boyle 1963:149).

- **The ditonic scale**, which is composed of intervals of the *octave*, *fifth*, and *fourth* - arising from the circle of fifths - and which is present in the music of numerous non-Western civilisations. According to Lloyd & Boyle (1963:144) the easiest of all intervals to tune exactly is the unison, followed by the octave, the fifth, and the fourth - which possibly accounts for this scale's usage in many non-Western musics.

- **The diatonic scale**, which consists of a set of intervals comprising five whole tones and two semitones, as it is produced on the white keys of the keyboard, with a corresponding scale in each key using set combinations of black and white keys (Lloyd & Boyle 1963:151).

- **The chromatic scale** which includes all 12 semitones contained in an octave, as distinct from the diatonic scale (Randel 1986:164).

In an experiment involving five- to six-year-old children in order to ascertain their preference for *ditonic*, *chromatic*, or *diatonic* melodies, the children rejected the chromatic melody, and preferred the *ditonic* melody to the *diatonic* one. These results are important from an

ethnological point of view, as they confirm the fundamental psychological importance of the ***ditonic*** scale as **a universal structure** (Tighe & Dowling 1993:190).

3.2.3 Temperament

The term temperament denotes an adjustment in tuning in order to eliminate gross inaccuracies between certain notes, caused by the use of intervals which deviate from acoustically 'pure'/correct intervals. For instance, the *Pythagorean scale/scale system* (which dates back to about 500 B.C.) derives all its tones from the interval of the pure fifth and is built on the so-called 'spiral of fifths', where the whole tone is slightly larger than that of the "well-tempered" scale (Lloyd & Boyle 1963:191).

In the development of Western music, compromise methods were necessary to redress the inaccuracy between acoustically pure intervals and those obtained by the spiral of fifths. An example of such inaccuracy is the twelfth tone of the succession of fifths (**b** sharp), which is noticeably higher than the tone **c**, which it would represent in the Western system of equal temperament. An adjustment was made by distributing the inaccuracy over all tones and keys, so that the ear experiences only small disturbances. This was achieved by dividing the octave into twelve equal semitones, with the result that no interval - other than the octave - is acoustically correct/'pure'.

The practical approximations to equal temperament are not an exclusively Western invention, but were developed over a long period of time in both China and the West. The exact mathematics of the system were derived in China around 1580 by the scholar Chu Tsai-Yu (Needham, quoted in Dowling & Harwood 1986:94). This discovery then made its way to Europe by 1630, and, over the next century, came into common use. Bach's Well-tempered Clavier is a demonstration of its usefulness.

By contrast, **unequal temperament** is found in most cultures of the world. Although they do **not** use equal tempered tuning as a basis for their tonal scale systems, these cultures do base their scales on the **octave.** The cycle of fifths does not feature as strongly in non-Western systems.

A system which makes use of pure intervals, is the system of *just intonation.* This system makes use of intervals derived from the pure fifth and pure third, and has the advantage of including the three fundamental triads: c-e-g, f-a-c',and g-b-d' (Lloyd & Boyle 1963:190). Although these triads are more euphonious than those in the Pythagorean or well-tempered tuning systems, the system of just intonation has so many disadvantages as to make it practically useless. The system therefore has only a limited application to actual performance, with the main interest in it being theoretical.

The most important interval encountered in any of these systems is the *octave*, with the next most important interval being the *perfect fifth*. This is supported by the fact that, when a sounding body is tuned to give a note C, it also gives fainter, but distinguishable notes: the C (an octave above), and the G (the fifth above) - an example of a really perfect fifth.

3.2.4 The acquisition of tonality

Numerous attempts have been made to clarify the term tonality. According to Randel (1986:862), tonality in Western music can be described as: "the organized relationships of tones with reference to a definite center, the tonic, and generally to a community of pitch classes, called a scale, of which the tonic is the principal tone; sometimes also synonymous with key". It would appear that, during the past century, the tonality of music has undergone so many radical changes that any definition put forward at the beginning of this period, is of necessity outdated at the present time.

The definition of *tonality* as "loyalty to a tonic" incorporates one of the most striking phenomena of music: the fact that, throughout its evolution, in primitive and Oriental cultures, as well as in Gregorian chant and harmonised music, practically every single piece gives preference to one tone - **the tonic**. The tonic becomes the tonal centre to which all other tones are related (the only exception being the atonal music of the twentieth century, where such a preference is specifically avoided).

Depending on the definition of mode, it is possible for *tonality* to exist in different modal varieties, based on the church modes, the major and minor modes, the pentatonic mode, the whole-tone mode, the diatonic mode and, in some cases, the chromatic mode.

In the acquisition of tonality, ***acculturation*** (musical socialisation) plays an important role. At present, the only available evidence of musical socialisation relates to the diatonic system of Western music (Hargreaves 1986:91). It can be assumed, however, that children growing up in other societies are likely to acquire their own scales in similar fashion to those in Western societies. Hargreaves (1986:92) considers the acquisition of tonality (and that of harmony - see 3.5) to be comparable to the acquisition of language.

Manning (1992:89) writes that the sounds which individuals use in their mother tongue influence their musical perception. From this one can deduce that, in a multicultural society, the acquisition of a different tonality by children in each of the different societies makes the use of a uniform system of music education, which does justice to all the relevant societies, virtually impossible.

The founder of the Yamaha Music Foundation, Genichi Kawakami, provides a possible solution to this particular dilemma. In his philosophy of music education he states that the concept of temperament - temperament here referring to the system of equal temperament - has gradually evolved "through man’s desire for musical expression", and that for music education to be most effective, it should be conducted in a manner related to this internationally accepted theory (Yamaha Music Foundation 1975:3).

The successful application of this philosophy is indicated by the fact that the Yamaha Music Education System has, according to the Foundation’s 1990 information brochure, been successfully exported to music schools in 250 cities in 37 countries worldwide. The success of such a music education programme in a new host country is, however, subject to the correlation between the abilities and inclinations of the original target population and the particular values, opportunities, and institutions of the host society in which it happens to find itself. Only if similar support systems exist in the new host country (society), or if the programme can be altered to accommodate the dominant values of that society, will it be possible to use the programme successfully (Jones 1990:367,368).

3.2.5 Standard pitches

The exact determination of pitch is by the *frequency* (number of vibrations) of the sound. The existence of a confusing variety of pitches in Western music can be ascribed mainly to the fact that, throughout the Baroque period, different pitches were used for different ensembles:

- *Kammerton* (chamber pitch) was used for domestic instrumental music.
- *Chorton* (choir pitch, organ pitch) was used for church organs and sacred choral music.
- *Cornett-ton* (brass instruments pitch) was used for 'village' musicians.

The exact pitch of one specific note has been standardised for the purpose of obtaining identical pitches on all instruments. At present this pitch is:
a' = 440 (double) vibrations in the United States of America
a' = 435 (double) vibrations in Europe

The latter pitch, known as *International pitch, Concert pitch, Philharmonic pitch, Diapason normal,* and *Kammerton,* was recommended by a French governmental commission in 1859 and internationally adopted at a conference held in Vienna in 1885 (Randel 1986:638,639).

In African music practice the areas of tolerance of pitch variation for particular steps of the scale are much larger than those of traditions that base their music on a fixed pitch related to a' = 440 vibrations per second (Nketia 1979:147).

3.2.6 Absolute pitch

A special refinement of the sense of sounds is *absolute pitch*. *Absolute pitch* or *perfect pitch* is the ability to correctly identify the musical name or frequency of a given tone, or to produce a specified tone, without reference to any other objective anchor tone (Hargreaves 1986:85).

The ability of some individuals to identify the notes of the chromatic scale by name, in isolation from other pitches, is a relatively recent development, specific to Western culture, since it is only in the past few hundred years that the equal-tempered scale, or anything like standard pitches (such as a' = 440 Hz), has come into general use.

Although absolute pitch occurs much more frequently amongst professional musicians than in the general population, it does not necessarily denote a high degree of musical talent (Hargreaves 1986:86).

The ability of perfect pitch is commonly regarded by musicians as a valuable endowment which is thought to bring the ***advantages*** of helping to:

- start unaccompanied singing on the right note
- play an instrument in tune
- sight-sing accurately
- hear musical scores without playing them.

The possible ***disadvantage***s of perfect pitch include:

- a decreased ability to perform certain relative-pitch tasks
- difficulty in processing atonal music.

It would appear that a person with perfect pitch "carries round his internal standard with him from day to day", whereas a person with relative pitch needs to renew it from time to time (Davies 1978:134).

Memory for single pitches is affected markedly by putting them into a musical context. According to Dowling & Harwood (1986:133) contexts that include pitches outside the scale schema of an inferred tonal scale can interfere with accurate memory, and cause systematic errors of judgment. A practical application of this is found in choral singing: when a section of a chorus has several measures rest, re-entry on the correct note is often facilitated by the pitch of the re-entry being the same as the last pitch sung. If the piece modulates to a new key, the entrance will be more difficult, even if the pitch remains the same.

The relationship between absolute and relative pitch

According to Hargreaves (1986:86) most (Western-trained) musicians and musically experienced people possess a good sense of relative pitch, and have developed an "internally consistent scale of pitch" which represents the relationships between the twelve semitones of the Western tonal scale. A person with good relative pitch can use a given tone as a reference point, and, with reference to this tone, is then able to produce or represent any other note.

Some musicians possess what has been called quasi-absolute pitch. This implies absolute pitch for a single tone (usually the note used for tuning a particular instrument, or one that is constantly referred to in the process of acquiring musical experience), from whence they can determine other notes by using relative pitch skills. This indicates that the dividing line between absolute and relative pitch is not always entirely clear.

The extent to which absolute pitch can be learnt (nature/nurture)

According to Hargreaves (1986:88) there are three theories regarding the extent to which *absolute pitch* can be learnt:

- According to ***the learning theory*** the acquisition of absolute pitch results entirely from appropriate reinforcements from the environment.

  Based on the findings of music educators since the beginning of the twentieth century, there is little doubt that early learning to develop absolute pitch is important, but not all-important. Until such time as a technique for teaching absolute pitch is developed that will succeed with

everyone, or at least all children, a genetic component can never be ruled out completely (Ward & Burns 1982:436). It would appear that absolute pitch is acquired at an early age, but that it can be acquired by some adults through training (Dowling & Harwood 1986:122,123).

The Yamaha Music Foundation (1975:7,8) recommends repeating the same melody and harmony over and over in a certain key, to facilitate the development of tonal memory - which develops into absolute pitch as the children repeat the experience.

- According to ***the unlearning theory*** most people possess an innate propensity for absolute pitch, but, because they are trained to recognise tunes in different keys, and to label them according to various systems, absolute pitch recognition could be trained out.

  Ward & Burns (1982:435) query how a child can develop absolute recognition of a particular frequency if it is called doh today and soh tomorrow, or if it is heard when he/she depresses the white key just left of the two black keys in the middle of the piano at home, but a perhaps completely different key on another piano.

- According to ***the imprinting theory*** there may be something like a critical period in childhood, during which certain learning experiences are crucial if absolute pitch is to develop.

  Some evidence has been produced to substantiate the fact that the likelihood of developing absolute pitch is directly and inversely related to the age of commencement of musical training. According to Hargreaves (1986:88) more recent evidence shows that pitch reproduction amongst three- to four-year-olds is more accurate than that of five- and six-year-olds, which suggests that pitch representations may be stronger in the very young.

3.2.7 Pitch learning and age

Byrd (1976:259) maintains that pitch learning is entirely age-controlled. The critical years of aural development seem to be from about four to seven years: the most important formative stage

of the child's hearing ability. These critical years of aural development are often referred to by music educators:

- Scott-Kassner (1992:643) makes reference to research results which suggest that the four- to five-year-old child may be particularly susceptible to the acquisition of relative pitch perception.

- Hendrikse (1982:13) claims that pitch sensitivity decreases after the fourth year. After the fifth year only relative pitch - which requires 50 per cent less pitch sensitivity - can be developed. She considers the optimum period for the development of absolute pitch to be from birth to four years.

According to Hargreaves (1992:386) the most significant aural development occurs between the ages of six and seven years. He mentions that other studies have shown that a plateau of auditory perception is reached by the age of eight.

Therefore, to develop the pitch sensitivity of the young child, maximum use would have to be made of the critical years of aural development. To achieve this, a pre-school music programme would have to provide opportunities for the child to acquire relative and absolute pitch.

3.3 The development of a sense of rhythm and tempo

There are a variety of phenomena involved in the psychological organisation of musical time. According to Dowling & Harwood (1986:179), because of the complexity of humans' information-processing capacities for rhythm and time, rhythm has not been studied as thoroughly as pitch in music psychology. The neglect of rhythm fortunately appears to be ending, because - if anything - it is more fundamental to music cognition than pitch information. Hargreaves (1986:80) suggests that "rhythmic skills are probably the first to emerge" (manifested by different types of physical movement), and that early rhythmic imitations tend to occur before any equivalent imitations of pitch and contour.

The word *rhythm* has, through the ages, had many - sometimes contradictory - meanings. Randel (1986:700) describes rhythm as the pattern of movement in time. An inclusive definition of rhythm could be: *Rhythm is everything pertaining to the temporal quality (duration) of the musical sound.*

Rooted deep in physiological grounds as a function of our bodies, rhythm permeates melody, form and harmony. Most writers resort to describing the technical traits of rhythm - the dactyls and double dots, and metrical patterns and proportions - rather than the somewhat elusive, indescribable *essence* of rhythm. The Greek word *rhythmos* leads back to the verb for flowing, and, based on this derivation, an acceptable description could be: rhythm is flowing metre, and metre is bonded rhythm.

In the vast expanse between the extremes of freedom of rhythm (chaos) and strictness of rhythm (mechanisation), exists order - in numberless shades. Sachs (1953:11-15, 21) ascribes free rhythm to our animal ancestry, and strictness to man. With respect to music, rhythm could be described as "the orderly recurrence of audible sounds".

3.3.1 Rhythm(ic) organisation

Historically, the organisation of rhythm came long after man had given melodic shape to "mirth and to mourning" (Sachs 1953:35). This is ascribed to the fact that, as long as singers stand alone - without other voices or instrumental accompaniment - the incentive for a strictness in rhythm and tempo is very weak, and usually limited to the occasional emotional stress and presence of tension and relaxation, as witnessed in the melodic development of non-Western music practices worldwide.

It therefore appears as if an impulse in man’s evolution towards a stricter (simpler) rhythm came from choral adaptation: a chorus requires a rhythmic organisation to regulate the partnership between the various voices. A further impulse came from instrumental accompaniment, where the plucked and percussion instruments tended to give accents.

Dowling & Harwood (1986:239) maintain that, as far as rhythmic organisation is concerned, it appears that the use of a *beat* framework is practically universal. On this *beat* pattern, **rhythmic contours** (patterns of relative time intervals) are superimposed.

As with pitch organisation, details of rhythm(ic) organisation differ from culture to culture, as well as from generation to generation.

3.3.2 Rhythm(ic) perception

The definitions of the following terms are useful in understanding the listener's perception of rhythm patterns (Dowling & Harwood 1986:185):

Duration - the psychological correlate of time

Beat - the perceived pulse marking off equal durational units

Tempo - the rate at which beats occur

Metre - the imposition of an accent structure on beats; metre thus refers to the most basic level of rhythmic organisation, and does not usually involve durational contrasts

Rhythm - a temporally extended pattern of durational and accentual relationships.

In non-Western cultures, *accents* are more closely related to the body than to metric expression. The accents are derived from striding, working, dancing, gesticulating and other bodily processes of tension and relaxation, but the elements of actual metric patterns are not totally absent. Narrations with varying length of text lines contribute to *irregular accents* (Sachs 1953:45).

The aesthetic experience of rhythm can be either *active* - as in movement, or *passive* - as derived from empathy, where the pleasurable sensation passes from the doer to the beholder (Sachs 1953:18,19).

3.3.3 Polyrhythm

Even though there are diverse forms of rhythm, some of them overlap to a certain extent, making the classification of rhythms very complicated. According to Sachs (1953:40-45), the polyrhythm is the highest form of adaptation of musical accents, and he describes the counter-rhythm as "agreement of disagreeing rhythms". In many non-Western civilisations these counter-rhythms are exclusively instrumental, and appear to have originated from muscular impulses.

Polyrhythm is the main feature of African music. In Western music there is, however, a tendency for rhythm patterns to be organised in layers involving beat and tempo (Dowling and Harwood 1986:179).

In several cultures (Australian, North American Indian, Eskimo, and others), even when singing and percussion take place simultaneously, they function independently of one another - for example where the rhythmic accompaniment is not the same as that of the song. Sachs (1953:45) is of the opinion that a certain *cultural growth* is necessary to fuse two different perceptions into one complex experience.

3.3.4 Rhythm in African music

Nketia (1979:168) describes African songs as embodying two types of rhythm: free rhythm, or rhythm in strict time - free rhythm being characteristic of songs *not* intended for the dance proper.

While some instrumental pieces are conceived entirely in duple rhythm, others are in triple rhythm, or in a mixture of both. The use of a *time-line* (a recurring rhythm pattern of fixed duration or time span) which clarifies the regulative beat, is a common feature of rhythmic organisation in some African traditions (Nketia 1979:243).

According to Chernoff (1979:51), African musicians keep their time steady by perceiving rhythmic relationships, rather than by following a stressed beat. Though the rhythms are played apart, the music is unified by the way in which the separate parts fit together into a cross-

rhythmic fabric. The African musician learns the whole simultaneously with the parts, which is why he/she never depends on stress for rhythmical precision.

In African music there is a vitality in rhythmic conflict - the conflict is powerful because people are affected and moved by it. As people participate in a music situation they mediate the conflict, and their immediate presence gives a personal form to power, so that they may relate to it.

Other issues of importance in African music are *repetition* and *change.* Because of the power of conflicting cross-rhythms, the power of the music is not only captured by repetition, but *magnified by it.* There appears to be a definite connection between *repetition* and *depth* in African music.

3.3.5 The visible aspect of rhythm

Dancing forms an integral part of African music. The movement of an African dancer is founded in the conversational engagement of the dancer with the drum rhythms. The dancer can pick up and respond to the rhythms of one or more drums - depending on his/her skill. However, in the best dancing, the dancer - like the drummer - adds a new rhythm. The dancer's ear is tuned to hidden rhythms, and he/she dances to the *gaps* in the music: the dancer converses with the music.

A good dancer will maintain a correspondence between certain rhythms and certain movements, thus building a coherent unity into the dance, by using the organisation of the music. An accomplished African dancer uses different parts of his/her body to emphasise different parts of the music: in this way, dancing gives the rhythms a **visible and physical form** - a sort of dialogue between rhythm and movement (Chernoff 1979:143-146).

By contrast, the Western dancer uses his/her body for expression: a movement or posture conveys an idea or feeling through representation. Little children stamp their feet and slump their shoulders if they want to represent sad gorillas, or flap their arms to imitate birds flying. One could describe Western dance as being basically imitative and iconographic.

3.3.6 African rhythms vs Western rhythms

Many African drum rhythms can be considered intricate by comparison to the rhythms used by Western composers such as Bach and Mozart. Sachs (1953:42) maintains that, in the process of developing harmony, counterpoint, orchestration, and long-drawn-out forms so thoroughly in the Western culture(s), the development of rhythm appears to have become stunted.

From a Western perspective, another possible explanation for the simplification or lack of development of rhythm in the West is the fact that, as the aesthetic component of music increased, so the prominent role of body movement as an essential form of musical expression decreased.

From an African perspective, one who hears African music *understands* it with a dance, and the participation of the dancer is therefore the rhythmic interpretation of the music, which can be described as the aesthetic foundation of appreciation (Chernoff 1979:143).

3.3.7 Tempo

It is accepted that an average normal time exists (in Handel's time it was referred to as tempo giusto). Without it, we would not be able to rate a tempo as fast or slow. The physiological basis for a *normal* tempo is provided by the regular stride of a man walking at a leisurely pace (on Maelzel's metronome, this time unit or beat would be 76-80 pendulum ticks per minute). The maximum slowness is considered to be in the vicinity of 32 beats per minute, and the maximum speed in the vicinity of 132 beats per minute (Sachs 1953:33). Civilisations have often availed themselves of the human heartbeat in determining musical tempi.

3.3.8 Perception of time

When time is perceived as intervals filled with continually varying note-patterns, it seems to pass more rapidly than those intervals filled with repeated patterns (Dowling & Harwood 1986:179). Composers can control the variability of pace within a piece, as well as the rate and predictability

of content. Time within a piece can be made to move along at a relatively constant pace - in direct correspondence with the clock - or it can go slower, faster, or halt altogether.

Pieces closely related to the normal flow are said to be based on ontological time, closely corresponding to clock time (some good examples can be found in the Baroque music of Bach and Vivaldi). Pieces that depart from the normal flow are based on what is termed virtual time. An example of virtual time is the opening of Beethoven's Fifth Symphony.

With respect to African music, the apparent slowing down or speeding up of the tempo can be ascribed to the dynamic *tension in time*, which is created by the way the rhythms are established in relationship to one another.

3.3.9 Rhythm and the young child

Rhythmic skills are probably the first to emerge and develop in the infant's response to music. These skills are usually manifested by different types of physical movement (Hargreaves 1986:80). Dowling & Harwood (1986:196) refer to research which suggests that early rhythmic imitations precede any equivalent imitations of pitch or contour.

For the development of rhythmic skills of pre-school children, tasks involving *speech* rhythms appear to be the easiest to perform, followed by tasks such as tapping sticks or clapping. Tasks requiring large muscle movements are found to be relatively difficult (Hargreaves & Zimmerman 1992:387).

The young child's rhythmic ability serves as an organising factor, not only in music production, but also in a broader range of intellectual tasks. Researchers have found that rhythmic grouping improves the child's memory for verbal materials. Even at the age of four or five years the child is able to use rhythmic groupings, to organise them cognitively, and to remember them better (Dowling & Harwood 1986:196).

3.4 The development of singing skills and a sense of melody

Melody, in the most general sense, can be described as *a succession of musical tones* - in contrast to 'harmony', where musical tones are sounded simultaneously. Melody cannot be separated from rhythm, because each sound has two fundamental qualities: *pitch* and *duration.*

The music of a culture provides a focus for the representation of cultural identity. **Songs** are emblems of society and culture, and also form an important part of the self-image of members of society (Dowling & Harwood 1986:231).

More attention has been given to children's song than to any other topic in the field of musical development.

Hargreaves (1986:67) refers to research done by Dowling (1982,1984) on the development of melodic processing which shows the gradual move in early songs from melodic contour towards tonality and intervals. His research, both theoretically and methodologically, has a lot in common with the Boston Project Zero, and it is on this programme, together with his own, that Hargreaves bases most of his conclusions regarding the development of song.

3.4.1 Early outlines of song

With reference to **singing**, pitch control gradually develops from early floating to the accurate reproduction of tonal scales, expanding intervals, and intervals which become filled with intermediate notes (Hargreaves 1986:78).

A relatively well-known observation about very early song is the existence of a universal chant, which is thought to be produced by children of all cultures. This chant is characterised by the **descending minor third**, and often includes the **fourth** (these intervals are commonly used when children tease one another.) However, research evidence for the universality of these chants appears to be weak. Hargreaves (1986:70) refers to research results obtained by Winner (1982) which show that **unisons, seconds**, and **minor thirds** are the most common intervals in the

musics of all cultures. The **chant** may be considered the most primitive universal musical form, whereas **songs** are typically more complex and individual.

In African music, the structure of melodies built out of scales having four to seven steps is based on the controlled use of selected **interval sequences** (Nketia 1979:147). Some African traditions treat songs as though they were speech utterances, and some alternate speech and song.

3.4.2 The acquisition of song in children

From about six months, infants are able to:

- vocalise
- vary and imitate pitch
- detect changes in melodic contour.

During the second and third years:

- the so-called outline songs develop (they have a clear outline, but the details within are not fully worked out)
- by the age of about 28 months, the rhythmic organisation of the words is complete, followed by
- correct melody contours and intervals.

There are conflicting reports on the rhythm of the outline songs: some reports indicate that there is no obvious consistent beat, while others claim that the speech rhythms of the words of the songs are the main source of their beat structure.

In the four to five year-old age group:

- the development of spontaneous and standard songs is roughly parallel.

In the five to six year-old age-group:

- children have a wide repertoire of songs of their culture
- children can perform recognition memory tasks better than using unfamiliar musical material
- in learning a new song, the words are learned first, then the rhythm, contour, and intervals, followed by key stability at the end of the fifth year (Hargreaves 1986:77).

3.5 The development of a sense of harmony

The following descriptions contribute to understanding the concept harmony:

- Harmony pertains to the vertical aspect of music, the succession of chords, and the relationships among them (Hargreaves 1992:93).

- Harmony is the vertical organisation of three or more tones.

- Harmony may be an accompaniment to a melody.

- Harmony and melody are closely related. When heard in succession, the tones of a chord take on a melodic structure; when the melody changes, the harmonic structure changes accordingly.

- Harmony is the awareness of sounds in addition to the melody (Gary 1967:67).

3.5.1 The harmonic nature of music

The harmonic nature of music is influenced by the ethnic group from which it originates.

Hargreaves (1992:92,93) distinguishes between *tonal* consonance and *musical* consonance as follows:

Tonal consonance is a perceptual definition - the consonance of an interval of two tones, defined in terms of the relationship between their frequencies.

Musical consonance takes into account the current rules and conventions of a particular music culture - it is essentially *context bound*. In other words, it would appear that the tendency to judge an interval as consonant or dissonant depends on the current conventions of a music culture, as well as the specific context of a given music passage.

From this one can conclude that the development of harmony based on the diatonic system of Western music would not be applicable to the tonal systems of other cultures.

3.5.2 The acquisition of harmonic skills

According to Hargreaves (1986:92) the acquisition of harmonic skills is maturational. In his view, children's acculturation to tonality is equally applicable to their acquisition of harmonic skills. However, this domain of music research has not received much attention, except for the perception of melodies, and the development of concepts of consonance and dissonance.

One way of making a marked contribution to the child's further comprehension of harmony, is by having the child sing "chord roots" which form the foundation tones of the harmonic structure that supports the melody (Nye & Nye 1985:364). A similar method is used in the Yamaha Music Education system, which advocates the *singing* of the chords. Furthermore, the Yamaha system includes chords in reading, writing, and listening activities for pre-school children, as well as in keyboard.

3.6 Conclusion

A study of developmental psychology of music should provide knowledge of possible musical experiences and modes of involvement, as well as of developmental patterns of learners. By employing this information, a music education programme will be able to *actuate* its philosophy (Reimer 1989:150).

Behaviours of singing and listening are found worldwide, and it can be said that music everywhere has structure: the basic psychological dimensions of pitch, loudness (intensity of sound or sound pressure), duration, and timbre (quality of sound), appear to function in **all** cultures. Dowling & Harwood (1986:5) comment: "Those are the main perceptual qualities that composers and performers control and listeners attend to".

The following information should be considered in the development of the child's musical intelligence, and employed in the compilation of a comprehensive music education programme, based, in this case, on the *praxial philosophy* of music education:

Pitch

Pitch learning is age-controlled: there appears to be a critical period for absolute pitch to develop. Children should be introduced to music at an early age, in order to develop their auditive capacity - thereby facilitating their capacity to develop absolute and/or relative pitch - before they reach a plateau of auditory perception by the age of eight years.

Tonality

Acculturation plays an important role in the child's acquisition of tonality. Full use should be made of *tonal acculturation,* which occurs between the ages of five and eight years.

Rhythm

Rhythmic grouping improves the child's memory for musical, as well as verbal materials. Research suggests that rhythmic imitations *precede* equivalent imitations of pitch or contour.

Melody

With respect to melody, the child's *melodic information processing* must be taken into consideration according to the hierarchy of pitch, contour, tonality and interval size - keeping in mind that even relatively simple melodic structures afford opportunities for perception at multiple levels. The descending minor third should be included, as well as melodies based on the ditonic scale which is used in many non-Western musics.

Harmony

The young child can be introduced to harmony aurally, particularly by using suitable accompaniments to songs and rhythm activities.

If music education is to be effective in developing the learner's musical intelligence, then it would appear imperative that all the afore-mentioned aspects of musical and childhood development, based on a relevant philosophy of music education, be incorporated in the compilation of a comprehensive music education programme for pre-school children.

Regardless of a person's ultimate level of involvement with music, the success of his/her musical experiences will to a large extent depend on the musical nurturing he/she received during his/her pre-school years.

CHAPTER 4

CURRICULUM DEVELOPMENT

4.1 Introduction

In addition to being based on a sound and relevant philosophy of music education, and taking the developmental psychology of the young child as well as that of the nature of music into consideration, a comprehensive music education programme must also be based on sound curriculum principles. It is therefore necessary to study curriculum issues before proceeding with the development of a pre-school music education programme.

The following definitions of terms are offered in the *Implementation plan for education and training* (IPET), a publication of the Education Department of the African National Congress, May 1994, and are supported in this dissertation:

- *curriculum* should be understood to include everything that happens in a learning situation

- *a curriculum framework* is a set of curricular principles which informs curriculum development

- *a curriculum core* is the minimum element of a curriculum, and may refer either to content or outcomes.

4.1.1 What is curriculum?

The word curriculum is derived from the Latin word *currere: a race course to be run (covered).* There are many and diverse definitions of the term. Marsh & Stafford (1988:3) present a number of definitions, and indicate problems inherent in each of them:

- Curriculum is the disciplined study of permanent subjects such as grammar, reading, logic, mathematics, and the greatest books in the Western world. This definition could suggest that the state of knowledge doesn't change. If it does, should the changes not be reflected in the curriculum?

- Curriculum is: "all the experiences the learner has under guidance of the school". In this case, the question is whether *all* experiences - planned and unplanned - should count as curriculum.

- Curriculum is: "all planned learning-outcomes for which the school is responsible". This definition excludes unplanned, actual learning experiences.

- Curriculum is an event, to which the various elements of the environment (physical, psychological, and social) make a contribution. The question here is whether it is manageable to consider *all* these elements as being part of the curriculum.

Other definitions include:

- Curriculum is "what persons experience in a setting" (Brubaker 1982:2).

- Curriculum is an attempt to communicate the essential principles (concerning content, teaching strategies, and evaluation) and features of an educational proposal in such a form, that it is open to critical scrutiny, and capable of effective translation into practice (Gordon 1981a:7,8).

- Doll (1992:4) points out that, to different people, curriculum is:

    * what is taught (what one learns: *content*)
    * how it is taught (how one learns: *process*)
    * materials for teachers
    * materials for learners
    * young children's school experiences
    * all of a young child's experiences - in school and out

* a combination of any of the preceding items.

- The following definition is considered by Doll (1992:6) to be a workable one:

  The curriculum of a school is the formal and informal content and process by which learners gain knowledge and understanding, develop skills, and alter attitudes, appreciations, and values - under the auspices of that school.

  Kelly (1980:3) suggests that curriculum must be seen in terms of *processes*. An important result of seeing curriculum as a process, is its impact on thinking about curriculum planning for the restricted learner, since it suggests that the existence of many different routes to the common goals of education must now be acknowledged.

Marsh & Stafford (1988:3,4) make the following three distinctions:

- Curriculum subsumes the word syllabus (or listing content). A curriculum will include a list of content, but there will also be a detailed analysis of other elements, such as aims and objectives, learning experiences, and evaluation, and explicit recommendations for interrelating these elements for optimal effect.

- A curriculum involves some conscious planning which will be reflected in the actual learning outcomes. However, in reality, many unexpected or unplanned events will occur: the so-called hidden curriculum.

- It is unnecessary and undesirable to separate curriculum from instruction, as teachers are constantly monitoring their methods to achieve their goals, and making the necessary adjustments.

One could therefore describe the actual curricula experienced by learners as consisting of an amalgam of plans and experiences (unplanned happenings). The reflection of educators on curricula is termed curriculum theory.

4.2 Curriculum theory

Curriculum theories have both *descriptive* and *prescriptive* elements. They are concerned with providing systematic bases for dealing with practical problems.

A comprehensive curriculum theory must provide prescriptions and criteria, as well as answers to the following questions:

1. Why should we teach *this* rather than *that?*
2. *Who* should have access to *what* knowledge?
3. What rules should govern the teaching of what has been selected?
4. How should the various parts of the curriculum be interrelated, in order to create a coherent whole? (Marsh & Stafford 1988:24,25)

If theorising can be described as *thoughtfulness, that gives meaning and direction to experience,* then a reason for curriculum theorising is to engage in the process of reflection. So-doing, most dilemmas associated with theory can be overcome. It is worth noting that all educators - including academics and practising teachers - theorise, and that *all* are concerned with understanding curriculum patterns, and seeking out underlying assumptions and tentative factors.

According to Marsh & Stafford (1988:22), a polarisation seems to exist between the perceived tasks of *curriculum theorists,* and those of *classroom teachers:* both have views about **what** is to be taught, **why, to whom**, and **how**, but each tends to denigrate the contributions of the other.

Reimer (1989:153) mentions that, underneath the confusion, there are enough abiding beliefs, shared by enough people, to provide some essential guidelines for educational action. According to him, it is essential to "start with a philosophy of sufficient importance to provide a strong foundation for the curriculum built on it". It is, however, another matter to use this philosophy as a guide for all other decisions that must be made, and to create experiences that will teach learners effectively and authentically.

4.3 Factors influencing curriculum planning

The curriculum should not be viewed as an abstract, idealised prescription for the education process, but rather as *contextual* and *historical.*

Curriculum development is therefore not a neutral or technical process, as curriculum policies are developed and changed according to political and economic considerations. There are no ideal curriculum policies for every time and place: curriculum policies set the framework - the possibilities and constraints - for change and negotiation in the curriculum. Existing circumstances have to be analysed and meshed with goals for future development.

4.3.1 Values

Education theory and *curriculum theory* must explain, describe, and predict, if they are to provide a basis for planning and action. There can be no planning without the making of choices, or without considering the non-scientific, political and/or ideological contexts of education. A purely scientific approach to education is inadequate: it must include the *value element.* Education must therefore be centrally concerned with those things which are thought to be intrinsically valuable. The notion of education can never be *value-neutral* or *worthless.*

When a culture is unified in its philosophy of life, the answer to the question "Why and for what purposes should we educate?", can be relatively uncomplicated. In a culture representing a diversity of philosophies the *values issue* is *so* complex, *so* ongoing, and *so* contentious, as to be always unresolved (Reimer 1989:153).

This central feature of education creates peculiar and interesting problems for education theory in general, and curriculum theory in particular: the *value* element is crucial in education, but also problematic.

4.3.2 History

The history of the curriculum gives an historical perspective on changing attitudes towards curriculum, as well as on the reasons for change or persistence of traditions - the rise and fall of subjects (Gordon 1981a:9). Marsh & Stafford (1988:45) warn that curriculum planners who proceed without regard for past influences, do so "at the peril of themselves and others who wish to create a new setting".

By taking the history of a setting into consideration, curriculum planners will probably have to give up some of their "idealistic romanticism", but the enthusiasm generated by a new setting can be a powerful resource.

4.3.3 Culture

The culture of a setting has a powerful influence on everyone in it, and should be given attention by the curriculum planner. Of interest is that, in reformist theory and policy, there is the notion that intelligence is best developed where the values of home, neighbourhood and school are in harmony. Implicit in this notion is the conviction that one *particular* culture is clearly more desirable than a diversity of cultures (Ing 1981:29).

Gordon (1981c:40) refers to comments made by Bantock (1965) which support the view that the notion of equality makes it difficult to establish a system of education which is adjusted to the different levels of cultural and mental capacities in a community. He claims that many learners, because of their background, are unable to take advantage of the literate culture offered by schools, because, historically and psychologically, they are not prepared for such a diet, as it is not consonant with their traditional way of living.

The way in which an education system deals with cultural factors is again determined by the dominant values in a particular society.

4.3.4 Politics

The political nature of education decision-making is an important factor, as evidenced by the substantial literature on the politics of the curriculum (Gordon 1981a:9). Ultimately, decisions regarding the purposes of education are taken by politicians, not educators.

The expression *access and success*, coined recently by the Victorian Ministry of Education (Australia), emphasises some major purposes of schooling, which support the same sentiments as those proposed in the South African *White paper on education and training* (RSA 1995:40,41):

- to prepare young people to enter fully into the life of their society

- to provide all young people with experiences that are necessary for them to become effective adults

- to provide a broad general education for *all* learners

- to enable all learners to have access to challenging, purposeful, and comprehensive educational experiences, which improve their educational achievement.

These goals can be interpreted in a variety of ways:

- For some, schooling is all about providing *vocational training* and the development of skills necessary to survive in a rapidly changing technological society. Over the decades, this priority has emerged under guises such as *technical education, vocational education, career education* or *transition-to-work* education.

- According to Marsh & Stafford (1988:264) these types of curricula can certainly provide *success* in terms of employment, but some doubts may emerge about the provision of opportunities of *access* to all learners.

- Many educators who criticise the traditional curriculum as being too narrow, academic, instrumental, and competitive, support the introduction of curricula which provide a rounded general education with intrinsic satisfactions. They advocate equal opportunity for all learners, and a breakdown of discrimination on the basis of race, gender, and class. Slogans associated with this type of priority include: life-skills, democratic curriculum, participation in education, and 'inclusive curriculum'. Those who support these views have a strong case for *access* - in terms of equity opportunities - but a less impressive case in terms of *success.*

- In similar vein, the five principles/slogans which govern the National Education Policy Investigation (NEPI) 1993, are: *non-sexism; non-racism; redress; democracy; and a unitary system.*

- Policies which promote equity (according to the NEPI, *equity* implies fairness, which may entail different treatment) and the reduction of disadvantage may develop further, but experiences elsewhere indicate that, in times of depression, these policies tend to be downgraded in favour of traditional, competitive, academic programmes (Marsh & Stafford 1988:270).

4.3.5 Types of knowledge

In considering *which* knowledge is to be selected for curriculum content, and *why,* one can consider knowledge in terms of:

- Groupings of subjects: knowledge grouped - *for pedagogic purposes* - into the natural sciences, social sciences, mathematics, and the humanities

- Different modes of thought: knowledge grouped *according to modes of thought* (analytical, empirical, aesthetic, moral)

- Information applied to world situations: knowledge grouped *according to problems in the world* of human affairs

With respect to the selection of knowledge for curriculum content, there are at least two *kinds* of knowledge:

- propositional knowing that
- practical knowing how to

For an effective curriculum, the inter-relationship between propositional and procedural knowledge is crucial. In the American pragmatic epistemological tradition, *knowing how* features more prominently than *knowing that:* the curriculum (of high schools in particular) is based on a small common core, plus a very large range of electives (Nicholas 1980: 160,161).

Another kind of knowledge to be included is direct/presentational/intuitive knowledge, like knowing a person, a pain, or a work of art.

Marsh & Stafford (1988:26) present a number of guidelines that have been produced over the ages by educators as to what *appropriate curriculum knowledge* is. A few of the perspectives that warrant consideration are:

- knowledge that is representative of the greatest ideas and objects that man has produced, must be selected
- knowledge selection must be in the hands of the learners, as they are the ultimate consumers
- knowledge is a social construct, and criteria of truth are entirely relative to the social context in which they are located.

4.3.6 Teachers

According to Marsh & Stafford (1988:27) the debate still continues over which groups should have control over the knowledge content of the school curriculum. There is, however, increasing evidence that curriculum development cannot be disseminated successfully from above, without paying attention to teacher-involvement. A number of countries are now recognising the need for teacher involvement in the curriculum development process (NEPI 1993:48).

In the past, teachers acted mostly as recipients of the curriculum, and were not actively involved in any aspect of curriculum development. Reimer (1989:163) suggests that the misperception that the teachers' work is limited to the operational level of the curriculum is responsible for their lack of esteem in the American culture.

At the operational level "no curriculum, however exemplary, can overshadow the influence of the professionalism and personhood of the individual teacher, so powerful is it in what actually gets experienced by students". All the professional aspects of teaching embodied in the various curriculum phases are funnelled through the personality, values, beliefs, human potentials, and human limitations of the teacher.

According to *A policy framework for education and training* (ANC 1995) the reconstruction of the curriculum for schooling and other contexts will be essential, and, to facilitate the development and approval of new curricula, the maximum participation of teachers and trainers in the design and trialling of new curricula will be crucial.

4.3.7 Psychology

A psychological perspective on the products of learning can contribute towards an understanding of the development of intelligence. This perspective can also throw light on the ways in which children acquire attitudes, beliefs, and values, and help educators to appreciate the importance of interpersonal relationships.

Although not all learning can be evaluated within a psychometric framework, such a perspective can help educators to assess and measure what the child has learned. Psychology, however, cannot help educators to decide *what* to teach, or to justify *why they* teach what they do, since these are value-related matters (Downey 1980:67).

The influence of cognitive psychology on curriculum planning is discussed in more depth in Chapter 5.

4.4 Approaches to curriculum planning/making

In planning a curriculum, the factors discussed above, as well as aspects of *how* children learn, the nature of cognitive development, and learning strategies appropriate to different situations, must be taken into account (Gordon 1981a:9). The values factor is especially important.

According to Marsh & Stafford (1988:17) "curriculum planning involves making judgments, either individually or collectively, and these judgments in turn depend upon preferred value orientations. Having the skills to use particular curriculum elements is not enough. Also needed is an understanding of the various value orientations which can be and are being used in curriculum planning projects".

Before a particular curriculum programme is adopted, it must be seen to be effective. Evaluation procedures apply to the curriculum developers as well as to the learners: feedback about the suitability of a programme is just as important to the teachers and administrators, as are grades and marks to the progress of the learners.

Three different types of curriculum planning approaches are discussed below:

- Tyler's linear approach
- Walker's naturalistic approach
- Rowntree's technological approach

This discussion will lead to the selection of the most appropriate approach for developing a comprehensive pre-school music education programme for present-day South Africa.

4.4.1 Tyler's linear approach

Ralph Tyler's approach (1949) is one of the most widely used linear approaches, according to Marsh & Stafford (1988:5-8). His *Basic principles of curriculum and instruction* is also regarded as the best known work exemplifying the control orientation to curriculum planning. A number of adaptations of it now exist. Its popularity could be ascribed to "its marvellous blend of logic

and common sense". The Tyler approach does not describe *how* curriculum making actually occurs, but how it *ought* to occur.

Essentially, Tyler suggests that society, cultural heritage, and the needs of individuals be assessed in order to locate possible curriculum goals. These goals are then sifted through psychological understandings about human nature (growth and development, learning, et cetera), philosophies and values, to provide a selection of the specific goals one would like to achieve. These goals are then behaviourised, in order to facilitate one's ability to reach them efficiently and effectively (Brubaker 1982:22).

Tyler's principles can be set out in four steps, as illustrated in Figure 4.1.

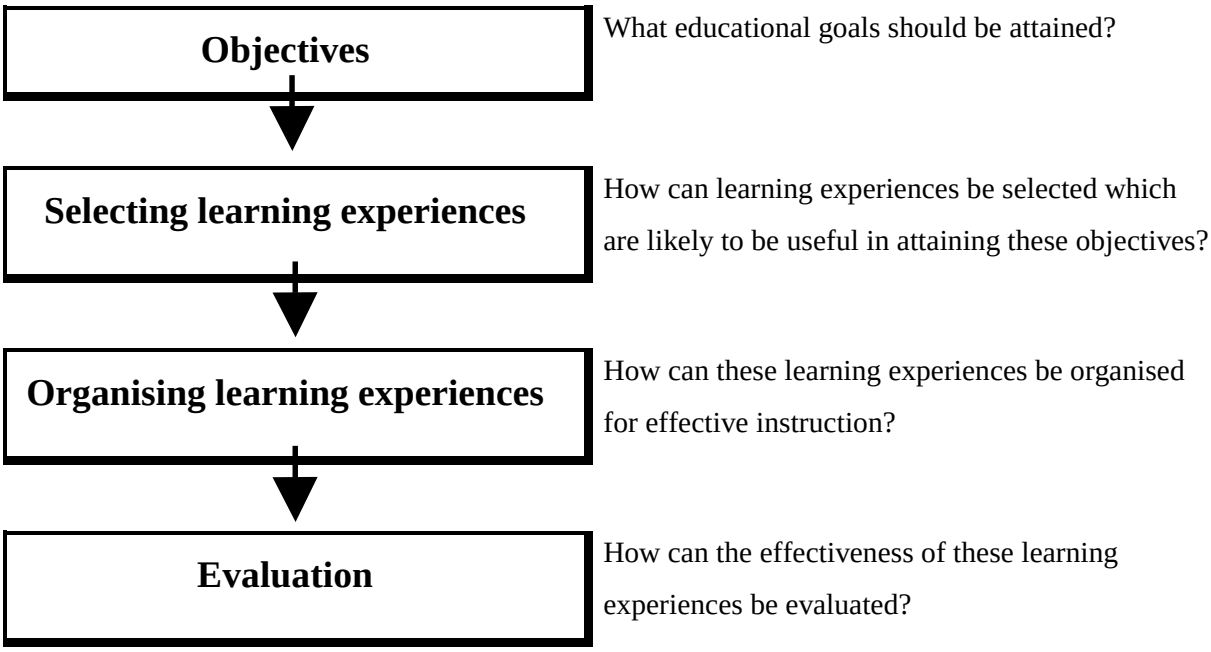


Figure 4.1 ***Tyler's principles***

This four-step process, which can be described as *linear* and *sequential*, provides comfort, security, and a feeling of control, because the curriculum planner knows what to do, and in what order to do it (Brubaker 1982:22).

In the first step towards deciding which educational purposes should be attained, it is important to ascertain what the *potential learners, contemporary society,* and *subject specialists* consider desirable. Taking a particular philosophical stance would appear helpful in selecting suitable **objectives**. However, deciding w*hich* educational philosophy would be most effective, is an unusually difficult choice to make.

With regard to the second step in the process, Tyler was very concerned about *which* **experiences were selected** by teachers to achieve their objectives. With respect to the **organisation of learning experiences** (step three) he felt that, to maximise learning, it was important to build learning experiences upon previous ones.

Tyler noted that **evaluation** (step four) takes place throughout the planning stages of learning experiences. He concerned himself only with the evaluation of the objectives, and not with that of any unintended outcomes (Marsh & Stafford 1988:5,8).

In a society with a scientific, technical way of viewing things, and where most organisations are highly bureaucratic, the bureaucratic command-compliance mode of organisation is reinforced by the linear-sequential nature of the control theory of curriculum planning - as illustrated in figure 4.2 (Brubaker 1982:23,24).

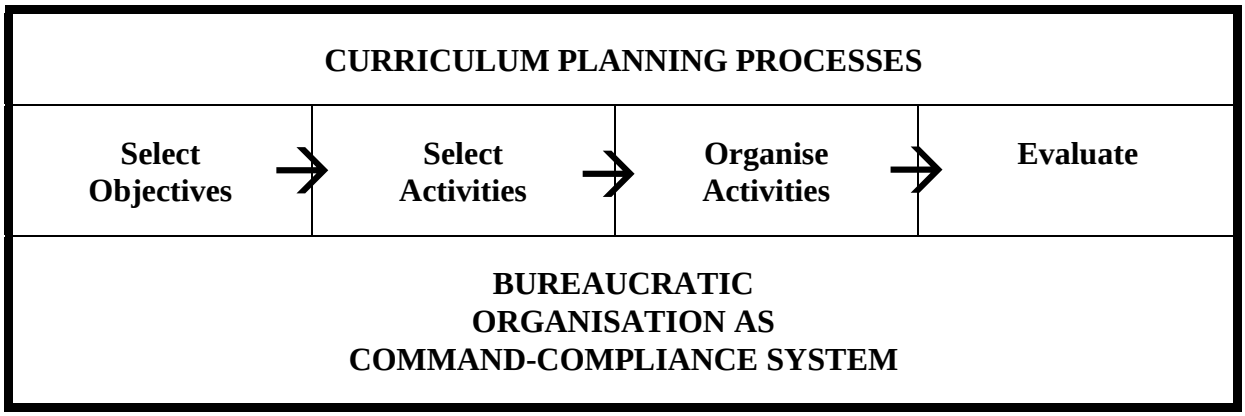


Figure 4.2 ***The control theory of curriculum planning***

This orientation fits the industrial view of society, but doesn't anticipate the tremendous changes that will be realised in a "post-industrial third wave society".

4.4.2 Walker's naturalistic approach

Although Tyler may have urged educators to do curriculum planning in a certain way, critics maintain that the way in which curriculum planning *actually* occurs in practice includes other curriculum process factors, which occur and recur in a haphazard fashion. It is this process of *deliberation* or discussion which is crucial for sorting out which curriculum decisions are to be made.

Supporters of a deliberative stance often make use of the game metaphor, suggesting that the number of pieces in the "curriculum development game" can vary, but, according to Marsh & Stafford (1988:10), the following elements should always be kept in mind:

sequencing principles	societal constraints
evaluated outcomes	legal constraints
teacher attitude	financial constraints
other parts of student's curriculum	educational philosophy
activities	view of society
school facilities	student interests
time constraints	objectives
teacher training	theory of subject
materials	unanticipated outcomes
student ability	administrative structure

Marsh & Stafford (1988:10) select *Walker's* (1972) *naturalistic model* as an example of a deliberative approach, as it has been carefully documented and used in various curriculum development projects in the United States of America. The term naturalistic has been used because this approach attempts to encapsulate the various planning activities which appear to occur when colleagues are collectively involved in curriculum making, in contrast to *linear* approaches, such as Tyler's, which are of a prescriptive nature.

Walker's naturalistic model is illustrated in Figure 4.3.

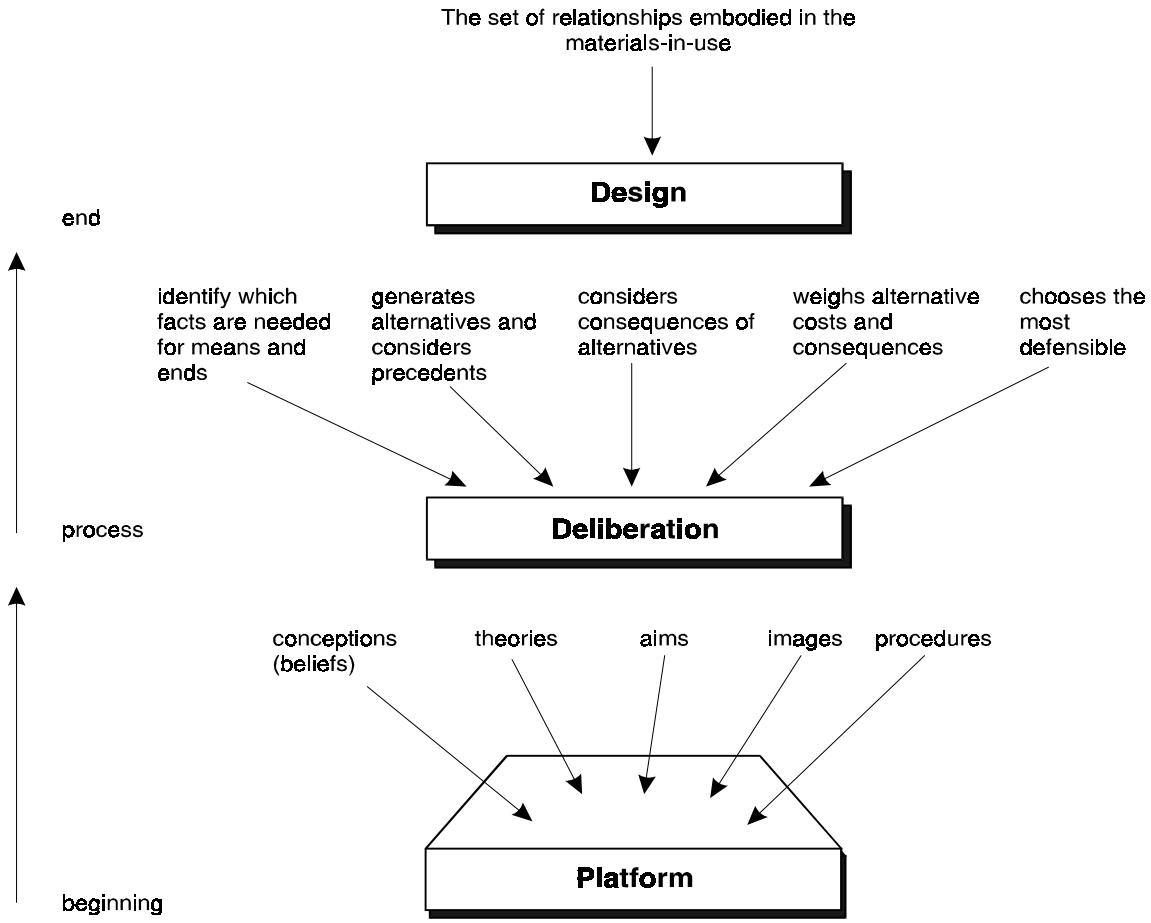


Figure 4.3 ***Walker's Naturalistic Model***

For Walker, the *dynamics* of curriculum planning is a scientific phenomenon, and he makes use of social sciences methodologies to observe, record, and clarify what happens during the developmental process of curriculum building. This process is highlighted by a lack of sequences and rigid procedures (Marsh & Stafford 1988:13,16).

According to Marsh & Stafford (1988:13), Walker defined three phases of curriculum development: *Beginning, Process,* and *End.*

Beginning

In any curriculum development activity one comes to the task with certain beliefs and values. Walker refers to these as the **platform**. In the process of testing out his notions of platform and deliberation, Walker concluded that a "typical platform" consisted of:

- various **conceptions** (beliefs about what exists, and about what is possible)
- **theories** (beliefs about relations between existing entities)
- **aims** (beliefs about what is desirable).

These notions are all relatively well-formulated and well thought-out.

In addition to these well-formulated notions, *less* well thought-out notions exist:

- **images** (indicating that something is desirable, without specifying why)
- **procedures** (indicating courses of action, without specifying why they are desirable).

Process

The **deliberative phase** or process is entered into once educators start interacting with others over a teaching programme/unit. It is during this period that the relatively well thought-out notions (**conceptions, theories,** and **aims**), as well as some less well thought-out-spur of the moment - ideas (**images** and **procedures**), are presented for discussion.

Walker points out that this may well appear to be a chaotic, confused, and time-wasting process, where personal preferences are expressed in the same breath as reasoned arguments, before the issue has been clearly stated. This deliberative phase is, however, *crucial,* and leads finally to some **decisions** for action.

End

The *design phase* comes about when all the **decisions** are brought together, culminating in the production of specific teaching materials. It can also be described as the output of the decisions made during the deliberative phase.

Certain questions can be raised about Walker's analysis of the planning processes:

- Can these planning processes occur in curriculum-making activities across *all* levels and *all* subjects?

- Are certain value stances covertly emphasised?

- Does Walker's analysis satisfactorily explain curriculum-making, as it tends to occur in primary and secondary schools?

4.3.3 Rowntree's technological approach

The *Rowntree approach* (1974) is based on educational technology which, according to Gagne (1974), means the development of a set of systematic techniques and practical knowledge for designing, testing, and operating schools as *educational systems,* in order to devise efficient means of solving practical problems by using a collection of know-how information drawn from various sources, including media research, systems analysis, communication theory, programmed learning, and other fields.

Of note is that an elaborate technical language has been developed to use with this approach, with terms such as *cybernetics* (study of control systems) and *iterative* (repeating a process).

Most educational technologists incorporate similar steps in their curriculum models:

- objectives are listed (this is of paramount importance)

- specific performance criteria for these objectives are designed and learning behaviours developed

- criterion-referenced evaluative measures are used to confirm whether satisfactory performance levels have been achieved.

Rowntree's approach is of a partly *descriptive* and partly *prescriptive* nature*:*

Step one - specify the objectives (appropriate objectives are gleaned from the backgrounds, interests, attitudes, and skills of the learner group).

Step two - design the learning. Objectives must be carefully analysed to prescribe appropriate learning sequences, and then matched with appropriate teaching strategies.

Step three - evaluate. Because the learning experiences are all specifically designed for efficient achievement of the objectives, in cases where learners do *not* achieve certain objectives, the fault lies with the design of the learning experiences, and not with the learners.

Step four - improve. This implies continual revision at all stages.

The problem with the educational technology approach is, according to Marsh & Stafford (1988:14), the fact that *educational technologists do not provide the value judgements used for deciding which objectives to select* for an efficient education system.

4.4.4 Reimer's total curriculum approach

The Model of a Total Curriculum illustrated in figure 4.4 - adapted from Reimer (1989:152) - gives some indication of how complicated the curriculum planning process is. The model identifies seven interacting phases in the school curriculum, with *each* school subject, at *each* level of schooling, being understood in terms of these seven phases.

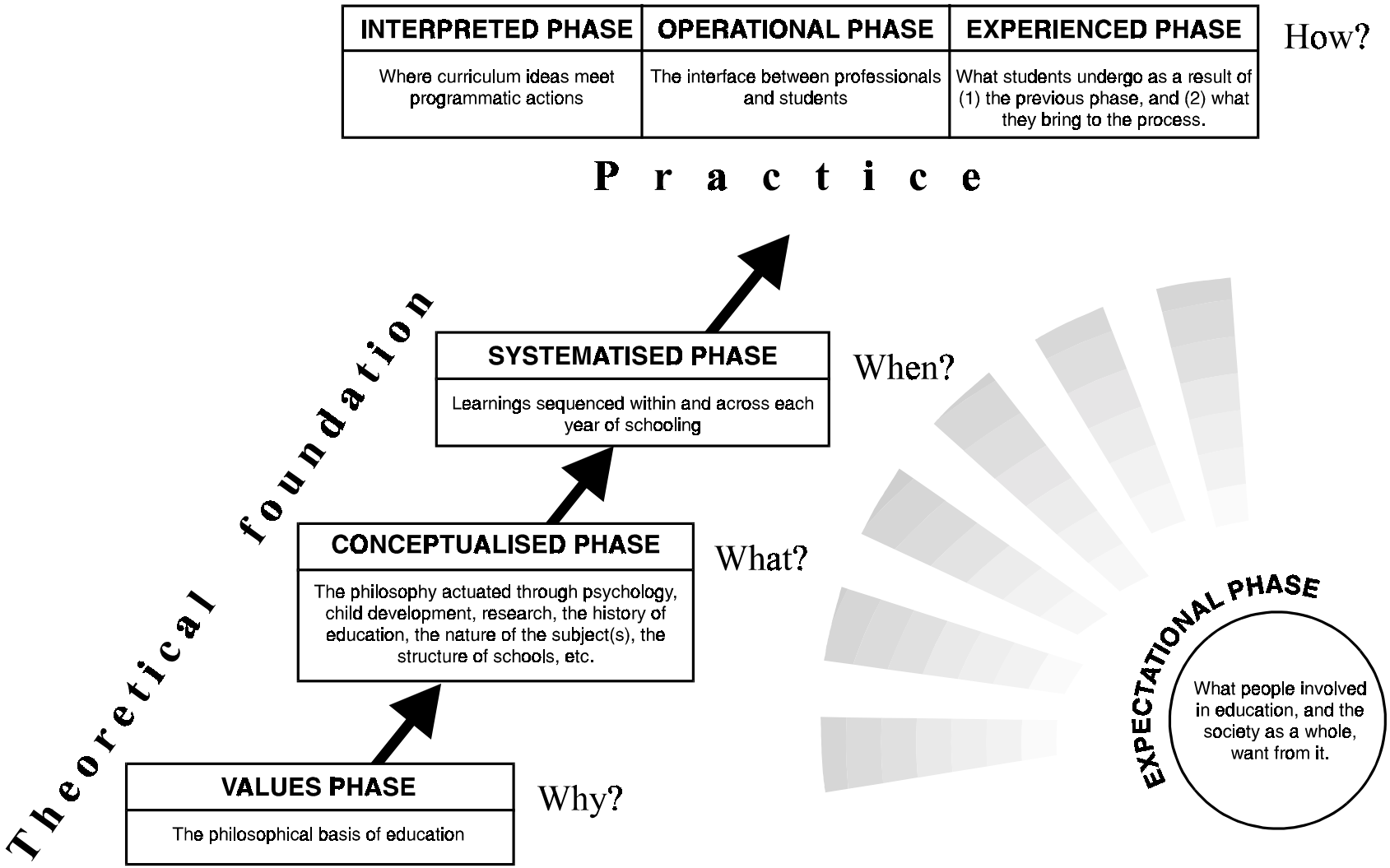


Figure 4.4: ***A Model of the Total Curriculum***

In Reimer's model of the Total Curriculum the first three phases constitute the *theoretical foundation* of the curriculum:

- In the **Values Phase** of curriculum planning, it is essential to select a philosophy which can provide a strong basis for the curriculum.

- The **Conceptualised Phase** is concerned with *actuating* the selected philosophy through psychology, child development, history of music education, the nature of the subject, et cetera.

- In the **Systemised Phase** the curriculum *content* is sequenced. In this phase, the *nature* of the subject must be considered, decisions made about which aspects of the subject are most important, and the learnings sequenced within and across each year of schooling.

In the second three phases, the theoretical foundation is put into practice:

- The **Interpreted Phase** concerns the interaction of theory and programmatic actions. In this phase, individual interpretations could alter the original curriculum.

- The **Operational Phase** concerns the interaction between educators and learners. In this phase, the teacher's views influence the curriculum.

- The **Experienced Phase** concerns the learner and how he/she experiences the content of the curriculum as presented by the teacher.

- The seventh phase, the **Expectational Phase,** concerns what people involved in education and society as a whole expect from the curriculum. These expectations are particularly influential on the other six phases of the curriculum, and are subject to change.

For the purposes of this dissertation, Reimer's 'total curriculum' approach will be used, since it represents the most comprehensive approach discussed above.

4.5 Curriculum development in South Africa

According to the *White paper on education and training* (March 1995) the advent of democracy in South Africa has made it possible, and imperative, to undertake an overhaul of the learning programmes in the nation's schools and colleges.

The national Ministry of Education has the responsibility for setting the norms and standards for the education system, which involves the *development of curriculum frameworks* and *core curricula*. Within these national parameters, provincial Departments of Education will have significant scope for defining learning programmes which express distinct provincial interests and priorities - should they so wish - with the relationship between national and provincial curriculum processes receiving special consideration (RSA 1995:27).

4.5.1 Three related themes

From the literature review used for the *Implementation plan for education and training* (IPET) (ANC 1994), three related themes emerge:

- The task of curriculum planners in present-day South Africa is to construct a curriculum which will serve (and even accelerate) the major project of modernisation, while simultaneously developing the capacity for a decentralised process of development.

- A good curriculum both transmits dominant values and simultaneously challenges these through critical, reflective practice. In periods of stability these may be held in balance, but, in the country's present context of transformation, the *continuity factor* has to be diminished in favour of *innovation*.

- A curriculum unit must contain the dual functions of co-ordination and development (ANC 1994:137).

4.5.2 Five levels of curriculum development

IPET proposes five levels at which systematic curriculum development can occur:

- **International:** co-operation especially with the Southern African communities. (In the *White paper* (RSA 1995:35) the view is expressed that a new field of partnership in international development co-operation has opened up in the South African education and training sector, with the prospect of pro-active and reciprocal relationships with external partners).

- **National:** the establishment of a 'National Institute for Curriculum Development' (NICD) (see 4.5.3), with the following tasks:

  * to develop national curriculum policy
  * to develop a qualifications framework
  * to conduct curriculum research for development
  * to develop national curriculum frameworks
  * to develop core curricula (ANC 1994:139).

- **Provincial:** the establishment of a Provincial Curriculum Council which shall be responsible for the development of the national curriculum framework in the province.

- **Local:** the establishment of a large number of Educational Development Centres (EDCs) in urban and rural areas to provide teacher, curriculum and institutional support, et cetera.

- **Institutional:** curriculum development in individual institutions. There is no elaboration on this fifth level in IPET.

The delivery of the curriculum is considered ultimately to be a micro-process, empowering teachers to make curriculum decisions "every day, in the practice of teaching". Local development of the curriculum is a preferred process, but highly dependent upon the quality of the personnel at these levels (ANC 1994:137).

4.5.3 A National Institute of Curriculum Development

In the *White paper* (RSA 1995:27) it is proposed that the Ministry of Education undertake a feasibility study of a concept of a "National Institute of Curriculum Development" (NICD) as a professional institute, outside of the departmental structure. It stresses the Ministry of Education's commitment to a fully participatory process of curriculum development and trialling in which the teaching profession, teacher educators, subject advisors, and other learning practitioners play a leading role, along with leading academic subject specialists and researchers. Provincial institutes of curriculum development are currently starting to function within this context.

4.6 Toward compulsory pre-school education in South Africa

According to IPET (ANC 1994:315-318) it is envisaged that South Africa will have a national system of education and training, which will enable all citizens to engage in lifelong learning.

One of the causes of repetition in primary school years has been identified as the inadequate preparation of children at school entry: many learners lack the nutrition, health, socialisation, and educational stimulation to prepare them for school and life. IPET (ANC 1994:313) considers that pre-school (education) could address these issues and, in the process, contribute to lowering repetition and drop-out rates. Interventions in the early years of childhood offer an extraordinary opportunity to avoid moderate learning problems and to bring lasting benefits to individuals and society.

The report further supports the view that the primary responsibility for the support of a child's healthy growth and development lies with the *family*, and that early childhood development from birth to nine years needs to be comprehensive.

In the early childhood field both formal and non-formal education - as presently structured - have their place, and are equally important, but fulfilling different needs. It is therefore considered necessary to put a process in place which will ensure that, in the long term, there will be integration of formal and non-formal education in the field of early childhood development.

The national Department of Education has particular responsibility for the education components of Early Childhood Development (ECD), especially with respect to the development of policy frameworks, norms and standards in relation to curricula, and teacher education, including para-professional training.

The new national department is planned to have a directorate for ECD and Lower Primary Education, in the light of the continuity in developmental approaches to the young child, and the need for a reshaping of the curricula and teaching methodology for the early years of school (RSA 1995:33).

4.6.1 The reception year for five-year olds

An essential part of the strategy for upgrading education is to bring five-year-olds into the education system by implementing a *reception year*, as part of compulsory education (ANC 1994:319).

The new national ECD directorate will have the major responsibility for developing policy for the reception year, in consultation with its provincial counterparts. These new provincial units will have to take up the massive challenge of spearheading the phasing-in of the policy, in conjunction with non-governmental organisations (NGOs) and accredited training agencies (RSA 1995:20).

Since the reception or pre-school year is not at present included in the basic education phase, the effect of the ECD strategy will be to add a year at the bottom end of the demographic pyramid, which, according to the *ANC policy framework* (1995), will be the introductory year of an integrated four-year lower primary programme. The pedagogy will be based largely on interactive learning, and will be aimed at encouraging the children's curiosity, developing confidence in using basic linguistic and cognitive skills, and achieving fundamental literacy and numeracy.

The implementation of the reception year will take place over a number of years, and, to enable the national and provincial departments to approach the goal in an affordable manner, the following operational principles are deemed necessary (ANC 1995:102-107).

- The reception year will be state-supported, but not compulsory in the first phase.

- A variety of institutional forms of reception year are to be supported. The tradition of community provision of pre-schooling is to be encouraged and supported, as are the roles of NGOs and other community-based structures.

- All the available capacity must be fully employed and enhanced. State per capita grants should be available to community and private institutions which meet reasonable and acceptable standards.

- The phasing in of the state-supported reception year must be done in a manner which accords priority to those areas of greatest need and least financial capacity within communities.

- It is essential to ensure that the reception year does not simply constitute a lowering of the age of admission to school, with inappropriate or harmful teaching methods and curricula. The phasing in of the reception year should therefore run parallel with the preparation of numbers of teachers with the specific skills required for pre-school education. The incentive of a recognised and respected career path for prospective teachers in the early childhood and foundation learning phase would be facilitated by approving an accredited set of appropriate qualifications.

- An appropriate curriculum, the availability of inexpensive and appropriate learning and teaching materials, appropriately trained, mobile professional resource staff, and resource centres for the use of teachers will be required for the reception year.

- To prevent reception or pre-school classes from becoming creches, the minimum age of admission will have to be enforced rigorously.

4.6.2 Education support services (ESS)

In addition to the reception year, alternative ways of reaching those children under the age of five years need to be explored.

The *White paper on education and training* (RSA 1995:28) expresses the vast need for ESS, which has led to the intention of the Ministry of Education to explore a holistic and integrated approach to Education Support Services. This integrated approach recognises the interrelation of issues of health, social, psychological, academic, and vocational development.

The clients of ESS are parents, teachers, and students in both the formal and non-formal sectors of the education and training system. The professional fields involved, and the necessity for co-ordination across levels of government, different departments, and NGOs, indicate that a special study of ESS is required.

4.6.3 Funding

State funds have been allocated to mount the start-up phase of the ECD strategy and to attract other funders. It is considered that this process needs to be driven through a partnership of local government, community, business, worker, and development agency interests, in order to build public awareness and develop a funding strategy for a national ECD programme (RSA 1995:34).

4.7 Conclusion

A philosophy requires a curriculum "to give it flesh and bones" (Reimer 1989:167). The model for curriculum planning which is traditionally used in South Africa, is that of Tyler.

Tyler's linear model is still very popular in the Western world, but is limited by its prescriptiveness, which imposes control on teachers and learners from on high. It also excludes the many forms of knowledge which cannot be specified in verbal terms.

Although Reimer's model of a total curriculum is also of a prescriptive nature, it provides some insight into the complexities of planning a curriculum. Because it includes values and expectational phases, it appears to be the most appropriate approach to use for developing a comprehensive music education programme.

The government's awareness that the care and development of infants and young children must be the foundation of social relations, and the starting point of a national human resource strategy, is welcomed. However, the financial implications of a national ECD programme could delay the inception of the proposed reception year. This delay could provide the necessary opportunity to reflect on appropriate music education programmes to be introduced in the ECD programme.

Two of the factors influencing curriculum planning, namely culture (4.3.3) and psychology (4.3.7), are of such importance in the new education dispensation that it was deemed necessary to discuss them in more detail in the following chapter.

CHAPTER 5

THE INFLUENCE OF CULTURE AND COGNITIVE PSYCHOLOGY ON CURRICULUM PLANNING

5.1 Introduction

In Chapter 4 various approaches to and factors influencing curriculum planning were discussed. However, due to the multicultural nature of the South African society and the importance of cognitive development in pre-school children, two of the factors influencing curriculum planning - culture and psychology - need to be discussed in more detail.

Most discussions of multicultural music education tend to focus on the *elements* of world musics; on the cultural context of musical 'objects'; and on curriculum planning and implementation. This, according to Elliott (1989:12), leads to the neglect of several key concepts in multicultural music education, such as:

- what music *is* in a culture
- the concept of music education *within* a culture/*as* a culture
- 'multiculturalism'.

These three concepts are explored in sections 5.2 to 5.4, while aspects of cognitive psychology are discussed in section 5.5.

5.2 What music *is* in a culture

Culture is the man-made part of a people's environment: customs, beliefs, traditions, laws, values, goals, et cetera - all its *expressed* ways of thinking. Human behaviour originates in, and is expressed by, the use of various symbols. According to Elliott (1989:13), many scholars accept that music is a major way of *expressing* and *organising thinking*, and that, in several ways, music functions as a cultural symbol.

With respect to the traditional Western culture, many music(al) 'works' can be considered as *enduring points of reference* in that culture. Elliott's interpretation is that these "works of art" become indispensable symbols of a people's national existence - not just objects for private pleasure and contemplation, but essential symbols that have helped groups define what they collectively are.

However, 'culture' is less a matter of products posited as "symbols of our national existence", and more a matter of *what-is-generated* by the interplay between a group's beliefs (about their physical, social, and metaphysical circumstances), and the linked bodies of skills and knowledge that they develop, standardise, preserve, and modify in order to meet the intrinsic and extrinsic needs of the group (Elliott 1990:149,150).

Because music is group-specific, it is - contrary to popular understanding - **not** a universal language, and people within cultures often speak of 'our' music and 'their' music. Thus, although 'music' is one of the vital parts of social organisms around the world and can serve as a means of distinguishing, identifying, and expressing differences across all cultures, it can also divide people. Some cultures guard their musical 'secrets' from outsiders, whereas other cultures consider music to be owned by individuals, clans or tribes (Elliott 1989:11).

For this reason, some cultures are reluctant to divulge their music(al) secrets, probably because they fear that outsiders will not understand and respect them. The reason for this is that music is a **human** practice - something that people make or do. In this sense, a people's music is what they **are.**

Because of this reluctance to divulge music secrets, Tracey (1969:11) advises researchers to take great care when gathering information, and not to prejudice any musical situation in Africa, by failing to *first* assess the local value of the music.

5.3 Music education (*with*)*in* a culture/*as* a culture

The educational *process* is a powerful means of 'enculturation' (achievement of cultural competency). Thus music education cannot only be considered an isolated enterprise *within* a culture: music education often functions (in the same way) as, or 'embodies' culture.

The essential values of a culture are often reflected by the *way* in which music is learned and taught: there are several cultures where the musical performance (the music parts and the integration of these parts) is the model for social life: music(al) activities become metaphors for life activities, and life is learned by *making* music.

Elliott (1989:13) points out that the traditional Western music making and listening practices - as used in the United States of America and Canada - have the following idiosyncratic features:

- they pivot on syntactic structures (tonal melodies and functional harmony)
- they value *re-creation* (static) over *spontaneous creation* (dynamic)
- they emphasise the control of musical environments.

In addition to this, the prevailing (aesthetic) philosophy of music education advises that (all) music be treated as an aesthetic object of contemplation.

The question arises as to what values are projected by a culture of music education that insists that:

- learners play what is written
- learners listen with 'immaculate perception'
- a music's context of *use* and *production* be de-emphasised
- learners follow the leader.

This type of music education would appear, at the very least, "to sanction a hierarchical and, paradoxically, a rather undemocratic view of society" (Elliott 1989:14), as well as being entirely

contrary to the sentiments expressed by South African educators at a course on 'educational learning strategies' held in Laudium, Pretoria (July 1996).

If the process of music education "reflects, distils and abstracts cultural values" - if music functions *as* (in the same way as) a culture - then music education may also have the potential to change prejudicial attitudes and behaviours (Elliott 1989:14). Elliott suggests that if this be the case, the ends and means of music education should be re-aligned to match the multicultural nature of our societies.

5.4 Multiculturalism

The term 'multicultural' refers to the coexistence of unlike groups in a common social system: in this sense the term 'multicultural' means 'culturally diverse'. If the term is used in an evaluative sense, it connotes a social ideal: a policy of support for exchange among different groups of people, to enrich all while respecting and preserving the integrity of each. It is therefore possible for a country to be culturally diverse, but to not necessarily uphold the ideals of a 'multicultural' society. Elliott (1989:14) specifically mentions the 'old' South Africa as an example of a 'culturally diverse' but not 'multicultural' society.

Elliott (1989:17) suggests that music educators need a philosophy of multicultural music education that is "conservative in its concern for preserving the artistic integrity of musical traditions, yet liberal insofar as it goes beyond particular cultural preferences to confront larger musical ideas, processes and problems". This view is supported in this study.

To better appreciate the complexities of the key concepts in multicultural music education, it is necessary to be aware of different 'blends' of intelligences within cultures, as well as the tension between commonality and diversity in South Africa, as these factors will exert an influence on any multicultural music education programme(s) to be presented in this country.

5.4.1 Blends of intelligences within cultures

Within different cultures there appear to be characteristic *blends of intelligences*, which have been favoured over the years (Gardner 1993a:384).

- In a **traditional agrarian society**, one would expect to find the *interpersonal, bodily-kinesthetic,* and *linguistic* forms of intelligence to be highlighted.

- In the **early stages of industrialisation**, one would expect to find traditional forms of schooling that focus on rote *linguistic* learning, but which begin to use *logical-mathematical* forms of intelligence.

- In **highly industrialised** and post-industrial societies, one would expect to find a blend of *linguistic, logical-mathematical,* and *intrapersonal* forms of intelligence, with a distinct possibility of individual computerised instruction at modern secular schools.

To shift from any of these *blends* to the 'next' would involve considerable costs, as well as placing severe strains on the society concerned. Where the society therefore has limited resources available, a decision about the optimal way to proceed with the population as a whole would have to be made, as well as whether one is going to concentrate on increasing the *strengths,* or bolster the *weaknesses* of a society (or individual), or work along both tracks at the same time (Gardner 1993a:388).

A feature of the blend of intelligences emphasised by a culture, is embedded (or embodied) in the employment of various symbol systems, notational systems - such as musical or mathematical notation - and fields of knowledge: graphic design, or nuclear physics (Gardner 1993b:131).

In South Africa, a large percentage of the population can be considered members of an *agrarian society*, a small percentage can be considered members of a *highly industrialised* society, while the remainder - a relatively large percentage - can be considered to be in the *early stages of industrialisation,* where the logical-mathematical forms of intelligence are beginning to be used.

Of concern for music education, is the *absence* of musical intelligence in any of the above-mentioned blends. In view of recent research on brain development - as presented by Ellison, Director of the Whole Brain Learning Consortium, United States of America (1996) - a possible explanation for this phenomenon could be that in most societies there is a powerful *patriarchal* element which has concentrated on developing the intelligences associated with *left-brain* development, whereas the development of the musical intelligence is associated with *right-brain* development.

Although *each* of the seven multiple intelligences is autonomous (see Chapter 2), they do overlap with one another, and because this overlapping process plays an important role in curriculum planning it is necessary to take cognisance of certain *blends* of intelligences in a particular society or group.

5.4.2 The tension between commonality and diversity in South Africa

The tension between *commonality* and *diversity* is an important one in South African curriculum policy, as the apartheid curriculum highlighted diversity at the expense of commonality. C*ultural difference* was emphasised and *common citizenship* denied - so-doing, heightening racial awareness.

The National Education Policy Investigation (NEPI) (1993) presented two policy options for the curriculum:

A. *A common curriculum which embodies multicultural principles.*

Depending on how such a programme were constructed, a multicultural education programme would be compatible with:

- principles of non-racism, since one of its aims would be to promote understanding, and to work against discrimination and prejudice with regard to race, ethnicity, and culture

- values of equity and equality between races, for the same reasons.

This type of multicultural programme could, however, run counter to other goals, by:

- emphasising diversity at the expense of commonality

- suggesting that cultural differences are innate and static, thereby limiting the learner's understanding of how differences are socially produced, and how they relate to power

- leaving gender issues inadequately addressed, as many 'traditional' cultural practices discriminate against women

- building notions of *difference* into curriculum policy, where past experiences in South African education illustrate the need for caution in this regard.

B. *A common curriculum which embodies notions of common citizenship.*

Depending on how programmes were constructed, a curriculum which embodies citizenship principles would be compatible with:

- principles of non-racism, since equality and equal rights would be among the entitlements of a common citizenship

- principles of democracy, since one of its aims would be to promote understanding of democratic practices, and to develop procedures to negotiate differences

- the goal of developing national unity.

A citizenship approach could however run counter to other goals, because:

- in emphasising national unity, it may not give enough attention to diversity of all kinds, and to the tensions and divisions which unequal access to various resources has already generated in South Africa

- it could produce static notions of citizenship, or emphasise content-learning, without having much effect on democratic practice

- past experiences with 'Christian National Education' illustrate the need for caution about doctrinaire nation-building practices in curriculum policy.

It would appear then, that an important decision will have to be made between policy option B, which emphasises national unity but does not give enough attention to diversity, and policy option A, which emphasises diversity at the expense of commonality.

Different ways of dealing with these options are reflected in the six multicultural music education curriculum models presented in the next section.

5.4.3 Multicultural music education: curriculum models

Elliott (1991:161) recommends that teachers wishing to encourage learners' insights into the *meaning* and *use* of given music cultures, give critical attention to the multicultural ideologies embodied in their curricula. To facilitate such considerations, he presented six *conceptions* of multicultural music education based on six multicultural ideologies which were originally formulated by Pratte (1979).

Elliott claims that all the ideologies are useful, but considers the sixth one, 'dynamic multi-culturalism', to be conceptually superior, and the only one to preserve the meaning of 'multiculturalism' in its evaluative sense.

The first three models share the goal of *eliminating cultural diversity*, in order to move toward the *unification* of a culture, and can therefore be described as roughly corresponding with

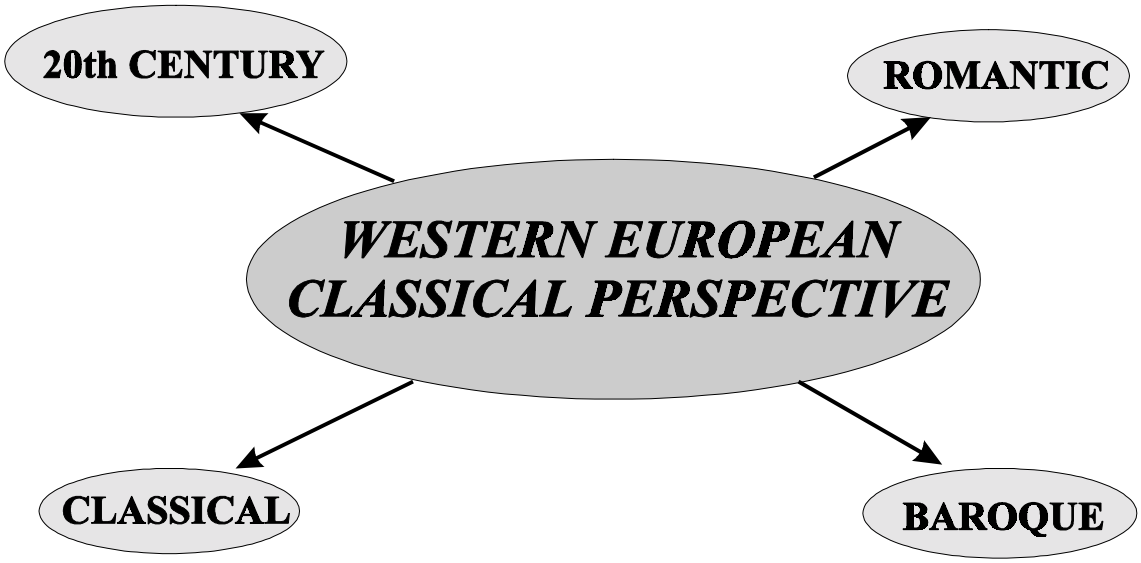
curriculum option B - as detailed above. In more explicit terms: the inculcation of majority values, including the majority's musical values and standards, is the curriculum goal. Although these ideologies are often presented as legitimate variations of 'multiculturalism', they only *appear* to support the musical and educational equivalents of freedom of association, competing values, and the preservation of differences, and are not in fact multicultural in the sense used in this study (Elliott 1989:15).

The second three models share a common concern for the *preservation of cultural diversity*, and are often viewed as the most 'practical' solutions to the multicultural 'problem'. They correspond more closely with curriculum option A detailed above.

Because of the importance of accommodating multicultural ideals in South African music education, each of the models is discussed briefly below.

MODEL 1

ASSIMILATION



- The implicit goal of the 'assimilationist' music education curriculum is to eliminate cultural diversity and unify the cultures.

- The explicit goal of this model is the inculcation of the majority's musical values and standards. In the illustration above these values and standards are those of the Western European classical perspective. This perspective is still dominant in South African schools.

- This model is effectively **not** multicultural, since it does not preserve and respect the integrity of each music culture.

- The exclusive concern in this model is with the major musical styles of the Western European 'classical' tradition: **all** music, regardless of cultural origin, is approached from the Western 'fine- art', or 'aesthetic' point of view.

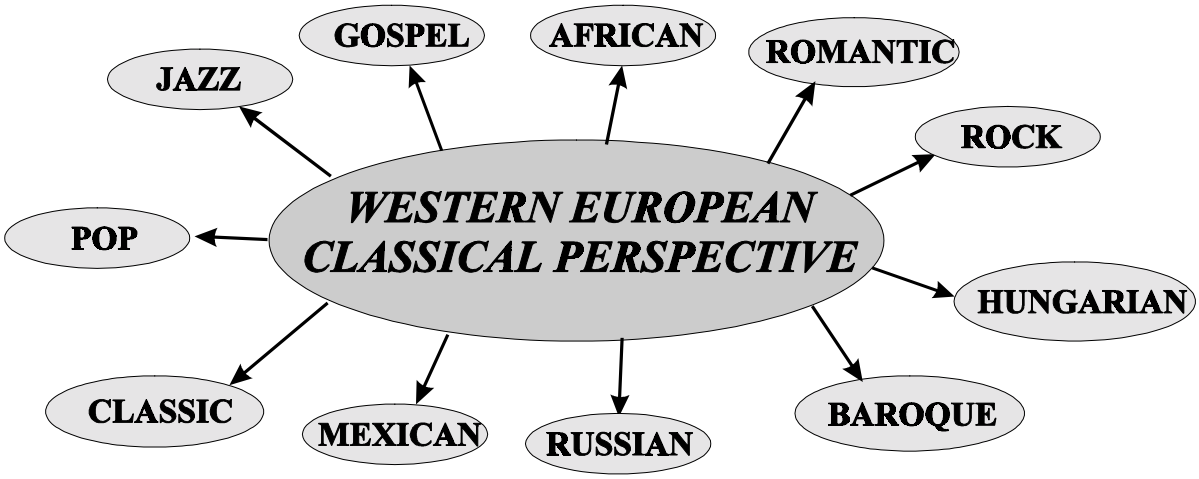
- One of this model's major pre-occupations is, to 'elevate' the taste of the learner, at the expense of breaking down the learner's affiliations with popular and minority/subculture musics.

- The virtues of the proper **re-creation** of the 'classics' are considered signs of social and emotional maturity. Preference for popular and/or ethnic music are considered to reflect immaturity, since 'sensuous' musical elements (timbre, rhythm, dynamics, texture) tend to dominate in these styles.

- This model is inappropriate for the South African context, in view of the years of resistance to the imposition of Eurocentric educational values on the majority of the population. Selecting any other music practice as the *majority* one and using it as a point of departure, would be equally unacceptable.

MODEL 2

AMALGAMATION



- The 'amalgamationist' music education curriculum includes a limited range of ethnic and subculture musics (microculture musics).

- Jazz is deemed acceptable to amalgamationists, because its distinctive music(al) features have been incorporated by such 'legitimate' composers as Ravel, Milhaud, Stravinsky, Copland, Gershwin, and Bernstein.

- 'World' musics are viewed in terms of their utility: as sources of new elements and formal ideas for incorporation into contemporary eclectic fine-art music, jazz, and pop music. By themselves, 'world' musics are considered to have no curricular validity.

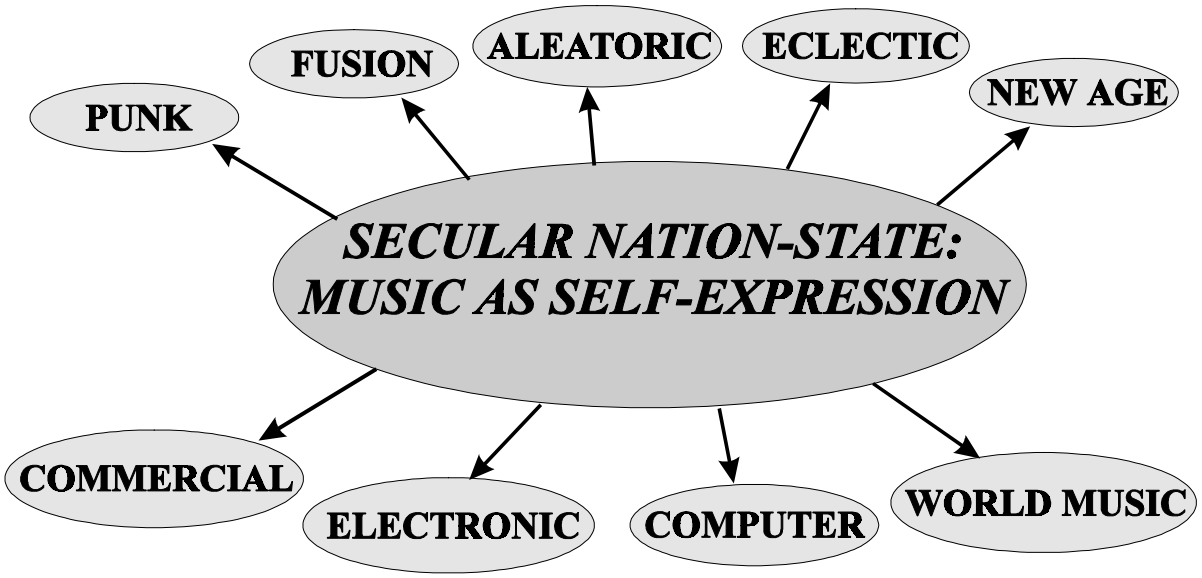
- In practice, the value of minority groups are tolerated to the extent that they offer a source of new elements for a potentially stronger, hybrid society.

- To the 'amalgamationist', the integrity of a microculture's music, like the integrity of a person's ethnic heritage, is best broken down in the interests of transmitting the 'national culture'. Here music education **in** a culture, becomes music education **as** a culture.

- This model is as inappropriate for the South African context as model 1, and for the same reasons.

MODEL 3

OPEN SOCIETY



- To the adherents of the 'open society' view of multiculturalism, allegiance to the traditional music of one's particular cultural heritage represents an obstacle to social unity and to the development of the minority's loyalty to the new secular, corporate society.

- Under this 'open' ideology, all symbols of subgroup affiliation such as music, literature, clothes, laws, and religious practices are viewed as impediments to progress, and considered 'irrelevant' to life in the contemporary nation-state.

- This ideology is manifested in music education as the 'with-it' music curriculum, which places high value on so-called musical relevance: the study of everything contemporary; the development of new musical forms as a means of 'personal expression' - in the context of *today's* life-styles.

- Tradition is scorned; musical values pivot on fashion, political and economic whim.

- Although this model has a certain amount of support in South Africa, it is not a multicultural model in the evaluative sense of the word.

MODEL 4

INSULAR MULTICULTURALISM

JAMAICAN PERSPECTIVE → JAMAICAN STYLES

OR.....

JAPANESE PERSPECTIVE → JAPANESE STYLES

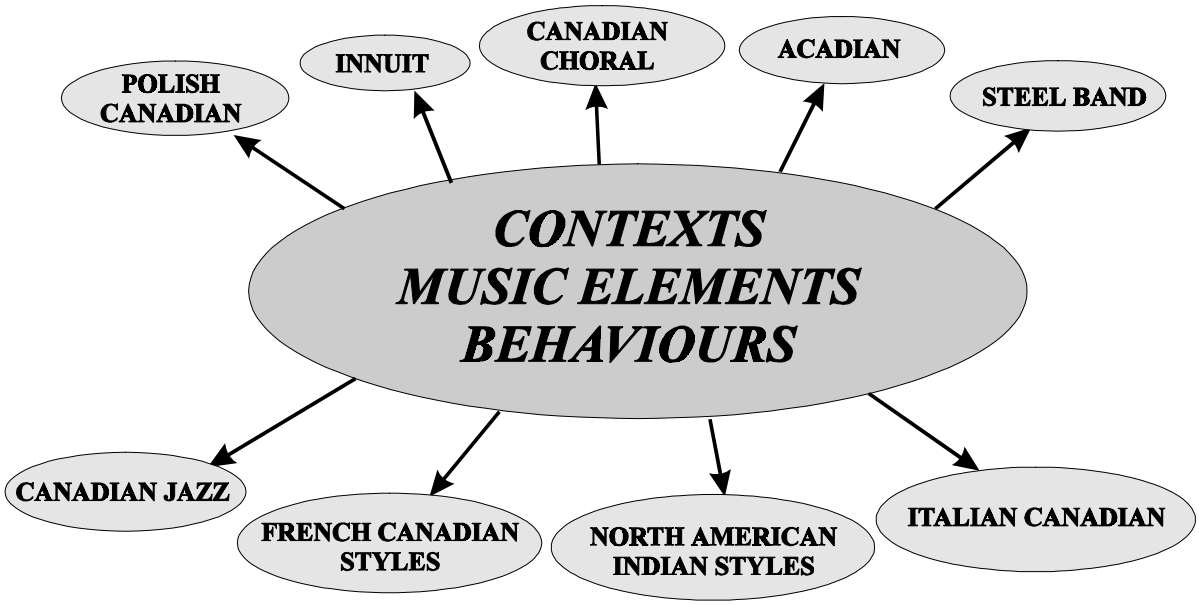
OR.....

- The 'insular' model of multicultural music education is the first to have a concern for the preservation of diversity. In this model the curriculum is built on ethnic musics, involving one or two minority musics, according to the musics of local communities within a majority culture.
- In this way the core repertoire is no longer chosen from the majority's perspective.
- This 'insular' model, and the 'modified' model (model 5), are often viewed by music educators as the most practical options in a multicultural society.
- The insular music education curriculum often seems multicultural, because it adds 'exotic musical flavour' to the conventional diet available in music programmes by and for the dominant majority.
- Of importance is, that these 'alternative' musics are sampled on token occasions - like contrived showcase concerts.
- This model involves little real musical sharing among the learners.
- This type of curriculum is actually not multicultural, but rather mono-cultural or, in some cases, bicultural.

MODEL 5

MODIFIED MULTICULTURALISM

(in Canadian context)



- Three features distinguish the 'modified' form of multicultural music education from the preceding models:
  - musics in this curriculum are selected for study on the basis of local/regional boundaries of culture, ethnicity, religion, function, or race
  - selected musics are approached from an *aesthetic/conceptual* perspective: concepts about elements, processes, roles, and behaviours are taught.

- There is a concern for the preservation of cultural diversity.

- Musics are learned and taught as they are learned and taught in their original cultures, highlighting the underlying assumptions of one's own and others' music cultures - thereby providing the opportunity to 'flush' out ethnocentric attitudes.

- The various musics are approached with concern for how they have been 'modified-in-reaction-to', or 'incorporated-into' the styles of the majority (host) culture.

- This is a specific form of multi-ethnic education, focusing on the adaptive processes (evolution) which the various ethnic musics have undergone, and are still undergoing, with respect to their concomitant cultures within the majority culture.

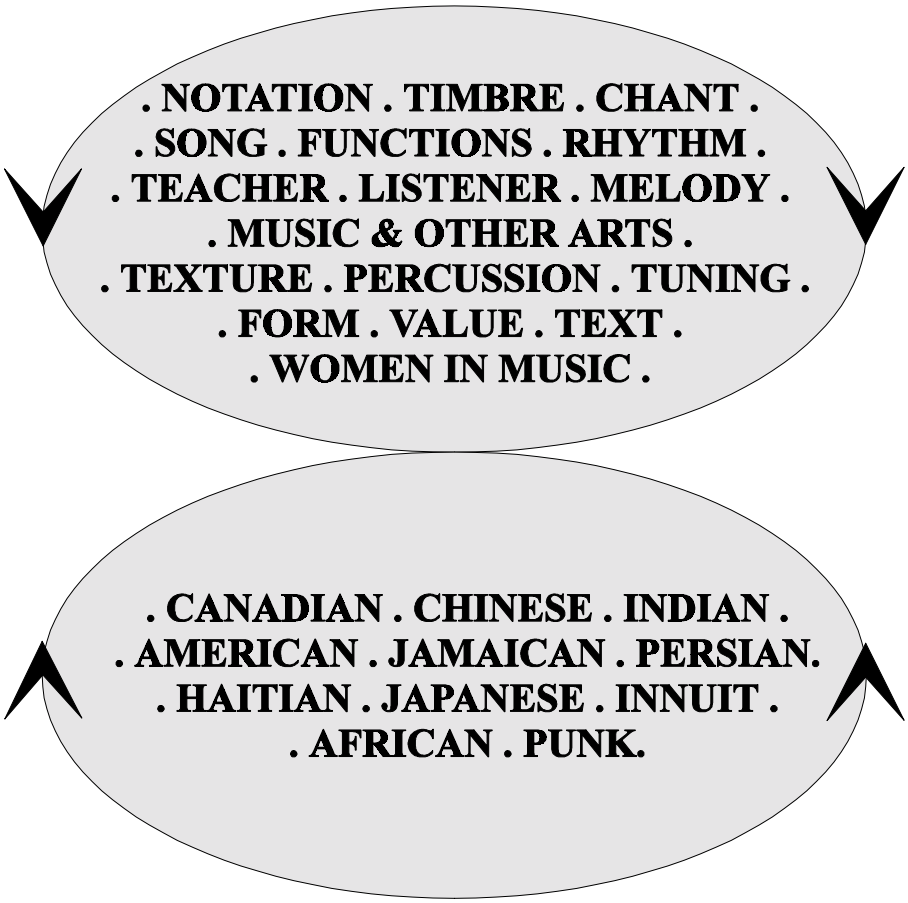
- A weakness of this model is that musics chosen for use tend to be limited to styles available in the contemporary musical life of the majority culture.

- This model comes closer than any of the preceding ideologies to meeting the criteria for truly multicultural music education:
  * a culturally diverse musical repertoire is presented
  * there is a concern for equality, authenticity, and breadth of consideration
  * there is a behavioural commitment to the values of multicultural artistic expression as a basis for a viable system of music education.

- This 'modified' form of multicultural music education is often viewed as providing a 'practical' solution in a multicultural society. The modified multicultural music education model is biased from the outset, by virtue of its *insistence* that the aesthetic concept of music education has universal validity.

MODEL 6

DYNAMIC MULTICULTURALISM



- The cross-cultural/*dynamic multicultural* music education curriculum has the potential for achieving even more desirable goals than the *modified* model.

- The dynamic model reflects a 'conservative' concern for the preservation of diversity.

- Some of the desirable goals of dynamic multiculturalism are:

  * the artistic integrity of musical traditions must be preserved
  * larger musical ideas, processes and problems must be confronted
  * children must be educated to look willingly beyond special interests, and to tackle problems as a 'concerned community of interest'
  * subgroup affiliation must not be promoted at the expense of individual freedom beyond the subgroup
  * subgroup affiliation should be converted into a community of interest through a shared commitment to a common purpose (children ought to learn how to behave in group activities which include unfamiliar values, procedures and behaviours)

* children must learn to understand these unfamiliar music(al) practices, and become aware of their features.

- A special feature of the *dynamic multicultural* curriculum is the incorporation of the widest possible range of world music cultures, and a critical attitude toward their concomitant belief systems.

- If education is the way one is brought to a culture, then the possibility of developing appreciations and new behaviour patterns - in relation to world musics (and to world peoples) - will be inherent in a *dynamic* multicultural music education curriculum, where music education functions more *as* a culture than autonomously *in* a culture.

5.4.4 Which curriculum model should South Africa follow?

It would appear that, during the transition from a eurocentric curriculum to a multicultural one, South African music education will move away from emphasising *diversity at the expense of commonality*, to a curriculum structure which supports notions of 'common citizenship' - that is, which supports 'unity' and gives less attention to 'diversity'. However, the South African values of equity and equality *demand* a multicultural music education approach which recognises diversity, but not at the expense of commonality.

The *ideal* curriculum for multicultural music education would be model 6: **Dynamic multiculturalism**. The curriculum should facilitate two fundamental ways of being musical: 'bimusicality' at least, and 'multi-musicality' at most (Elliott 1989:18).

However, until such time as music education is able to realise this ideal, a more *realistic* solution must be found and implemented. As music practices are culture-specific, it may be advisable, in the present transitional situation, to make use of the (local) host culture, and to incorporate music and songs from other cultures, as described in model 4 (insular multiculturalism).

If South African music educators aspire to the ideal of the *dynamic multicultural* music education curriculum, they will have to move away from the traditional *aesthetic* perspective of music education which tends to approach all musics from a conceptual perspective.

The teacher's role will of necessity have to change from that of *teacher/facilitator* to that of *role-model/'performer'*. This would mean that the teacher who has had no musical training, would now require *less* formal musical knowledge, but, to enable him/her to be a 'role-model', the necessary music for accompaniment would have to be provided by music specialists on audio cassettes or video tapes. Comprehensive music education programmes will have to be compiled for the various levels of education, making in-service teacher education in music essential.

It must be emphasised at this stage that the cultural factor plays a vitally important role in the learning process of the young child. ***Tonal acculturation, with reference to taste and perception, usually occurs between the ages of five and eight years.*** This is the process of learning through which the child receives the musical experience of the society or milieu to which he/she belongs (Tighe & Dowling 1993:178).

5.5 Cognitive psychology of music

The second factor influencing curriculum planning which needs to be examined in more detail is *cognitive psychology.*

Music presents one with a complex, rapidly changing acoustic spectrum. The primary task that the auditory system has to perform is to interpret this spectrum in terms of the behaviour of external objects (Deutsch 1982:99). Many of the processes involved in hearing and comprehending music are implicit and unconscious. **When the musical information processing focuses on the mental activities involved, it is called cognitive** (Dowling & Harwood 1986: ix).

Pogonowski (1989:9,10) elaborates on **metacognition** as a dimension of musical thinking which involves skills associated with individual awareness and personal thinking. One of the most salient characteristics of metacognition is that it involves growing consciousness concerning one's own cognitive processes and products, or anything related to them - learners become more aware of their own thinking, or ***intrapersonal intelligence.***

Elliott (1991:21-23) maintains that the terms *music* and *knowledge* can be understood in a variety of senses, and that "the concept of music as knowledge is rich with possibilities". He is concerned that music education as aesthetic education neglects the epistemological significance of music-making: it does not allow the possibility that *music performing* could be an end in itself - that it could indeed be *a form of thinking and knowing* valuable for all children.

In *music education as aesthetic education*, musical performing is secondary and subservient to 'music-as-object', supporting the longstanding - but, according to Elliott (1991:24), false assumption - that the *physical actions involved in practical performances do not involve thought.* He considers the intentional actions of any kind of musical performing as thought-*full*/cognitive.

Elliott elaborates on the concept of procedural knowledge (or knowing how):

- intentional actions are practical, non-verbal manifestations of thinking and knowing
- overt intelligent performances are not clues to the workings of minds; they **are** those workings
- every form of musical outcome owes its existence to actions that are 'informed'.

"To cognitive psychologists, musical performances are quintessential examples of cognition in action because they require a performer to match a detailed cognitive representation of an auditory event with an equally complex mental plan of action" (Elliott 1991:29).

5.5.1 Knowing how for children

With reference to Piaget's theory of learning, Prusky (1990:35,36) writes that there is no doubt as to the value of learning through activity or exercise, and that human knowledge is essentially active. If music is something that people do or make, then the response to music constitutes a degree of cognitive development. Furthermore, children internalise information better if they discover it for themselves through creative interaction with their environment.

When offered in a learning environment, music, with its intrinsic qualities, may have far-reaching effects on the cognitive development of the pre-school child. Appropriately planned

music(al) experiences can contribute significantly to the cognitive growth in pre-school children, when these experiences allow children to:

- explore meaning through symbolic representation
- express their thoughts and feelings in a meaningful manner
- create new modes of thought and expression
- develop important social interactive skills (Prusky 1990:38,39).

Thus Prusky supports Elliott's (1991:23) belief that musical performing is an educationally viable end for *all* children and that it is not necessary to translate the practical form of knowledge into words, for a learner to be considered "knowledgeable" or "intelligent". This stance is supported in this study.

5.5.2 Core thinking skills in music

According to Barrett (1989:45), when learners are actively engaged in 'doing' music, they experience what it means to act and think like a musician. She focuses on the mental operations which are used to make meaning and to generate new knowledge, through the 'problematic task' of selecting a core of thinking skills from the universe of possible thinking operations.

She groups the core thinking skills in categories, according to the following three criteria:

- skills documented in various sections of psychological research or philosophy, as being important to learning or thinking: ***skills of musical knowledge acquisition***

- skills which can be used for educative purposes: ***skills of processing***

- skills which educators consider important for learners to learn: ***skills of transfer and application***

The following sections elaborate on the different thinking skills (Barrett 1989:46-54).

5.5.3 Skills of musical knowledge acquisition

Skills of musical knowledge acquisition refer to those skills which we use "to think *about* something - musical content". This involves focusing skills, information gathering skills, and remembering skills.

Focusing skills	***Information gathering skills***	***Remembering skills***
Attention directed toward musical context	Gleaning information from the source	Storing what has been perceived for subsequent retrieval as needed

Table 5.1 ***Acquisition skills***

- ***Focusing skills***

  Developing focusing skills includes the ability to attend to selected pieces of information and ignore others. In particular, goals can be set to establish direction and purpose (for example, goals to be achieved at a practice session).

- ***Information gathering skills***

  Developing these skills requires the development of acute perceptual abilities - abilities to obtain information through one or more senses, by means of observing.

- ***Remembering skills***

  In order to store music(al) information in long-term memory it is necessary to 'encode' it. This process can be facilitated by making use of ***multi-sensory learning strategies*** as researched by Barbe and Swassing in 1979. By including a **visual image** with the sound, it is possible for the information to be stored both as an **auditory** and a visual image. By including movement to

'describe' the sound, the information can be stored in an auditory form as well as a **kinesthetic** form (Campbell 1991:89).

These skills of **knowledge acquisition** are central to the establishment of an experiential base in music. For the pre-school child, who is at a critical stage in the development of his/her perceptual abilities, the acquisition of musical knowledge can be enhanced by using good quality sound, visual aids, and suitable movement, to provide musical experiences which can stimulate the development of the necessary dimensions of musical thinking.

5.5.4 Skills of processing

These categories of skills refer to what the learner 'does with' the knowledge after it has been acquired (Barrett 1989:50), and consists of organising and analysing skills.

Organising skills	***Analysing skills***
What the learner does with his/her acquired knowledge	An awareness of musical components, ideas, patterns and relationships which make up the 'whole'

Table 5.2 ***Processing skills***

- ***Organising skills***

  * What the learner *does* with his/her acquired knowledge, may be categorised as organising skills.
  * Musical events may be sequenced by arranging pictures to correspond to the music.
  * Comparisons can be made between loud/soft, fast/slow, high/low.
  * The form can be changed without changing the substance of the information, for example, by showing how a rhythm/melody can be played on a different instrument, or how a rhythm/melody can be visually represented in different ways. In this way, learners can be helped to realise that musical ideas may be represented in different ways.

- ***Analysing skills***

  Analysing skills include developing an awareness of musical components, relationships, patterns and ideas, which are all parts of a 'whole'. The ability to identify musical errors can be encouraged by using tape-recordings of the children's performance, and, where possible, correcting errors.

5.5.5 Skills of transfer and application

Transfer and application skills are necessary when the learner moves from a *known* context to a *new* one. These include generating, integrating, and evaluating skills.

Generating skills	***Integrating skills***	***Evaluating skills***
How the learner generates thinking skills	How the learner connects and combines information	Developing criteria to evaluate certain aspects of music

Table 5.3 ***Transfer and application skills***

- ***Generating skills***

  One generating skill is to *infer* from 'musical experience' how certain problems would be solved. Listening with heightened awareness to a music(al) example often motivates the learner to develop the ability to predict future aural events in a certain musical setting, thereby providing him/her with a personal sense of accomplishment when the prediction is confirmed.

  Learners demonstrate their use of thinking skills in a variety of ways. Barrett (1989:55) suggests that the introduction of a particular strategy for thinking may be necessary when the learners cannot generate strategies on their own.

The use of comparisons, analogies and metaphors to *elaborate* a certain phenomenon, can boost comprehension and retention of it.

- ***Integrating skills***

  Integrating skills include the ability to connect and combine information: to explore alternative ways of looking at a musical 'problem'. This may often require the learner to restructure or re-organise existing thought relevant to that area of music.

- ***Evaluating skills***

  The learner must develop criteria to evaluate a composition, performance, or description, by using a given set of standards, or by developing a new set of standards. When making a particular judgement, the criteria for that judgement should be clearly stated.

5.6 Conclusion

Once a philosophy has been selected to justify *why* certain things are taught, it is necessary to understand the development of intelligence to *actuate* the philosophy. To give the philosophy 'flesh and bones' - a decision must be made about *what* to teach.

If socially responsible music education curricula are to be provided, the following question has to be answered:

Where do we want to go? The *dynamic multicultural music* curriculum offers the possibility of developing appreciations and new behaviour patterns in relation to 'world' musics and 'world' *people*. According to Elliott (1989:18), the possibility of attaining these goals is worth the time and energy spent on them, and would be an ideal worth striving for.

The *reality* is, however, that South Africa does not have the music education infrastructure at present to even contemplate achieving these goals. There are currently no suitable multicultural

music education curricula - based on the praxial philosophy of music education - available for pre-school music education in South Africa, nor are there enough suitably equipped music specialists or class teachers.

In the present situation, it seems as though the only reasonable option is to start with insular multiculturalism. Even if music education countrywide is achieved in one music culture only, much will have been achieved in terms of the current status of music education.

To answer the question: *How do we get there?,* we will have to convince the authorities concerned with early childhood development, will have to be convinced that **whole brain - multiple intelligence - multi-sensory** learning strategies (based on 'outcomes education') includes the development of the musical intelligence. Educators have a responsibility to develop all seven intelligences, and not to deprive the young child of any portion of his/her *total intelligence potential.*

Furthermore, the implications of a concern for musical thinking skills for music education must be taken into account. One of these implications is indicated by Deturk (1989:31,32): "What is good for the best, is good for the rest. Current education thinking holds that if we can identify elements of the curriculum that are beneficial for the most advanced students we ought to ask sincerely if they should not be taught to all. If higher level thinking is a valuable skill to foster and encourage for some, then perhaps it should be a part of each student's (pupil's) course of study".

CHAPTER 6

EVALUATION OF EXISTING PRE-SCHOOL MUSIC PROGRAMMES

6.1 Introduction

In the new education dispensation in South Africa, Grade 0 will form an *intrinsic* part of the young child's general education, and not merely be allocated the role of 'optional extra'. Before a 'suitable' comprehensive pre-school music education programme for general use in *all* Grade 0 classes can be compiled, it is necessary to evaluate existing South African music education programmes, with a view to identifying their positive and negative attributes.

The inclusion of positive attributes and the elimination of negative aspects cannot in itself lead to a 'proper' programme, but could be of great benefit in the compilation - and eventual implementation - of a comprehensive pre-school music education programme.

The available programmes/courses for pre-school music education are limited to the few that have been published, and to 'home publications' which usually have a 'local' distribution. Their evaluation could, nevertheless, make a meaningful contribution to the development of a *comprehensive* music education programme, and at the same time illustrate the effects of the selection (or not) of a particular philosophy, as well as knowledge of developmental psychology, and curriculum planning, on music education programmes.

6.2 Criteria for evaluation

Based on the conclusions reached in Chapters 2 to 5, the issues to be considered in particular in evaluating existing programmes, are:

- the balance between *propositional* knowledge and *procedural* knowledge
- whether the programme caters for the child's developmental requirements
- whether the programme meets necessary curriculum requirements
- the potential of the programme to meet the needs of a multicultural society.

6.2.1 Propositional and procedural knowledge

In the philosophies of music education discussed in Chapter 2, the roles of *propositional* knowledge and *procedural* knowledge in music education were shown to depend on the specific music education philosophy adopted.

Where the aesthetic philosophy of music education is selected, procedural knowledge could be described as being 'incidental' to the propositional knowledge acquired. The more recent *praxial* philosophy of music education insists that procedural knowledge - with its four contributing kinds of knowledge: formal, informal, impressionistic, and supervisory (Elliott 1994:7) - is not to be considered subservient to propositional knowledge. Where this philosophy is supported, propositional knowledge would be inclined to have a more 'incidental' role, while the procedural knowledge would have a more significant one. The criterion here is:

- whether the programme focuses pertinently on procedural as well as on propositional knowledge - in other words, whether the programme acknowledges the vital role of *making* music.

6.2.2 The child's developmental requirements

A ***music*** education programme for pre-school children, which takes account of the fact that the pre-school child's capacity to develop auditive discrimination is at its greatest between the ages of four and seven years, must necessarily focus on auditive development. The criterion here is:

- whether the programme focuses pertinently on auditive development or whether this development is 'incidental'.

The 'musical environment' in which this development takes place, is of special importance for the pre-school child, and should provide 'a feeling of security', stimulation and relaxation. Since this can, to a large extent, be provided by a *suitable framework* for each lesson, the criterion here would be:

- whether the programme provides a suitable lesson framework.

To develop the child's *musicianship* - which, according to Elliott (1994:11) is "a matter of teaching a multidimensional form of artistic thinking that is procedural and context-dependent" - and give him/her the opportunity of experiencing enjoyment and 'flow', there must be a constant balance between the musical 'challenges' presented and the child's level of musicianship. The criterion:

- whether the programme provides increasing levels of musical challenge to match the child's development and increasing levels of 'know-how' (musicianship).

6.2.3 Curriculum requirements

Reimer (1989:157) refers to two essential factors for effective sequencing in the systemised phase of the 'total curriculum',. The first concerns the *nature* of the subject, and those aspects that characterise the essential qualities and processes of the subject: being able to discern how the subject can be divided into parts that are managable, learnable, and developmental, but at the same time keeping the focus on the 'whole'.

For a pre-school music education programme to meet the curriculum requirements of this phase, the contents should reflect effective sequencing. Programmes based on the philosophy of music education as aesthetic education should therefore reflect effective interaction of the curricular components of *melody, rhythm, harmony* and *form,* with their expressive qualities of *timbre, dynamics, texture,* and *tempo.*

Furthermore, the nature of music should form the basis of sequencing, rather than extra-musical factors such as events in the school year. The criterion here is:

- whether the programme makes use of effective sequencing based on the *nature* of the subject (music).

6.2.4 The potential of the programme to meet the needs of a multicultural society

Where a programme supports the aesthetic philosophy of music education, it is usually linked to the use of Western classical music and approaches other musics from a conceptual perspective, which is not suitable for all musics. A programme based on the praxial philosophy of music education has the potential of enabling a cultural group to 'experience' the music of other cultural groups, and is of particular importance where a specific music exists only in practice. The criterion here would be:

- whether the programme has the potential to meet the needs of a multicultural society.

6.2.5 Summary of the criteria

The criteria defined above can be summarised as follows:

- whether the programme focuses pertinently on procedural as well as on propositional knowledge - in other words, whether the programme recognises the vital role of *making* music

- whether the programme focuses pertinently on auditivedevelopment, or whether this development is 'incidental'

- whether the programme provides a suitable lesson framework

- whether the programme provides increasing levels of musical challenge to match the child's development and increasing levels of 'know-how' (musicianship)

- whether the programme makes use of effective sequencing based on the *nature* of the subject (music)

- whether the programme has the potential to meet the needs of a multicultural society.

6.3 South African music programmes selected for evaluation

The following music programmes have been selected for evaluation, being, as far as is known, the only ones available at present:

- HEIBERG, D. & STEYN, M. 1982. *Die eerste treë in musiek: 'n handleiding vir onderwysers en ouers; Werkboek 1; Werkboek 2*. (The first steps in music: a manual for teachers and parents; Work book 1; Work book 2.)
  This programme is in use at the University of the Free State and the University of Potchefstroom for teacher education purposes.

- McKENZIE EWSTACE, L. 1985. *Let's teach music: Book 1 & Book 2.*
  This programme is used at the Johannesburg College of Education for teacher education, as well as at other institutions.

- MÜLLER, H. 1991. *Musiek as terapeutiese hulpmiddel vir kinders met skoolgereedheids-probleme.* (Music as a therapeutic aid for children with school-readiness problems.)
  This 'therapy' programme has been included because, inherent in music, are many positive therapeutic properties which could possibly be put to good use in a comprehensive music education programme.

- MURPHY, C. & GARLICK, M. 1989. *The spiral staircase: music education programme: Phases 1 & 2.*
  This programme has been acquired by a number of schools and private pre-school teachers.

- NEL, Z. 1995. *Aktiewe musiekbeluistering deur middel van dramatisering: 'n handleiding; videokasset; klankkasset*. (Active music listening using dramatisation: a manual; video cassette; audio cassette.)
  This programme has been demonstrated at 'in-training' workshops in the Pretoria area.

- VAN NIEKERK, C. 1987. *The designing of a three-year programme for use in South African pre-primary schools.*
  This thesis on music education for pre-school children is often used as a reference book by aspirant music educators.

In the following sections the programmes are first introduced according to the following sub-headings:

- Features of the programme/lesson(s):
  - duration of the programme
  - duration of each lesson
  - age-group for which the programme is intended
  - recommended number of children in a group
  - parent participation.

- Content of programme/lesson(s)

The programmes are then evaluated according to the criteria summarised in section 6.2.5 above.

6.4 Die eerste treë in musiek: 'n handleiding vir onderwysers en ouers

(The first steps in music: a manual for teachers and parents)

Die eerste treë in musiek - Werkboek 1

(The first steps in music - Work book 1)

Die eerste treë in musiek - Werkboek 2

(The first steps in music - Work book 2)

Heiberg, Dolly & Steyn, Marietjie - 1982

Cape Town: Maskew Miller

6.4.1 Features of the programme

- *Duration of the programme*: 30 lessons (presumably one calendar year)
- *Duration of each lesson*: 50-60 minutes once per week, or shorter lessons two to three times per week
- *Age-group:* no particular indication is given, other than that it is intended for pre-school children
- *Number of children in a group*: not specified
- *Parent participation*: parents are encouraged to take what could be described as 'a passive interest'. Their presence at classes is optional, and it is stressed that their *active* participation should be limited to the first few lessons only.

6.4.2 Content of the programme

The *Handleiding vir onderwysers en ouers* (Manual for teachers and parents) consists of three parts:

Part one supplies information supporting the necessity of pre-school music education, and how this takes place, as well as information concerning the physical, emotional, social, intellectual, verbal and musical development of the pre-school child. It also describes the 'administration of organised pre-school group activities'. There is a description of suitable venues, the equipment required, as well as suggestions for home-made instruments.

Part one concludes with a brief description of the basic principles on which the various music(al) activities are based, and forms the framework for the music(al) activities and experiences in part two (for juniors) and part three (for seniors).

Parts two and ***three*** have been systematically divided into weekly lessons according to four terms (quarters).

Part two consists of 30 lessons for 'juniors': 8 lessons for the first term, 8 lessons for the second term, 9 lessons for the third term, and 5 lessons for the fourth term.

Part three consists of 30 lessons for 'seniors': 8 lessons for the first term, 8 lessons for the second term, 9 lessons for the third term, and 5 lessons for the fourth term.

There is an appendix at the end of the book with :

- exercises for relaxation, breathing, voice control, and fingers
- songs for special occasions, further improvisations, examples of rhythm activities, and listening material
- a list of suitable pre-school music education literature
- an extensive list of listening material
- addresses of suppliers of educational films, which can be ordered to enrich the listening activities.

Since the first lesson of this course is reflective of most of the remaining lessons, it deserves to be examined in some detail. Reference will also be made to sections of lessons 2, 3 and 18.

LESSON 1

- The children sing their names to the 'falling third' interval.

- After listening to the story of the three bears, they sing "Die drie beertjies" (The three little bears) presented in *Werkboek* 1 (Work book 1).

- This song - in D major - is notated in fairly large notes in the Work book, but there is no specification as to whether it is intended for reading purposes for the children, or for the exclusive use of the teacher.

- The quarter-note ( or ) is introduced as *'**wolf:*** wolf stap' (wolf: wolf walks).

- The eighth-notes (  or ) are introduced as '***jakkals:*** jakkals draf' (jakkal: jakkal trots).

- The quarter-note and the eighth-notes, are introduced visually in *Werkboek 1* (Work book 1).

- The half-note () appears in the song "Die drie beertjies" (The three little bears).

- The children walk to  s using the music of 'Baa-baa black sheep'.

- The children walk to  s using the music of 'Baa-baa black sheep'.

- The teacher plays  ss or  s for the children to recognise.

- *Concepts:*

  The children are taught to differentiate between high - middle - low (pitches)
  legato - staccato
  two- and three-time
  crescendo - diminuendo (with actions)

- *Instruments:*

  The children are shown a drum, a tambourine, a triangle, and a piano with its strings (thick and thin), dampers, pedals and keys. They are then expected to differentiate between the instruments *aurally,* and between the pictures of the instruments in the Work book, *visually.* They then play a six-bar song with drums, tambourines and triangles, and record it. The children are expected to criticise their own playing, for example not playing exactly together.

- *Homework*:

  Fanie Vetsak (Fat Fanie) 𝅝 Draw the notes and colour them.

LESSON 2

- The rhythm reading in this lesson includes eight *separate* eighth notes (quavers).

- The concepts of ***f*** and ***p*** are introduced aurally and visually.

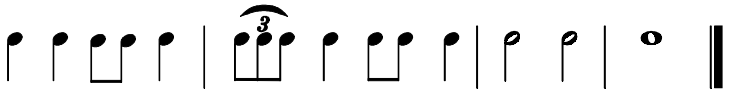
  The songs in this lesson include a **key signature of three flats,** $\frac{2}{4}$ **and** $\frac{3}{4}$ **time signatures**, and a **quarter note rest -** none of which have been previously introduced. The large print used for the song would indicate that it is not only for the teacher to play and the children to sing, but for the children to comprehend what has been written (notated).

LESSON 3

The previous 'trend' of using note values (in this lesson 𝅘𝅥𝅮 , 𝅘𝅥𝅯 , and 𝅘𝅥) in the songs, without having 'introduced' them, but with the large print suggesting that a certain comprehension of the symbols is required, is continued.

LESSON 18

In this lesson, the following rhythm-reading exercise appears:



6.4.3 Evaluation

- *Procedural knowledge*

  The programme focuses on the *propositional* content, with the 'making of music' subservient to it. The children are exposed to many different music(al) concepts, in particular by listening to music, and although there is provision for a number of activities, many of them are of such a *theoretical* nature that their musical significance is overshadowed.

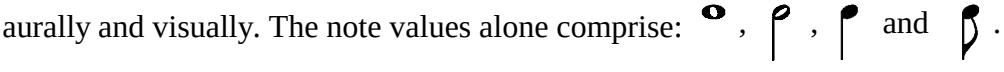
- *Auditive development*

  The programme does not focus pertinently on auditive development - any auditive development is 'incidental'. When all the music(al) activities are based on *what the pre-school child can sing* with his/her limited vocal span, it follows that the auditive development will be similarly limited.

- *Lesson framework*

  * The lessons consistently start with having the homework corrected, followed by breathing, vocal and finger exercises, and conclude with an explanation about the new homework. Insofar as a framework for the music lesson provides the child with a measure of 'security', the framework is to be recommended, but perhaps a *music(al)* introduction and conclusion would be more stimulating.
  * The lessons do *not* build up to a climax - there is no particular focal point for a lesson.
  * The listening activity provides a 'calming' activity before the end of the lesson, which is to be recommended.

- *Matching challenges with musicianship*

  * The children, who presumably have had no previous musical instruction or structured music experiences, are confronted by a *considerable* number of new concepts in their very first lesson, both aurally and visually. The note values alone comprise:  .

* Experience has shown that the visual concept of many *separate* ta-te's is not entirely satisfactory for young children, as large numbers of notes can prove confusing to read, in addition to the fact that they seldom appear in this form in keyboard music. In the event of the notation being intended for *vocal notation,* it would be rather unusual, as most vocal methods for young children make use of solfége.

* The rhythm-reading exercise in Lesson 18 appears to be merely a theoretical collection of rhythmic motifs forming a phrase, as they do not normally appear in this 'grouping' in *rhythm patterns* that the children would experience in pre-school rhymes or songs. The introduction of '3-time', which is foreign to the normal rhythmic movements of human beings (such as running, walking, et cetera), is perhaps premature in the very first lesson.

* The homework for the first lesson includes *another* new note value (), to which the children were not introduced during the lesson in a song or any other music(al) activity.

* In the song "Die drie beertjies" (The three little bears), the song - in large print - includes a treble clef, two sharps, a time-signature, barlines, a double-barline, a note value , and three different pitches, all of which are new to the young learner. If, as the large print indicates, a measure of comprehension is required from the pre-school child, experience warns that so many new visual concepts can make the challenges too difficult for the level of musicianship.

- *Sequencing*

Though there are opportunities for graphic representation of rhythm and melody, and many listening activities, the context in which they are presented - and their lack of sequential development - tend to render them relatively ineffective. The children will thereby have missed much of the pleasure of *experiencing* the rhythm and melody patterns they have been exposed to during the listening activities.

With respect to the formation of brain-*paths* in the very young (Ellison 1996), it is essential to supply the child with information that is carefully sequenced and not just random.

- Even though the songs are visually presented with *clefs*, *key signatures*, and *time signatures*, none of these signs appear in any particular sequence, and neither are they included in any of the 'notation' activities so that the child could become familiar with them even in a random fashion.

- The 'mainstays' of pre-school music education - **imitation** and **repetition -** which are used to reinforce the learning process**,** are not consistently felt throughout the programme. Neither are the concepts presented consistently in a manner that caters to the auditory -, the visual - , *and* the kinesthetic learner.

- *Multiculturalism*

  The programme does not cater for multicultural music education - it is aimed specifically at Afrikaans-speaking pre-school children, and in its present form does not have the potential to meet the needs of a multicultural society.

6.4.4 Positive and negative aspects

One of the positive attributes of the programme, which should be included in a comprehensive music education programme for pre-school children, is the use of a *framework* for each lesson.

The 'negative' aspects which should be avoided are:

- the subservience of *music-making* to the propositional content

- starting and ending a lesson with *homework*

- selecting songs which are limited to only what the pre-school child can *sing*

- the lack of increasing levels of challenge to match the child's level of musicianship, and effective sequencing

Because the programme has been specifically designed for use by pre-school children in the Afrikaans cultural community, its use in the new multicultural South African dispensation is limited.

6.5 Let's Teach Music: 32 basic lessons for young children designed for the non-specialist teacher, Book 1

Let's Teach Music: 31 more basic lessons for young children designed for the non-specialist teacher, Book 2

Laura McKenzie Ewstace - 1985
Cape Town: Juta - third impression

6.5.1 Features of the programme

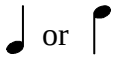
- *Duration of the programme*: Book 1 has 32 units (one unit per week)
  Book 2 has 31 units (one unit per week)
- *Duration of each lesson*: no specific indication
- *Age-group:* no particular indication is given, other than that it is intended for pre-school children
- *Number of children in a group*: not specified
- *Parent participation*: no parent participation is indicated.

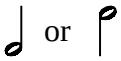
6.5.2 Content of the programme (Book 1)

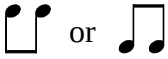
The programme consists of two books:

Part one of **Book 1** provides the non-specialist teacher with a basic theoretical knowledge of music.

The teacher is expected to know:

* the crotchet:  or

* the minim:  or

* the quavers:  or  (always in groups of two)

* the crotchet and quaver combined:  or 

The *French time names* are supplied for these particular note values.

The piano keyboard is explained, as well as how to play C major physically with the right as well as the left hand. This is followed by the staff notation of C major, F major and G major.

The last section describes how the teacher can accompany the songs in the programme on the piano or percussion instruments.

Part two consists of three chapters of lesson units and one chapter of lesson schedules for comprehensive music lessons.

Chapter One (Units 1-6): *Basic note values*

The following note values/combination of note values are introduced over the first four lesson units:

 , and

Chapter Two (Units 7-14): *Instrumental work*

The non-melodic percussion instruments are introduced for rhythm work; the concept of loud/soft is experienced; the children read notated rhythms from flashcards.

Chapter Three (Units 15-25): *Active listening to music*

In this section a considerable number of new concepts are introduced:

Pitch: high/middle/low; ascending/descending; glissando; visual pitch (name calling)
Dynamics: crescendo/decrescendo
Duration: legato/staccato
Pulse: march; waltz
Tonality: major and minor keys

Chapter Four (Units 26 - 32)

These last seven units are lesson schedules for comprehensive music lessons, providing guidelines for the presentation of each comprehensive lesson.

6.5.3 Content of the programme (Book 2)

Book 2 is intended as a follow-up and extension of Book 1, with each lesson introducing a further new music(al) concept.

The 31 lesson units are divided up as follows:

- Listening to music (7 units)
- Pulse and rhythm (5 units)
- Music making (5 units)
- Creative activities (3 units)
- Visual pitch (11 units).

6.5.4 Evaluation

- *Procedural knowledge*

  The programme focuses on *propositional* content rather than the *making* of music. The children are required to respond to certain concepts, but do not use these responses to *make music.*

- *Auditive development*

  The melodic work is restricted to what can be sung physically by the young child, which does not allow for a wide range of auditive stimulation. The melodies used for rhythm accompaniments in Chapter 1 are all the same - there are many songs in Book 1 which share the same melody, but use different rhythms. The auditive development which takes place during this programme is therefore of an 'incidental' nature.

- *Lesson framework*

  The lessons do *not* follow a framework/plan.

- *Matching challenges with musicianship*

  * The introduction of *visual pitch* is well presented (Book 1), and followed up in Book 2 with staff notation and tonic solfa (movable 'doh'). However, all the forms of notation are limited to the skill of *singing.*

  * Increasing levels of challenge in the form of a spiral curriculum is not evident.

  As a result of the lack of increasing levels of challenge, there is a danger that the child may become bored - the level of musicianship the child is capable of is not matched by the challenges.

- *Sequencing*

    * Because the programme is based on the philosophy of aesthetic music education, use is made of 'concepts'. Although each new concept is carefully introduced, it is *not consistently done* in a way which facilitates the integration of the components melody, rhythm, harmony, and form, with the interacting skills of listening, singing, playing, reading, moving, and creating. Of value is that the *new concept* presented in each lesson is carefully explained and applied: the lessons are all very 'user-friendly' for both teacher and child.

    * As in many pre-school programmes and 'methods', the rhythm activities consist of simple *ostinato patterns:* they do not include any rests/silences.

- *Multiculturalism*

    The programme is designed for English-speaking pre-school children, and does not include material from any other cultural groups, which makes its use in a multicultural society limited. Most of the songs could, however, be readily translated into Afrikaans.

6.5.5 Positive and negative aspects

One of the positive attributes of this programme, which should be propagated in future programmes, is its *user-friendliness*.

The negative aspects to be avoided are:

- making the *procedural* content subservient to the *propositional* content
- limiting the songs to only those songs which can be *sung* by the pre-school child
- not providing increasing levels of challenge and effective sequencing.

In addition to these three aspects, the programme does not do justice to the level of *musicianship* that most pre-school children are capable of attaining.

Of note, is that the classroom teacher is expected to have considerable music(al) knowledge to implement these music lessons successfully. For the classroom teacher who has had little or no music training, this programme could present certain difficulties - especially with respect to acquiring a level of musicianship which would enable the teacher to accompany the music(al) activities on a music(al) instrument.

6.6 Musiek as terapeutiese hulpmiddel vir kinders met skoolgereedheids-probleme

(Music as a therapeutic aid for children with school readiness problems)

Helena Müller - 1991

University of Pretoria (B.Mus.(Hons) essay)

6.6.1 Features of the programme

- *Duration of the programme*: no specific time limit
- *Duration of each lesson*: no specific indication
- *Age-group:* no particular indication is given, other than that it is intended for pre-school children
- *Number of children in a group*: not specified, but because of its therapeutic nature, one can assume that the groups would have to be small
- *Parent participation*: not specified.

6.6.2 Content of the programme

This extended essay offers 'guidelines' for teachers and therapists to help children who are experiencing 'school-readiness' problems to correct these problems through music. A chapter of the essay is available as a handbook (a home publication), which can be used in conjunction with an audio cassette of the songs.

The handbook contains ten themes, each with its own song. The themes that have been selected, have specific relevance to the lives of young children: *Winter; Shoes; Who lives where; Birthday; Birds; Let's tidy up; Vehicles; Autumn; Shapes; Spring.*

Each theme is based on the following structure/framework:

- *Movement*: an introductory activity, a dancing activity, relaxation exercises, breathing exercises, and finger movement.
- *Instrumental activities:* non-melodic and melodic instruments are used.
- *Listening activities:* these include dynamics, tempo, rhythm, contrasts, pitch, and melody.
- *Creativity.*

All the activities accompanying each theme are not intended to be incorporated in *one* lesson, but should preferably be used over several lessons. There are practical suggestions on how to apply the songs, as well as descriptions of music activities that can be used to support existing educational therapeutic programmes.

Some of the therapeutic aims of the activities are to facilitate:

- Motor development
- Fine motor eye-hand co-ordination (for drawing, colouring, and writing)
- Improvement of breath control (for speech)
- Development of 'body-balance'
- Stimulation of auditory discrimination and concentration
- Development of bi-lateral integration
- Improvement of speech and (sensory-motor) co-ordination
- Stimulation of spatial orientation, sensory perception, the left and right side of the brain
- Improvement of the body's equilibrium and balance
- Stimulation of the fine muscles of the hand
- Improvement of the lung's capacity, and strengthening of the lungs
- Visualisation of auditory information
- Differentiation between tension and relaxation

- Co-ordination of the finger muscles
- Cultivation of a sense of rhythm
- Memory training (on a kinesthetic level)
- Stimulation of auditory perception and tactile sense
- Stimulation of the number concept
- Promotion of muscle-tone, and visual-motor integration
- Development of a sense of direction
- Development of reading ability.

The songs and recommended listening material could be of great value to parents who are unable to send their children to a nursery school or playgroup, or very effective for those teachers who care to use music as a therapeutic aid.

6.6.3 Evaluation

- *Procedural knowledge*

  This programme is intended for therapeutical purposes, and music is used for one of its secondary attributes: as a therapy. The aesthetic education focus of the programme can, in this case, be considered 'incidental'.

- *Auditive development*

  The programme is focused on auditive development, using this as the basis for *all* the remedial activities used.

- *Lesson framework*

  Each lesson starts with an introductory activity, followed by a specific framework of activities, and ends with 'creativity'.

- *Matching challenges with musicianship*

  There is a careful balance between the music(al) (and non-musical) challenges, and the child's level of development. Since certain therapeutic aims are hoped to be achieved, the music has been carefully selected in terms of the child's capabilities.

- *Sequencing*

  Though a sequential 'plan' is not evident, the items selected for therapy would have to be selected by the therapist in such a way as to 'sequentially' achieve certain aims. The importance of *repetition* is stressed, because, without repetition, the therapeutic value would be negligible.

- *Multiculturalism*

  Although the programme at present focuses on pre-school children in the Afrikaans cultural community, similar school-readiness problems are faced by children in other communities, and the programme could possibly be translated to meet similar needs in other cultural groups.

6.6.4 Positive and negative aspects

This 'programme' was not intended to provide a comprehensive music education programme. It serves a specific purpose: to use *music as a therapeutic aid* for children with school-readiness problems. However, because of the many positive therapeutic properties inherent in music, these properties should be *consciously* included and put to use in any music education programme for pre-school children.

Other positive aspects which should be included in a comprehensive music education programme are: a lesson framework, the careful selection of music to achieve specific aims, and the use of *repetition.*

There are no *negative* apects in this programme which should be avoided in a comprehensive music education programme.

6.7 The Spiral Staircase: music education programme

Cecily Murphy & Mervyn Garlick - 1989
Mowbray: Sound Sources

6.7.1 Features of the programme

- *Duration of the programme(s)*: each phase is programmed to last 16 weeks (two school terms)
- *Duration of each lesson*: no specific indication
- *Age-group:* ***Phase one*** focuses on four to four-and-a-half year old children
  Phase two focuses on four-and-a-half to five year old children
  (Both Phases one and two can be used for children up to the age of seven years)
- *Number of children in a group*: the programme can be used for small or larger groups
- *Parent participation*: not specified.

6.7.2 Content of the programme

The programme has been designed in six ***phases***, each of which caters for a six-month age period. There is a *Teacher's manual* for *each* phase, with two accompanying 90-minute audio cassettes.

For the purpose of this study, only ***Phase one*** and ***Phase two*** will be evaluated, as they are specifically designed for the pre-school child.

The *Spiral Staircase* claims to link well with the child's stages of development, and presents the various music concepts as part of a spiral, with creative as well as directed activities in singing, listening, moving, playing, notating, and creating.

In ***Phases one*** and ***two*** the following items/activities are found:

In ***Phase one***: 8 of the items are *songs*, 4 are *rhymes*, 2 are for *tone-matching*, 3 are for *movement* to music, and 5 items are for *listening*.

In ***Phase two***:18 of the items are *songs*, 6 are rhymes, 2 are for *tone-matching*, 11 are for *movement* to music, and 3 items are for *listening*.

Included in these two phases are:

- Chants/poems; action rhymes; finger rhymes
- Stories: traditional, original, famous composers as children
- Songs: folk, echo, counting, narrative, greetings and salutation, action, listening, using percussion instruments
- Music(al)/singing games; drama; role play; mime
- Instruments/body percussion: vocal; found sounds; 'how-to-make . . '
- Movement: free, spacing, dance, creative, directed
- Notation/graphic: iconic, concrete, kinesthetic, apparatus
- Creative music making/guided listening, music corner ideas, relaxation
- Exposure to:
    - English, Afrikaans, Xhosa, Hebrew, Italian
    - Composers: Haydn, Vivaldi, Schumann, Satie, J.S. Bach, Mozart, MacDowell
    - Instrumental sounds: piano, 'cello, harp, flute, organ, guitar, marimba, clavichord
    - Musical styles: classical, romantic, baroque, modern, jazz, pop, ethnic
- Classroom links to phonics; auditory awareness, discrimination and sequencing, art, craft, environment, languages
- Themes: animals; creatures; days of the week; transport; weather; home; our environment; greetings and salutations.

The following concepts are introduced:

- *Rhythm:* slow/fast; ritenuto; beat
- *Pitch:* high/low; same/different; ascending/descending
- *Timbre:* sound/silence; same/different
- *Form:* beginning/end; call/response; same/different
- *Harmony:* sounds alone/together
- *Dynamics:* loud/soft; diminuendo

6.7.3 Evaluation

- *Procedural knowledge*

  The *procedural* content is subservient to the *propositional* content. There are a number of integrated (non-musical) activities for each concept, and a considerable amount of listening material, but *making music* is not a feature of the programme.

- *Auditive development*

  The lessons do not focus *pertinently* on the auditive development. It should be possible to develop a far higher degree of auditive discrimination with respect to pitch, than is catered for in ***Phases one*** and ***two***.

- *Lesson framework*

  The lessons do not have a particular framework.

- *Matching challenges with musicianship*

  Many of the 'items' in the lessons - in particular the 'listening' activities - *exceed* the average concentration span of the pre-schooler. On the basis that the child can, on average, concentrate

one minute per year of age, it would mean that each item or activity should change every four minutes for these two phases.

Based on the fact that, in ***Phase one***, there are only eight songs for a sixteen week period, there is a distinct possibility that the 'musical challenge' is too static for the child's musical stimulation and enjoyment. This lack of stimulation could, in part, be ascribed to *an 'imbalance' in the use of repetition*.

The balance between the 'musical challenges' and the child's level of musicianship is largely dependent on increasing levels of challenge. The danger exists that, where the challenge remains static for too long, the child could experience boredom.

- *Sequencing*

With respect to effective sequencing, it is interesting to note that in ***Phases one*** and ***two***, each of the first eight weeks is devoted to a concept of one of the musical components, or one of their expressive qualities with a new concept of the same components and expressive qualities (appearing almost in the same order) in weeks 9-16. None of these concepts is sequentially developed *throughout* either of the phases.

The *interaction* between the curricular components and their expressive qualities is *not* apparent: the concepts that have been introduced during weeks 1-7 and 9-15 are reiterated in weeks 8 and 16 respectively, in a "Synthesis of concepts".

- *Multiculturalism*

The programme includes songs in different languages: a form of multicultural music education, comparable to Model 4: Insular multiculturalism (see Chapter 5). In its present form, the programme is, however, restricted to children from the English-speaking community.

6.7.4 Positive and negative aspects

The recorded songs can be described as 'delightful', and have a direct appeal to the pre-school child. The programme in general has considerable potential as a music education programme, based on the philosophy of *music education as aesthetic education*. Within this philosophy, the challenging idea of "music concepts in action" provides an interesting basis for the programme.

A few negative aspects are:

- the procedural content is subservient to the propositional content.
- there is no apparent lesson 'framework'
- the concepts are not sequentially developed throughout the six-month phases.
- there is a lack of interaction between the components.

The most common complaint voiced by classroom teachers using the programme is that the items/activities are mostly ***too long*** for the short concentration span of the pre-school child.

6.8 Aktiewe musiekbeluistering deur middel van dramatisering

(Active music listening through dramatisation)

'n Handleiding: musiekstories/werkkaarte vir pre-primêre en primêre skole

(A manual: music stories/work charts for pre-primary and primary schools)

Videokasset (Video cassette)

Klankkasset (Audio cassette)

Zenda Nel - 1995

Home publication

6.8.1 Features of the programme

∗ *Duration of the programme*: no specific time limit

∗ *Duration of each lesson*: no specific indication

- *Age-group:* no particular indication is given, other than that it is intended for pre-school children
- *Number of children in a group*: not specified, but because of its 'dramatic' nature, large groups can be accommodated
- *Parent participation*: not specified.

6.8.2 Content of the programme

Twenty-three compositions from the 'Western' school of music have been selected and dramatised, using music stories in order to encourage active listening. The stories have been created to dramatise the musical content of compositions which appear in the following order in the programme:

- Carnival of the animals - C. Saint Saëns
  - Kangaroo
  - Aquarium
  - Elephant
  - Lion

- Hungarian dance No.5 - J. Brahms
  ('Die jagter'/The hunter)

- On the trail - F. Grofé
  ('Die donkie'/The donkey)

- Golliwog's cakewalk - C. Debussy

- Waltzing cat - L. Anderson

- Dance of the sugar plum fairy - P. Tchaikovsky
- The clog dance - L. Herold

- Ritual fire dance - M. De Falla
  ('Genie'/Geni)

- Skater's waltz - J. Strauss

- The Radetzky march - J. Strauss

- The Viennese musical clock - Z. Kodály

- Also sprach Zarathustra - R. Strauss

- The syncopated clock - L. Anderson

- Spring (The four seasons) - A. Vivaldi
  ('Rooi-boom'/Red tree)

- In the hall of the mountain king - E. Grieg
  ('Trolle'/Trolls)

- Carmen - G. Bizet

- Rondo alla Turca - W.A. Mozart
  ('Reus'/Giant)

- Pizzicato polka - J. Strauss
  ('Ape'/Monkeys)

- The typewriter - L. Anderson

- Sabre dance - A. Khachaturian

The stories used to illustrate each of the above-mentioned compositions are to be found in the '*Handleiding'* (manual).

The *video cassette* shows a group of children dramatising the stories to the appropriate pieces of music. Although the presenter cannot be seen or heard, the children are obviously watching him/her for every cue. The video is intended for use by *the teacher only* - for preparation purposes and is *not* intended for use in an actual lesson.

The *audio cassette* is intended for use during lessons, with the teacher leading the 'dramatisation'.

6.8.3 Evaluation

- *Procedural knowledge*

  The dramatisation may be considered as *procedural content* by some, but it is not procedural in the sense of 'making music'. Although this programme supports the philosophy of *music education as aesthetic education,* the few 'sound effects' that are used, are to enhance the dramatisation and cannot be considered as '*music-making'*. The *procedural* content (*music-making)* is therefore virtually non-existent, as is the *propositional* content.

- *Auditive development*

  The programme is designed to encourage auditive development, but only to the extent that certain musical 'cues' determine which movement is to be used. The only skill which is pertinently addressed, then, is the 'listening skill' - although the 'movement skill' is also involved to the extent that the dramatisation allows.

- *Lesson framework*

  This programme cannot be classified as a comprehensive music education programme, being based exclusively on listening activities and dramatisation. It therefore does not have any particular framework to which it relates.

- *Matching challenges with musicianship*

  Increasing levels of challenge do not play a role in this programme: the challenges remain relatively static. The challenges em-bodied in the 'dramatisation' of the stories seem to be well within the scope of the pre-school child. There are, however, a few aspects of this active programme which may cause concern:

  * Of the 23 stories used for the purposes of dramatisation, 12 contain 'physical' violence. Of the remaining 11 stories, one includes a 'kwaai baas' (stern master), one has poor hungry birds that drop dead, one includes a wand which is waved around in rage, and one has a rather heart-rending theme of lost babies whose mothers are unable to find them. As there are many children at nursery schools who react negatively to aggressive situations which contain an element of fear or violence, many of these stories may be found to be unsuitable.

  * Some of the selections are unusually long (even though they include considerable movement in the dramatisation), especially for pre-school children of five years and younger. Where there is a lot of movement, these children are inclined to tire quickly, or, where there is not enough action, they are easily bored - these 'conditions' can be exacerbated by lengthy listening activities.

  * Unless the teacher has an intimate knowledge of the music - or goes to considerable lengths to become acquainted with it - the sheer length of a number of the selections could prove daunting, with respect to either *memorising* the dramatisation on the video, or perhaps creating a new dramatisation. The temptation would be to use the video for the children, and not - as suggested - to keep it for the educator only.

* In the dramatisation on the video tape the children, who were presumably fairly familiar with the music, very often responded to an important cue only *after* it had been heard, and not *in anticipation* of it. This could possibly also be ascribed to the length of the pieces of music used.

- *Sequencing*

  Effective sequencing does not feature in this programme. A random selection of music compositions which lend themselves to dramatisation, has been used.

- *Multiculturalism*

  With the exception of Leroy Anderson's compositions, all the other compositions are 'Western classical music' and do not include compositions from other cultural groups.

6.8.4 Positive and negative aspects

This programme of 'active music listening' is a novel - and very effective - way of introducing young children to Western Classical music, and has tremendous potential. A listening 'package' such as this can make an invaluable contribution to the development of the child's auditive memory, and his/her sensitivity to sound, and the inclusion of listening items for dramatisation in a comprehensive music education programme would no doubt be a great asset.

Since this programme of *active listening* does not necessarily focus on 'musical concepts', there is a potential for including the music of other cultures in a similar fashion.

6.9 The designing of a three-year programme for use in South African pre-primary schools

Caroline van Niekerk - 1987
Johannesburg: University of the Witwatersrand
(Ph.D. thesis)

6.9.1 Features of the programme

* *Duration of the programme*: as the title indicates, the programme is designed for three years of pre-primary education
* *Duration of each lesson*: no specific indication
* *Age-group:* no particular indication is given, other than that it is intended for pre-school children
* *Number of children in a group*: not specified
* *Parent participation*: no indication.

6.9.2 Content of the programme

The main feature of the programme is a vast collection of children's songs. There are:

- 59 songs for the first year
- 62 songs for the second year
- 105 songs for the third year.

The overriding consideration in the programme seems to be the importance of developing *pitch security*: the songs have virtually all been selected to facilitate 'correct' singing. Reference is, however, made to the importance of movement and rhythm, with an occasional suggestion as to how this could be done.

There are a number of suggestions that the child should listen to the *form* of a song by counting 'repetitions' (of words or phrases), or noticing the stepwise movement of a melody.

6.9.3 Evaluation

- *Procedural knowledge*

  Although the programme consists mainly of the singing of songs, there is no deliberate focus on the development of procedural knowledge by matching challenges with musicanship. With respect to propositional knowledge, concepts are not a feature of the programme.

- *Auditive development*

  The auditive development in this programme is confined entirely to the songs, and can therefore be considered *incidental*. On the basis that children can *hear* far more than they can *sing*, the amount of auditive stimulation is limited by the songs in the programme.

- *Lesson framework*

  The programme does not include any 'lessons' as such, hence there can be no reference to any lesson framework/structure.

- *Matching challenges with musicianship*

  The child is exposed to a vast repertoire of songs which are all ideally suited to the young child's level of development, but, although the use of rhythm and movement is encouraged, it is not reflected in the programme. There is no pertinent increase in the levels of challenge, with the result that the child's level of musicianship tends to remain 'static'.

  In view of the fact that it is usually exceptionally difficult to elicit a satisfactory *verbal response* to a musical stimulus from pre-school children, far too many questions are proposed in this programme, which the children would be unable to answer.

- *Sequencing*

There is no effective sequencing of music(al) material. Consequently:

- the interaction of the curricular components with their expressive qualities is absent
- the use of *imitation* and *repetition* does not feature.

- *Multiculturalism*

  Based on the selection of songs, the programme could be used by both English- and Afrikaans-speaking pre-school children, but, in its present form, it does not have the potential to meet the needs of a multicultural society in the new South African education dispensation.

6.9.4 Positive and negative aspects

One of the positive aspects of the programme is the large repertoire of songs. However, as a result of the lack of effective sequencing and increasing levels of musical challenge in the programme, it virtually remains a 'collection of songs'. The programme therefore does not cater for the required music(al) development of the pre-school child, and cannot be considered a 'comprehensive music education programme'.

6.10 Conclusion

The following positive and negative aspects emerge from the evaluation of these six pre-school music programmes:

- *Procedural knowledge*

  With the exception of the programme using music as a therapy, the other programmes are all based on *music education as aesthetic education*, which makes extensive use of 'teaching

concepts'. In programmes based on *music education as aesthetic education*, the *procedural* content (making music) is subservient to the *propositional* content (knowing about music).

It would appear that the focus is mainly on 'correct singing' of songs, and movement associated with these songs - usually in the form of games. There is little or no focus on *making* music, and very little focus on procedural content.

- *Auditive development*

The auditive development, which plays a crucial role in the programme using music as a therapy, gives an indication of the importance of focusing on the auditive development of the young child. To assume that sufficient auditive development takes place 'incidentally' during the course of any music(al) activity, is no longer acceptable: there must be a *pertinent focus* on the child's auditive development in pre-school music education.

By limiting the selection of songs used in a programme to *only* those which the pre-school child can successfully *sing*, the child's auditive development may not be sufficiently stimulated.

- *Lesson framework*

The lack of a suitable lesson framework appears to contribute to the sometimes ineffective way in which many of the music activities are presented. A 'suitable' framework could include:

* a music(al) *greeting*
* activities involving effective sequencing and increasing levels of challenge, and, especially for pre-school children, making adequate use of *imitation* and *repetition*
* an *activity* which could be used to provide contact with music from other cultures
* building the lesson up to a 'climax'
* a 'calming activity'
* a music(al) *salutation.*

- *Matching challenges with musicianship*

  With the exception of the programme where music is used as a therapeutic aid to meet a particular non-musical challenge, the main challenges emerging from the evaluation of the programmes appears to be to achieve 'correct' singing and to keep the children occupied physically with movement (games).

  From experience, there are many more music(al) challenges suitable for pre-school children in the process of *making* music including performing on melodic and non-melodic percussion instruments, as well as keyboard), which can/should then be reinforced by an appropriate challenge with respect to propositional content.

- *Sequencing*

  The careful and effective sequencing of music(al) material for pre-school music education is of paramount importance if the young child's musical intelligence is to be developed to its full potential, before this potential stabilises at the age of about nine years. Sequencing did not feature strongly in any of the programmes.

- *Multiculturalism*

  Music from different cultures could be introduced effectively by *listening activities* (in particular dramatisation) which do not focus on 'concepts', to form part of a comprehensive music education programme based on a *praxial* philosophy of music education. The programmes evaluated are not suitable for multicultural education in their present form.

By making use of a *praxial philosophy of music education,* which focuses on *procedural* content rather than *propositional* content, by taking the criteria used above into consideration, by making use of the positive attributes of the programmes evaluated, and eliminating - as far as possible - the 'negative' aspects, it should be possible to design a comprehensive music education programme which caters more 'fully' to the development of the young child's *musical*

intelligence - and so-doing, contributes to developing the ***total intelligence potential*** of the pre-school child in present-day South Africa.

CHAPTER 7

A COMPREHENSIVE MUSIC EDUCATION PROGRAMME

7.1 Introduction

Music is *sound*. The development of the child's/person's musical intelligence must therefore be integrally linked to his/her auditive development, which, with tonal acculturation and total music potential, is age-controlled.

The aim of this study is the compilation of a comprehensive music education programme which focuses on the age-controlled auditive development of the pre-school child, while addressing the development of the young child's musical intelligence.

7.1.1 Factors influencing the programme

In recognising that music is an essentially diverse *human* practice, which differs from culture to culture, the traditional philosophy of music education as aesthetic education seems no longer adequate to serve as a basis for music education in South Africa.

The more recent *praxial philosophy of music education* appears to be better suited, because it

- recognises that music is 'culture-specific'
- lends status to the concept of musical performance as *knowledge-in-action*
- recognises that *musicianship* is central to gaining self-growth, self-knowledge, enjoyment and flow.

In actuating this philosophy, it was necessary to consider the developmental psychology of music:

- *Musical developmental stages* of the young child
- *Pitch learning* is, according to behavioural research, at its most sensitive from about five to seven years of age, with absolute pitch developing by about the age of four years.
- *Tonality* is linked to the process of the child's acculturation, and it is acquired between the ages of five and seven years.
- *Rhythm/rhythmic grouping* can stimulate the learner's memory, as well as being a function of our bodies.
- *Melodic* information processing in the young child is subject to the hierarchy of *pitch*, *contour*, *tonality*, and *interval size.*
- *Harmony* can be introduced to the young learner by making use of suitable accompaniments.

All these aspects must be taken into consideration to guide the increasing levels of challenge (in the context of specific music practices) and effective sequencing in the process of curriculum planning. The planning of a curriculum - deciding *what to teach* - is a complex process, as indicated by Reimer's *Total curriculum* model.

With respect to:

- whole-brain education, music education should make use of the left *and* the right hemispheres of the brain with their respective functions
- the Theory of Multiple Intelligences, the development of the musical intelligence must necessarily involve integration with some/all the remaining six intelligences
- multi-sensory learning strategies, learning strategies involving more than one sensory modality should be incorporated at all times
- 'outcomes based' education, the curriculum should be directed at achieving pre-defined outcomes.

With respect to multicultural music education, the ideal curriculum would make use of the *dynamic multicultural model,* but, until South Africa has the music education infrastructure to implement this model, the only reasonable option to consider is the *insular multicultural model.*

7.1.2 Evaluation of the programme

- *Procedural knowledge*

  The programme is based on a *praxial philosophy of music education* with the focus on music(al) learning through *making* music. *Making music* at pre-school level should not be confined to the skill/activity of singing, but should include playing on melodic and non-melodic percussion instruments, as well as body movement in response to auditive stimulation.

  Making music can stimulate creativity at pre-school level by using the method of c**opy/ imitation** and **repetition** to increase the young child's musical 'vocabulary'. As the children accumulate a musical vocabulary, they should be allowed to express themselves freely, using the vocabulary as a 'base'.

  With respect to encouraging creativity, the Yamaha Music Foundation (1975:69) stresses the fact that, when teaching young children to think creatively, one should keep in mind that "***imitation leads to creativity***". The Foundation also supports the idea that children learn only by experiencing the same things over and over, and that this repetition is essential to steady progress (Yamaha Music Foundation 1975:Appendix).

  When using the praxial approach, it is necessary to reinforce the procedural content of the programme with the supporting propositional knowledge at all times.

- *Auditive development*

  The prime focus throughout the programme, is on the auditive development. In planning the musical experiences, the fact that between the ages of **four** and **seven** years, the pre-school child's capacity for **auditive development** is at its greatest, has been the prime consideration.

  An approach which is advocated by the Yamaha Music Foundation with respect to auditive development in the young child is that, "by repeating the same melody and harmony over and

over again in a certain key to the children, they will be able to memorize the sounds at the absolute pitch. This memory will develop into absolute pitch (capacity to identify pitch) as they repeat the experience" (Yamaha Music Foundation 1975:7,8). This approach has been implemented on a small scale in South Africa and, in practice, has proved successful enough to warrant its inclusion in the comprehensive music education programme.

With respect to the *presentation* of music(al) information in the programme, the auditory, visual, and kinesthetic (multi-sensory) learning modalities should be used. However, since the focus is on auditive development, the ***sound*** should - as far as possible - always be presented first, followed by visual and/or kinesthetic reinforcement.

- *Lesson framework*

A lesson framework has been designed which can facilitate:

* a feeling of security for the child by providing a *song of greeting/salutation* which remains the same for the duration of the programme
* attracting the young child's interest by changing the various activities every four to five minutes (because of the child's short attention span); building the lesson up to a climax, and then ending with a calmer activity. "Unless the children enjoy the lessons, no positive effects can be expected" (Yamaha Music Foundation 1975:4).

The framework comprises the following:

* A song of greeting
* Songs
* Rhythm activities
* Melody activities
* Notation activities
* Ensemble activities (based on the selected 'rhythm' and 'melody' activities)
* Activity song(s) (allowing for a certain amount of 'creativity')
* Song of salutation ('goodbye' song)

- Exit activities

- *Matching challenges with musicianship*

The *selection of material* for the programme has been done in such a way as to facilitate increasing levels of challenge. The *presentation of the material* must be done in such a way as to avoid creating situations where the child becomes *bored* - because the level of musicianship required is too low, or *frustrated* - because the level of musicianship is too high.

- *Sequencing*

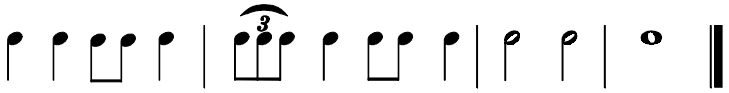
The careful selection of music(al) material for songs, rhythm patterns, melody patterns/motifs, notation, ensembles, et cetera, for the programme was essential. By the effective sequencing of music(al) information, rather than a random supply of it, the young child's musical intelligence can be developed to its full potential.

- The formal knowledge flows from the *making* of music and is used to support it.

- Specific concepts in the song material used are <u>reinforced</u> in the rhythm-, melody-, or ensemble activities.

- the rhythm patterns selected are not <u>only</u> theoretically correct, but also have ***musical significance***. For example, the rhythmic phrase:

can be found in many children's songs, whereas the following phrase is theoretically 'constructed' and <u>not</u> found in children's songs:



"Lessons should be given according to careful teaching plans prepared in advance" (Yamaha Music Foundation 1975:Appendix).

- *Multiculturalism*

  Elliott (1992) suggests that, in situations where the dynamic multicultural curriculum cannot yet be realised, the focus should be on 'depth' rather than 'breadth' of music education - even if the focus is initially confined to one culture - gradually including other cultures.

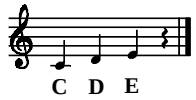
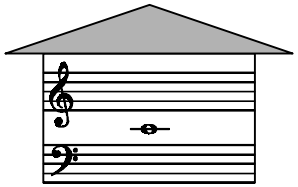
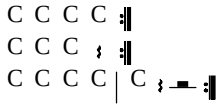
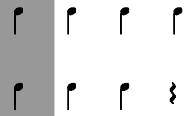
  The *Insular multicultural model* is used in the comprehensive programme. The programme is presented in English, using mostly music from the 'Western classical tradition', but including songs from other traditions and languages. The ideal would be to have a performer from another culture introducing music of his/her own culture, but, with the present infrastructure, this would be difficult to implement.

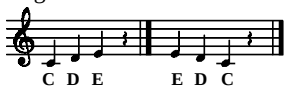
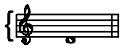
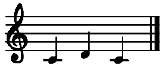
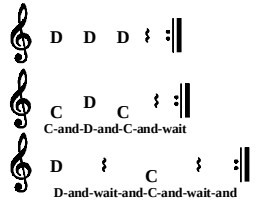
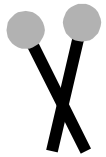
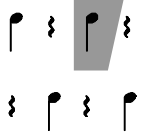
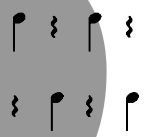
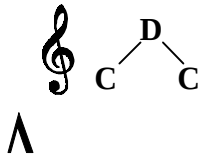
7.2 Musical growth charts

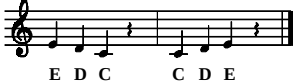
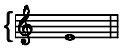
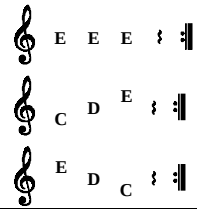
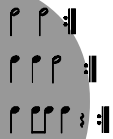
To illustrate how the musical content of this programme can be presented in accordance with the traditional aesthetic perspective, eight musical growth charts - representing eight progressive levels - have been prepared to outline a logical sequence of musical growth for the pre-school child, based on the child's physical, emotional, and intellectual development. The accomplishment of the skills involved - under the headings: ***Listening, Singing, Reading, Playing, Moving, Creating*** - as set out in the eight charts, can be attained after approximately one year. The teacher would have to select information in the charts and compile his/her own lessons, which, for the uninitiated, is often a frustrating experience.

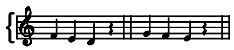
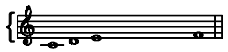
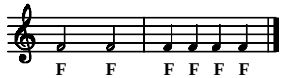
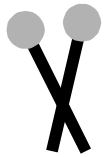
The main focus here is on 'learning-about-music': how music works as an art and how it is experienced by people/learners - with music-making and the development of the child's auditive capacity playing an 'incidental' role.

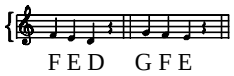
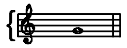
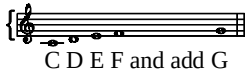
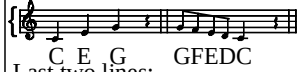
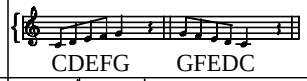
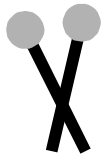
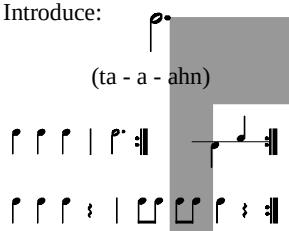
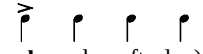
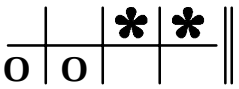
Section 7.3 will then illustrate how the same music(al) content can be presented more dynamically and more effectively by focusing on procedural knowledge, in accordance with the praxial philosophy of music education.

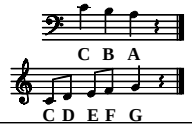
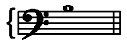
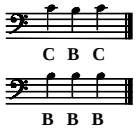
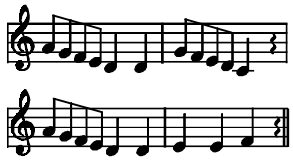
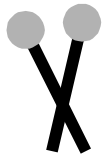
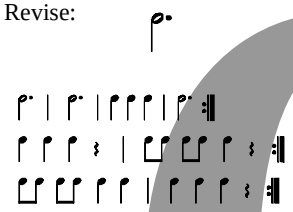
	Listening	***Singing***	***Reading***	***Playing***	***Moving***	***Creating***
Aim	Beginning to develop habits of discrimination	To improve ability to sing on pitch	Literacy: to recognise symbols used in rhythms and melodies	Simple rhythmic and melodic patterns demonstrated with body or perc. instruments	To move rhythmically, responding to changes in rhythms or melodies	To 'create' movements, rhythms or melodies
Melody 	Listen to: Song introductions or other melodic 'cues' **Introduce**: ***Mrs. Middle-C*** (use a keyboard or melodic percussion instrument)	**Songs**: Song of greeting Selected songs Goodbye song Sing:  **C D E**	 Mrs. Middle-C sits on a chair in the middle of the house	Play one of the following patterns on a keyboard or melodic perc. instruments: 	Movement as required by action songs or song games	The children can select a melodic percussion instrument for playing the 'melody' for this unit
Rhythm 	Listen to: Timbre of body percussion and non-melodic percussion instruments	With all rhythm patterns, sing the Cheve time names, or use suitable 'words':  tahn-tahn-tahn-mm or where are you mm?	Introduce and . Make charts of the following patterns for reading and clapping:  tahn-tahn-tahn-tahn  tahn-tahn-tahn-mm	Use the following patterns for clapping, body percussion and percussion instruments: 	Use this pattern for movement (the concept of fast/slow can also be introduced:  (Walk / March / Jump) *Puffer train:* The children can move around like a train	**Q**uestion and **A**nswer (use percssion instruments) **Q** Where are you mm?  **A** Here I am mm!
Harmony 	Listen (subcontiously) to: The harmonies of I - IV - V - V7 as heard in the accompaniments for songs and rhythms	Auditive perception of I - IV - V - V7 (Provide suitable accompaniments for the songs and rhythms, using these chords)	For the mouth organs:  means BLOW!	Use small mouth organs to play:  **I - I - I - I**	* It is possible for the children to indicate which chords they hear by *arm movements*. This activity is not recommended for large groups	
Form 	Listen (subcontiously) to: Forms in songs, rhythms and ensemble items	4-bar phrases A B A B A	Graphic representation of melodic contours:  etc.	4-bar phrases as found in the rhythmic patterns as well as the melodic patterns	Use *same / different* movements for A / B	The children can be encouraged to use different instruments or different movements when the music changes from A to B
Expression	Recognition of different voices and instrument timbres, songs and rhythms	Dynamics ***p*** and ***f***, and pitch differentiation ***high-middle-low*** can be used in singing	Children can be encouraged to select instruments to reflect different 'modes' etc.	Children can be encouraged to represent melodies, forms, and rhythms graphically	Body movements can be used to represent different forms, melodies or rhythms	The children can respond to music, using any acquired musical skill

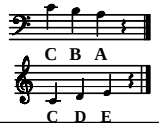
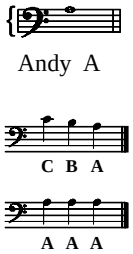
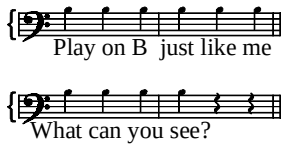
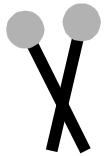
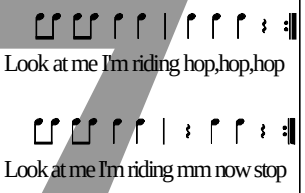
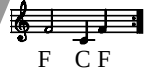
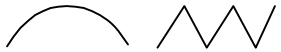
	Listening	***Singing***	***Reading***	***Playing***	***Moving***	***Creating***
Aim	Beginning to develop habits of discrimination	To improve ability to sing on pitch	Literacy: to recognise symbols used in rhythms and melodies	Simple rythmic and melodic patterns demonstrated with body or perc. instruments	To move rythmically, responding to changes in rhythms or melodies	To 'create' movements, rhythms or melodies
Melody 	Listen to: Song introductios or other melodic 'cues' Introduce ***Dora - D*** (as a specific sound	**Songs**: Song of greeting Selected songs Goodbye song Sing: 	 Dora -D 	Play on melodic percussion or keyboard instruments: 	Movements as required by *action songs* or *song games*	The children can select a melodic percussion instrument for playing the 'melody' for this unit
Rhythm 	Listen to: Timbre of body percussion and non-melodic percussion instruments	With all the rhythm patterns, sing the Cheve time names or use suitable 'words'	Read from charts: 	Use clapping, body percussion and instruments: 	Use action songs: Kick your knees up (Flap like a birdie)	The children can select a non-melodic percussion instrument for playing the rhythmic pattern for this unit
Harmony 	Listen (subconsciouly) to: The harmonies of I - IV - V - V as heard in the accompaniments for songs and rhythms	Auditive perception of I - IV - V - V7 (provide suitable accompaniments for the songs and rhythms, using these chords)	For mouth organs: O suck ✱ blow	Use small mouth organs to play: O ✱ O ✱ suck - blow - suck - blow	Arm movements can be used to indicate I and V	
Form 	Listen (subconsciouly) to: Forms in songs, rhythms and ensemble items	4-bar phrases A B A B A	Graphic representation of melody: 	4-bar phrases as found in the rhythmic patterns as well as in melodic patterns	Change of movement, to reflect changing from A to B	The children can be encouraged to use different instruments or differnt movements when the music changes from A to B
Expression	Recognition of different voices and instrument timbres, songs and rhythms	Dynamics ***p*** and ***f***, and pitch differentiation ***high-middle-low*** can be used in singing	Children can be encouraged to select instruments to reflect different 'modes' etc.	Children can be encouraged to represent melodies, form, and rhythms graphically	Body movements can be used ro represent different forms, melodies or rhythms	The children can respond to music, using any acquired musical skill

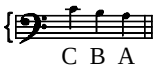
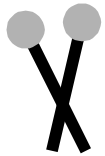
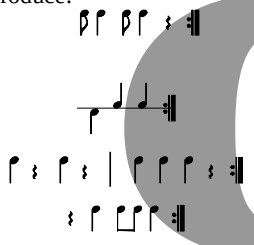
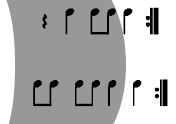
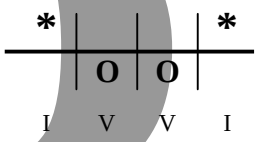
	Listening	*Singing*	*Reading*	*Playing*	*Moving*	*Creating*
Aim	Beginning to develop habits of discrimination	To improve ability to sing on pitch	Literacy: to recognise symbols used in rhythms and melodies	Simple rhythmic and melodic patterns demonstrated with body or perc. instruments	To move rhythmically, responding to changes in rhythms or melodies	To 'create' movements, rhythms or melodies
Melody 	Listen to: Song introductios or other melodic 'cues' Introduce: *Ellie E* (as a specific sound	**Songs**: Song of greeting Selected songs Goodbye song Sing:  	 Ellie - E  C D E	Use these patterns on melodic percussion instruments:  	Moving as required *by action songs* or *song games*	The children can select a melodic percussion instrument for playing the 'melody' for this unit
Rhythm 	Listen to: Timbre of body percussion and non-melodic percussion instruments	With all the rhythm patterns, sing the Cheve time names or use suitable 'words'	Introduce: and (ta-ahn) (ta-té) Revise and Read and clap 	Use the rhythmic patterns  for body percussion and instruments	 walking running 'giant' steps	**Q**uestion and **A**nswer (use percussion instruments) **Q** Chil - dren **A** Here I am mm!
Harmony 	Listen (subconsciouly) to: The harmonies of I - IV - V - V7 as heard in the accompaniments for songs and rhythms	Auditive perception of I - IV - V - V7 (provide suitable accompaniments for the songs and rhythms, using these chords)	Read: **O** ✻ **O** blow - suck - blow - mm (for mouth organs)	Play: **O** ✻ **O** blow - suck - blow - mm on mouth organs, to the accompaniment of *Vader Jakob*, or *Three Blind Mice*	Arm movements can be used to indicate I and V	
Form 	Listen (subconsciouly) to: Forms in songs, rhythms and ensemble items	Forms to be found in songs and rythmic activities: Phrases A B A B A	Melodic contours: 	The 4-bar phrase can be presented as follows: Group I Group II Group III Tutti	Body movements with *Mangwane*: Verse A Chorus B	The children can be encouraged to use different instruments or differnt movements when the music changes from A to B
Expression	Recognition of different voices and instrument timbres, songs and rhythms	Dynamics ***p*** and ***f***, and pitch differentiation ***high-middle-low*** can be used in singing	Children can be encouraged to select instruments to reflect different 'modes' etc.	Children can be encouraged to represent melodies, form, and rhythms graphically	Body movements can be used ro represent different forms, melodies or rhythms	The children can respond to music, using any acquired musical skill

	Listening	***Singing***	***Reading***	***Playing***	***Moving***	***Creating***
Aim	Beginning to develop habits of discrimination	To improve ability to sing on pitch	Literacy: to recognise symbols used in rhythms and melodies	Simple rhythmic and melodic patterns demonstrated with body or perc. instruments	To move rhythmically, responding to changes in rhythms or melodies	To 'create' movements, rhythms or melodies
Melody 	Listen to: Song introductions or other melodic 'cues' Introduce *Effie - F* (as a specific sound)	**Songs**: Song of greeting Selected songs Goodbye song Sing:  F E D G F E	 Effie F  C D E and add F	 F F F F F F Hot Cross Buns: E D C E D C * C C D D E D C	Use arm movements to simulate the melodic percussion playing of *Hot Cross Buns*	The children can select a melodic percussion instrument for playing the 'melody' for this unit
Rhythm 	Listen to: Timbre of body percussion and non-melodic percussion instruments	With all the rhythm patterns, sing the Cheve time names or use suitable 'words'	Read and clap: 	Clap, body rythm, or non-melodic instruments: 	Selected activity songs	The children can select a non-melodic percussion instrument for playing the rhythmic pattern for this unit
Harmony 	Listen (subconsciouly) to: The harmonies of I - IV - V - V7 as heard in the accompaniments for songs and rhythms	Auditive perception of I - IV - V - V7 (Provide suitable accompaniments for the songs and rhythms, using these chords)			Arm movements can be used to indicate I and V	
Form 	Listen (subconsciously) to: Forms in songs, rhythms and ensemble items	Form found in songs and rhythmic patterns: A B A B A A B C	Melodic contours:  Read the sign: 	4-bar phrases found in the rhythmic patterns as well as the melodic patterns	*Horsey*: Different actions for Verse and chorus A B	The children can be encouraged to use different instruments or differnt movements when the music changes from A to B
Expression	Recognition of different voices and instrument timbres, songs and rhythms	Dynamics ***p*** and ***f***, and pitch differentiation ***high-middle-low*** can be used in singing	Children can be encouraged to select instruments to reflect different 'modes' etc.	Children can be encouraged to represent melodies, form, and rhythms graphically	Body movements can be used ro represent different forms, melodies or rhythms	The children can respond to music, using any acquired musical skill

	Listening	***Singing***	***Reading***	***Playing***	***Moving***	***Creating***
Aim	Beginning to develop habits of discrimination	To improve ability to sing on pitch	Literacy: to recognise symbols used in rhythms and melodies	Simple rhythmic and melodic patterns demonstrated with body or perc. instruments	To move rythmically, responding to changes in rhythms or melodies	To 'create' movements, rhythms or melodies
Melody 	Listen to: Song introductions or other melodic 'cues' Introduce: *Jilly G*	**Songs**: Song of greeting Selected songs Goodbye song Sing:  F E D G F E	 Revise:  C D E F and add G	Play first two lines of *Hop, hop, hop* on melodic percussion instruments:  C E G GFEDC Last two lines:  CDEFG GFEDC	Movements as required by *action songs* or *song games*	Creative melodic playing with the F♯ and B♭ bars
Rhythm 	Listen to: Timbre of body percussion and non-melodic percussion instruments	With all the rhythm patterns, sing the Cheve time names or use suitable 'words'	Introduce:  (ta - a - ahn)	Use **F♯** and **B♭** bars of any melodic percussion instrument, with the rhythm  (**loud** - and - soft - ly) with *the Red Indian song*	Trotting or running to the rhythm:  (**loud** - and - soft - ley)	The children can select a non-melodic percussion instrument for playing the rhythmic pattern for this unit
Harmony 	Listen (subconsciouly) to: The harmonies of I - IV - V - V, as heard in the accompaniments for songs and rhythms	Auditive perception of I - IV - V - V, (Provide suitable accompaniments for the songs and rhythms, using these chords)	Read the following symbols: 	Play:  on mouth organs, and 1 2 3 4 5 6 | C C C C C C G G G G G G | 1 2 3 4 5 6 on melodic percussion instruments	Arm movements can be used to indicate I and V	
Form 	Listen (subconsciously) to: Forms in songs, rhythms and ensemble items	A B (*Railroad song*) A B A (*Red Indian song*)	Graphic representation of melodic contours:  etc.	A B A form can be used in the ensemble as follows: A: C (6X) / G (6X) B: * * / O O A: C (6X) / G (6X)	For the B-section of the *Red Indian song*, the children can say "wah-wah-wah...." (using hand in front of mouth)	The children can be encouraged to use different instruments or differnt movements when the music changes from A to B
Expression	Recognition of different voices and instrument timbres, songs and rythms	Dynamics ***p*** and ***f***, and pitch differentiation ***high-middle-low*** can be used in singing	Children can be encouraged to select instruments to reflect different 'modes' etc.	Children can be encouraged to represent melodies, form, and rhythms graphically	Body movements can be used ro represent different forms, melodies or rhythms	The children can respond to music, using any acquired musical skill

	Listening	***Singing***	***Reading***	***Playing***	***Moving***	***Creating***
Aim	Beginning to develop habits of discrimination	To improve ability to sing on pitch	Literacy: to recognise symbols used in rhythms and melodies	Simple rhythmic and melodic patterns demonstrated with body or perc. instruments	To move rhythmically, responding to changes in rhythms or melodies	To 'create' movements, rhythms or melodies
Melody 	Listen to: Song introductions or other melodic 'cues' Introduce: *Benny B*	**Songs**: Song of greeting Selected songs Goodbye song Sing: 	 Bennie B Read: 	*Thula:* A B A B-section: 	The children can demonstrate the ascending and descending melody with their hands	The children can select a melodic percussion instrument for playing the 'melody' for this unit
Rhythm 	Listen to: Timbre of body percussion and non-melodic percussion instruments	With all the rhythm patterns, sing the Cheve time names or use suitable 'words'	Revise: 	Use:  with the B-section of *Chiapanecas.*	Actions required by songs and rhythms in this unit	The children can select a non-melodic percussion instrument for playing the rhythmic pattern for this unit
Harmony 	Listen (subconsciouly) to: The harmonies of I - IV - V - V7 as heard in the accompaniments for songs and rhythms	Auditive perception of I - IV - V - V7 (Provide suitable accompaniments for the songs and rhythms, using these chords)		Use melodic percussion instruments with *There was an old woman*: C F F F	Arm movements can be used to indicate I and V	
Form 	Listen (subconsciously) to: Forms in songs, rhythms and ensemble items	A B A *Hop, hop, hop* *The old woman*	Graphic representation of melodies or rhythms	4-bar phrases: Clap the 'word' rhythm of *There was an old woman*	*Hungarian Dance:* A B A	The children can select a 'body percussion' for the B-section of the song: *Oh I am dancing all alone*
Expression	Recognition of different voices and instrument timbres, songs and rhythms	Dynamics ***p*** and ***f***, and pitch differentiation ***high-middle-low*** can be used in singing	Children can be encouraged to select instruments to reflect different 'modes' etc.	Children can be encouraged to represent melodies, form, and rhythms graphically	Body movements can be used to represent different forms, melodies or rhythms	The children can respond to music, using any acquired musical skill

	Listening	***Singing***	***Reading***	***Playing***	***Moving***	***Creating***
Aim	Beginning to develop habits of discrimination	To improve ability to sing on pitch	Literacy: to recognise symbols used in rhythms and melodies	Simple rhythmic and melodic patterns demonstrated with body or perc. instruments	To move rhythmically, responding to changes in rhythms or melodies	To 'create' movements, rhythms or melodies
Melody 	Listen to: Song introductions or other melodic 'cues' Introduce: *Andy A* Revise: C and B	**Songs**: Song of greeting Selected songs Goodbye song Sing: 		Use melodic percussion instruments: 	Movements as required by *action songs* or *song games*	The children can select a melodic percussion instrument for playing the 'melody' for this unit
Rhythm 	Listen to: Timbre of body percussion and non-melodic percussion instruments	With all the rhythm patterns, sing the Cheve time names or use suitable 'words'	Introduce 	These rhythms are done by rote 	Use body percussion with *Bobbejaan*: 	The children can select a non-melodic percussion instrument for playing the rhythmic pattern for this unit
Harmony 	Listen (subconsciouly) to: The harmonies of I - IV - V - V_7 as heard in the accompaniments for songs and rhythms	Auditive perception of I - IV - V - V_7 (Provide suitable accompaniments for the songs and rhythms, using these chords)		Play the following with the B-section of *Sur le pont*: 	The children can bow or curtsey to the word "bow-ing" (V - I)	
Form 	Listen (subconsciously) to: Forms in songs, rhythms and ensemble items	A B A *Sur le pont*	Graphic representation of melodies or rhythms 	4-bar phrases found in the rhythmic patterns as well as the melodic patterns		The children can be encouraged to use different instruments or differnt movements when the music changes from A to B
Expression	Recognition of different voices and instrument timbres, songs and rhythms	Dynamics ***p*** and ***f***, and pitch differentiation ***high-middle-low*** can be used in singing	Children can be encouraged to select instruments to reflect different 'modes' etc.	Children can be encouraged to represent melodies, form, and rhythms graphically	Body movements can be used ro represent different forms, melodies or rhythms	The children can respond to music, using any acquired musical skill

	Listening	***Singing***	***Reading***	***Playing***	***Moving***	***Creating***
Aim	Beginning to develop habits of discrimination	To improve ability to sing on pitch	Literacy: to recognise symbols used in rythms and melodies	Simple rythmic and melodic patterns demonstrated with body or perc. instruments	To move rythmically, responding to changes in rythms or melodies	To 'create' movements, rythms or melodies
Melody 	Listen to: Song introductions or other melodic cues	**Songs**: Song of greeting Selected songs Goodbye song Vocalise (sing to 'la'): Selected songs		Use melodic percussion instruments to play:  C B A	Movements as required by *action songs* or *song games*	The children can select a melodic percussion instrument for playing the 'melody' for this unit
Rhythm 	Listen to: Timbre of body percussion and non-melodic percussion instruments	With all the rhythm patterns, sing the Cheve time names or use suitable 'words'	Introduce: 	Use non-melodic percussion instruments for: 	Actions required by songs and rhythms in this unit	The children can select a non-melodic percussion instrument for playing the rythmic pattern for this unit
Harmony 	Listen (subconsciouly) to: The harmonies of I - IV - V - V7 as heard in the accompaniments for songs and rhythms	Auditive perception of I - IV - V - V7 (Provide suitable accompaniments for the songs and rhythms, using these chords)		Use the mouth organs with the song *Soap and water*:  I V V I	Arm movements can be used to indicate I and V	
Form 	Listen (subconsciously) to: Forms in songs, rhythms and ensemble items	Repetition as found in *Soap and water*	Graphic representation of melodies or rhythms	4-bar phrases found in the rhythmic patterns as well as the melodic patterns	A B *I'am getting married* A B A *Cat's Waltz*	The children can be encouraged to use different instruments or differnt movements when the music changes from A to B
Expression	Recognition of different voices and instrument timbres, songs and rythms	Dynamics ***p*** and ***f***, and pitch differentiation ***high-middle-low*** can be used in singing	Children can be encouraged to select instruments to reflect different 'modes' etc.	Children can be encouraged to represent melodies, form, and rythms graphically	Body movements can be used ro represent different forms, melodies or rythms	The children can respond to music, using any acquired musical skill

7.3 A dynamic and comprehensive programme

The musical content presented in the musical growth charts is now used in a dynamic presentation of a comprehensive music education programme, using eight **units** to correspond with the eight musical growth **charts** (see pages 155-162). In this programme the *procedural* content has been increased - in accordance with the praxial philosophy of music education. This philosophy does not negate the *value* of the propositional content, but strives to let it flow naturally from the procedural content.

The units differ from the growth charts insofar as they are prescriptive, with each unit having four worked out music lessons, all using the same framework. The music(al) information contained in the lessons has been carefully sequenced to provide increasing levels of challenge, and, by presenting the information according to the order advocated by the framework, in most cases, each activity links to the following one. In conjunction with multi-sensory learning strategies, this implies that *each item* should be presented aurally, followed by visual and/or kinesthetic reinforcement. The kinesthetic reinforcement is *making music*, and can be equated with the procedural content. Ideally, *every* item in the lesson is performed - which conforms with the aims of the praxial philosophy.

When using the musical growth charts, the teacher could make a random selection of music(al) information, which need not necessarily provide the child with the opportunity to *make* music, or create increasing levels of challenge.

For the teacher who has had little or no music training, the prescriptive way in which the music(al) information appears in the programme (supported by an audio cassette with the necessary accompaniment) frees him/her from having to acquire a high degree of musical knowledge, and he/she can rather concentrate on being a 'role-model'. For the music educator who has little or no knowledge about pre-school children, a prescriptive programme can enable him/her to concentrate on rapport with the children.

Although the programme is of a prescriptive nature, there are many songs, song-games, and ensemble activities which could replace, or be used in addition to those in the programme, giving the programme a measure of flexibility.

7.3.1 Details of the programme

- The programme consists of 32 lessons, divided into eight units (with the content of the units corresponding to that of the eight musical growth charts).

- Each unit is presented on a separate page and provides an overview of the content of the four lessons belonging to it. Each unit is followed by the four detailed lessons - each lesson is also introduced on a separate page.

- A unit should not be used as a lesson.

- The four lessons which belong to each unit, have a *Lesson framework* which facilitates the linking of melody motifs/patterns and rhythm patterns found in some of the songs of that unit, with the rhythm -, melody -, notation -, and ensemble activities of the four lessons.

- Those song titles that have been underlined indicate that the song is 'new' to the children. Those song titles which are preceded by an " ◊ " indicate that the song has been included in the compilation of "Songs" for the *Tuning in to music*: *a preparatory pre-school music education programme,* and may already be known to the learner.

- The non-melodic percussion instruments that can be used are listed under 7.5.2.

- The melodic, and melodic percussion instruments that can be used are listed under 7.5.3.

- The 'notation' requirements are listed under 7.5.4.

- The symbols used for rhythm  and melody  are the same as those used in the musical growth charts.

- The accompaniments for the songs, rhythm activities, melody activities, ensembles, and activity songs are provided in the form of 'melodies with chord symbols'.

- A description of how to present the different note-values to the children can be found in 7.4.

- A description of how to present the seven note names can be found in 7.5.

For the purposes of this study, only the units with their lessons have been included. However, in order to illustrate the *material* used, the songs and accompaniment material of Unit 2 have been included in full. The accompaniments for the activities in Unit 2 have also been recorded with computer instrumentation on audio cassette and included with this study.

7.3.2 Details of Unit 2

- The unit is presented on a separate page, giving an overview of the content of lessons **2**-1, **2**-2, **2**-3, and **2**-4.

- The written music for the songs of this unit (including an English translation of the words where necessary), the rhythm patterns, the melody pattern, and ensemble activities is provided.

- The melody pattern as well as most of the rhythm patterns have been taken from the songs.

- The notation activity is based on the *audio* presentation of the melody pattern.

- The ensemble activities are designed to incorporate a rhythm pattern from one of the rhythm activities, the melody pattern, and notes from the notation activities.

- The song of greeting can be any short *welcome* song, or take the form of a *roll-call.*

- The goodbye song can be any short song of salutation which is used just before the 'exit' activity.

- All the activities should *first* be presented as *sound*. When an activity is presented as *sound* or even *audio-visually,* it should be reinforced by kinesthetic movement (activities) - *making* music.

- The propositional content of the lesson may <u>not</u> be neglected.

7.4 Guidelines for the non-specialist teacher

As the programme is intended for use by the non-specialist (as well as the specialist) teacher, it is necessary to provide certain guidelines for the non-specialist, to ensure the successful implementation of the programme.

Since all the accompaniments for songs, melodies, rhythms, and ensembles are pre-recorded with computer instrumentation, the teacher will *not* have to acquire the skills needed for the accompaniment, but he/she *will* require a knowledge of the following:

- **Five different note values** for rhythm activities: 

- **Seven different note names** for the melody and ensemble activities: 

The teacher will become acquainted with these note values and note names *gradually*, as he/she <u>carefully</u> prepares the lessons, which present increasing music(al) challenges containing a variety of concepts that are carefully sequenced.

For those teachers who are able to play guitar or recorder, the songs all include melody notation and chord symbols.

7.4.1 Symbols

The following symbols will be encountered in the lessons:

|	is a bar-line, and denotes the end of a bar/phrase
‖	is a double bar-line, and denotes the end of a 'section'
:‖	is a double bar-line with dots, indicating that the section is to be repeated from the beginning
> or –	is an accent which indicates that a note should be played suddenly louder

7.4.2 Non-melodic percussion instruments

The non-melodic percussion instruments which can be used in the programme, include:

- drums (with beaters)
- tambourines
- clappers/castagnets
- rhythm sticks
- sleigh bells
- shakers
- wooden blocks
- instruments with a corrugated surface which can be 'scraped' with a beater, such as corrugated plastic 'melody' pipes, wooden blocks with one corrugated side, and sections of thick bamboo with corrugations and resonance 'holes' cut into one side
- triangles - these can be used for special effects, but, in general, pre-school children find them difficult to handle for rhythm activities which include rests ('silences').

7.4.3 Melodic and melodic percussion instruments

The melodic instruments which can be used are:

- keyboard (piano, organ, synthesiser)
- recorder
- slide flute (for 'sound effects')
- mouth organ (**not** for single notes, but for two chords: the **C** -chord when 'blown'
  G -chord when 'sucked')

The melodic *percussion* instruments which can be used:

- xylophone
- metallophone
- glockenspiel
- chime bars
- tubular bells
- melodic 'jingle bells'.

7.4.4 Notation requirements

A **Middle-C** house (see figure 7.1), preferably an A3-size house, is required for demonstration purposes, and an A4 house for each child.

Round note-heads (discs) can be fashioned from paper or plastic, or made from plaster-of-paris with suitably sized round moulds (if required, food colouring can be added), or existing coins can be used. The diameter of the note-heads will depend on the distance between consecutive horizontal (staff) lines.

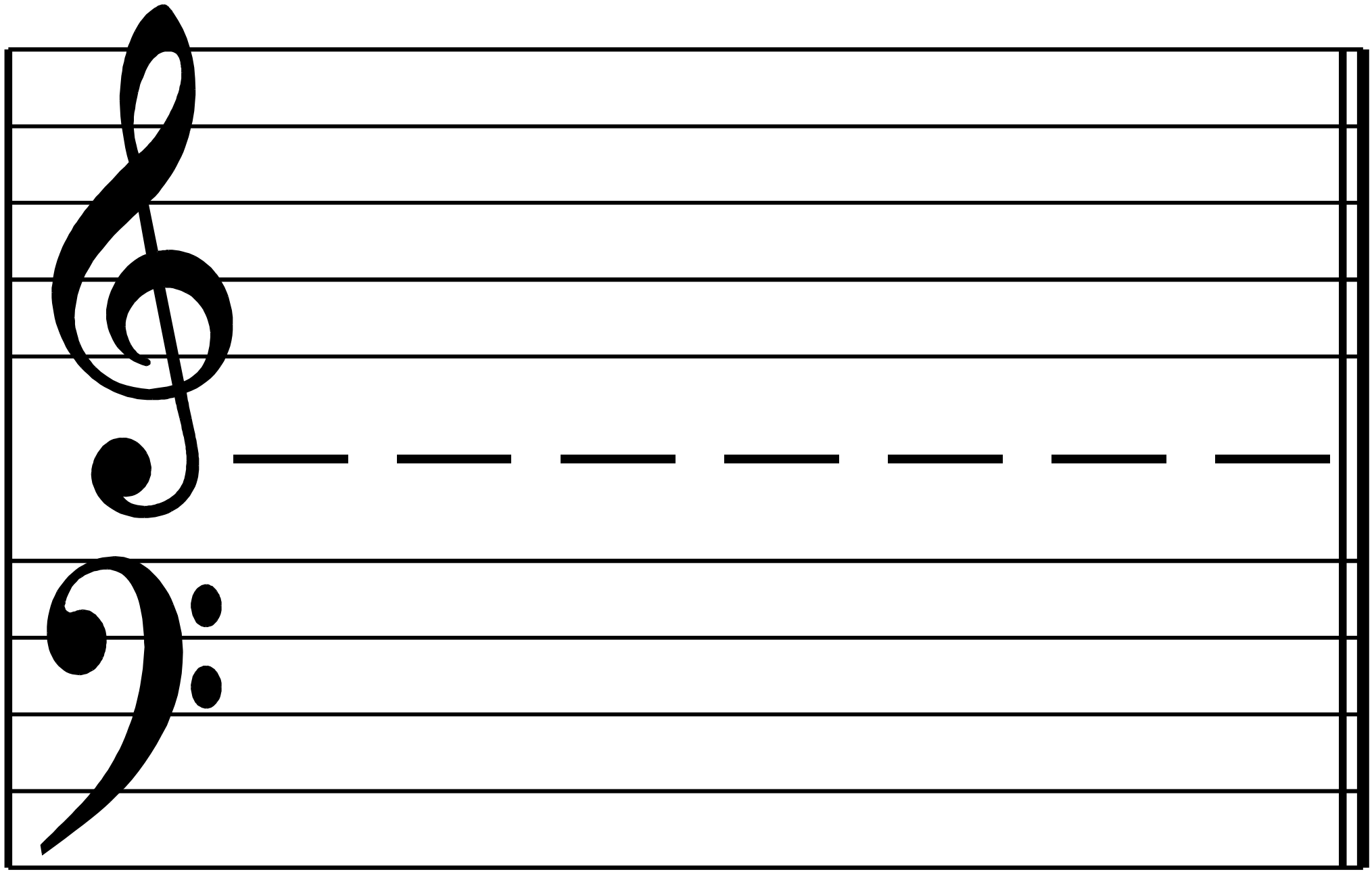


Figure 7.1: *A Middle-C house*

7.5 Basic knowledge required for playing and notating rhythms

The following suggested 'explanations' of the five note values and the rhythm patterns *are intended for the children*, but may be of use to the teacher.

All rhythm activities can be used with ***body percussion*** *and/or* ***non-melodic percussion instruments****.*


tahn is a little note-man with a dirty face, and one leg. His name is **tahn**, and he makes a special sound like a cracker: "**CLAP !**" (Every time the child claps, he/she *must say* "tahn").


mm is a tahn that is curled up in bed, fast asleep - he says **mm** very softly. (When the child says "mm", he/she must hold up both closed fists at about eye-level).

For the rhythm pattern 
you would say: **tahn tahn tahn mm**


with body percussion: **clap clap clap 'fists'**

* When transferring the body percussion 'action' to an instrument, the child will be holding either the instrument or the beater in one hand, so the "mm" can be made by holding up *one* fist, or by raising the hand holding the beater. (Until the children are familiar with the words: **tahn tahn tahn mm**, use more descriptive words such as **bang bang bang 'lift-up'**)

* The right-handed child must hold the *beater* in the *right hand*, or, where applicable - beat the instrument with the *right hand* (while holding the instrument in the left hand). Conversely, the left-handed child must hold the beater in the *left hand*, et cetera.


ta ahn Two dirty-faced tahns ( and ) jump into a bubble bath. There is *magic* in the bubbles, and ONE, BIG, CLEAN note-man emerges - his name is **ta-ahn** (use the action: "clap-hold"). The children should be reminded at regular intervals *how*

many tahns jumped into the bath.

For the rhythm pattern 
you would say: **ta - ahn ta - ahn**
with body percussion: **clap-hold clap-hold**


ta-té

These notes can be described as 'two *little* note-men holding hands' - their names are **ta-té** (two short claps, in the same time duration as that required for one **tahn** clap). When one of the little note-men appears alone, it has a 'broken arm' :  , and is usually called **té**.

For the rhythm pattern 
say: **tahn ta - té tahn mm**
With body percussion, say: **clap clap-clap clap 'fists'**

When  (ta-ahn) was very hungry, he decided that  looked like a 'fizz-pop', so he ate him. He was *so* hungry that he even ate the stick, leaving just a little piece of stick that looks like a 'dot'. When there is a dot next to **ta-ahn**, he has 'eaten' a **tahn**, and is much bigger. He is called **ta-a-ahn** (clap-hold-hold/clap-and-hold).

For the rhythm pattern 
say: **ta - a - ahn ta - a - ahn**
With body percussion, say: **clap-and-hold clap-and-hold**

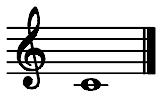
With *all* rhythm activities, chant or sing the rhythm 'names' (tahn, ta-ahn, mm, et cetera), suitable words, or short sentences, as the physical involvement of tongue and mouth enhances the muscle control required to execute the rhythm activities (Cheyette & Cheyette 1969:57).

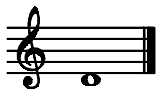
7.6 Notation of 'melody'

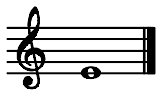
During the course of one year the children will be introduced - *audio-visually* - to a total of *seven* consecutive notes, introduced in the following order:

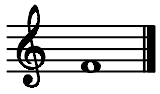
For the purposes of presenting the 'correct' sound to the children (the ***audio***-*introduction*), the non-specialist teacher may find Figure 7.2 useful. Many of the smaller xylophones have an octave (eight-note) range. When the melody C B A has to be played, the child will have to start on the *small* **C** -bar, making the notes sound one octave higher.

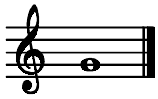
7.6.1 Suggestions for the presentation of the note names

C  Mrs Middle-C sits on a chair in the middle of the house: all the little girls live 'upstairs', and all the little boys live 'downstairs'

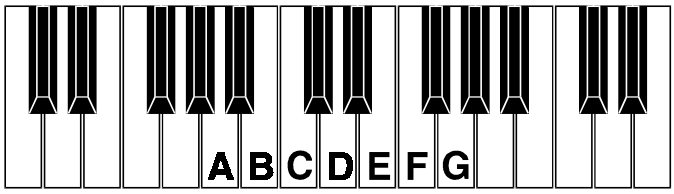
D  Dora-D lives upstairs under five blankets, with her head just touching the bottom blanket

E  Elly-E swims in the sea, with her tummy *in* the water and her head *out* of the water

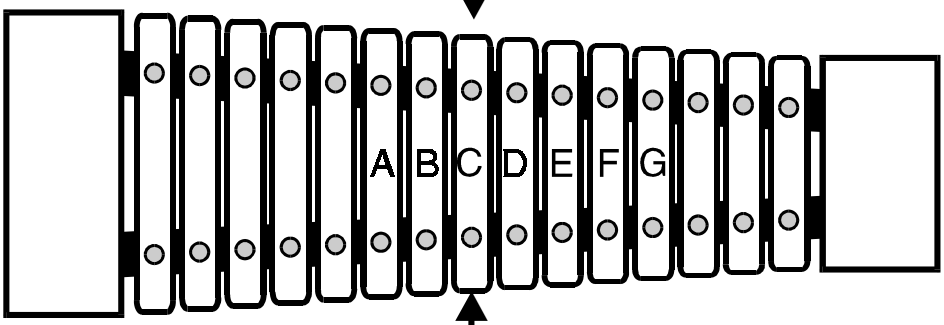
F  Effie-F (the 'sandwich-girl') lives upstairs in the first 'sandwich'

G  Jilly-G lives upstairs, and sits on the second step

- **on a keyboard**



- **on a melodic percussion instrument**



- **on staff notation**

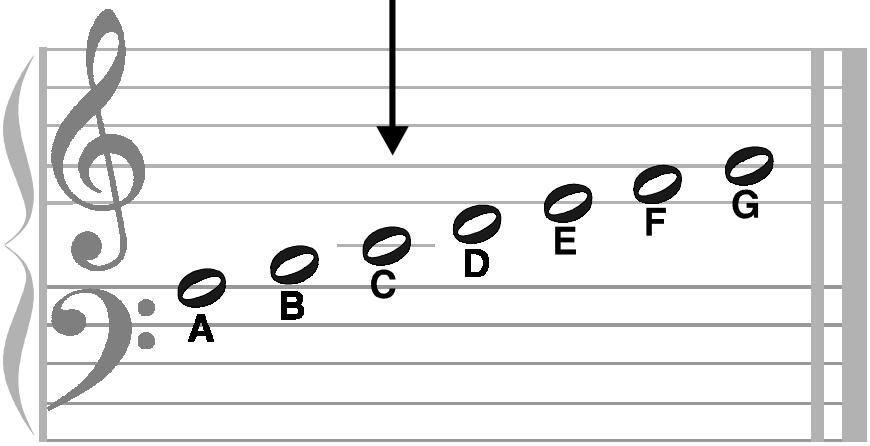
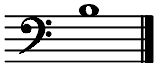
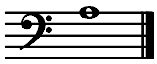


Figure 7.2 ***Location of note names***

B  Benny-B lives downstairs: he is very naughty, and jumps on the bed with his shoes on

A  Andy-A lives downstairs: he is fat and lazy - lying on the bed - and makes a 'dent' in the mattress

The comprehensive programme of eight units, each with four detailed lessons, and Unit 2 with the necessary accompaniments - in notated form as well as in audio recording - now follow.

A COMPREHENSIVE

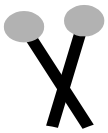
MUSIC EDUCATION PROGRAMME

FOR PRE-SCHOOL CHILDREN

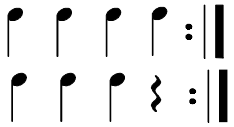
UNIT 1

SONGS ***Twinkle, twinkle*** * ***If I had wings*** * ***Dance with me*** * ***Waar is Duimpie*** * ***Fox and Goose*** * ◊***Cuckoo*** *(song game)* * ***London Bridge*** * ***Cuckoo and Donkey***

RHYTHM **Note values:**  **and** 



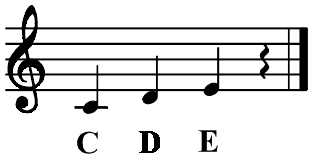
Rhythm patterns:



The rhythm patterns can be used for:

* **clapping**
* **body rhythm**
* **non-melodic percussion instruments**

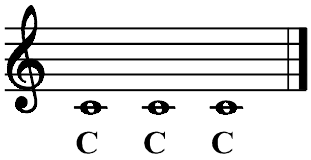
MELODY



NOTATION **Introduce:** ***Mrs Middle C***

* **in sound**
* **visually**

'Write' :



ENSEMBLE **Use melodic percussion instruments or mouth organs:**

ACTIVITY SONGS ◊***Puffer Train*** *(Prep. Song book)*; ◊ ***Spirit Song*** *(Prep. Song book)*

'EXIT' ACTIVITIES

* make a train and start moving out slowly, then faster
* march out like tin soldiers
* flop out like rag dolls
* walk out like teddies with big, round tummies

LESSON 1-1

1. Song of greeting (This can take the form of a 'roll-call', if the group is small enough)

2. Songs: ***Twinkle, twinkle*** ***** ***If I had wings*** ***** ***Duimpie***

3.  **Introduce**  (A little note-man with a dirty face and one leg, whose name is "**tahn**". He makes a very special sound: **CLAP!**)

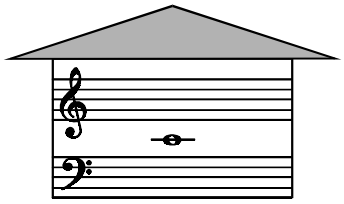
Use the pattern  **with accompaniment, for:**

tahn tahn tahn tahn

- **clapping**
- **body percussion** (make tahns on head, knees, shoulders, etc.)
- **non-melodic percussion instruments** (Divide the children into three groups: each group having a different instrument. Let each group play separately, and then all three groups together)

4.  **Introduce "Mrs Middle C" - in sound.** (Play middle-C on a melodic percussion instrument or keyboard. She lives in a large house, where all the little girls stay upstairs, and all the little boys live downstairs. If you have a keyboard or xylophone, make a *glissando* from middle-C to the higher pitched notes for the girls' voices, and from middle-C to the lower pitched notes for the boys' voices)

5. Notation: Introduce "Mrs Middle C" - visually. (She *sits on a chair in the middle of the house*, to see that all the little girls and little boys behave themselves!)



6. Activity song(s): ***We are busy. . . .***
◊ ***Puffer train***

7. Goodbye song (◊ ***Wave goodbye*** can be used, or any other suitable song)

8. Exit activity: ***Puffer train:*** the children stand in a circle, placing both hands on the shoulders of the child ahead of them, and then move out 'like a train', first slowly, and then faster - as indicated by the music

LESSON 1-2

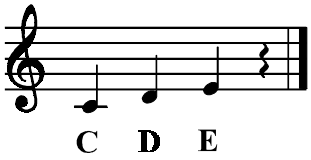
1. **Song of greeting**

2. **Songs:** ◊ ***Cuckoo*** *(song game)* **** Fox and Goose * If I had wings * Duimpie***

3.  **Introduce** **(**A tahn that is curled up in bed, fast asleep - and says "**mm**")

   Use the pattern  (saying: tahn-tahn-tahn-mm or counting 1-2-3-mm) **with accompaniment, for:**

   - **clapping**
   - **body percussion** (Make tahns on head, knees, shoulders, etc.)
   - **non-melodic percussion instruments groups** (Divide the children into three groups: each group having a different instrument. Let each group play separately, and then all three groups together)

4.  **Sing** 

with accompaniment

5. **Notation: Revise "Mrs Middle-C".** Let the children put her *on a chair in the middle of the house.* (The children can each have their own paper 'Middle-C' house, with plastic / ceramic / paper discs to move around as notes)

6. **Ensemble: Use melodic percussion instruments to play**

(or C - C - C - and wait)

with accompaniment

7. **Activity song:** ***We are busy . . .***

8. **Goodbye song**

9. **Exit activity: March out like tin soldiers** (use any suitable march)

LESSON 1-3

1. Song of greeting

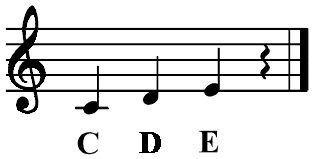
2. Songs: *Cuckoo and Donkey* * *Duimpie* * *Fox and Goose*

3.  **Revise**  **and** 

Use the pattern  (saying: tahn-tahn-tahn-mm)

with accompaniment, for:

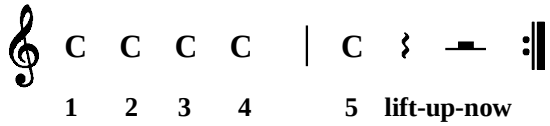
- **clapping** (Also use ***London bridge*** : clap  only on the words "*falling down*")
- **body percussion** (Make tahns on head, knees, shoulders, etc.)
- **non-melodic percussion instruments** (Divide the children into three groups: each group having a different instrument. Let each group play separately, and then all three groups together)

4.  **Sing** 

with accompaniment

5. Notation: Revise Mrs Middle C, and 'write' five middle-C's on the Middle-C houses

6. Ensemble: Use melodic percussion instruments to play



7. Activity song: ◊ *Spirit Song*

8. Goodbye song

9. Exit activity: Walk out, 'flopping' like rag dolls (use the music for Betty Misheiker's *"Ragetty Doll")*

LESSON 1-4

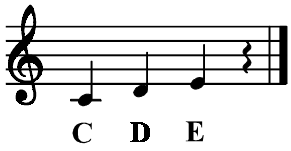
1. Song of greeting

2. Songs: ***Dance with me*** **** Cuckoo and Donkey * ◊ Cuckoo*** *(song game)*

3.  **Revise**  **and** 

Use the pattern  **for:**

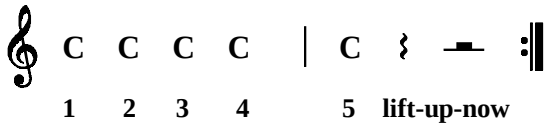
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Sing** 

with accompaniment

5. Notation: Revise Mrs Middle-C, and put three (or five) middle-C's in the house

6. Ensemble: Use melodic percussion instruments to play



or

7. Activity song(s): ***We are busy . . .***
◊Spirit Song

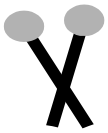
8. Goodbye song

9. Exit activity: walk out like teddies, with big, round tummies

UNIT 2

SONGS ***Vehicles*** * ***Echo Song*** * ***Kirmis*** * ***Mangwane*** * ***Pap en boontjies***
Hansie slim * ***Dance with me*** * ***Fox and Goose***
Cuckoo and Donkey * ◊***Dinosaurs*** * ◊***Elephants*** * ◊ ***Let's clap***

RHYTHM **Revise**  **and the pattern** 



Introduce  **and** 

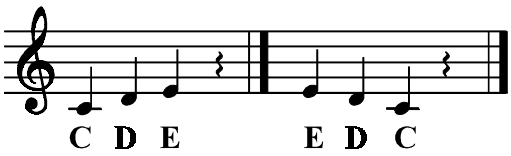
Use these patterns for:

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

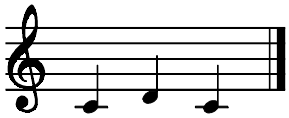
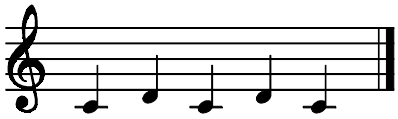
The pattern can be used as follows:

Group I Group II Group III Tutti (all together)

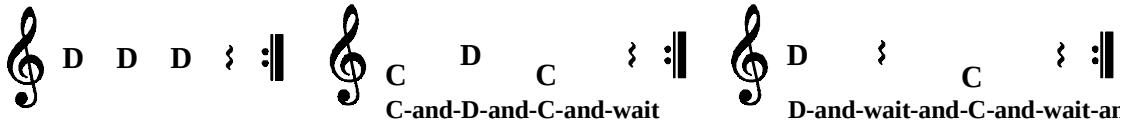
MELODY



NOTATION **Revise C**
Introduce ***Dora*** **D**

'Write' :  **or** 

ENSEMBLE **Use melodic percussion instruments or mouth organs:**



ACTIVITY SONGS ***I am dancing all alone***
Vehicles
◊***Dinosaurs***

'EXIT' ACTIVITIES Kick your knees up, turn your toes in, flap like a birdie, or let your pointer march in time (use Walt Disney's ***Step in time***)
Walk out like floppy dolls/march like soldiers (use Betty Misheiker's ***Ragetty Doll/The brave mouse***)

LESSON 2-1

1. Song of greeting

2. Songs: ***Dance with me * Echo song * Kirmis * Cuckoo and Donkey***

3.  **Revise**  **and** 

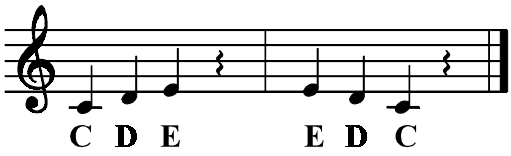
Use the pattern  **for:**

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

Revise the pattern  **as follows:**

Group I Group II Group III Tutti (all together)

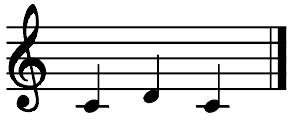
4.  **Sing**



with accompaniment

5. Notation: **Introduce D (*Dora* D)**
Revise C

'Write' :



6. Ensemble: **Use melodic percussion instruments:**

7. Activity song: ***I am dancing all alone***

8. Goodbye song

9. Exit activity: Kick your knees up (use Walt Disney's ***Step in time***)

LESSON 2-2

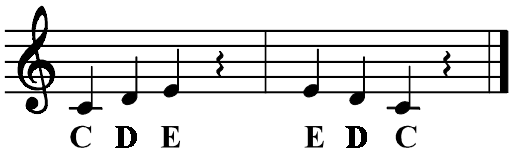
1. Song of greeting

2. Songs: ***Kirmis * Echo song * Mangwane * Fox and Goose * Hansie slim***

3.  **Revise**  **and** 

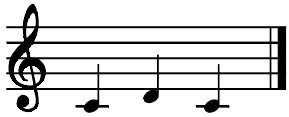
Use the pattern  **for:**

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

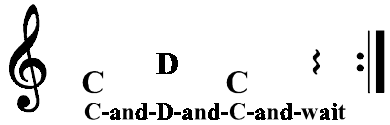
4.  **Sing** 

with accompaniment

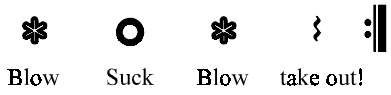
5. Notation: Revise C and D

'Write' : 

6. Ensemble: Use melodic percussion instruments or mouth organs:



and



7. Activity songs: ◊***Dinosaurs, Mangwane***

8. Goodbye song

9. Exit activity: 'Point-your-toes-in' (***Step in time***)

LESSON 2-3

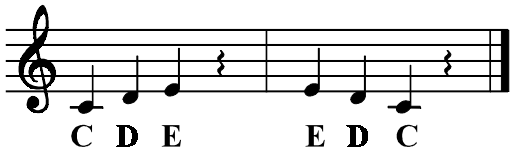
1. Song of greeting

2. Songs: ***Mangwane * <u>Vehicles</u> * <u>Pap en boontjies</u> * Dance with me * London Bridge***

3.  **Revise**  **and** 

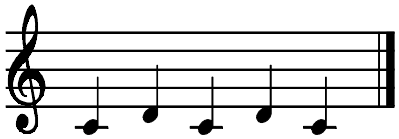
Combine the patterns:  **for:**

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Sing** 

with accompaniment

5. Notation: Revise C and D

'Write' : 

6. Ensemble: Use melodic percussion instruments:

7. Activity song: ◊***Dinosaurs***
<u>Vehicles</u>

8. Goodbye song

9. Exit activity: 'Flap-like-a-birdie' (***Step in time***)

LESSON 2-4

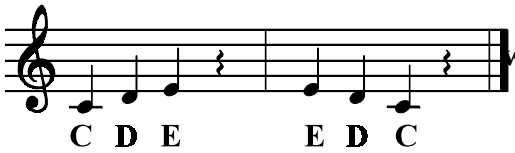
1. Song of greeting

2. Songs: ***Vehicles * Pap en boontjies * ◊Let's clap * Kirmis * ◊Elephants * Hansie slim***

3.  **Revise**  **and** 

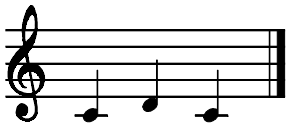
Introduce the pattern  **for:**

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Sing** 

with accompaniment

5. Notation: Revise C and D

'Write' : 

6. Ensemble: Use melodic percussion instruments:

7. Activity song: ***Vehicles***
I am dancing

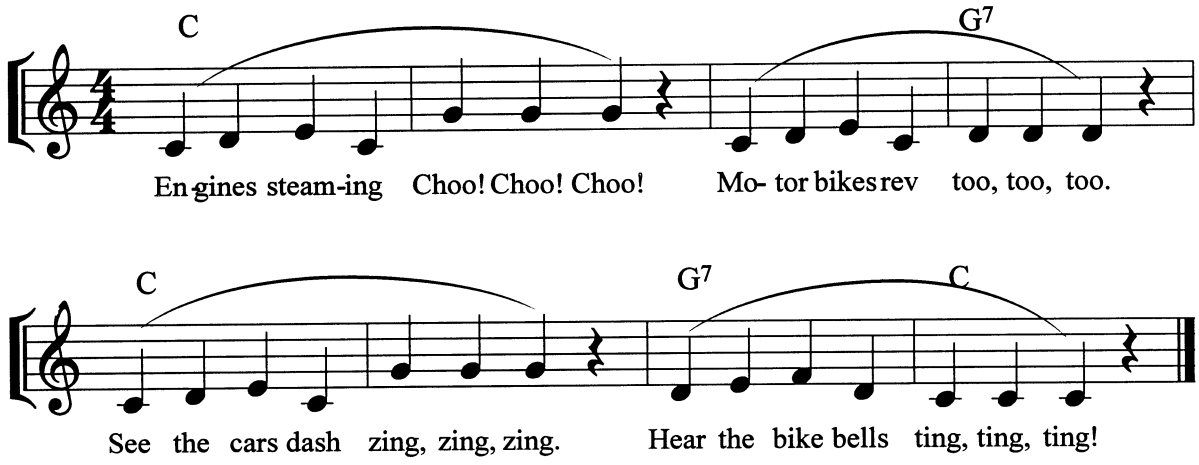
8. Goodbye song

9. Exit activity: Alternate 'Floppy dolls' **(*Ragetty Doll)*** and 'March' **(*The brave mouse)***

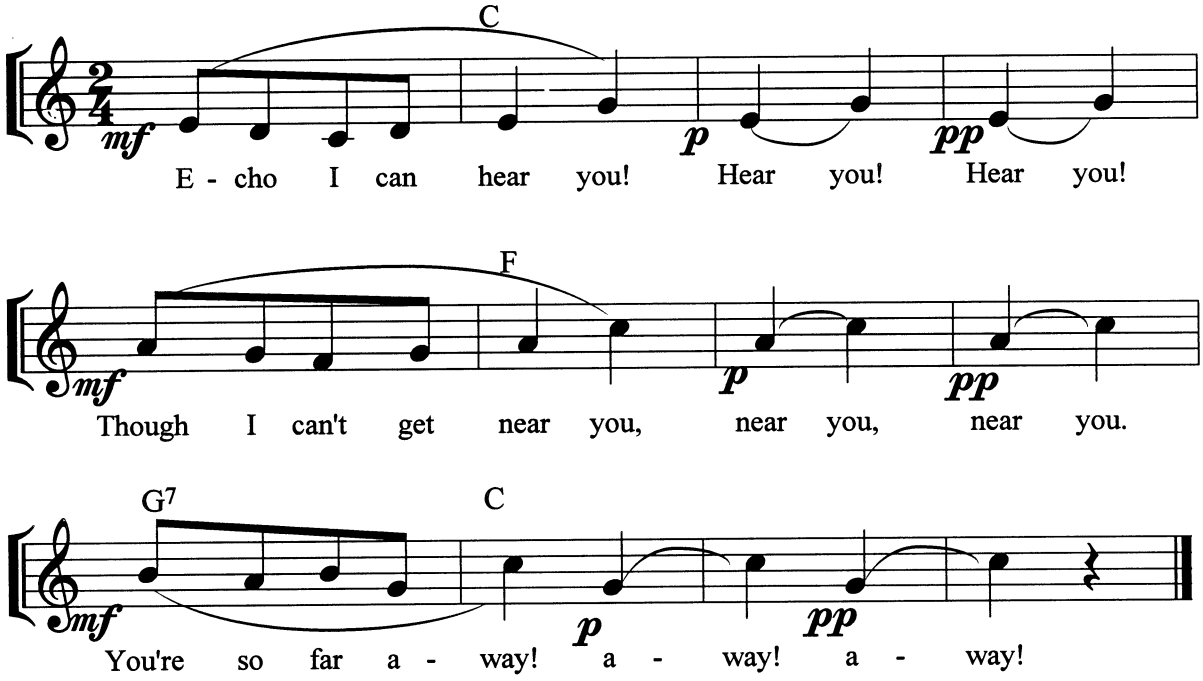
UNIT 2

S O N G S

VEHICLES

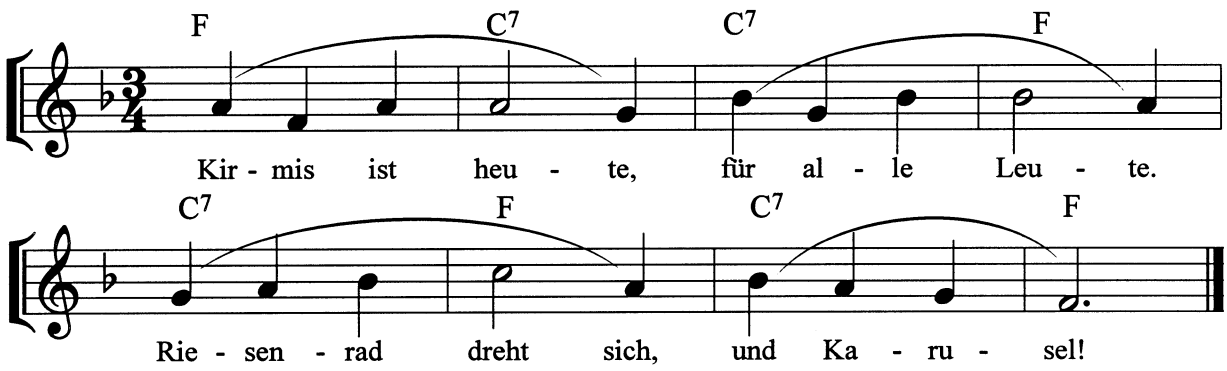


ECHO SONG

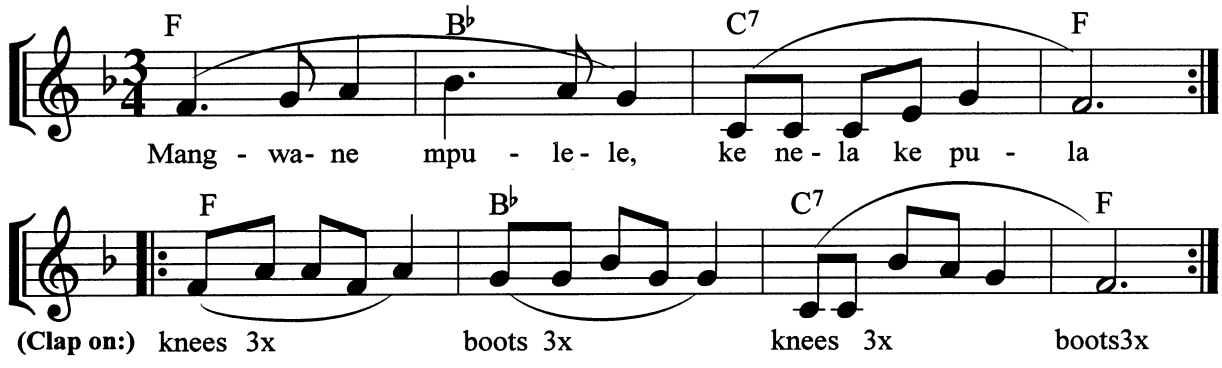


KIRMIS

German Traditional

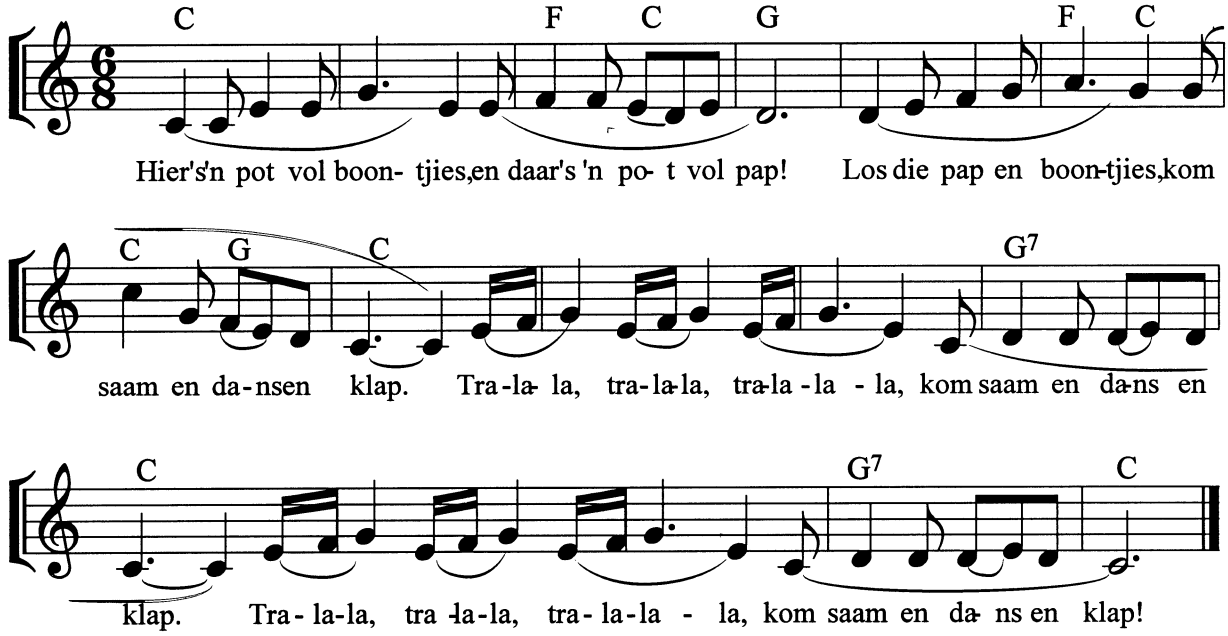


MANGWANE



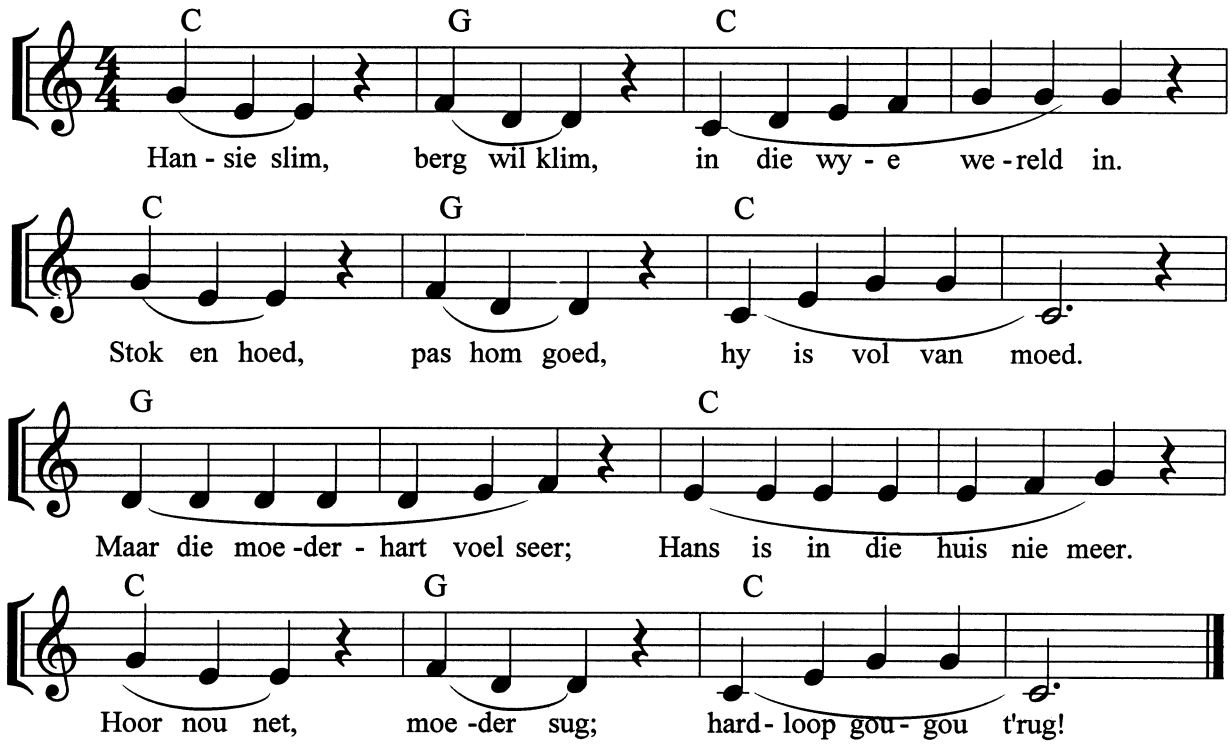
PAP EN BOONTJIES

German folk song



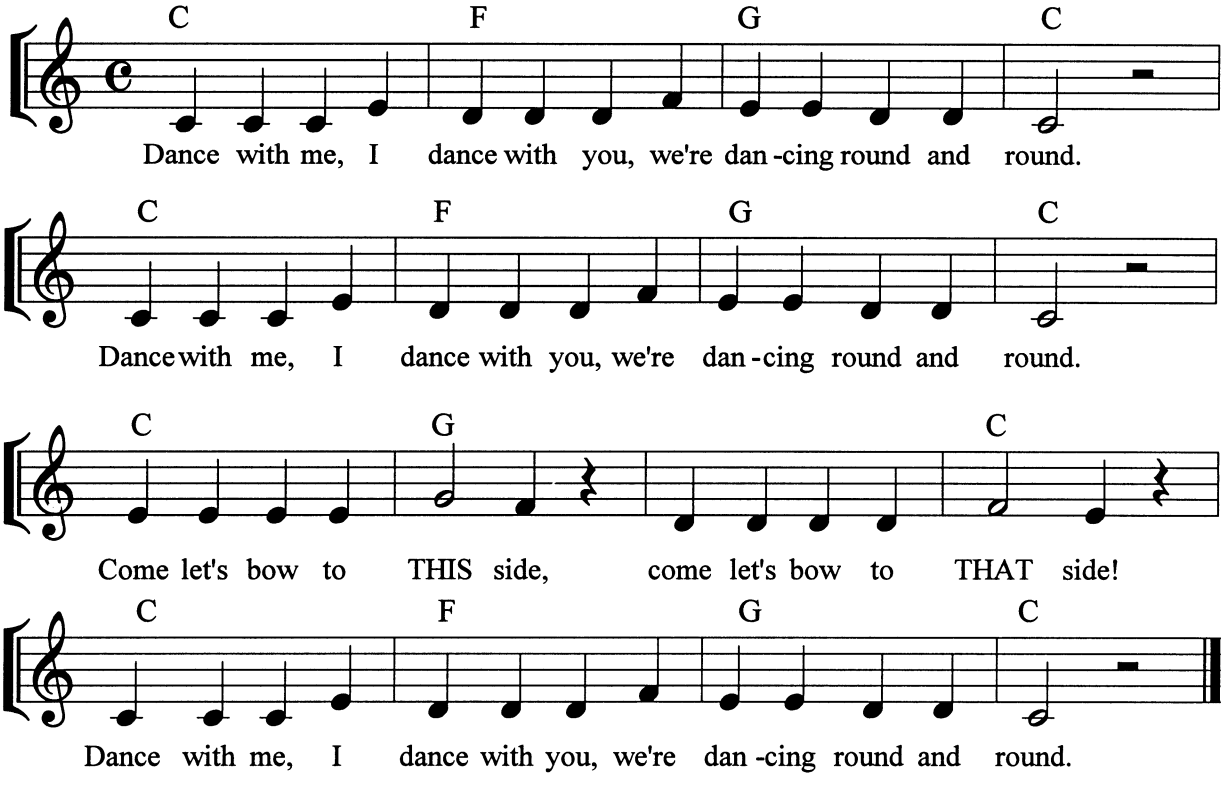
HANSIE SLIM

German folk song



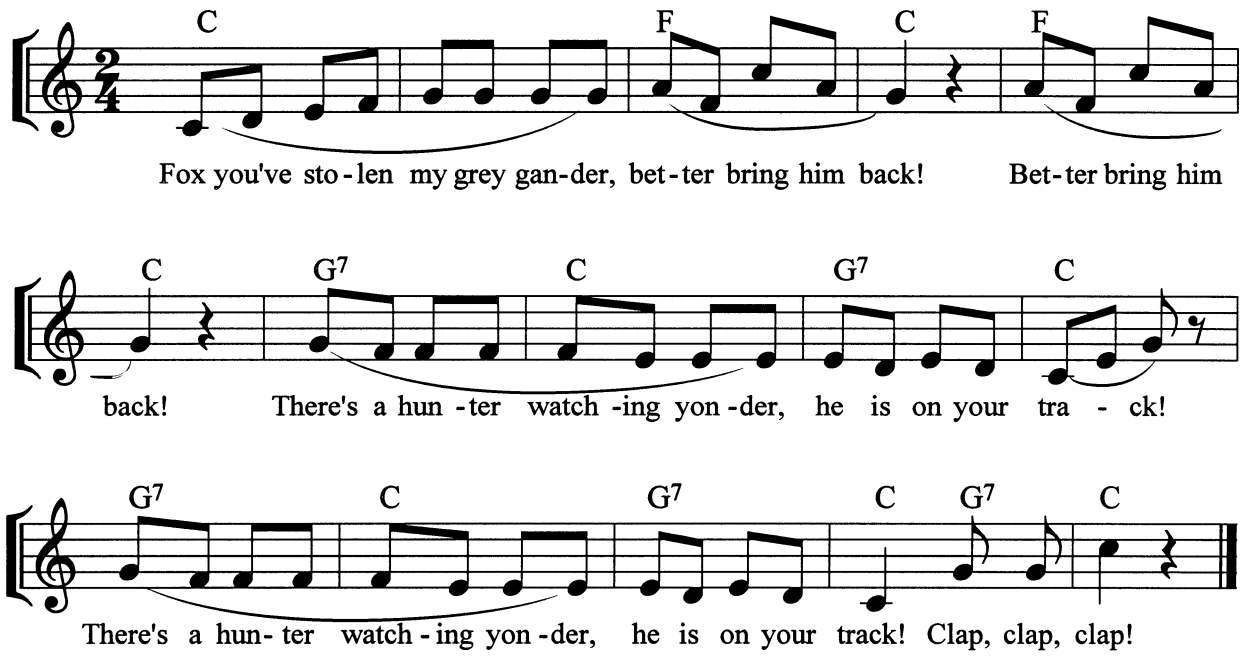
DANCE WITH ME

Norwegian folk song



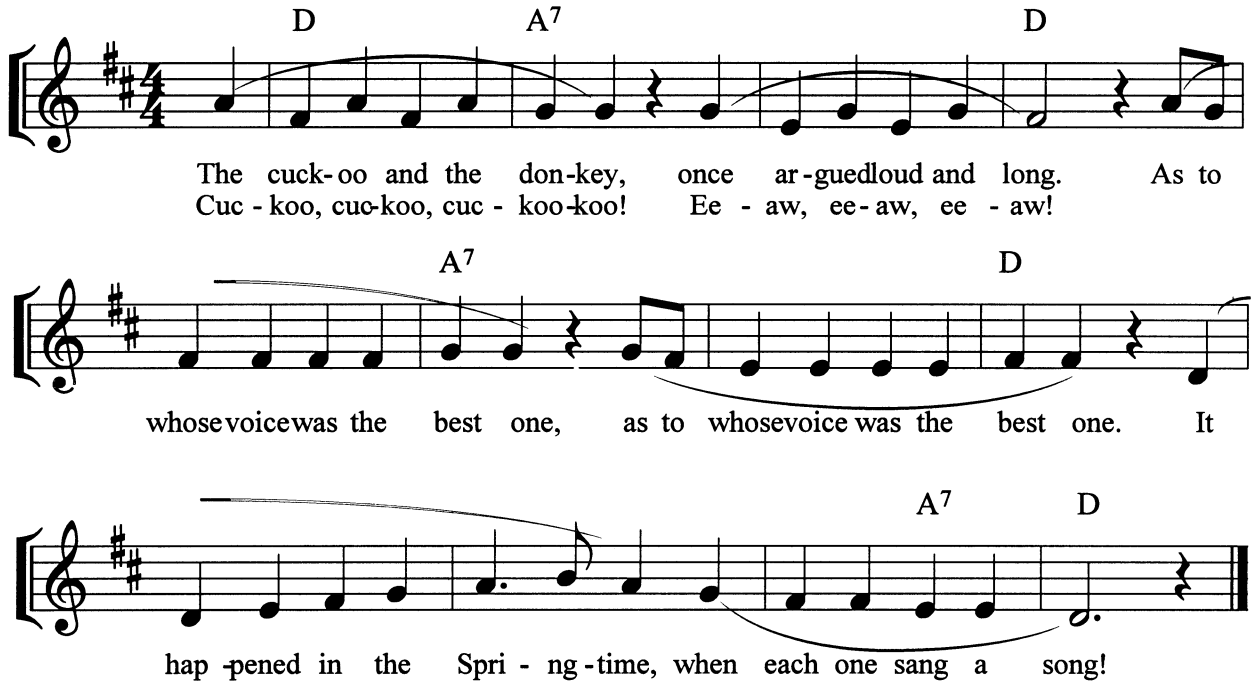
FOX AND GOOSE

German folk song



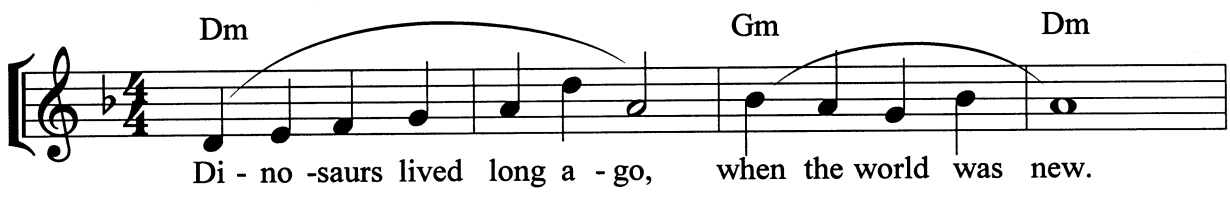
CUCKOO AND DONKEY

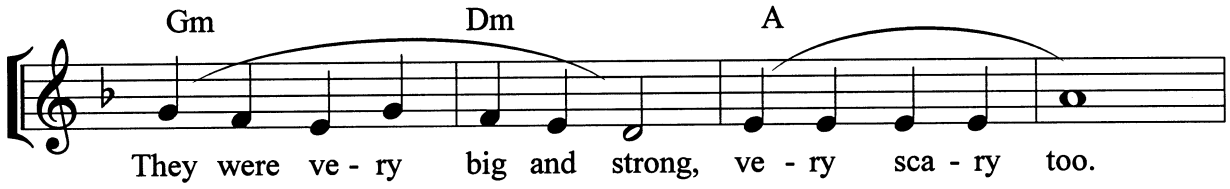
German folk song

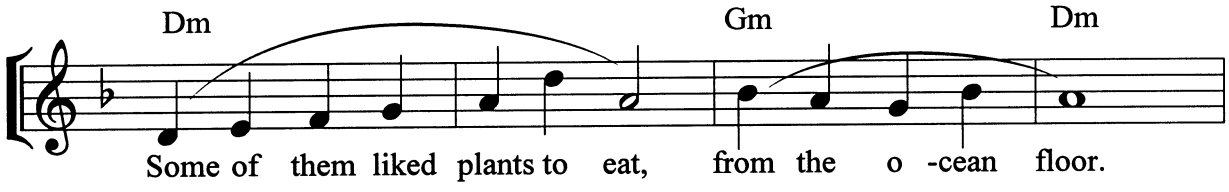


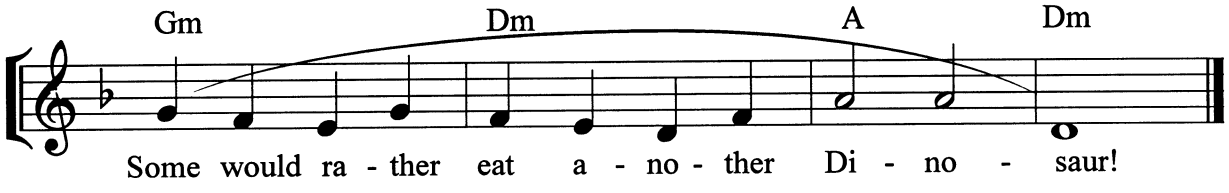
DINOSAURS

Anonymous



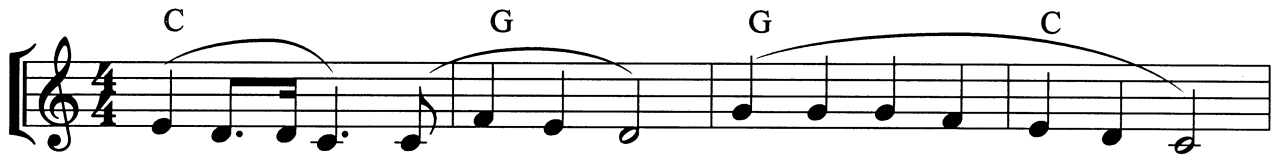




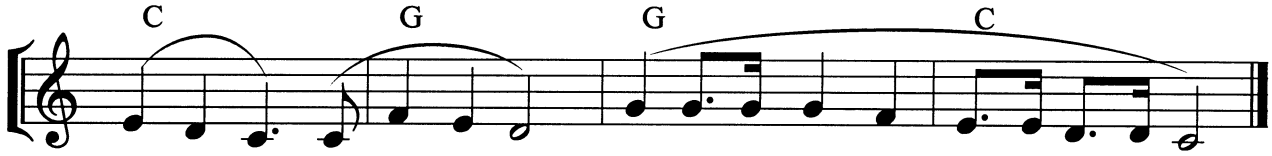


THE ELEPHANTS

Traditional



One el - e -phant, went out to play, on a spi - der's web one day.
Two el - e- phants



He had such, e- nor -mous fun, He asked a - no - ther e - le -phant to come.
They They

OLIFANT

'n Groot olifant

En 'n baie klein muis

Woon daar saam

In 'n baie ou huis.

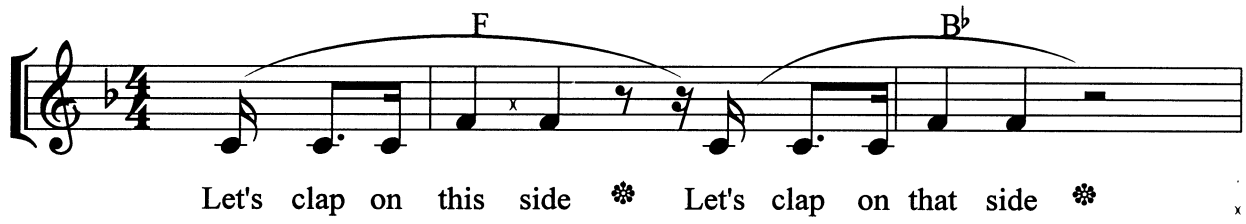
Olifant sug,

Hy't pyn in sy rug!

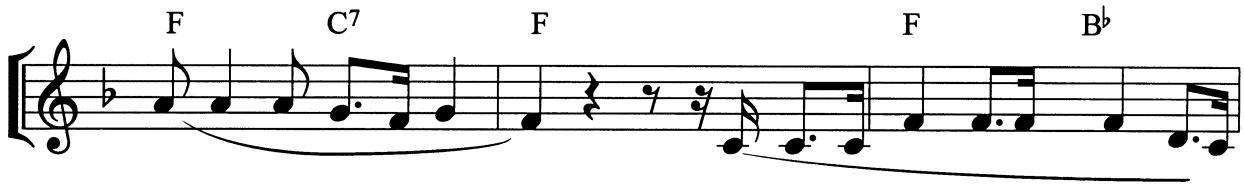
En muisie lag

So agter haar vuis!

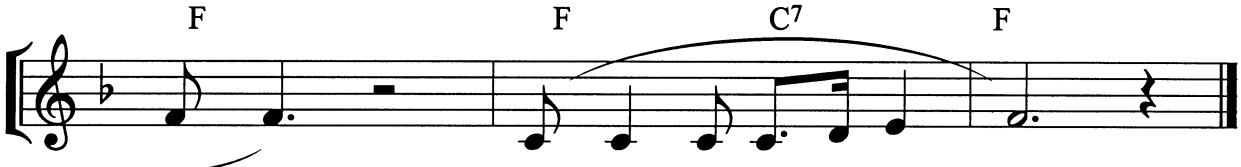
LET'S CLAP



Let's clap on this side ❁ Let's clap on that side ❁



Clap in the mid-dle like this! ❁ ❁ I'm going to (clap) on my (knees) in the



morn - ing. Oh what a beau - ti - ful day!

Translations of song texts

(into English)

Kirmis

The carnival is today, for everybody (all people).
The big wheel is turning, and the carousel.

Mangwane

Aunty, it's raining, and I am getting so wet!

Pap en boontjies

Here's a pot full of beans, and there's a pot full of porridge!
Leave the porridge and beans,
Come and dance and clap!

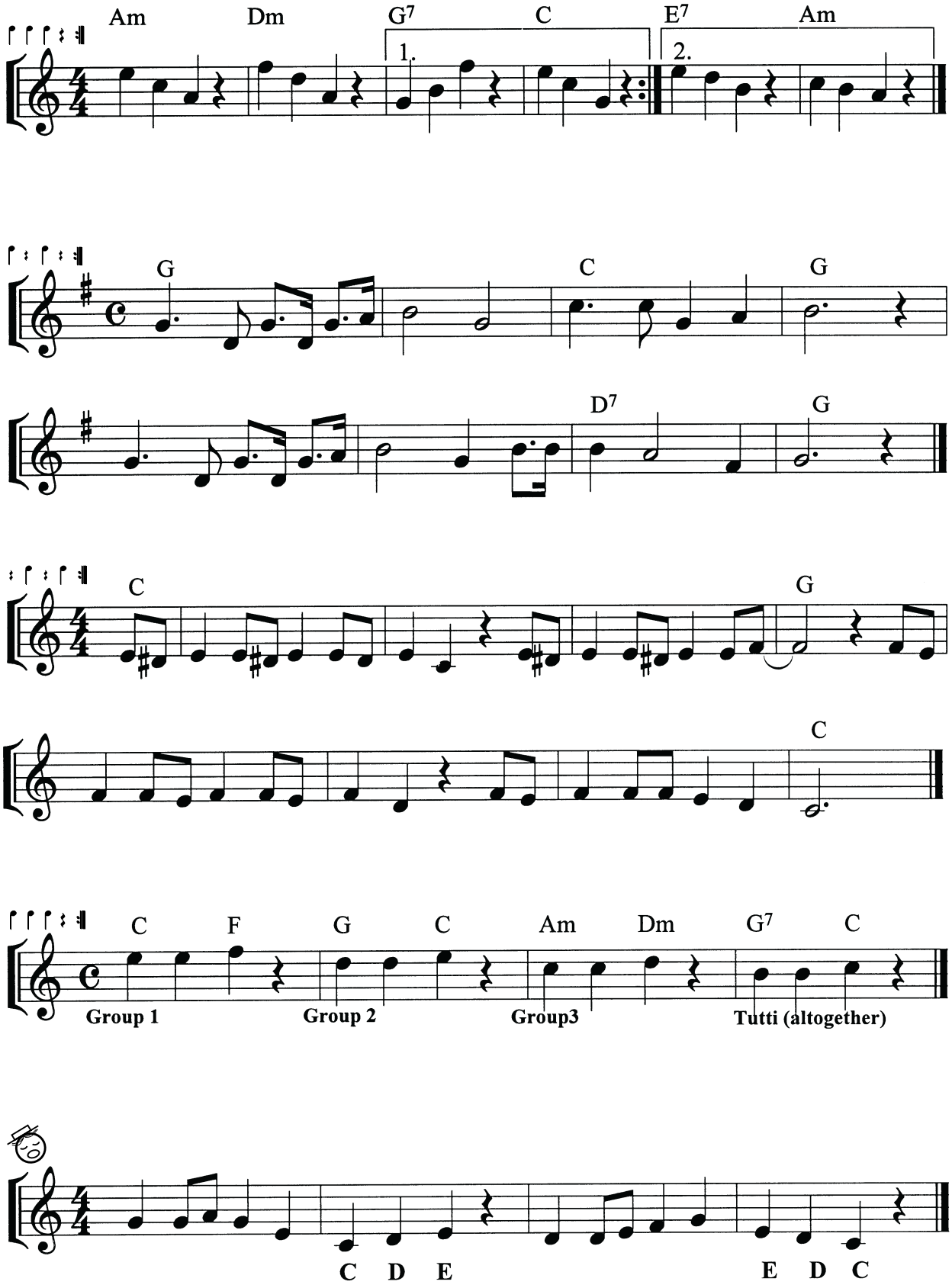
Hansie slim

Clever Hansel wants to go to the mountain and go out into the wide world.
With a stick and a hat, which suit him well, he feels very brave.
But his mother is heart-broken because Hansel has left home.
Listen! Mother is sighing; run back quickly!

UNIT 2

ACCOMPANIMENT
for

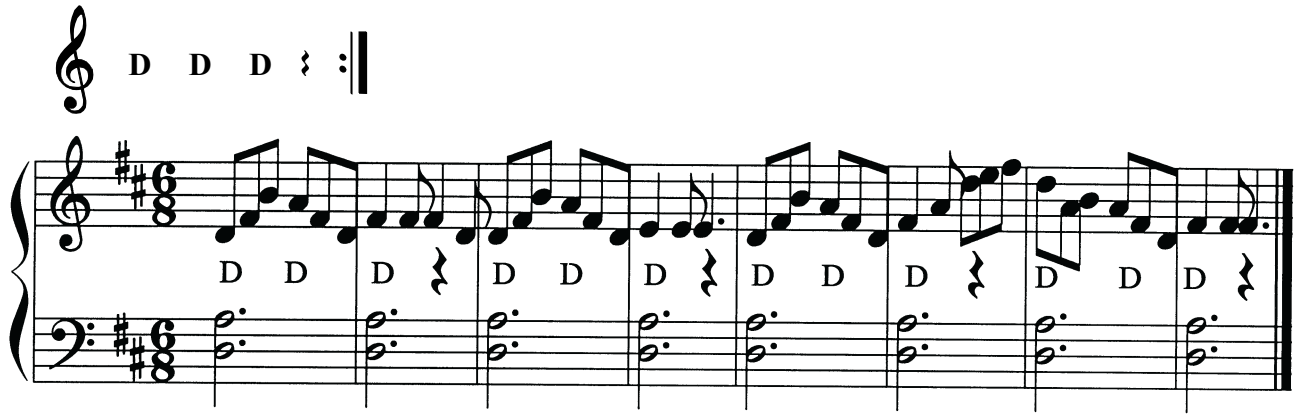
RHYTHM and MELODY ACTIVITIES

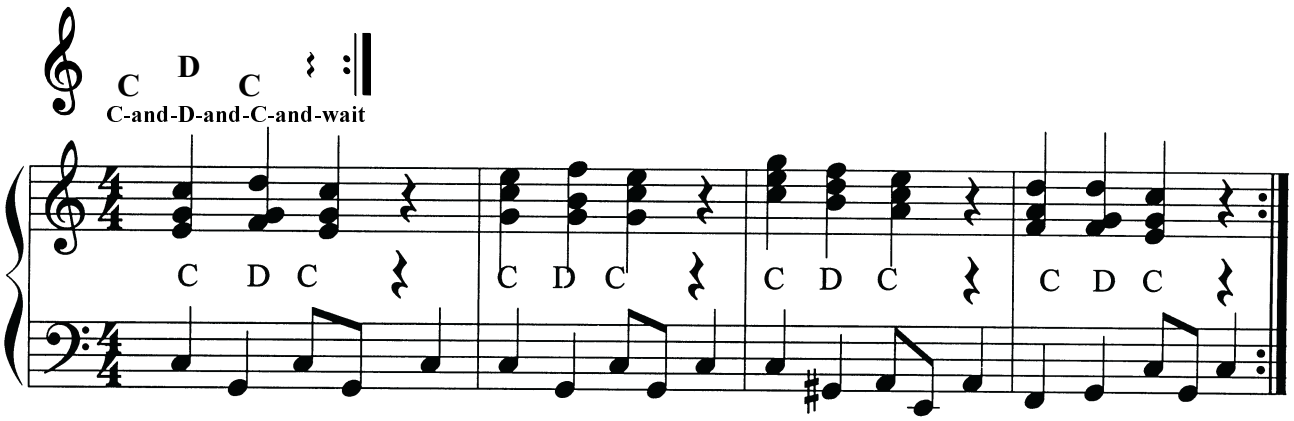

Am
Dm
G7
C
E7
Am
1.
2.
G
C
G
D7
G
C
G
C
F
G
C
Am
Dm
G7
C
Group 1
Group 2
Group3
Tutti (altogether)
C D E
E D C

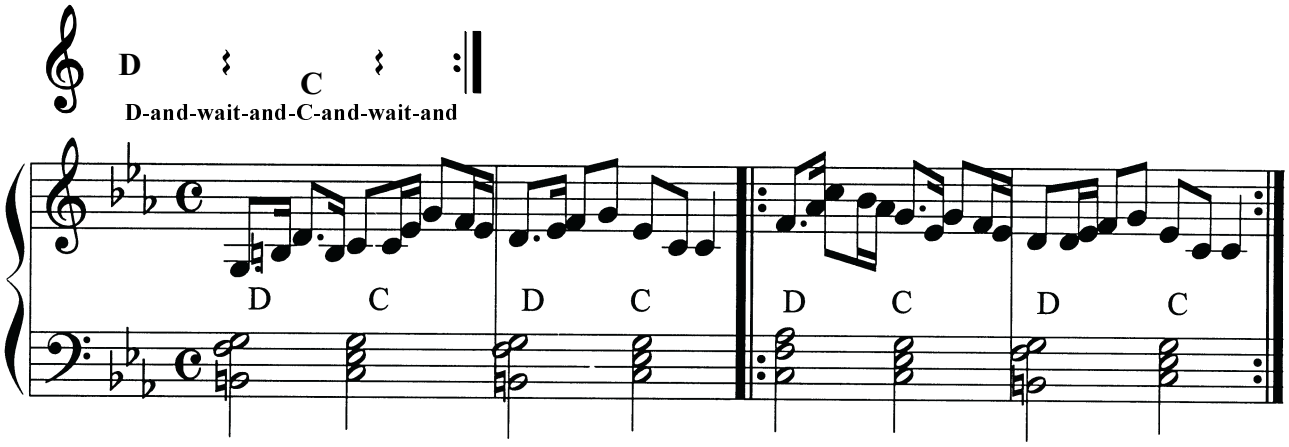
UNIT 2

ACCOMPANIMENT
for

ENSEMBLE ACTIVITIES


D D D
D D D D D D D D D D D D


C D C
C-and-D-and-C-and-wait
C D C C D C C D C C D C

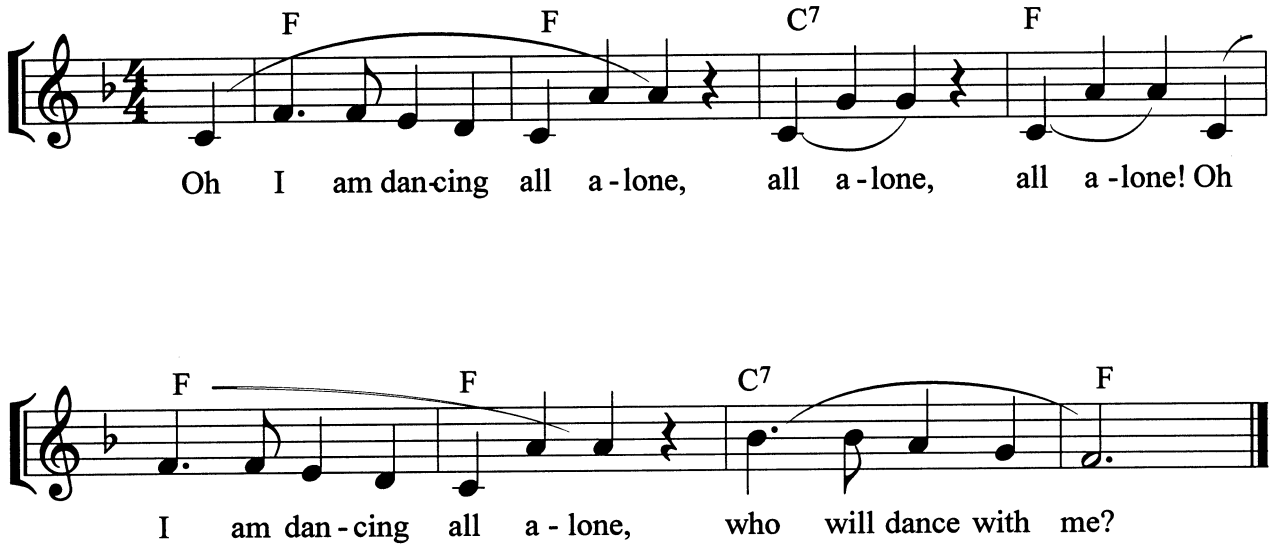

D C
D-and-wait-and-C-and-wait-and
D C D C D C D C

UNIT 2

ACCOMPANIMENT
for

ACTIVITY SONG

OH I AM DANCING



Dancing can be substituted with:

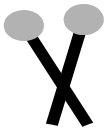
jumping, running, swimming, driving,

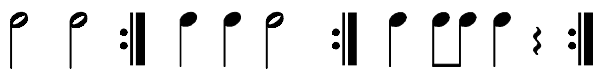
marching, walking, crawling, et cetera

UNIT 3

SONGS ***Pap en boontjies * Dance with me * Bird's wedding * Down in the jungle ◊Puffer train * Clock song * Tidy-up time * Hot cross buns * Hlogo Kirmis * Mangwane * ◊Elephants * Three blind mice * ◊If you're happy***

RHYTHM **Introduce**  **and**  **Revise**  **and** 

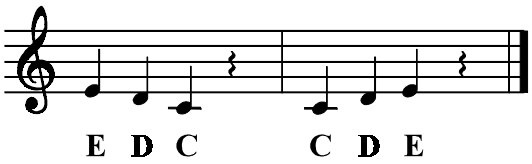


Rhythm patterns: 

The rhythm patterns can be used for:

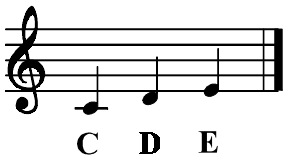
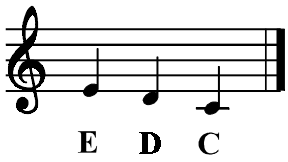
* **clapping**
* **body rhythm**
* **non-melodic percussion instruments**

MELODY

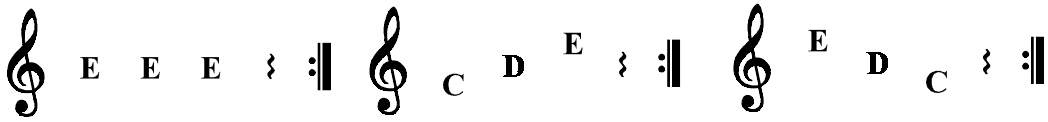


NOTATION **Introduce: '*Ellie*' E; revise C and D**

* **in sound**
* **visually**

'Write' :  **or** 

ENSEMBLE **Use melodic percussion instruments:**



ACTIVITY SONGS ***Scales and arpeggios; Rain, rain, rain; Hokey pokey; Freezing***

'

'EXIT' ACTIVITIES

* make a train and start moving out slowly, then faster (***Puffer train***)
* run-run- run and jump-jump-jump (***Dance with me***)
*  giant steps (***Mexican elephants***)
*  running (***Oh, I am dancing all alone***)

LESSON 3-1

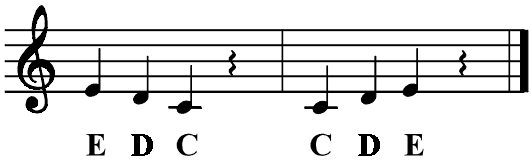
1. Song of greeting

2. Songs: ***Bird's wedding*** ***** ***Down in the jungle*** ***** ***Three blind mice*** ***** ***Echo song***
◊Elephants * Hansie slim

3.  **Introduce** 

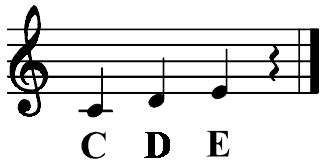
Introduce the pattern  **for:**

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Sing** 

with accompaniment

5. Notation: **Introduce *Ellie* E (revise C and D)**

'Write' : 

6. Ensemble: **Use melodic percussion instruments:**

with the songs: *Three blind mice* or *Vader Jakob*
(the melody patterns may be used separately, or simultaneously)

7. Activity song: ***Scales and arpeggios*** (Walt Disney)

8. Goodbye song

9. Exit activity: walk out to the rhythm  (giant steps) (***Mexican elephants***)

LESSON 3-2

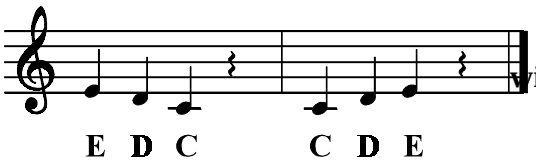
1. Song of greeting

2. Songs: ***<u>Clock song</u> * Bird's wedding * Down in the jungle * Pap en boontjies***
<u>Hot cross buns</u> * Mangwane

3.  **Revise**  **and** 

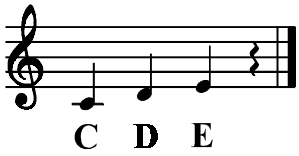
Introduce the pattern  **for:**

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Sing:** 

with accompaniment

5. Notation: Revise C , D, and E

'Write' : 

6. Ensemble: Use melodic percussion instruments:

with the songs: *Three blind mice* or *Vader Jakob*
(the melody patterns may be used separately, or simultaneously)

7. Activity song: *Scales and arpeggios*
<u>The rain, rain, rain</u> (Walt Disney)

8. Goodbye song

9. Exit activity: run out to  '*I am running all alone!* ' (***I am dancing all alone***)

LESSON 3-3

1. Song of greeting

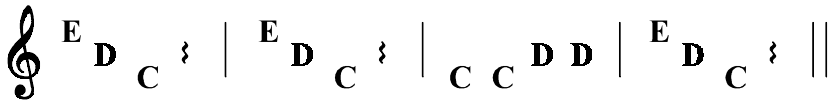
2. Songs: ***Down in the jungle * Hot cross buns * Clock song * Hlogo * Bird's wedding Kirmis***

3.  **Revise**  **Introduce** 

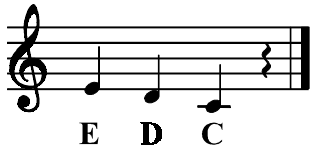
Use the pattern  **for:**

* **clapping**
* **body percussion**
* **non-melodic percussion instruments**

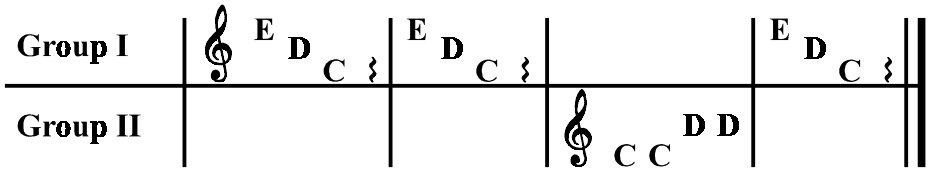
4.  **Using *Hot cross buns* as accompaniment, sing:**



5. Notation: Revise C, D, and E

'Write' : 

6. Ensemble: Use melodic percussion instruments:



7. Activity song: ***Hokey Pokey***
The rain, rain, rain (Walt Disney)

8. Goodbye song

9. Exit activity: use the rhythm  **to 'jump, jump, jump, stop'**

LESSON 3-4

1. Song of greeting

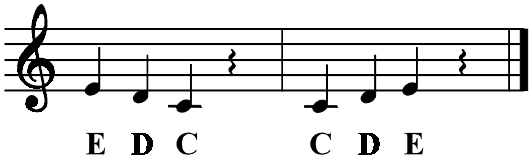
2. Songs: ***Dance with me * Hlogo * <u>Tidy up time</u> * Bird's wedding * ◊Elephants ◊If you're happy (circles)***

3.  **Revise**  **and** 

Use the pattern(s) for:

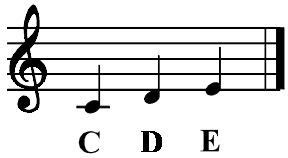
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Sing**

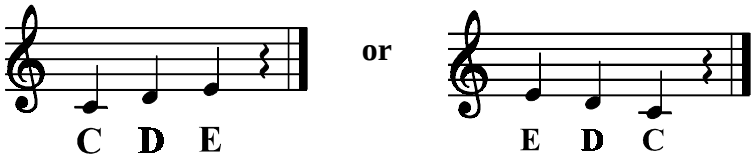


5. Notation: Revise C, D, and E

'Write' :



6. Ensemble: Use melodic percussion instruments:



with *Three blind mice* and/or *Vader Jakob*

7. Activity song: ***Hokey Pokey***
The rain, rain, rain
March and 'freeze' like sketch

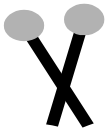
8. Goodbye song

9. Exit activity: run, run, run, and jump, jump, jump (*Dance with me)*

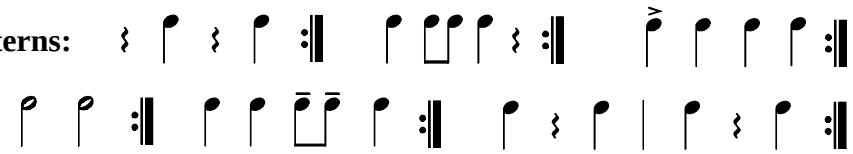
UNIT 4

SONGS ***<u>Railroad song</u> * Hlogo * Down in the jungle * ◊Dinosaurs * Clock song <u>Daar onder in die bos</u> * <u>Button</u> * Bird's wedding * <u>Sur le pont</u> * Kirmis Pap en boontjies * Tidy-up time * Vehicles * Echo song * ◊Motors en treine * <u>Clown song</u>***

RHYTHM **Revise**  **and**



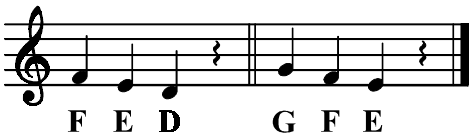
Introduce  **(ta - a - ahn)**

Rhythm patterns: 

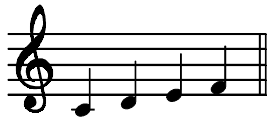
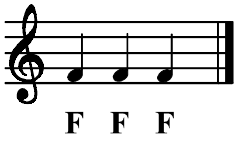
The rhythm patterns can be used for:

- **clapping**
- **body rhythm**
- **non-melodic percussion instruments**

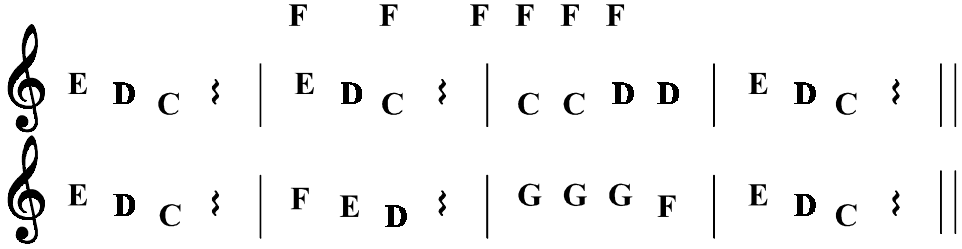
MELODY



NOTATION **Introduce: *'Effie'* F; revise C, D and E , in <u>sound</u> and <u>visually</u>**

'Write' :  **and** 

ENSEMBLE **Use melodic percussion instruments:**



ACTIVITY SONGS ***<u>Horsey</u> * ◊Spirit song * Red Indians * I am dancing * Button song***

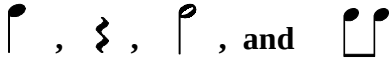
'EXIT' ACTIVITIES

- ◊ walk out like dinosaurs (***Dinosaurs***)
-  running (***I am dancing all alone***)
- Kick your knees up (***Step in time***)
- ◊ march (***Oh yes I march***)

LESSON 4-1

1. Song of greeting

2. Songs: ***Tidy up time * Railroad song * Hlogo * Down in the jungle * Pap en boontjies Hot cross buns***

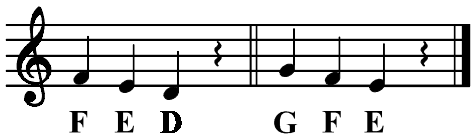
3.  **Revise**  **, and**

Use the rhythm patterns  **and** 

for:

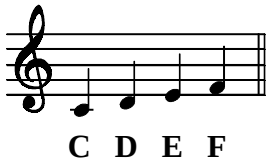
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4 . 

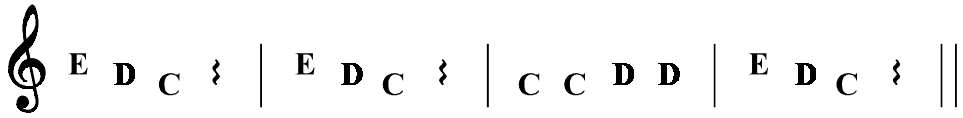


5. Notation: Revise C, D, and E. Introduce *Effie* F

'Write' :



6. Ensemble: Use melodic percussion instruments: (*Hot cross buns)*



7. Activity song: ***Horsey***
◊Spirit song

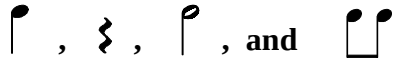
8. Goodbye song

9. Exit activity: walk out like dinosaurs (***Dinosaurs***)

LESSON 4-2

1. Song of greeting

2. Songs: ***Daar onder in die bos*** **** Railroad song * Clock song * Kirmis * Motors en treine*** (Tinki-tonki)

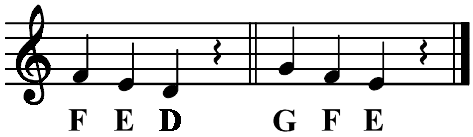
3.  **Revise**  **and**

Use the rhythm patterns 

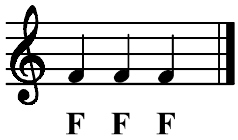
for:

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

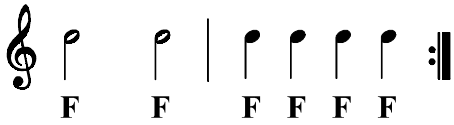
4 . 



5. Notation: Revise C, D, E, and F

'Write' : 

6. Ensemble: Use melodic percussion instruments: (*Clock song*)



7. Activity song: ***Red Indians***
I am dancing / running / jumping

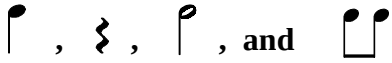
8. Goodbye song

9. Exit activity: march (***Oh yes I march***)

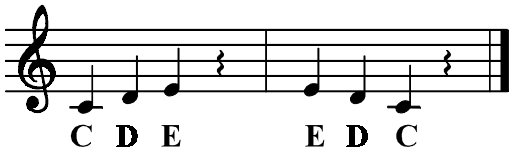
LESSON 4-3

1. Song of greeting

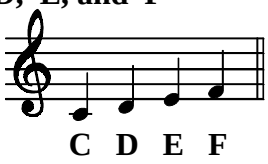
2. Songs: ***Sur le pont** * Railroad song * Daar onder in die bos * Vehicles * Bird's wedding * Motors en treine*** (Tinki-tonki)

3.  **Revise**  **Use the rhythm patterns** 

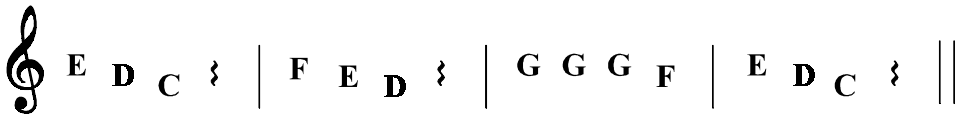
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Revise** 

5. Notation: **Revise C, D, E, and F**

'Write' : 

6. Ensemble: **Use melodic percussion instruments: (◊*Elephants*)**



7. Activity song: ***Button song***

8. Goodbye song

9. Exit activity: movement to (***I am running all alone***)

LESSON 4-4

1. Song of greeting

2. Songs: ***<u>Clown song</u> * Sur le pont * Daar onder in die bos * Railroad song Echo song***

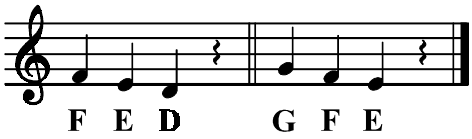
3.  **Revise**  **, and**

Use the rhythm patterns  **and** 

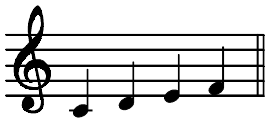
for:

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

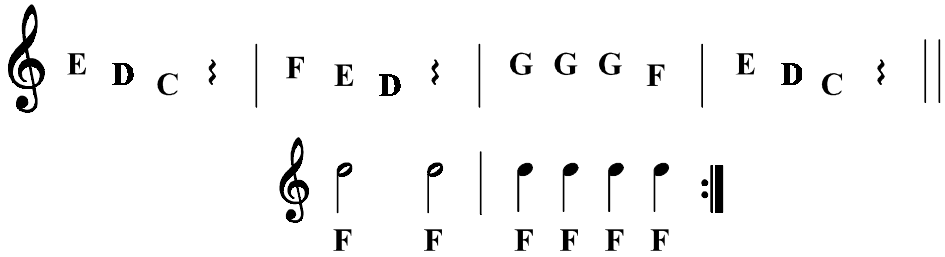
4. 



5. Notation: Revise C, D, E, and F

'Write' : 

6. Ensemble: Use melodic percussion instruments: (◊*Elephants* and *Clock song*)



7. Activity song: ***Button song***
Red Indian song

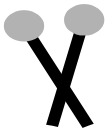
8. Goodbye song

9. Exit activity: Kick your knees up (***Step in time***)

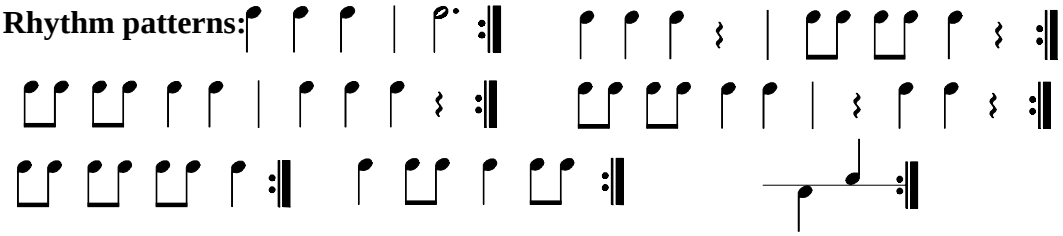
UNIT 5

SONGS ***Pappa Haydn * Thula * Yankee Doodle * Hop, hop, hop * Chanukah Hickory Dickory * Daar onder in die bos * ◊If you're happy (circles) Echo song * Sur le pont * Fox and Goose * Railroad song***

RHYTHM **Revise** , , , **and**



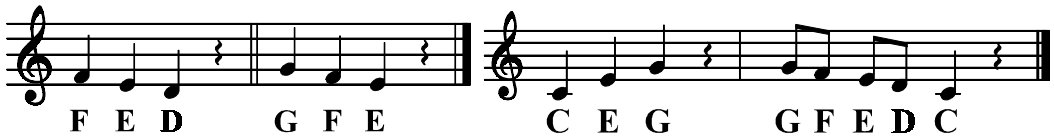
Rhythm patterns:



The rhythm patterns can be used for:

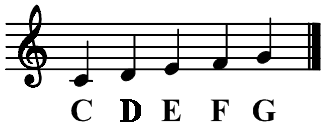
- **clapping**
- **body rhythm**
- **non-melodic percussion instruments**

MELODY

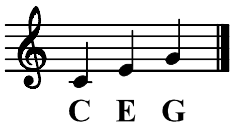


NOTATION **Introduce: '*Jilly*' G Revise C, D, E and F, in <u>sound</u> and <u>visually</u>**

'Write' :



and



ENSEMBLE **Use melodic percussion instruments:**

Chopsticks * Red Indians * Orchestra * Hickory Dickory

ACTIVITY SONGS ***Step in the right direction * Horsey * Red Indians * ◊Rags***

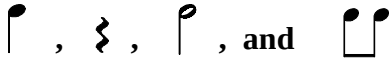
'EXIT' ACTIVITIES

- walk forwards, then backwards (***Step in the right direction***)
- 'trotting' out: loud-and-soft-ly (***Red Indians***)
- walk out crossing over feet (***I'm getting married***)

LESSON 5-1

1. Song of greeting

2. Songs: ***Pappa Haydn* * *Thula* * *Daar onder in die bos* * *Fox and goose***

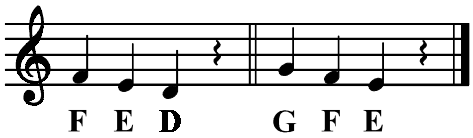
3.  **Revise** 

Introduce 

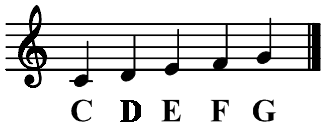
Use the rhythm patterns: 

for:

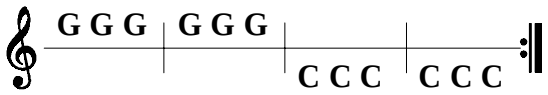
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

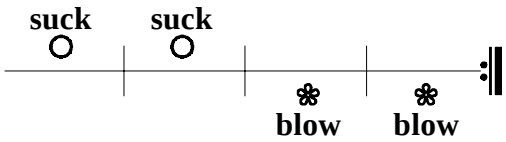
4.  **Sing** 

5. Notation: Revise C, D, E and F. Introduce *Jilly* G

'Write' : 

6. Ensemble: Use melodic percussion instruments and/or mouth organs with *Chopsticks*



or 

7. Activity song: ***Step in the right direction***
Horsey

8. Goodbye song

9. Exit activity: walk out forwards, and then backwards (***Step in the right direction***)

LESSON 5-2

1. Song of greeting

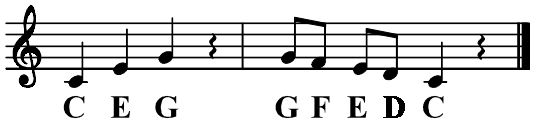
2. Songs: ***Hop, hop, hop*** **** Pappa Haydn * Thula * Sur le pont***
If you're happy (circles)

3.  **Revise**  **and the patterns**  **and** 

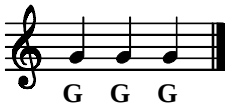
Combine the rhythm patterns: 

for:

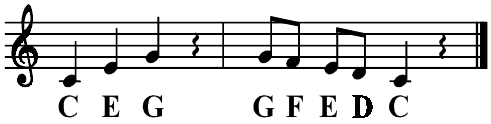
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Sing** 

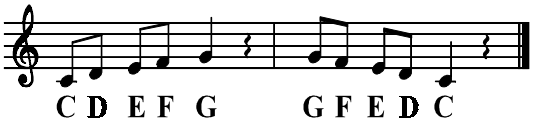
5. Notation: Revise C, D, E, F, and G

'Write' : 

6. Ensemble: Use melodic percussion instruments for *Hop, hop, hop*



Sing middle section



Use melodic and non-melodic percussion instruments for: *Red Indians*

Use the rhythm pattern  (LOUD - and - soft - ly) **for**

drums, wooden blocks and the melodic percussion notes: B♭ and F#

7. Activity song: *Red Indians* (Use the ensemble arrangement with movement)

8. Goodbye song

9. Exit activity: 'Trot' out chanting "loud - and - soft - ly" (***Red Indians***)

LESSON 5-3

1. Song of greeting

2. Songs: ***Yankee Doodle*** **** Thula * Echo song * Hop, hop, hop*** (note *letter names* can be substituted for words, at beginning and end of song as in of this lesson and/or the next)

3. **Revise** , , **and**

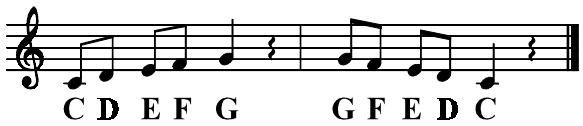
Use the rhythm patterns:

and/or

for:

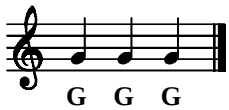
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4. **Sing**

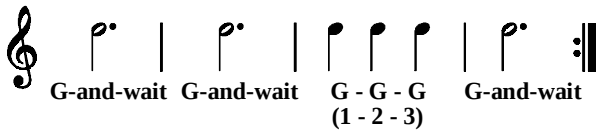


5. Notation: **Revise C, D, E, F, and G**

'Write' :



6. Ensemble: **Use melodic percussion instruments for:** ***The village musicians***



7. Activity song: ***◊Rags***

8. Goodbye song

9. Exit activity: 'Cross-over feet' as children walk out to: ***I'm getting married***

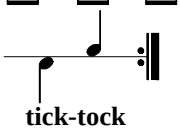
LESSON 5-4

1. Song of greeting

2. Songs: ***Chanukah*** **** Pappa Haydn * Yankee Doodle * Railroad song***

3.  **Revise**  **and** 

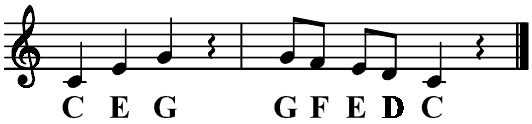
Use the rhythm patterns:  **(*Pappa Haydn*) and**



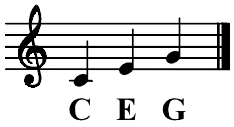
(*Hickory, Dickory*)

for:

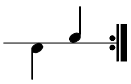
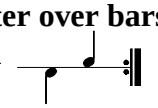
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4. .  **Sing** 

5. Notation: Revise C, E, and G

'Write' : 

6. Ensemble: Use melodic and non-melodic percussion instruments for:*Hickory, Dickory*

Hickory, dickory dock!	**Use the rhythm pattern** 
The mouse ran up the clock	**Pull the xylophone beater over all the bars, from left to right**
The clock struck ONE!	**Bang a cymbal, once**
The mouse ran down	**Pull xylophone beater over bars, from right to left**
Hickory, dickory dock!	**Use rhythm pattern** 

7. Activity song: *Horsey*

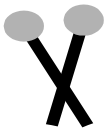
8. Goodbye song

9. Exit activity: walk out to ***Step in the right direction***

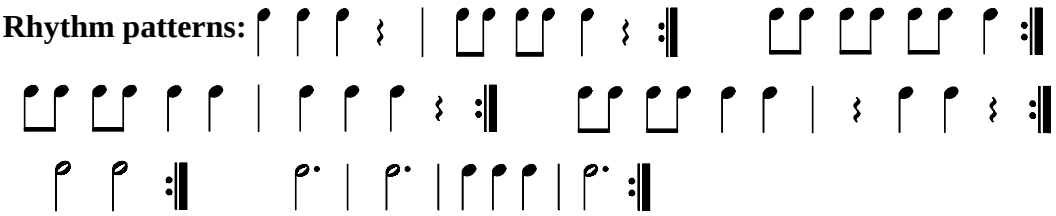
UNIT 6

SONGS ***Chiapanecas** * **Toe my ou hond** * **Soap and water** * Thula * **King Looey***
Daar onder in die bos * Chanukah * Mangwane * Sur le pont
Tidy-up time * Yankee Doodle * Pappa Haydn

RHYTHM **Revise** , , , **and**



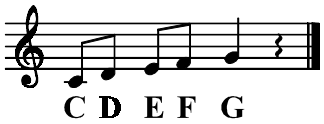
Rhythm patterns:



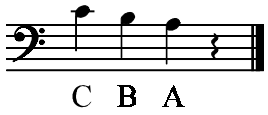
The rhythm patterns can be used for:

- **clapping**
- **body rhythm**
- **non-melodic percussion instruments**

MELODY

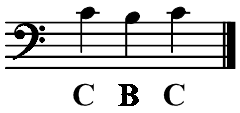


and

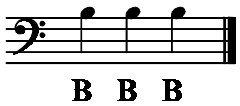


NOTATION **Introduce: '*Benny*' B** **Revise C**

'Write' :



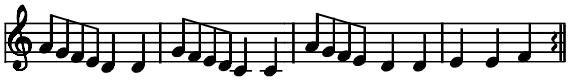
and



ENSEMBLE **Use melodic percussion instruments:**

Zippy march** * **Lullaby of the baby mice** * **King Looey

Thula (B-section):



ACTIVITY SONGS ***Hungarian dance** * **Aristocats** * Step in the right direction * ◊Rags***

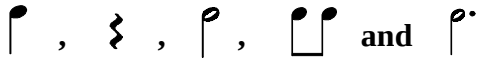
'EXIT' ACTIVITIES

- walk out like elephants (***Mexican elephants***)
- make a train to walk out (***Puffer train***)
- walk out crossing over feet (***I'm getting married)***
- alternate ***Ragetty doll*** and any ***March***

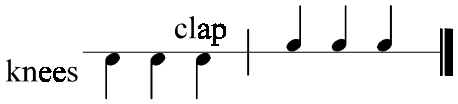
LESSON 6-1

1. **Song of greeting**

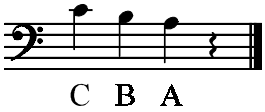
2. **Songs:** ***<u>Chiapanecas</u>* * *Mangwane** *Thula* * *Daar onder in die bos***

3.  **Revise**  **and**

   Use the rhythm patterns:  **and/or**

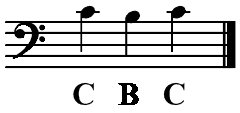
   

   for:
   - **clapping**
   - **body percussion**
   - **non-melodic percussion instruments**

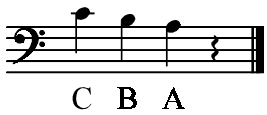
4.  **Sing** 

   (The B and A are too low for pre-school children to sing, but, considering the presentation of the seven 'keyboard' notes, it would be sensible to keep the notes in this grouping - even if only for listening purposes.)

5. **Notation: Revise C Introduce: *Benny* B**

   'Write' : 

6. **Ensemble: Use melodic percussion instruments for: *Lullaby of the baby mice***

7. **Activity song: *<u>Hungarian dance</u>***

8. **Goodbye song**

9. **Exit activity:** Walk out like heavy elephants  (***Mexican elephants***)

LESSON 6-2

1. Song of greeting

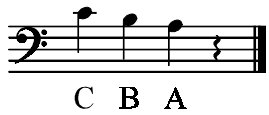
2. Songs: ***Soap and water*** **** Chiapanecas * Chanukah * Yankee Doodle***

3.  **Use the combined pattern:**

for:

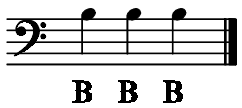
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Sing**



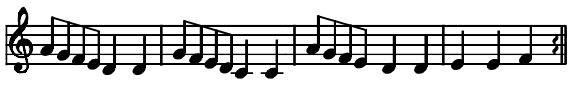
5. Notation: Revise C and B

'Write' :



6. Ensemble: Use melodic percussion instruments for *Thula*

(B-section):



7. Activity song: ***Hungarian dance***

8. Goodbye song

9. Exit activity: movement (◊***Puffer train***)

LESSON 6-3

1. **Song of greeting**

2. **Songs:** ***Toe my ou hond** * Chiapanecas *Tidy-up time * Sur le pont***

3.  **Use the rhythm pattern**  **as follows:**

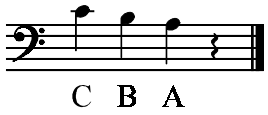
Where are you? mm Can't you see I'm here? mm

Group 1 plays the pattern; Group 2 plays the pattern; Group 3 plays the pattern

Everybody plays the pattern (tutti)

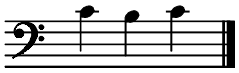
for:

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Sing** 

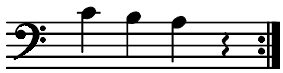
C B A

5. **Notation:** **Revise C and B**

'Write' : 

C B C

6. **Ensemble: Use melodic percussion instruments for:** ***Lullaby of the baby mice***



C B A

7. **Activity song:** ***The Aristocats***
Hungarian dance

8. **Goodbye song**

9. **Exit activity:** walk out crossing over feet (***I'm getting married***)

LESSON 6-4

1. Song of greeting

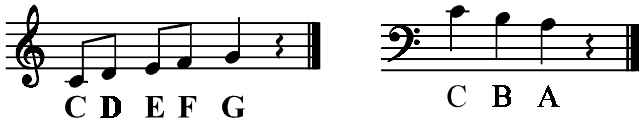
2. Songs: ***King Looey* * *Pappa Haydn* * *Toe my ou hond* * *Soap and water***

3.  **Use the rhythm pattern**  **(***Pappa Haydn***)**

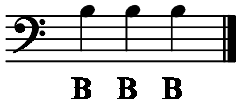
and  **(***Hop, hop, hop***)**

for:

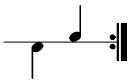
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

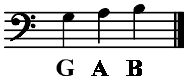
4. .  **Sing** 

5. Notation: **Revise** & **C, D, E, F, and G** ? **C, B**

'Write' : 

6. Ensemble: Use melodic and non-melodic percussion instruments for: ***King Looey***

(Use the rhythm pattern  **for body percussion, with <u>all</u> the words)**

King Looey was a proud, proud cat
Proud of his royal tail **(play:**  **at end of this line)**

Ev'ry morning it was washed
In a golden pail

After the words, pull the xylophone beater over all the bars, <u>from left to right</u>, followed by a single, loud bang on a drum! (Zz-i-pp . . . Bang!)

7. Activity song: ***Step in the right direction***
◊Rags

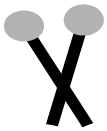
8. Goodbye song

9. Exit activity: the children respond to the music - without cues!
(***Ragetty doll*** and any ***March)***

UNIT 7

SONGS ***Bobbejaan * There was an old woman * Postman * Finger march***
Chiapanecas * Echo song * Thula * Yankee Doodle * Pappa Haydn
◊Mary had a baby * ◊Rags

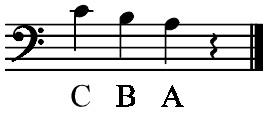
RHYTHM **Introduce :**



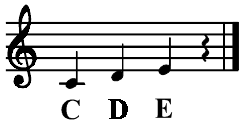
Rhythm patterns:

for:
* **clapping**
* **body rhythm**
* **non-melodic percussion instruments**

MELODY

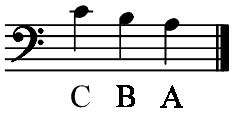


and

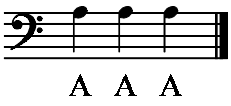


NOTATION **Introduce:** ***Andy*** **A** **Revise C, B**

'Write' :



and



ENSEMBLE **Use melodic percussion instruments:**

Lullaby of the baby mice * Play-on-A * Play-on-B * Chopsticks
I'm getting married

ACTIVITY SONGS ***Finger march * Hungarian dance * When I up, down***
◊ Skip to my Lou

'EXIT' ACTIVITIES

* walk out and 'freeze' (***Oh yes, I walk***)
* walk forwards, then backwards (***Step in the right direction***)
* run, run, run and jump, jump, jump (***Dance with me***)
* walk out 'loud - and - soft - ly' (***Red Indians***)

LESSON 7 -1

1. Song of greeting

2. Songs: ***<u>Bobbejaan</u>* * *Chiapanecas* * *Echo song* * ◊*Mary had a baby***

3.  **Revise**  **, and**

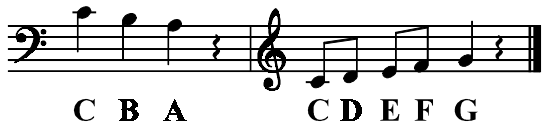
Use the new rhythm patterns  **and**

(***Bobbejaan***)

for:

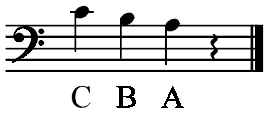
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4.  **Sing**

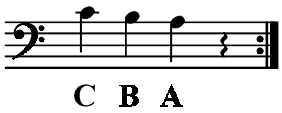


5. Notation: Revise  **C and B Introduce:** ***Andy*** **A**

'Write' :



6. Ensemble: Use melodic percussion instruments for: ***Lullaby of the baby mice***



7. Activity songs ***Finger march***
◊Spirit song

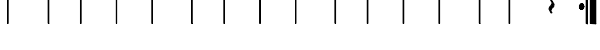
8. Goodbye song

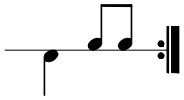
9. Exit activity: walk, slide, or jump out of the class (◊***Oh yes I walk***)

LESSON 7 -2

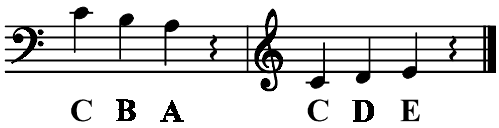
1. **Song of greeting**

2. **Songs:** ***<u>There was an old woman</u>*** **** Bobbejaan * ◊Rags * King Looey***

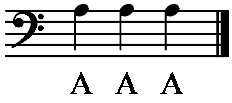
3.  **Use the rhythm patterns**  (***There was an old woman***)

   and  (***Bobbejaan***) **for:**

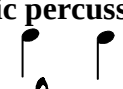
   - **clapping**
   - **body percussion**
   - **non-melodic percussion instruments**

4. .  **Sing** 

5. **Notation:** **Revise**  **C , B , and A**

   'Write' : 

6. **Ensemble: Use melodic and non-melodic percussion instruments for:** ***I'm getting married***

   I'm getting married in the morning  (on drum)

   Ding-dong the bells are going to chime  **B G**

   Pull out the stopper, let's have a whopper! (use slide flute for sound

   But get me to the church on time  **D G**

7. **Activity songs:** ***When I up, down***
   Finger march

8. **Goodbye song**

9. **Exit activity:** movement (***Step in the right direction***)

LESSON 7 -3

1. Song of greeting

2. Songs: ***Postman*** **** There was an old woman * Bobbejaan * Pappa Haydn Chiapanecas***

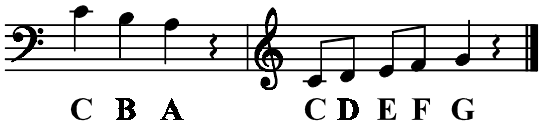
3.  **Revise** 

Use the rhythm patterns  (***Chiapanecas***)

 (***There was an old woman***)

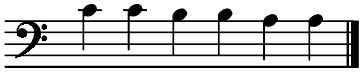
for:

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4. .  **Sing** 

C B A C D E F G

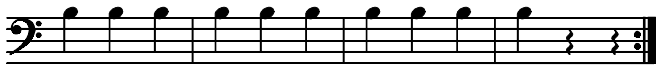
5. Notation: Revise  **C , B , and A**

'Write' : 

C C B B A A

6. Ensemble: Use melodic percussion instruments for: ***Play-on-A*** **and** ***Play-on-B***

Play on A ev'- ry day, do it this way!



Play on B just like me! What can you see?

7. Activity songs: ***Hungarian Dance***

8. Goodbye song

9. Exit activity: run, run, run, and jump. jump, jump (***Dance with me***)

LESSON 7 -4

1. Song of greeting

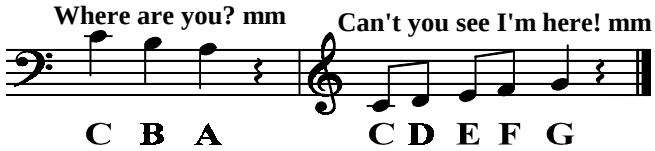
2. Songs: ***<u>Postman</u> * Yankee Doodle * Thula * Tidy-up time * ◊Mary had a baby***

3.  **Use the rhythm patterns**

for:

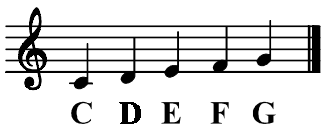
- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4. .  **Sing**



5. Notation: Revise 𝄢 **C , B , A and** 𝄞 **C , D , E , F , G**

'Write' :



6. Ensemble: Use melodic percussion instruments for:

7. Activity songs: ***Hungarian Dance***

8. Goodbye song

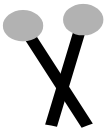
9. Exit activity: run, run, run, and jump. jump, jump (***Dance with me***)

UNIT 8

SONGS ***Waltzing Mathilda** * **So sing die viole** * **Let's make music** * Chanukah Soap and water * ◊Let's clap * Chiapanecas * Thula * Bird's wedding ◊The wind blew * There was an old woman*

RHYTHM **Introduce :**

(té-tahn té-tahn mm)



Rhythm patterns:

Hey! mm there! mm Where are you? mm

(*So sing die viole*)

for:

- **clapping**
- **body rhythm**
- **non-melodic percussion instruments**

MELODY

Vocalise/sing to 'la' :

Thula * Little tune * Dance with me * Chanukah

ENSEMBLE **Use programmed and creative movement for : *Cat's waltz***

Use melodic and non-melodic percussion instruments for:

I'm getting married * Thula * Winding up the clock * Soap and water

ACTIVITY SONGS ***Oh I am dancing * ◊Skip to my Lou * When I up, down ◊Dinosaurs***

'EXIT' ACTIVITIES

- walk out and 'freeze' (***Oh yes, I walk***)
- march out with big toes/heels together (***Finger march***)
- march out with hands on knees (***Oh yes, I walk***)
- walk out like cats (***King Looey***)

LESSON 8-1

1. Song of greeting

2. Songs: ***<u>Waltzing Mathilda</u> * Chanukah * ◊Let's clap***

3.  **Use the rhythm patterns**  **(*Waltzing Mathilda/Thula*)**

and  **(*Nkosi sikelele*) for:**

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

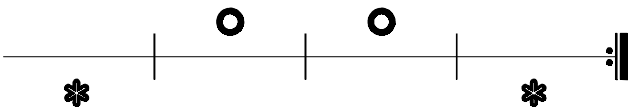
4. . 

Vocalise/sing to 'la' :

Thula

5. Ensemble:

***Cat's Waltz* - programmed and creative movement**

Soap and water 

6. Activity songs: ***I am dancing***

7. Goodbye song

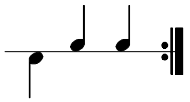
8. Exit activity: March out with big toes pointing 'in'.

LESSON 8-2

1. Song of greeting

2. Songs: ***<u>So sing die viole</u> * Waltzing Mathilda * ◊The wind blew There was an old woman***

3.  **Revise** 

Use the rhythm patterns  **and** ***(So sing die viole)***

for:

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4. . 

Vocalise/sing to 'la' :

Little tune

5. Ensemble: Use programmed and creative movement for : *Cat's waltz*

Use melodic and non-melodic percussion instruments for:

I'm getting married

6. Activity songs: ***◊Skip to my Lou***

7. Goodbye song

8. Exit activity: walk out with hands on knees (***Oh yes I walk***)

LESSON 8-3

1. Song of greeting

2. Songs: ***Let's make music*** **** So sing die viole * Soap and water * Chiapanecas***

3.  **Use the rhythm patterns**  **and**

Hey! mm there! mm Where are you? mm

 **(mm ONE, here I come!)**

for:

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4. . 

Vocalise/sing to 'la' :

Dance with me

5. Ensemble: **Use programmed and creative movement for :** ***Cat's waltz***

Use melodic percussion instruments for:

Thula

6. Activity songs: ***When I up, down . . .***

7. Goodbye song

8. Exit activity: walk out like cats (***King Looey***)

LESSON 8-4

1. Song of greeting

2. Songs: ***<u>Let's make music</u> * Waltzing Mathilda * Bird's wedding***

3.  **Use the rhythm patterns**

mm ONE here I come!

Where are you? mm Can't you see I'm here? mm

for:

- **clapping**
- **body percussion**
- **non-melodic percussion instruments**

4. . 

Vocalise/sing to 'la' :

Chanukah

5. Ensemble: Use melodic and non-melodic percussion instruments for:

Winding up the clock

6. Activity songs: ◊***Dinosaurs***

7. Goodbye song

8. Exit activity: walk, march, or jump, like cats (***King Looey***)

CHAPTER 8

ADDITIONAL USES OF MUSIC TO COMPLEMENT THE COMPREHENSIVE MUSIC EDUCATION PROGRAMME

8.1 Additional uses of music

As indicated in Chapter 1, a further need was identified for listening material to be used in addition to a comprehensive music education programme.

This chapter is directed at the classroom teacher who would like to make use of music to:

- reinforce the development of auditive discrimination
- enhance a classroom activity/lesson with recorded music
- gain from its intrinsic therapeutic qualities.

While 'listening' forms a part of *every* activity in the music class, some additional experiences could be set aside for recorded music, and in this way extend the child's contact with music beyond that which he/she can perform, thereby complementing the comprehensive music education programme set out in the previous chapter.

Since there are different interpretations to the meaning of 'listening' (to music), it is necessary to examine some of the options.

8.1.1 'Listening' to music

Although *some* people achieve music(al) listening experience as they perform or compose, *all* people can share the art of music through its peculiar sense-modality: ***listening*** (Reimer 1970:120).
Some of the numerous and varied reasons *why* people listen to music are:

- for entertainment
- for ceremonial reasons
- for distraction
- for relaxation
- for dancing and singing
- for cultural and aesthetic satisfaction.

The following are interpretations of listening-to-music which support the traditional philosophy of *music education as **aesthetic** education:*

- Copland (1952:8-11) views listening as a talent - which everyone possesses to some degree - that can be trained and developed. He describes *talented listening* as the ability to lend oneself to the power of music, to enjoy it, but also to evaluate the experience critically, and to understand the meaning of music. The keywords in talented listening are:

  * *understanding*
  * feelingful *reaction* (enjoyment)
  * *evaluation.*

- The term *audiation* (readiness for listening) was coined by Gordon (1986:13), and refers to the ability to recall or imagine musical sounds without the physical sounds being present. He maintains that children must first develop this ability, before they can listen to music with understanding, and has designed a 'learning theory' for the development of audiation.

- Haack (1992:88) suggests that the primary purpose of the listening activity is its contribution to the development of one or more musical concepts. The listener should become more discriminating with respect to musical materials and form, and become able to discern musical structure.

- Forrai (1988:30) suggests that the goal of listening-to-music in kindergarten is to draw the child's attention to the beauty of the singing or instrumental playing, and to accustom the child to find enjoyment in listening.

However valid these interpretations may be for Western music and music education from the aesthetic perspective, their validity with respect to African music - and therefore multicultural music education - must be questioned. African music is of a functional nature and focuses on *active participation* rather than *'listening-to'*.

In accordance with the praxial viewpoint, Elliott (1992) expresses the view that *listening* needs knowledge: knowledge acquired by increasing levels of musicianship - by *making* music. This would not entail 'listening to music' to *know about* a music(al) work (as is suggested by the aesthetic viewpoint), but rather 'listening to music' as part of the process of active participation in the *making* of music.

For pre-school children in particular, then, 'listening to music' will normally be incidental to their active participation in the *making* of music - in the course of the comprehensive music education programme which is focused on auditive development.

Elliott (1994:8) reminds us that "whatever we hear as music is always a performance of one kind or other", with *music* not being an "object" but a physical-temporal event of a special kind called a performance.

8.1.2 Expression of auditive impression

When listening to sounds or pieces of music, the auditive impression made by these sounds/pieces can be expressed according to one or more of the three learning modalities: verbally, visually, and/or kinesthetically. The impression could, through one or more of these modalities, lead to a creative form of music(al) expression.

The following chart indicates possible modes of expression in response to the three different categories of *auditive impression* (Le Roux 1991:69). The three categories of auditive impression support the additional uses of music mentioned in section 8.1.

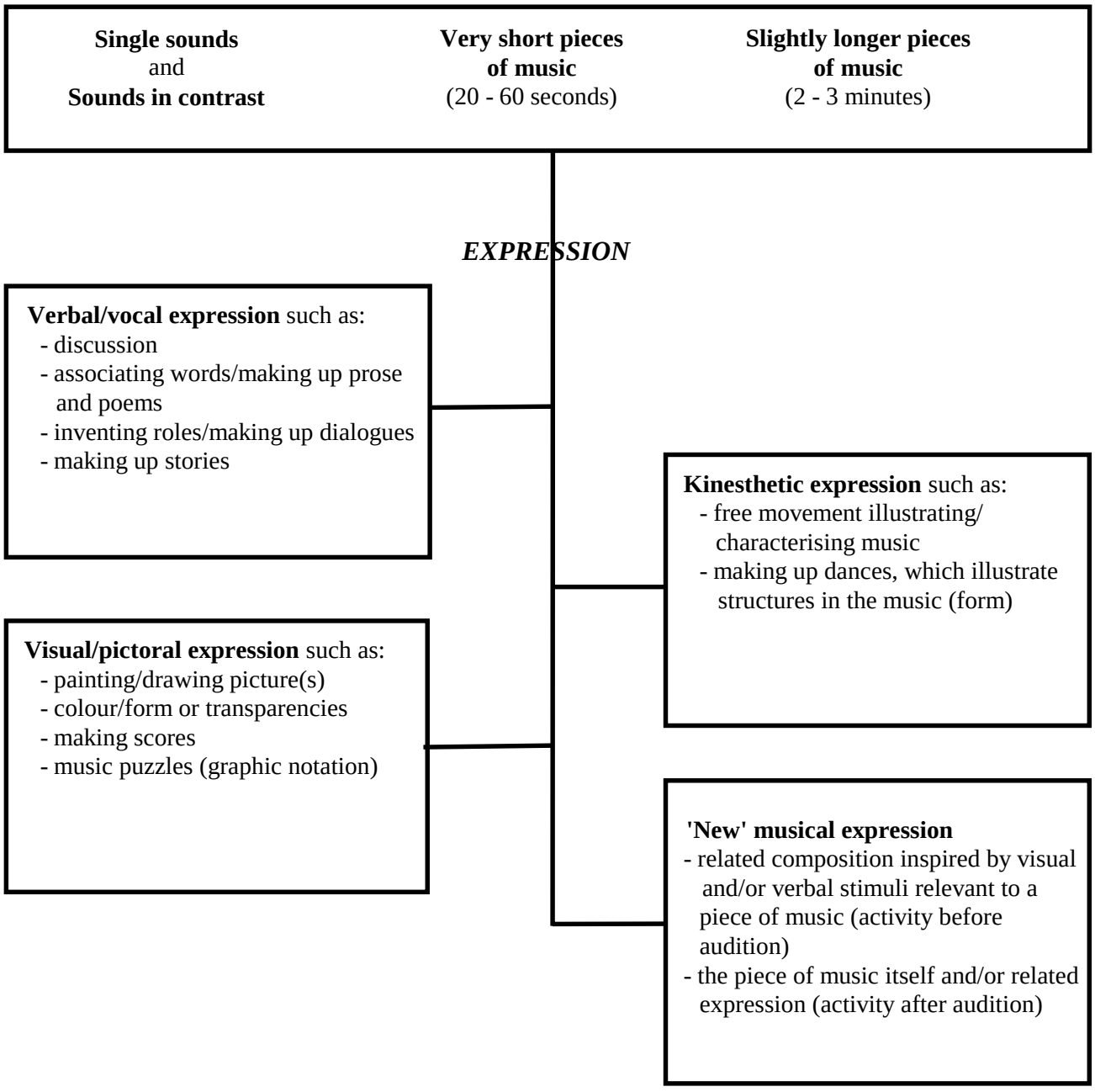


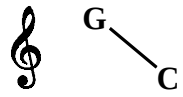
Figure 8.1 ***Auditive impression***

8.2 Reinforcing the development of auditive discrimination

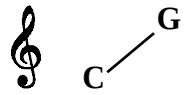
Should the classroom teacher wish to reinforce the development of auditive discrimination, he/she could make use of musical 'signals' as a form of pitch training. These signals can be used randomly during the day, and are not necessarily confined to the music lesson(s). With respect to the development of 'absolute pitch', the auditive impression of "single sounds and sounds in contrast" can play a significant role in developing the child's tonal memory, and, subsequently, the development of absolute pitch.

8.2.1 Single sounds and sounds in contrast

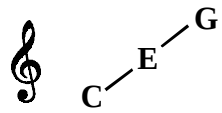
The following musical 'signals' can be played by the teacher on melodic percussion instruments:



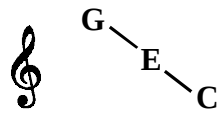
Sit down



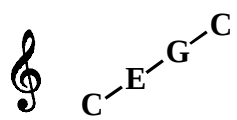
Stand up



Stretch up high

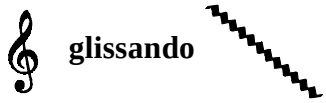


Touch your toes



Find your own space

jump up!



fall down!

For absolute pitch training:  **C** (Mrs Middle-C's voice)

8.3 Enhancing classroom activities/lessons

When selecting recorded music to enhance classroom activities, Le Roux (1991:93) points out that young children are capable of appreciating 'difficult' music at the emotional and sensuous levels. One should, therefore, be careful not to limit young children to music that is labelled suitable for them, and thereby underestimate their aptitude. This view appears to be in conflict with that of Bergethon (1986:11), who maintains that the musical experiences of the young child should be limited to those emotions with which the child has already had some experience, such as:

- love for mother
- affection for pets
- wonder at a story
- exuberance of special days
- mystery of the night.

McDonald & Simons (1989:262) warn that planning experiences where pre-school children are required to 'listen' for any length of time is often difficult, because of their short attention spans and *their need for physical movement*.

In this instance, it may be more appropriate to educate *through* music (use music for its secondary values), and integrate very short pieces of recorded music (20-60 seconds) with normal classroom activities, making use of the 'auditive impression' to enhance the classroom activity. In this way teachers can facilitate the connection between *what the children hear, a genuine involvement,* and *a sense of achievement.*

It is also possible to make use of rhythm patterns from the comprehensive music education programme in short pieces of recorded music. 'Melody' and 'harmony' patterns could also be used, but, because melodic percussion instruments are seldom in tune with recorded music, their use is *not* recommended.

The initial steps in developing the child's musical sensibility are extremely important, and great care should be taken in the selection of suitable, high quality recorded music (Choksy 1981:90) for integration with classroom activities.

It is unfortunate that the sound apparatus used at nursery schools and playgroups is usually of an inferior quality, owing to financial restrictions, as well as the teacher's lack of knowledge with respect to the importance of developing the young child's auditive capacity in these crucial years of development, and how this can be done.

A selection of 'very short pieces' (20-60 seconds) and 'slightly longer pieces' of music (2-3 minutes) has been compiled from selections found in: Berger (1989); Bergethon (1986); McDonald & Simons (1989); Merritt (1990); Grové (1990); and certain pieces used by way of experiment, in practice. The selection has been included as Annexure to this study.

The suggested items of recorded music are unfortunately not available as a collection, but the various *cuts* can be found on either compact discs or audio cassettes at most record music outlets, or on loan from libraries with a *disco* section.

8.4 Gaining from music's therapeutic qualities

In a society where uncertainty, insecurity, aggression and violence appear to be gaining momentum, music educators may do well to focus on the non-aesthetic uses of music, including *the positive therapeutic properties* inherent in music (Michels 1993:14).

Among the marked *physical* effects music has on people of all ages, the following effects should be considered:

- it stimulates the metabolism
- it can stimulate or retard muscular activity
- it has a marked influence on the pulse rate and blood pressure
- it can accelerate or slow down the rate of respiration
- it can lower the pain threshold
- it provides the physiological basis for the origin of different emotions.

In the evaluation of the music programme to help children attain 'school readiness', *Musiek as hulpmiddel vir kinders met skoolgereedheidsprobleme* in Chapter 6, it was evident that where music is used for therapeutic purposes - to elicit an *active* response - there is usually a pertinent focus on auditive discrimination.

Suggested selections of music that are claimed to be effective by Merritt (1990), and may be used during the course of normal classroom activities, have been included as Annexure 2 to this study. There is however no indication as to *how* they are to be used with respect to 'volume' or 'length'.

8.5 Conclusion

Although the additional uses of music discussed above do not form part of the comprehenseive music education programme, the class teacher may nevertheless find them useful to integrate with classroom activities, thereby extending the child’s contact with music.

CHAPTER 9

SUMMARY AND CONCLUSIONS

9.1 The problem

The '*Theory of Multiple Intelligences*', developed by Howard Gardner and widely published since 1983, identifies the *musical intelligence* as one of seven autonomous intelligences, which interacts with each of the other intelligences (Gardner 1993: 26,27). Assuming that the theory is correct until disproven, it is essential that *as* much effort be put into developing a child's musical intelligence, as is put into developing any of the other six intelligences.

Because music is *sound*, the development of the child's/person's musical intelligence is integrally linked to his/her *auditive development*. By neglecting to develop the child's musical intelligence - and, in particular, by neglecting auditive development - in early childhood, essential learning stages may be missed, which could result in the child being 'deprived' of up to one seventh of his/her total intelligence potential. The development of the musical intelligence during the 'early childhood' phase is therefore of *particular* significance, and should receive special attention by way of comprehensive music education programmes which cater for the 'whole' musical intelligence and not just a portion of it.

Considering the importance of developing the child's musical intelligence - and in particular his/her auditive capacity - during early childhood, it is encouraging that the government has clearly stated its intention to introduce a compulsory 'reception' year (Grade 0) for five to six year old children (ANC 1994:319).

There is at present, however, no comprehensive music education programme - focusing on the age-controlled auditive development of the young child - available for use in a compulsory Grade 0 programme. The few programmes that do exist are not comprehensive, and do not *focus* on auditive development, nor are they suited to a multicultural classroom situation.

It should also be noted that most *pre-school teachers* are not qualified to develop the child's musical intelligence, while *trained music educators* are generally not interested in pre-school music education.

There is therefore an urgent need in South Africa for a comprehensive music education programme that can contribute to the development of the pre-school child's musical intelligence by focusing on age-controlled auditive development. Such a programme would have to be flexible enough to meet the requirements of multicultural music education in a variety of circumstances and to be used both by a music specialist and, where no music specialist is available, a class teacher with little or no music(al) training. In the latter case, audio cassettes would have to be supplied, as well as limited *in-service training*.

A number of South African researchers have attempted to address the problem. Unfortunately none of these studies *focus* on auditive development as a *unique* feature of the pre-school child's total development. The need for comprehensive music education programmes, which take cognisance of the age-controlled auditive development of the young child in the process of developing his/her musical intelligence, thus remains.

9.2 Aim of the study

The aim of the study was to compile a comprehensive music education programme, focused on age-controlled auditive development, with which to develop the pre-school child's musical intelligence.

In the process of compiling such a programme, the following requirements had to be met:

- it had to be based on a sound and relevant philosophy of music education
- it had to consider the developmental psychology of the pre-school child, as well as the developmental psychology of music
- it had to be based on sound curriculum principles

- it had to be suited to a multicultural classroom situation

- *sections* of the programme had to be of such a nature that a classroom teacher with limited skills could use them with/without the aid of a music specialist

- the programme had to be flexible enough to serve as a 'nucleus' for possible further development by a music education specialist who might want to expand the programme.

9.3 Method employed

In order to compile a programme that would fulfil the requirements listed above, a *literature study* was conducted on:

- the 'Theory of Multiple Intelligences'
- philosophy of music education
- developmental psychology - in particular the phases of auditive development
- curriculum development
- multicultural music education
- existing pre-school music education programmes
- some of the secondary values of music education.

Available teaching material for pre-school music education was then *evaluated* on the basis of specifically developed criteria.

Conclusions reached through the literature study and the evaluation of existing programmes were used as the basis for the *compilation of a comprehensive pre-school music education programme.*

The programme was *tested in practice* with approximately 180 children in groups varying in size from 18 to 40 children, over a period of three years, during which time a number of adjustments were made to the programme.

During the testing of the programme, a further need was identified for *listening material* to be used with normal classroom activities, as well as for therapeutic purposes - in addition to a comprehensive music education programme.

9.4 Literature study

The main points of the literature study and conclusions reached are summarised in the following sections.

9.4.1 The Theory of Multiple Intelligences

Gardner (1993:87) defines intelligence as the ability to solve problems or fashion products that are valued in one or more cultural settings. He further submits that all normal individuals are capable of at least seven relatively autonomous forms of intellectual accomplishment. Each of these intelligences is based - at least initially - on a biological potential, which is then expressed as a result of the interplay between genetics and environmental factors.

The seven relatively autonomous forms of accomplishment that all normal individuals possess, as referred to by Gardner (1993:17-24), are the:

- linguistic intelligence
- logical-mathematical intelligence
- musical intelligence
- spatial intelligence
- interpersonal intelligence
- intrapersonal intelligence
- bodily kinesthetic intelligence.

According to this Theory of Multiple Intelligences, each person has his/her own profile of weaknesses and strengths among the seven intelligences. Thus, instead of a single dimension called intellect, according to which individuals can be ranked, there are vast differences among individuals in their profile of intellectual strengths and weaknesses.

Society has ***not*** been placing equal emphasis on each of the seven intelligences, but has perceived intelligence as a narrow group of mental abilities, measurable by an I.Q. (intelligence quotient) test (Manning 1992:47) - the notion of intelligence having been virtually restricted to the capacities used in solving logical and linguistic problems.

Indications are, that, by focusing on the knowledge that resides within a single mind at a single moment, formal testing may distort, magnify, or grossly underestimate the contributions that an individual can make within a larger social setting (Gardner 1993:173).

For children to realise their full intellectual and emotional potential through music, they should have the right to have their musical intelligences developed. Music educators therefore have an obligation to ensure that music forms an intrinsic part of any general education programme - *also at pre-school level* - and is no longer treated merely as an optional extra.

9.4.2 Philosophy of music education

The Theory of Multiple Intelligences provides music education with a solid psychological grounding, on which both the philosophies of both *music education as aesthetic education* and *music education as praxial education* are based.

Three theories regarding music education as aesthetic education were considered:

- Referentialism
- Absolute Formalism
- Absolute Expressionism.

Reimer (1989:27) suggests that the views of *Absolute Expressionism* appear to be best suited to mass education in a democratic society, as well as supporting the claim that the arts in education are both *unique* and *essential* for *all* children.

Absolute Expressionists insist that one must go *inside* the created qualities that make a work an art work in order to "get what art gives". They include non-artistic influences and references as part of the interior of an art work, and connect the experience of art with *feeling.* According to Reimer (1989:27, 33), in a profound sense: "creating art and experiencing art educate feeling".

A *praxial philosophy of music education* specifically acknowledges the values of music performance (music making) for education. Elliott (1992) concludes that the aim of music education is:

To enable children to achieve self-growth, self-knowledge, and enjoyment, through the development of musicianship in balanced relationship to musical challenges, in a specific context.

It is also essential for South African music educators to consider African philosophy of music education. In Africa, the practice of art is an explicitly *moral* activity, because African art functions dynamically to create a context of values through which criticism is translated into social action. One should not search for Western aesthetic beliefs in a traditional culture, but should realise that any ideas about its music must stem from an indigenous epistemology (theory of knowledge).

It was concluded that, in the new political and education dispensation in South Africa, the aesthetic philosophy of music education is no longer relevant to promote music education as an essential part of a general education programme. One of the main reasons for this is that the significance of music-making (which forms an inherent part of music practices, including African music) does not receive adequate recognition. Another reason is that the aesthetic philosophy of music education does not give the contextual aspects of music sufficient consideration.

It would therefore appear that, in spite of some possible shortcomings, the praxial philosophy of music education has the potential to form the basis for multicultural music education in post-apartheid South Africa.

9.4.3 Developmental psychology

Behavioural patterns observed and researched over many years indicate that the crucial years of auditive development, tonal acculturation, and the development of the child's music(al) potential, are between the ages of four and seven. Recent brain research substantiates these findings with the finding that the myelination of the neurons ceases when the child reaches the age of about ten years, at which stage the neuron cells which have not been myelinated start dying. (The biological process of myelination can briefly be described as the coating of neurons with *glial* cells, by which the neurons are made functional - the learner is *not* in control of the process of myelination).

The following information should be considered in the development of the child's musical intelligence, and employed in the compilation of a comprehensive music education programme, based, in this case, on the *praxial philosophy* of music education:

Pitch

Pitch learning is age-controlled: there appears to be a critical period for absolute pitch to develop. Children should be introduced to music at an early age, in order to develop their auditive capacity - thereby facilitating their capacity to develop absolute and/or relative pitch - before they reach a plateau of auditory perception by the age of eight years.

Tonality

Acculturation plays an important role in the child's acquisition of tonality. Full use should be made of *tonal acculturation,* which occurs between the ages of five and eight years.

Rhythm

Rhythmic grouping improves the child's memory for musical, as well as verbal materials. Research suggests that rhythmic imitations *precede* equivalent imitations of pitch or contour.

Melody

With respect to melody, the child's *melodic information processing* must be taken into consideration according to the hierarchy of pitch, contour, tonality and interval size - keeping in mind that even relatively simple melodic structures afford opportunities for perception at multiple levels. The descending minor third should be included, as well as melodies based on the ditonic scale which is used in many non-Western musics.

Harmony

The young child can be introduced to harmony aurally, particularly by using suitable accompaniments to songs and rhythm activities.

9.4.4 Curriculum development

A philosophy requires a curriculum "to give it flesh and bones" (Reimer 1989:167). The model for curriculum planning which is traditionally used in South Africa, is that of Tyler. Tyler's linear model is limited by its prescriptiveness, which imposes control on teachers and learners from on high. It also excludes the many forms of knowledge which cannot be specified in verbal terms.

Although Reimer's model of a total curriculum is also of a prescriptive nature, it provides some insight into the complexities of planning a curriculum. Because it includes values and expectational phases, it appears to be the most appropriate approach to use for developing a comprehensive music education programme.

The whole-brain learning strategies, coupled with the Theory of Multiple Intelligences, and the use of the multi-sensory learning modalities to achieve outcomes-based education, are the main challenges of planning a music education curriculum for South Africa.

9.4.5 Multicultural music education

It would appear that, during the transition from a eurocentric curriculum to a multicultural one, South African music education will move away from emphasising *diversity at the expense of commonality*, to a curriculum structure which supports notions of 'common citizenship' - that is, which supports 'unity' and gives less attention to 'diversity'. However, the South African values of equity and equality *demand* a multicultural music education approach which recognises diversity, but not at the expense of commonality.

Six models of multicultural education were considered:

- assimilation
- amalgamation
- open society
- insular multiculturalism
- modified multiculturalism
- dynamic multiculturalism.

The *dynamic multicultural music* curriculum offers the possibility of developing appreciations and new behaviour patterns in relation to 'world' musics and 'world' people¸ but South Africa does not have the music education infrastructure at present to even contemplate achieving these goals.

Until such time as music education is able to realise this ideal, a more *realistic* solution must be found and implemented. As music practices are culture-specific, it may be advisable, in the present transitional situation, to make use of the (local) host culture, and to incorporate music

and songs from other cultures - insular multiculturalism. The teacher's role will of necessity have to change from that of *teacher/facilitator* to that of *role-model/'performer'*.

9.4.6 Secondary values of music education

In order to support a comprehensive music education programme, the following secondary values of music education were identified:

- reinforcing the development of auditive discrimination
- enhancing a classroom activity/lesson with recorded music
- gaining from music's intrinsic therapeutic qualities.

9.5 Evaluation of existing pre-school music programmes

Based on the conclusions reached through the literature study, the following criteria were developed for evaluating six existing pre-school music programmes:

- whether the programme focuses pertinently on procedural as well as on propositional knowledge - in other words, whether the programme recognises the vital role of *making* music

- whether the programme focuses pertinently on auditive development, or whether this development is 'incidental'

- whether the programme provides a suitable lesson framework

- whether the programme provides increasing levels of musical challenge to match the child's development and increasing levels of 'know-how' (musicianship)

- whether the programme makes use of effective sequencing based on the *nature* of the subject (music)

- whether the programme has the potential to meet the needs of a multicultural society.

The following positive and negative aspects emerged from the evaluation of the programmes:

- *Procedural knowledge*

  With the exception of one programme, the programmes are all based on *music education as aesthetic education*. In programmes based on music education as aesthetic education, the *procedural* content (making music) is subservient to the *propositional* content (knowing about music).

  It would appear that the focus is mainly on 'correct singing' of songs, and movement associated with these songs - usually in the form of games. There is little or no focus on *making* music, and very little focus on procedural content.

- *Auditive development*

  To assume that sufficient auditive development takes place 'incidentally' during the course of any music(al) activity, is no longer acceptable: there must be a *pertinent focus* on the child's auditive development in pre-school music education.

  By limiting the selection of songs used in a programme to *only* those which the pre-school child can successfully *sing*, the child's auditive development may not be sufficiently stimulated.

- *Lesson framework*

  The lack of a suitable lesson framework appears to contribute to the sometimes ineffective way in which many of the music activities are presented.

- *Matching challenges with musicianship*

  With the exception of the programme where music is used as a therapeutic aid to meet a particular non-musical challenge, the main challenges emerging from the evaluation of the

programmes appears to be to achieve 'correct' singing and to keep the children occupied physically with movement (games).

From experience, there are many more music(al) challenges suitable for pre-school children in the process of *making* music, including performing on melodic and non-melodic percussion instruments, as well as keyboard, which can/should then be reinforced by an appropriate challenge with respect to propositional content.

- *Sequencing*

The careful and effective sequencing of music(al) material for pre-school music education is of paramount importance if the young child's musical intelligence is to be developed to its full potential, before this potential stabilises at the age of about nine years. Sequencing did not feature strongly in any of the programmes.

- *Multiculturalism*

The programmes evaluated are not suitable for multicultural education in their present form.

9.6 A comprehensive music education programme

A comprehensive music education programme was then developed that meets the criteria listed above in the following way:

- *Procedural knowledge*

The programme is based on a *praxial philosophy of music education* with the focus on music(al) learning through *making* music. *Making music* at pre-school level should not be confined to the skill/activity of singing, but should include playing on melodic and non-melodic percussion instruments, as well as body movement in response to auditive stimulation.

Making music can stimulate creativity at pre-school level by using the method of c**opy/ imitation** and **repetition** to increase the young child's musical 'vocabulary'. As the children accumulate a musical vocabulary, they should be allowed to express themselves freely, using the vocabulary as a 'base'.

When using the praxial approach, it is necessary to reinforce the procedural content of the programme with the supporting propositional knowledge *at all times*.

- *Auditive development*

The prime focus throughout the programme is on the auditive development. In planning the musical experiences, the fact that between the ages of **four** and **seven** years the pre-school child's capacity for **auditive development** is at its greatest, has been the prime consideration.

With respect to the *presentation* of music(al) information in the programme, the auditory, visual, and kinesthetic (multi-sensory) learning modalities should be used. However, since the focus is on auditive development, the ***sound*** should - as far as possible - always be presented first, followed by visual and/or kinesthetic reinforcement.

- *Lesson framework*

A lesson framework has been designed which can facilitate:

* a feeling of security for the child by using a *song of greeting/salutation* which remains the same for the duration of the programme

* attracting the young child's interest by changing the various activities every four to five minutes (because of the child's short attention span); building the lesson up to a climax, and then ending with a calmer activity. "Unless the children enjoy the lessons, no positive effects can be expected" (Yamaha Music Foundation 1975:4).

The framework comprises the following:

- A song of greeting
- Songs
- Rhythm activities
- Melody activities
- Notation activities
- Ensemble activities (based on the selected 'rhythm' and 'melody' activities)
- Activity song(s) (allowing for a certain amount of 'creativity')
- Song of salutation ('goodbye' song)
- Exit activities

- *Matching challenges with musicianship*

The *selection of material* for the programme has been done in such a way as to facilitate increasing levels of challenge. The *presentation of the material* must be done in such a way as to avoid creating situations where the child becomes *bored* - because the level of musicianship required is too low, or *frustrated* - because the level of musicianship is too high.

- *Sequencing*

The careful selection of music(al) material for songs, rhythm patterns, melody patterns/motifs, notation, ensembles, et cetera, for the programme was essential. By the effective sequencing of music(al) information, rather than a random supply of it, the young child's musical intelligence can be developed to its full potential.

- The formal knowledge flows from the *making* of music and is used to support it.

- Specific concepts in the song material used are reinforced in the rhythm-, melody-, or ensemble activities.

* The music(al) material selected is not only theoretically correct, but also has ***musical significance***.

- *Multiculturalism*

  Elliott (1992) suggests that, in situations where the dynamic multicultural curriculum cannot yet be realised, the focus should be on 'depth' rather than 'breadth' of music education - even if the focus is initially confined to one culture - gradually including other cultures.

  The *Insular multicultural model* is used in the comprehensive programme. The programme is presented in English, using mostly music from the 'Western classical tradition', but including songs from other traditions and languages. The ideal would be to have a performer from another culture introducing music of his/her own culture, but, with the present infrastructure, this would be difficult to implement.

9.7 Additional uses of music

Finally suggestions were made on additional ways in which music can be used to complement the comprehensive music education programme, by:

- reinforcing auditive discrimination
- enhancing classroom activities
- gaining from music's therapeutic qualities.

9.8 Recommendations

It is of paramount importance that all seven intelligences be developed, to develop the pre-school child's total intelligence potential. For music educators, then, the concern should be that the **development of the young child's musical intelligence** be granted equal status to the development of the other six intelligences.

It is recommended that any programme to be implemented in Grade 0 meet the following requirements:

- it must be based on a sound and relevant philosophy of music education
- it must consider the developmental psychology of the pre-school child, as well as the developmental psychology of music
- it must be based on sound curriculum principles
- it must be suited to a multicultural classroom situation
- *sections* of the programme must be of such a nature that a classroom teacher with limited skills could use them with/without the aid of a music specialist
- the programme must be flexible enough to serve as a 'nucleus' for possible further development by a music education specialist who may want to expand the programme
- it must meet the criteria listed in 9.5 above.

The programme presented in this study is an example of a programme that fulfils all these requirements, and it is hoped that it will contribute to arriving at an appropriate official pre-school music education programme, focusing on the auditive development of the pre-school child.

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COURSE/WORKSHOP

ELLISON, L.J. 8th-12th July, 1996. *Whole brain learning to achieve outcomes-based education.* Venue: Pretoria Muslim School, Laudium.

ANNEXURE 1

RECORDED MUSIC FOR ENHANCING CLASSROOM ACTIVITIES

Very short pieces of music (20-60 seconds)

The following very short pieces have been grouped according to certain attributes which may be useful in enhancing a classroom activity:

- For activities where a fast/quick movement is required

Anderson, L. : *The typewriter*

Corelli, A. : *"Badenerie" from Suite for strings*

Respighi, O. : "*Tarantella" from The Fantastic Toy Shop*

Rimsky-Korsakov, N. : *Flight of the Bumble-Bee*

- For activities requiring a slow movement

Corelli, A. : "*Sarabande" from Suite for strings*

Ravel, M. : *Pavane of the Sleeping Beauty*

- For activities where the movement starts slowly, gradually becoming faster

Grieg, E. : *"In the hall of the mountain king" from the Peer Gynt Suite*

- For activities associated with pomp and grandeur

Verdi, G. : "*Grand March" from Aida*

- For activities of a quiet, prayerful nature

Humperdink, E. : *"Prayer" from Hansel and Gretel*

- For activities featuring short repetition

Bizet, G. : *"Carillon" from L'Arlesienne Suite*

Grieg, E. : *"Anitra's Dance" from the Peer Gynt Suite*

Herbert, V. : *"March of the Toys" from Babes in Toyland*

- For activities requiring a short recurring 'repetitive' pattern

Folk song (French) : *Sur le pont*

Folk song (Norwegian) : *Dance with me*

Mozart, A. : *"Romanze" from Eine kleine Nachtmusik*

- For activities requiring an ascending/descending movement

Bach, J.S. : *"Badenerie" from the B minor Suite*

Folk song (German) : *Hop, hop, hop!*

Saint-Saëns, C. : *"The Swan" from Carnival of the Animals*

Sherman, R.M. & Sherman, R.B. : *"Scales and arpeggios" from The Aristocats*

- For activities involving 'sadness'

Plainsong melody, 15th century : *O come, O come Immanuel*

Traditional : *Dinosaurs*

- For activities involving 'happiness'

Bradbury, W.B. : *Jesus loves me*

Handel, G. : *"Air" from the Water Music*

- For activities which change, and then return to the original activity

Anderson, L. :The W*altzing Cat*

Schumann, R. : *The wild horseman*

Traditional : *Hungarian Dance*

: *Claire de la lune*

: *Quiet, quiet*

: *Sur le pont*

: *The Ash grove*

- For activities making use of rhythm patterns presented in the comprehensive music education programme

 : *Mexican Hat Dance*

 : *Claire de la lune*

 : *Chanukah*

 : (Grieg, E.) *"In the hall of the mountain king" from the Peer Gynt Suite*

 : (Bizet, G.) "*Habanera" from Carmen*

 : (Debussy,C.) *"Golliwog's Cake Walk" from the Children's Corner Suite*

 : (Saint-Saens, C.) *"Dance Macabre Op. 14"*

Slightly longer pieces of music (2-3 minutes)

The following compositions can involve 'movement activities':

Bizet, G. :*Children's games*

Coates, E. :*Cinderella*

Debussy, C. :*Golliwog's Cake Walk* from the Children's Corner Suite

Donaldson, H. :*The three Billy Goats Gruff* and *The little train* from the *Once upon a time* suite

Dukas, P. :*The Sorcerer's apprentice*

Grofe, F. :*The Grand Canyon Suite*

Jurey, E.B. :*Brother John and the Village Orchestra*

Mussorgsky, M. :*Pictures at an exhibition*

"Ballet of the unhatched chicks"
Suggested focus:
Different sections of a piece
The activity: The different sections of this piece, are separated by a long note - which can easily be detected. The children can move - or dance around, and then 'freeze' when the long note is heard.

Ravel, M. :*Mother Goose*

Saint-Saens, C. :*Carnival of the animals*

"Kangaroos"
Suggested focus:
Different sounds portrayed through movement
The activity:
The getting-higher or getting-lower changes of the melody could be responded to in the following manner:

Upward melodic movement - children move hands upward, beginning at knee-level.

Downward melodic movement - hands move downward.

Low-high melodic movement - bend low, then stretch high (hands over head).

End-of-a-phrase - the children turn, facing another direction.

"People with long ears"
Suggested focus:
Different sounds portrayed through movement
The activity: In this musical portrait of a mule's voice there are very high and very low sounds played by the violins. When the violins play high, the children may stretch their arms up - and when the violins play the same two notes in the lower register, they may thrust their arms down again. The fast tempo, and straightforward high/low motifs, make it a fun way to express high/low through physical movement.

"Cuckoo at the bottom of the wood"
Suggested focus:
Identification of clarinet and piano timbres
The activity:(As only these two instruments are used, they lend themselves to easy identification.)

1. The teacher can read / tell a story about a cuckoo wholives in a forest - the children learn to reproduce the cuckoo's call.

2. The children listen to the recording, and are encouraged to give their version of the story the music is telling them.

3. Once the cuckoo calls have been identified, the piano chords heard inbetween the calls, could represent a person walking. Set a 'stage', with rhythm sticks strewn randomly on the floor, to represent trees-in-a-forest , and a hula-hoop for the cuckoo's nest. In response to the music, the children become either 'walkers' in the forest or 'birds' in the nest.

4. As the composition progresses, the children will have to listen more carefully, as toward the end, the piano's 'walking' and the clarinet's 'cuckoo call' occur simultaneously.

:Danse macabre

Tchaikovsky, P. :*The Nutcracker Suite*

"March of the toy soldiers"
Suggested focus:
Marching in time to the music

The activity: Form a parade. One child is the leader, and marches as he/she thinks a toy soldier would march - the others imitate. Every child should have a turn to be the leader.

"Waltz of the flowers"
Suggested focus:
Moving in time to the music
The activity: Provide each child with a coloured scarf. The children move as they wish to the music - without touching one another - waving the scarves so that they remain aloft.

ANNEXURE 2

RECORDED MUSIC FOR THERAPEUTIC PURPOSES

- Music which can be used to calm hyperactive children

Bach, J.S.	: *Air on a G-string*
	: *The Brandenburg Concertos*
Brahms, J.	: *Violin Concerto (2nd movement)*
	: *Lullaby*
Handel, G.	: *Water Music*
Mendelssohn, F.	: *On wings of song*
Pachelbel, J.	: *Canon in D*
Vivaldi, A.	: *The four seasons*

- Music which can be used to stimulate repressed children

Any composer	: *Gregorian Chants*
Beethoven, L.	: *Symphony no.6 (Pastorale)*
Brahms, J.	: *Piano Concertos Nos. 1 and 2*
Handel, G.	: *Royal Fireworks Music*
Mozart, W.A.	: *The Magic Flute*

Prokofiev, S. : *Peter and the wolf*

- Music to stimulate the memory: suitable for 'enhancing' the reading of stories and fairy tales

Dukas, H. : *The Sorceror's Apprentice*

Haydn, J. : *The Toy Symphony*

Humperdink, E. : *Hansel and Gretel*

Kodály, Z. : *"Intermezzo" from the Hary Janos Suite*

Mendelssohn, F. : *"Italian" Symphony No.4*

Mozart, W.A. : *Eine kleine Nachtmusik*

Rossini, G. : *The Fantastic Toy Shop*

Tchaikovsky, P. : *Sleeping Beauty*
: *The Nutcracker Suite*
: *Swan Lake*